Serban Nichifor

PENTAGON
- HOMAGE TO AMERICAN HEROES -

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(SABAM, ASCAP, UCMR-ADA)

- 1.) VICTORY - TO THE UNITED STATES AIR FORCE (1:30)

- 2.) HEROES' JOY - TO THE UNITED STATES NAVY (1:47)

- 3.) HEROES' SONG - TO THE UNITED STATES MARINE CORPS (1:39)

- 4.) SEMPER FI - TO THE UNITED STATES MARINE CORPS (1:51)

- 5.) AMERICAN AIR: AMAZING GRACE VARIATIONS (9:35)

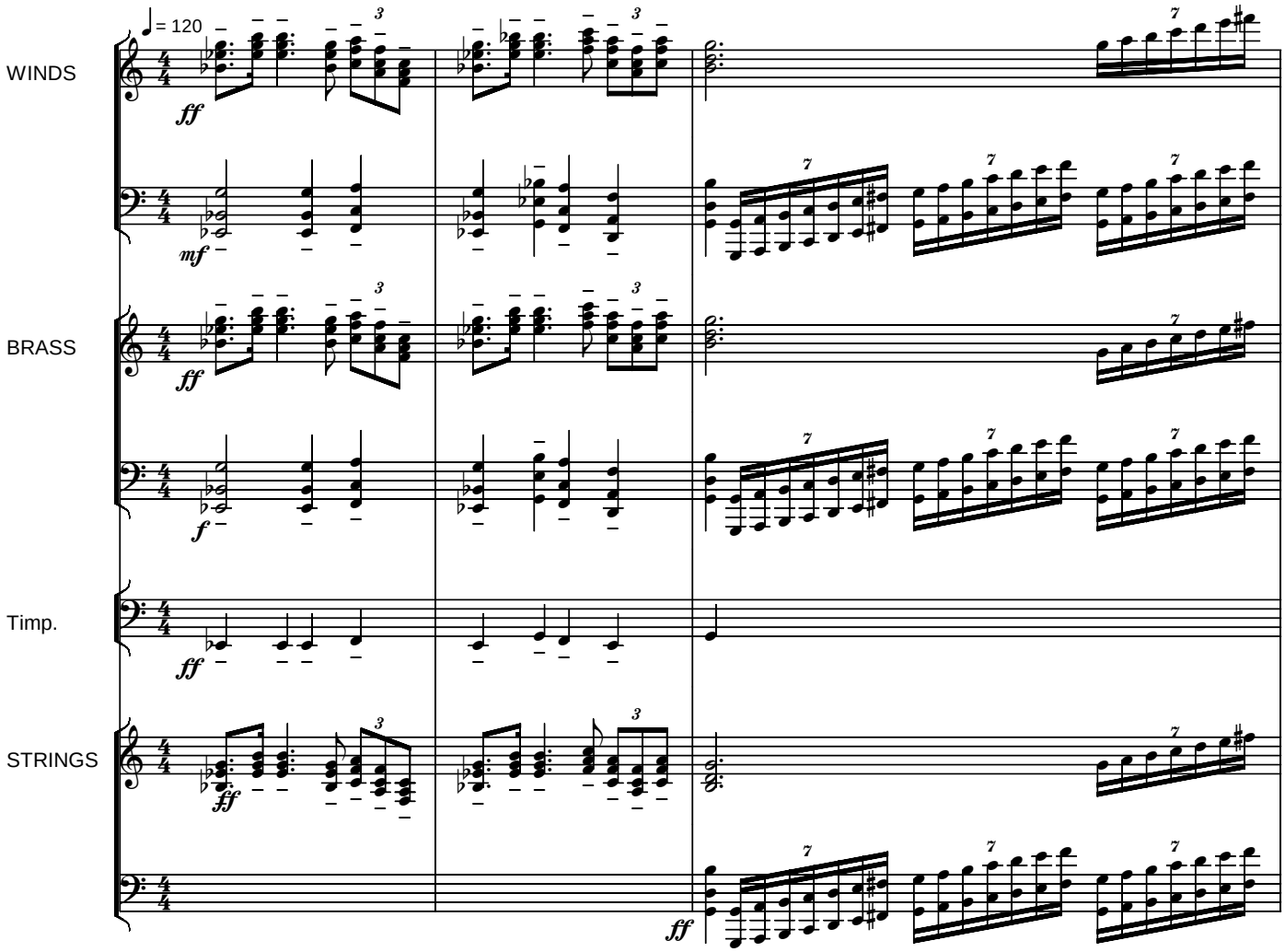
Total Duration: ca 16:00

VICTORY !

- TO THE UNITED STATES AIR FORCE -

Serban NICHIFOR (SABAM, ASCAP)

Grandioso



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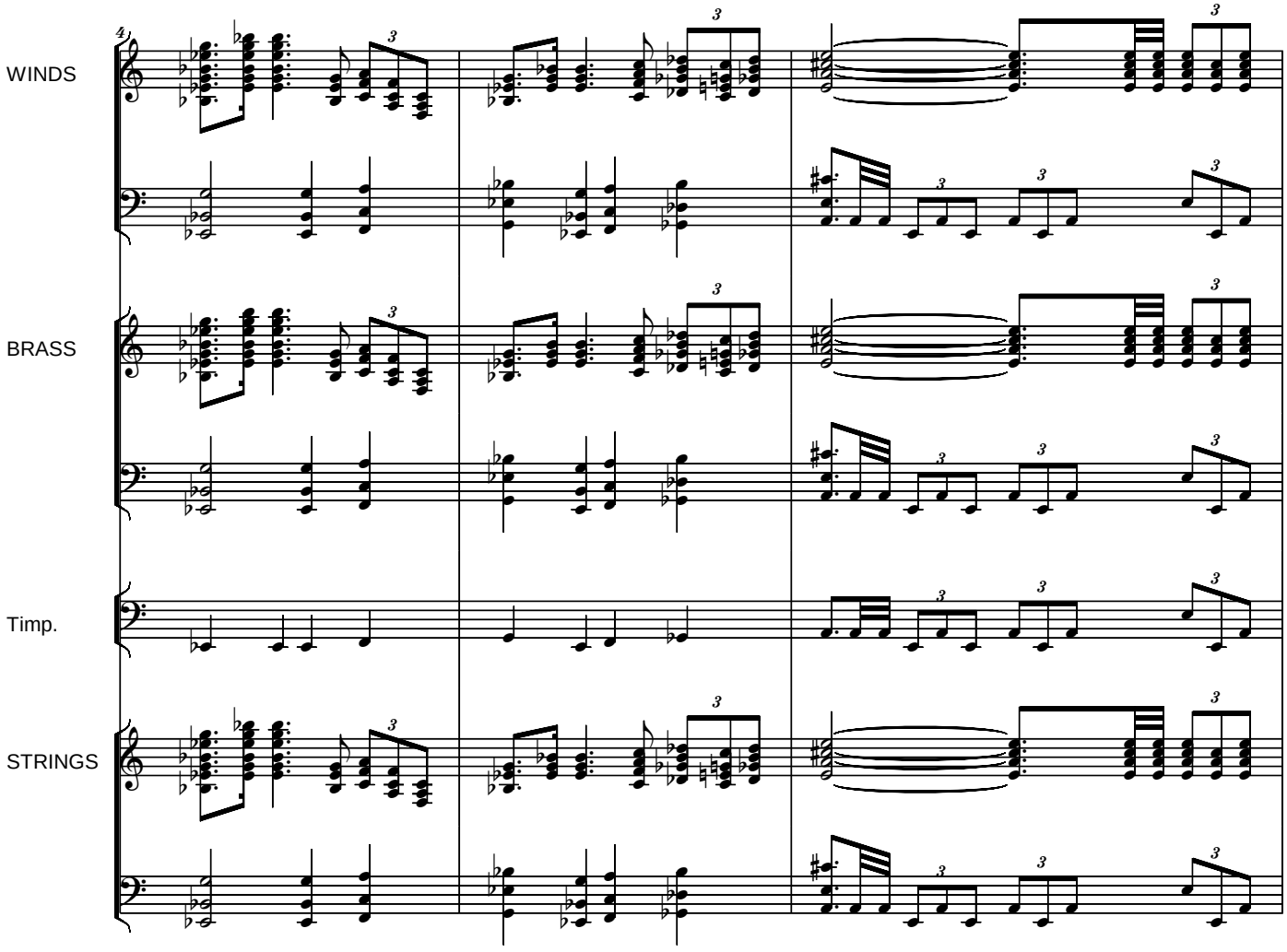
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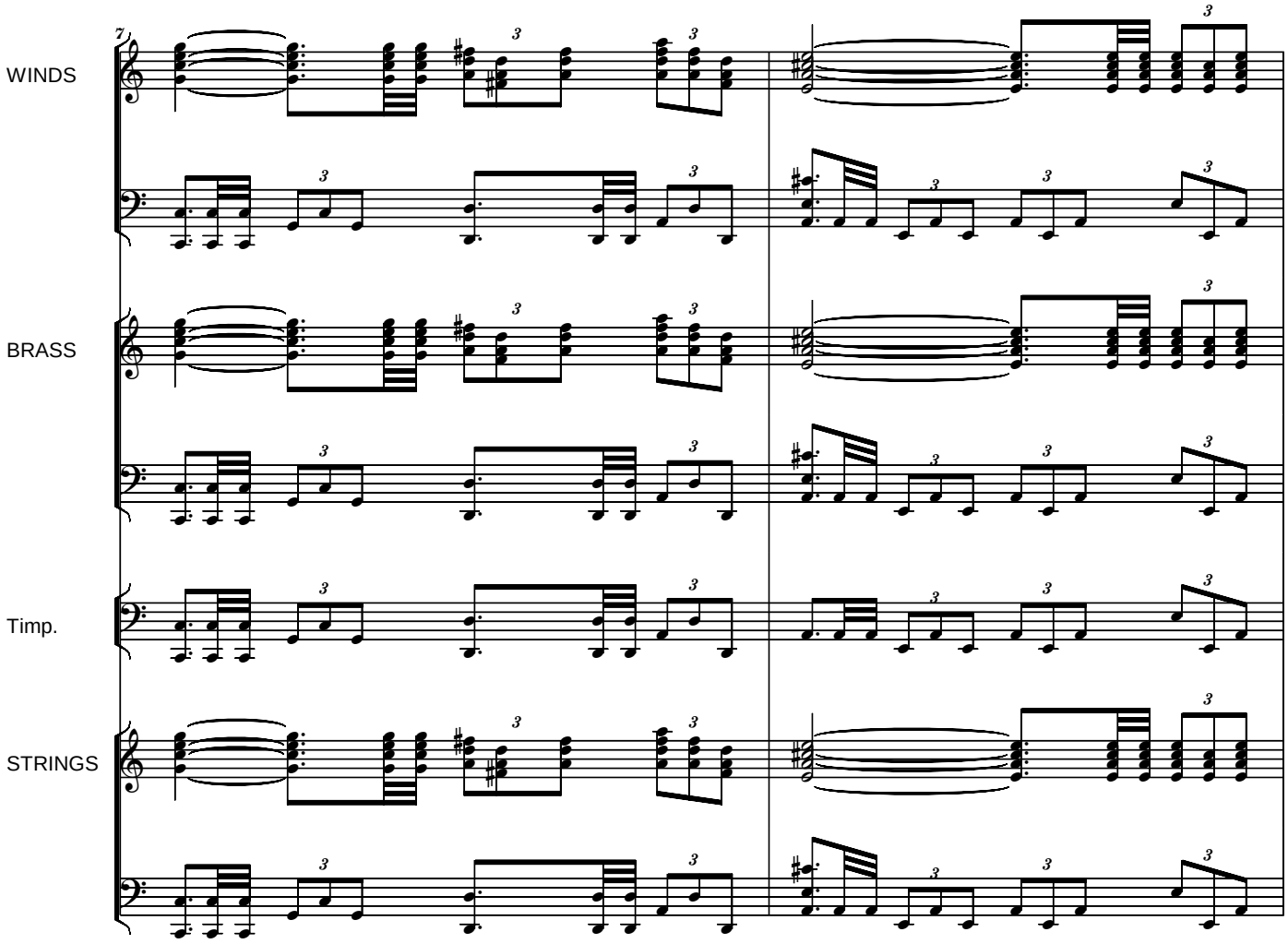
STRINGS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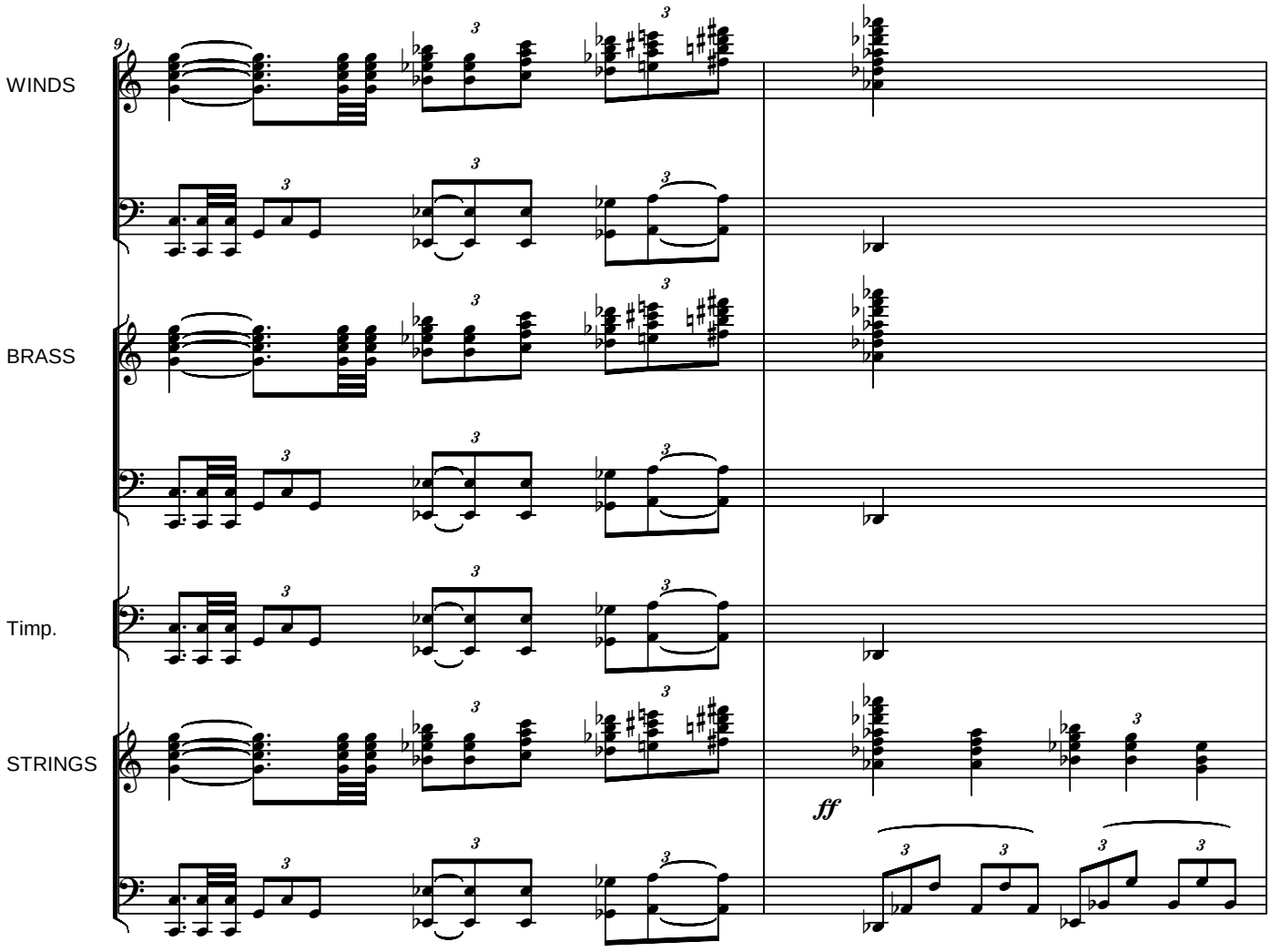
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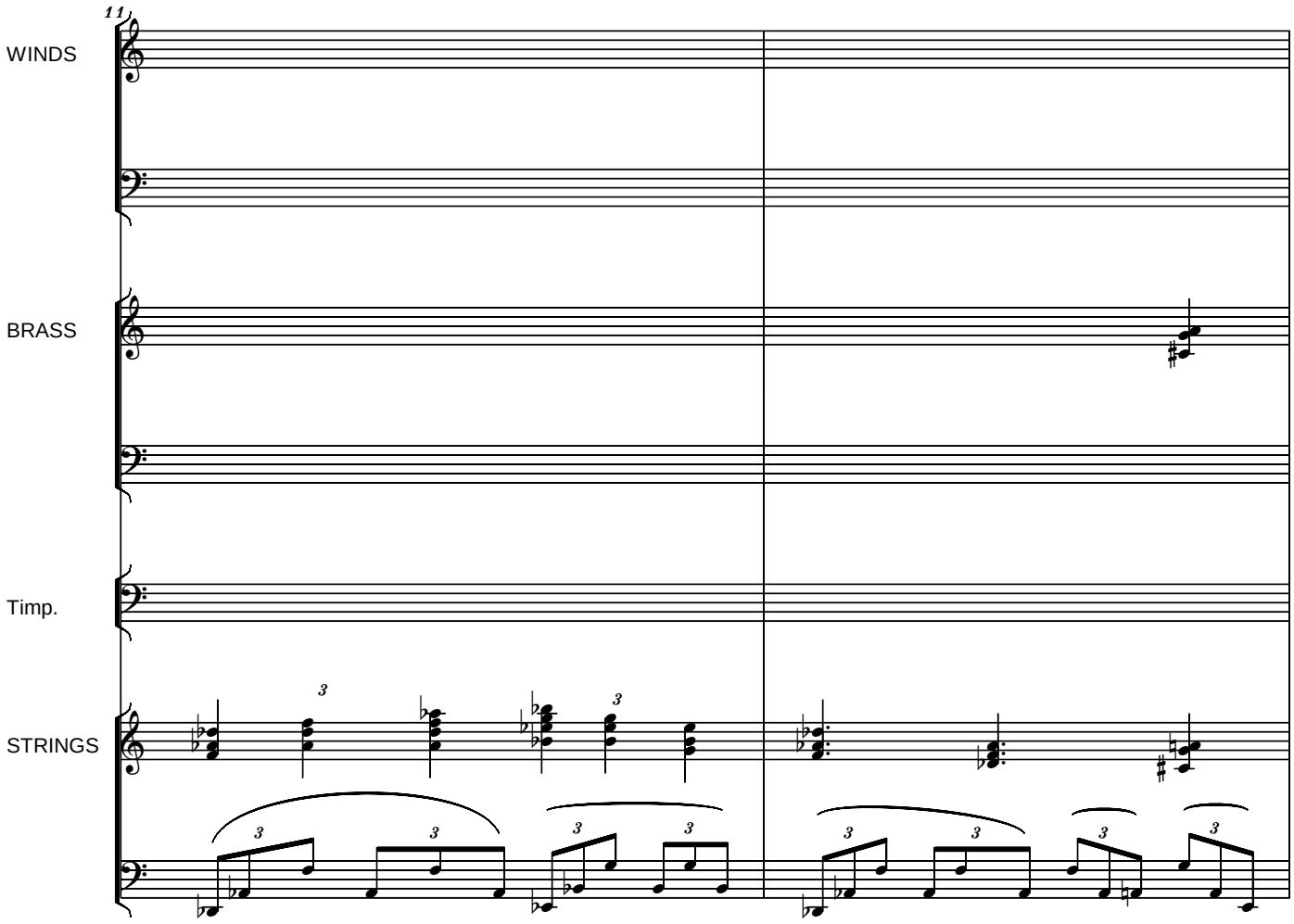
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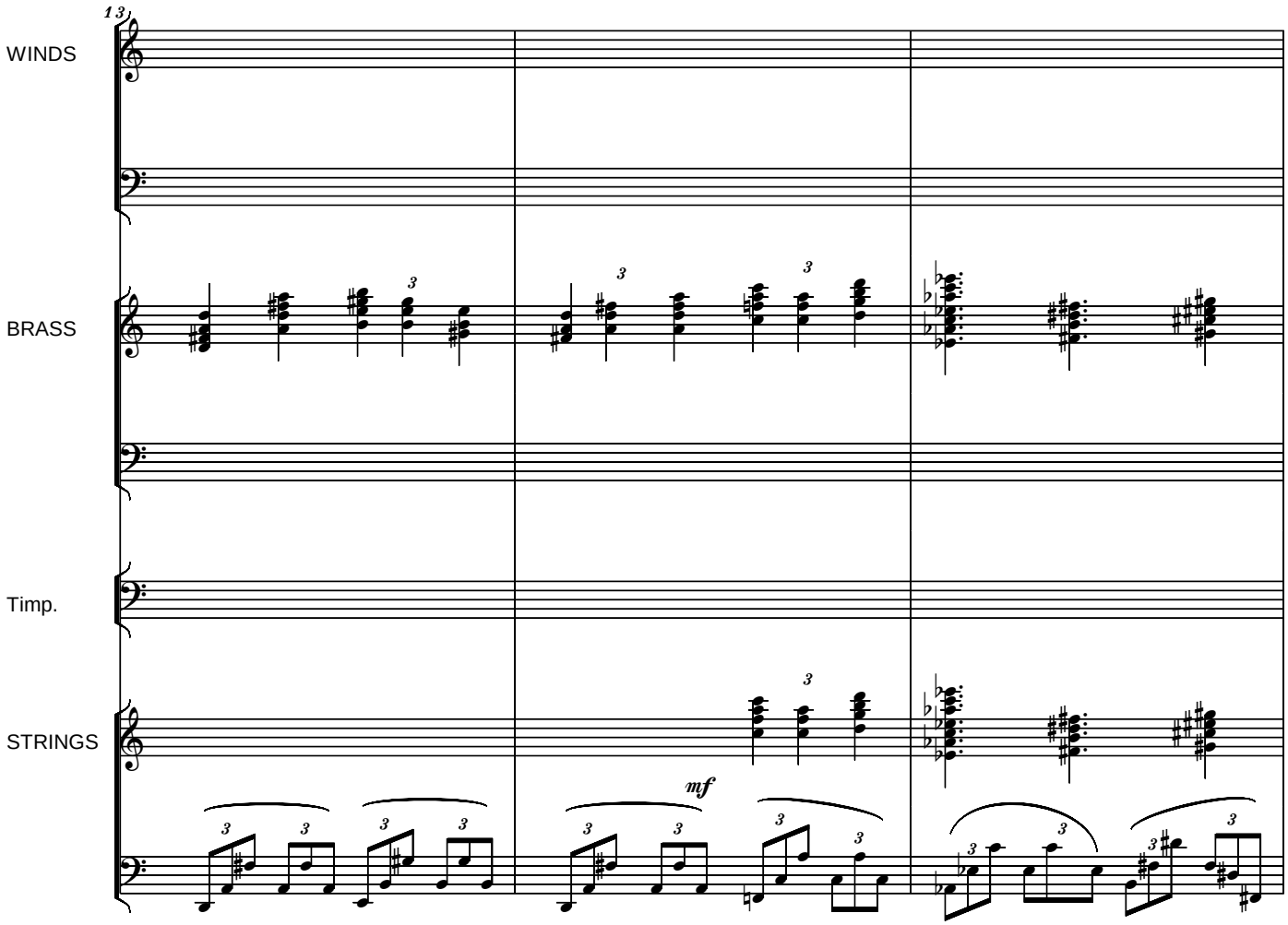
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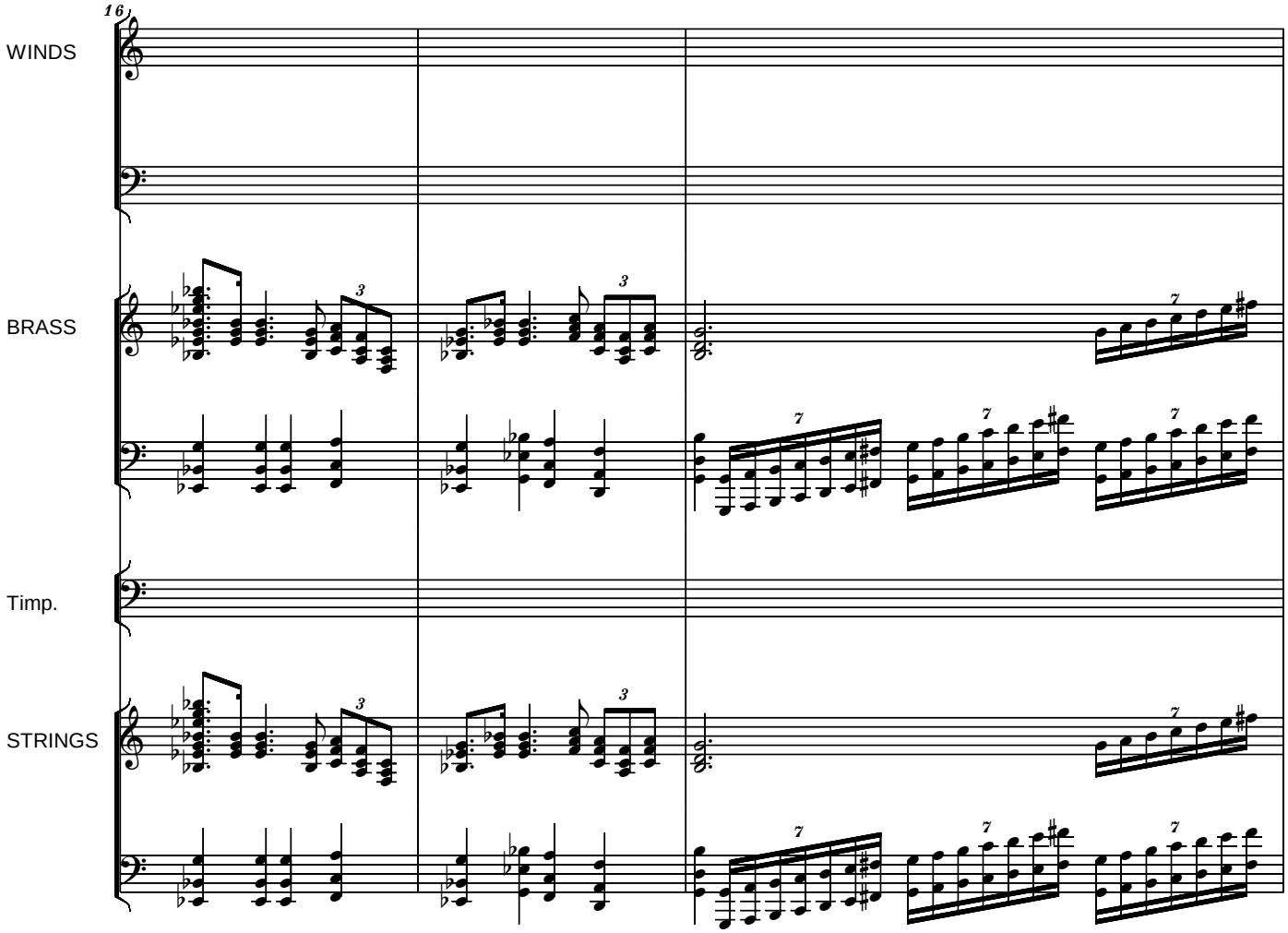
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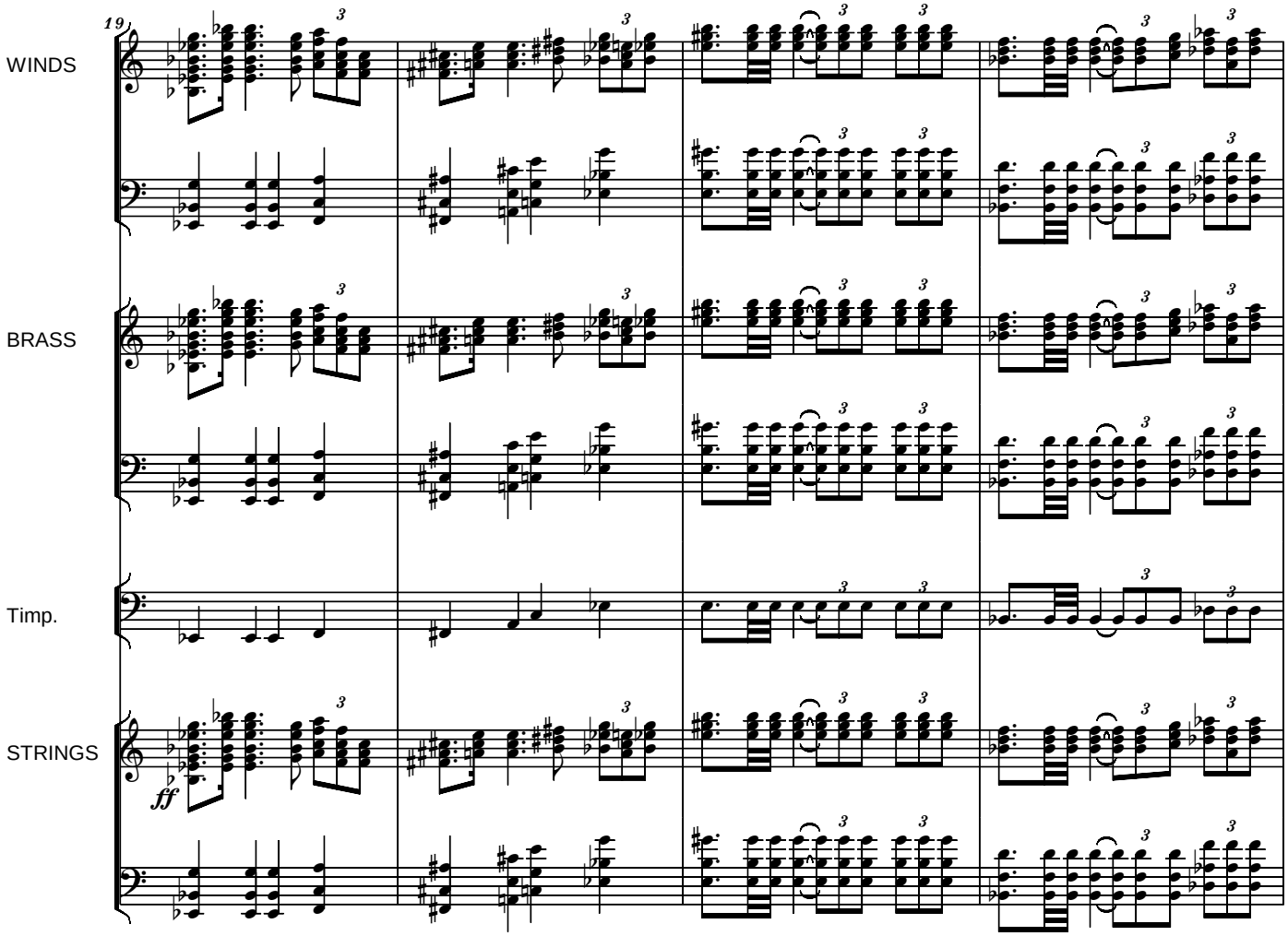
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WINDS
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STRINGS
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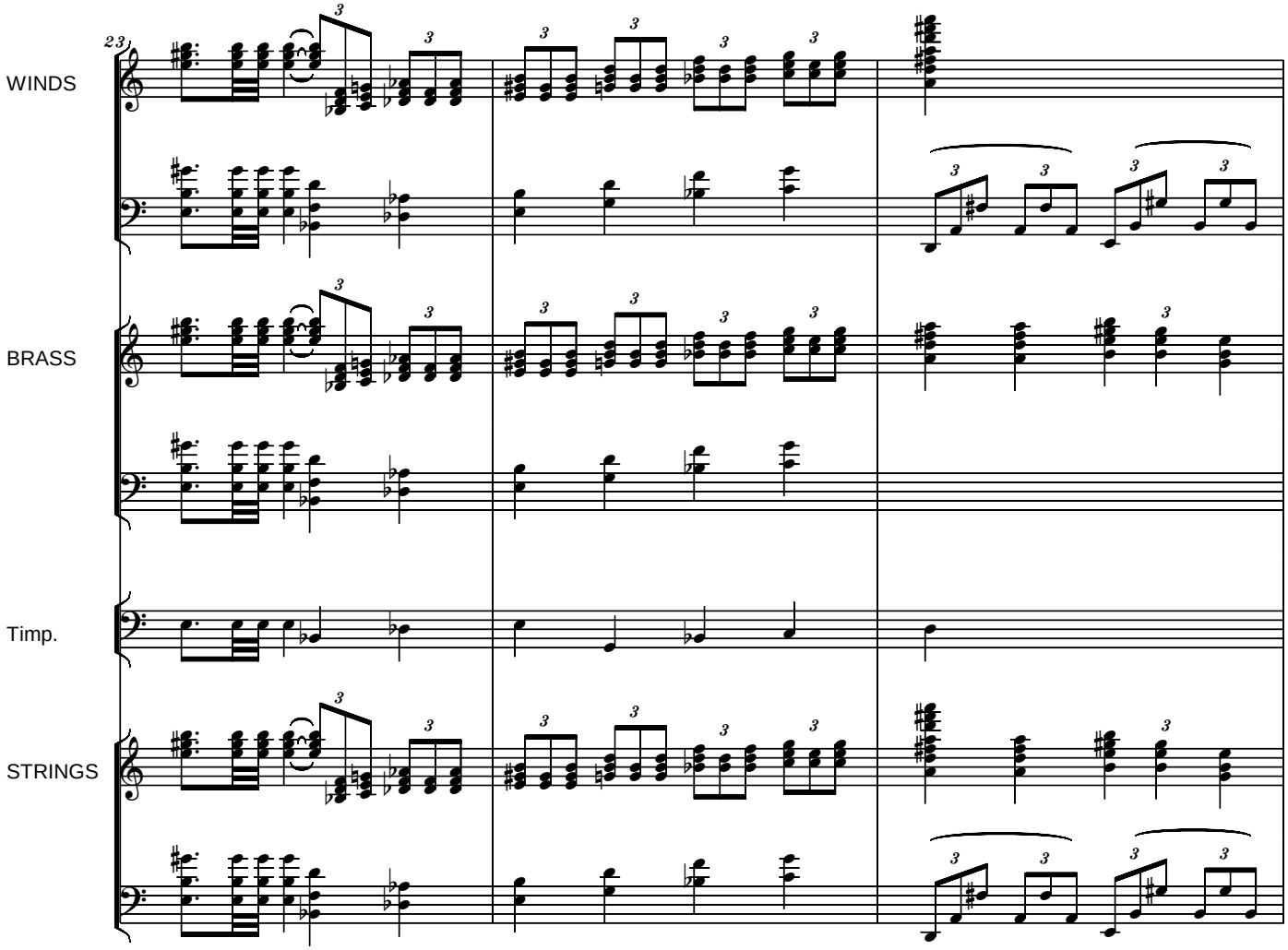
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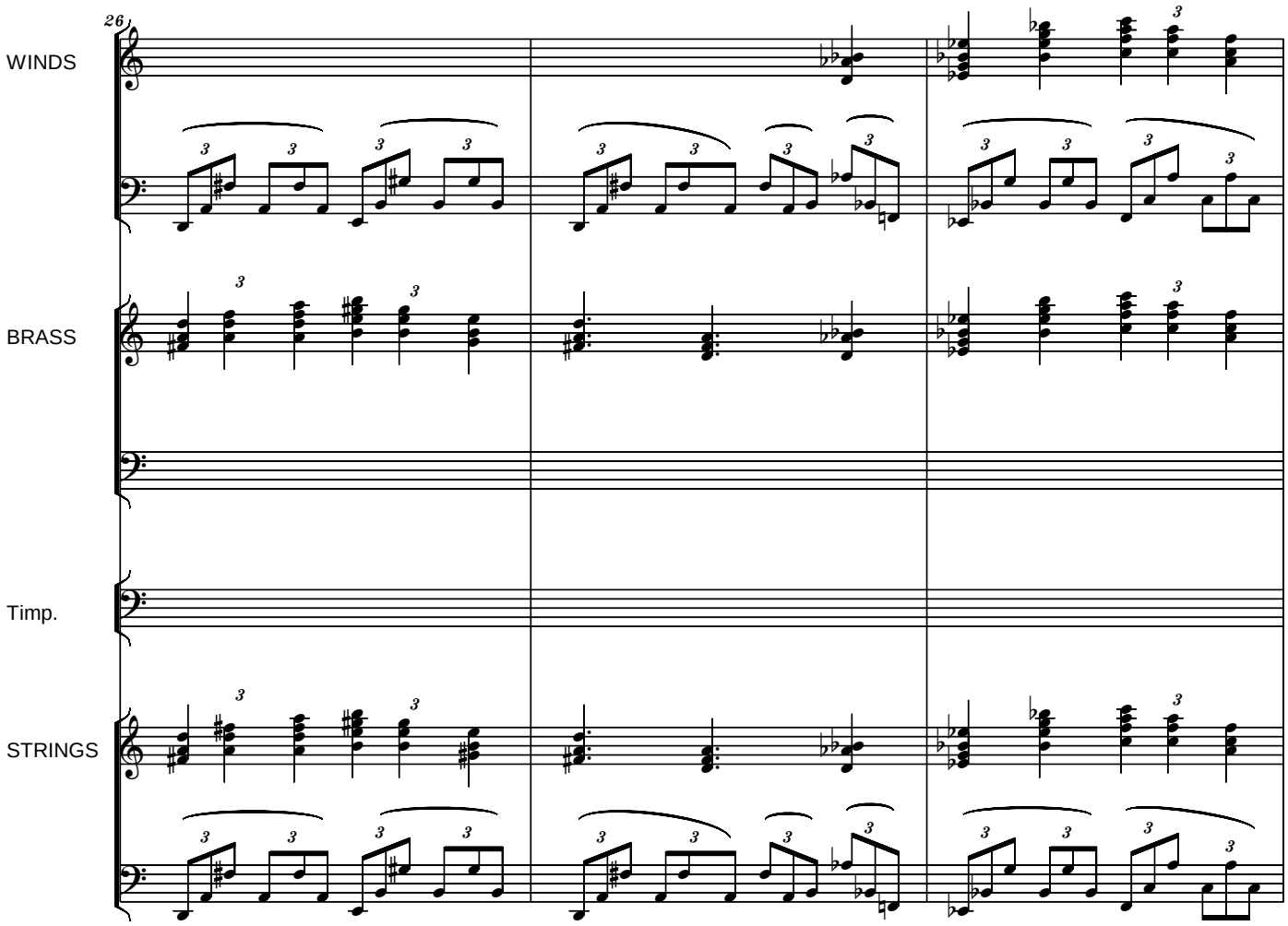
STRINGS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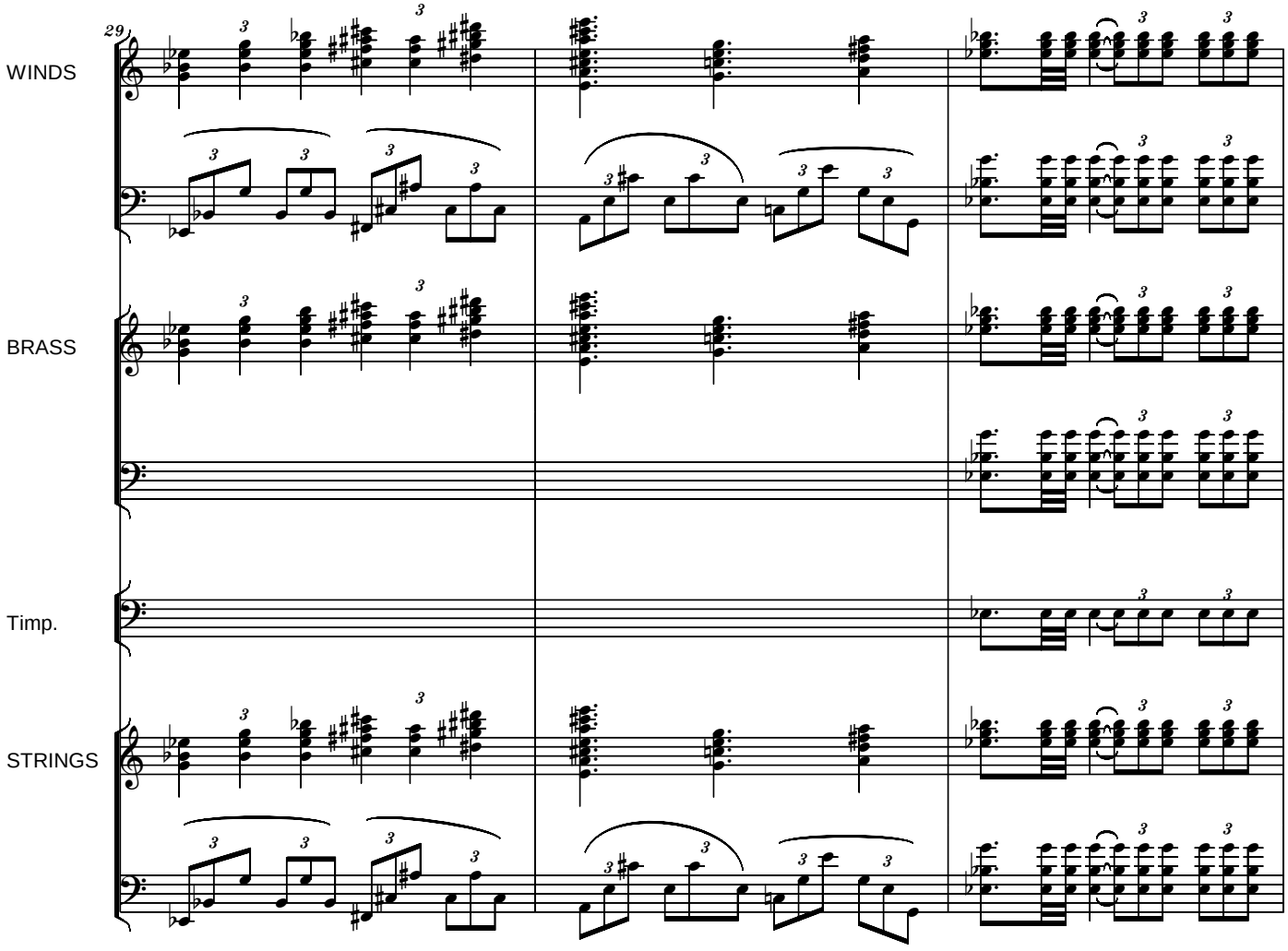
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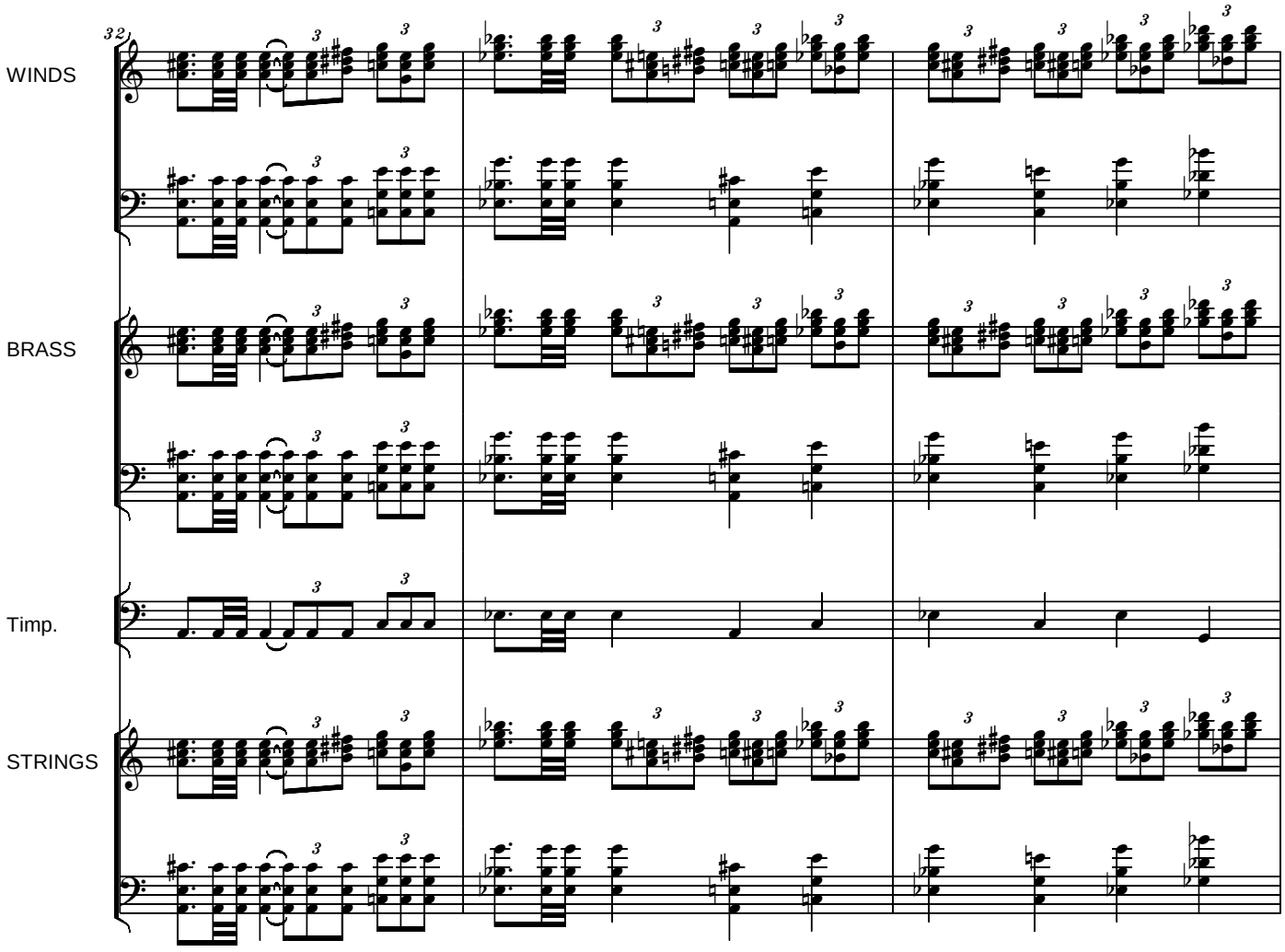
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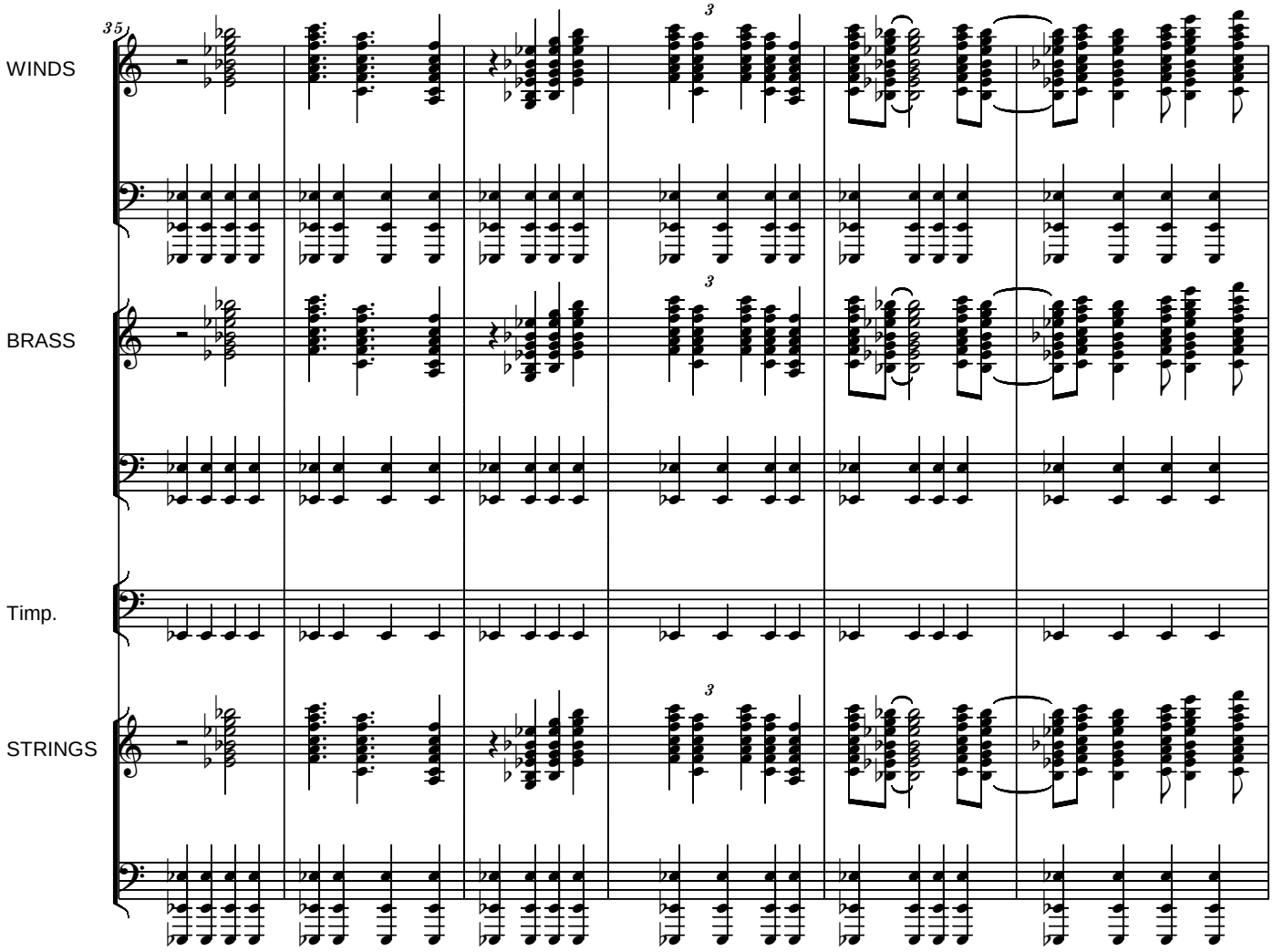
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3
3
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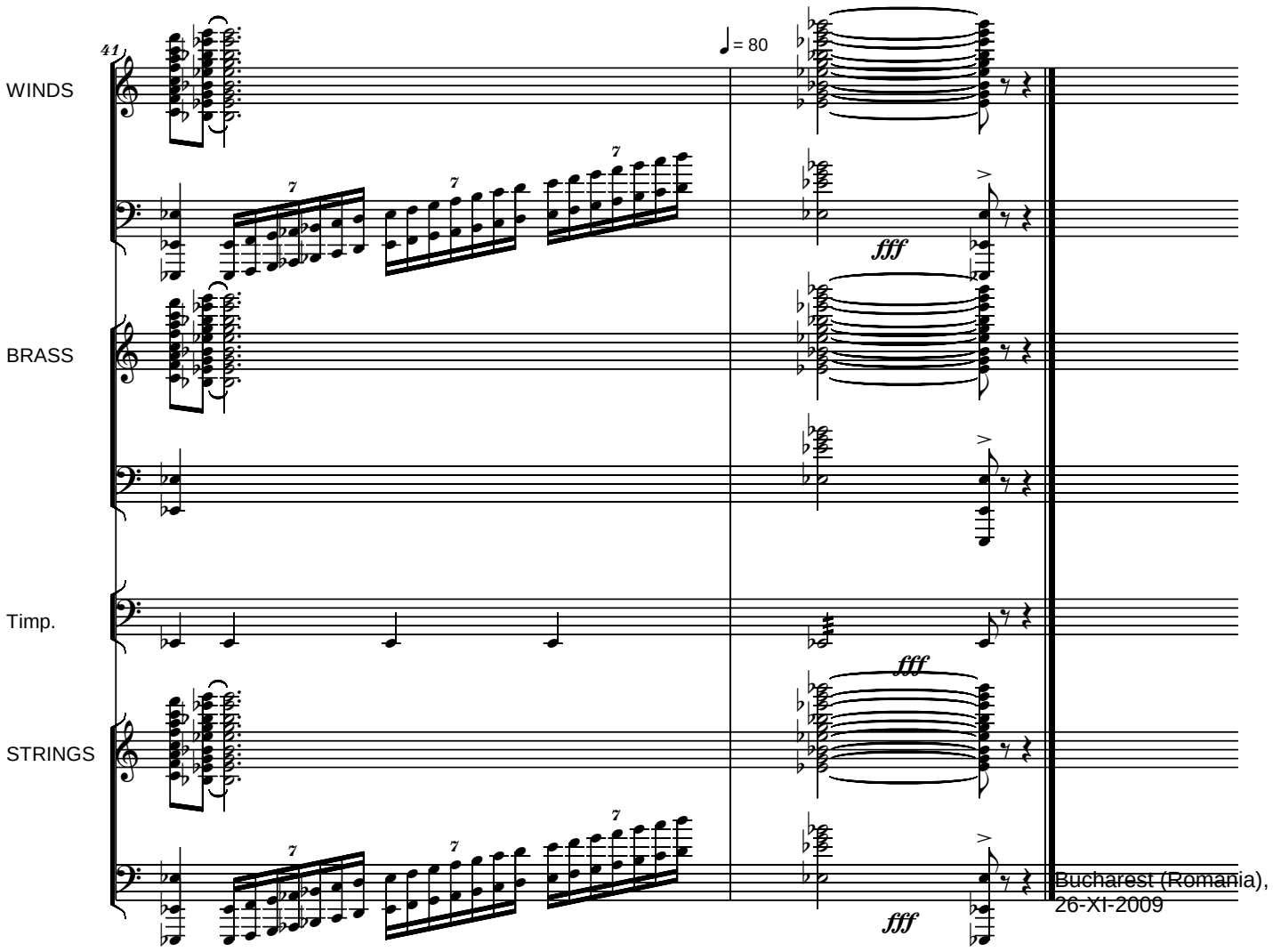
41
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Timp.
STRINGS
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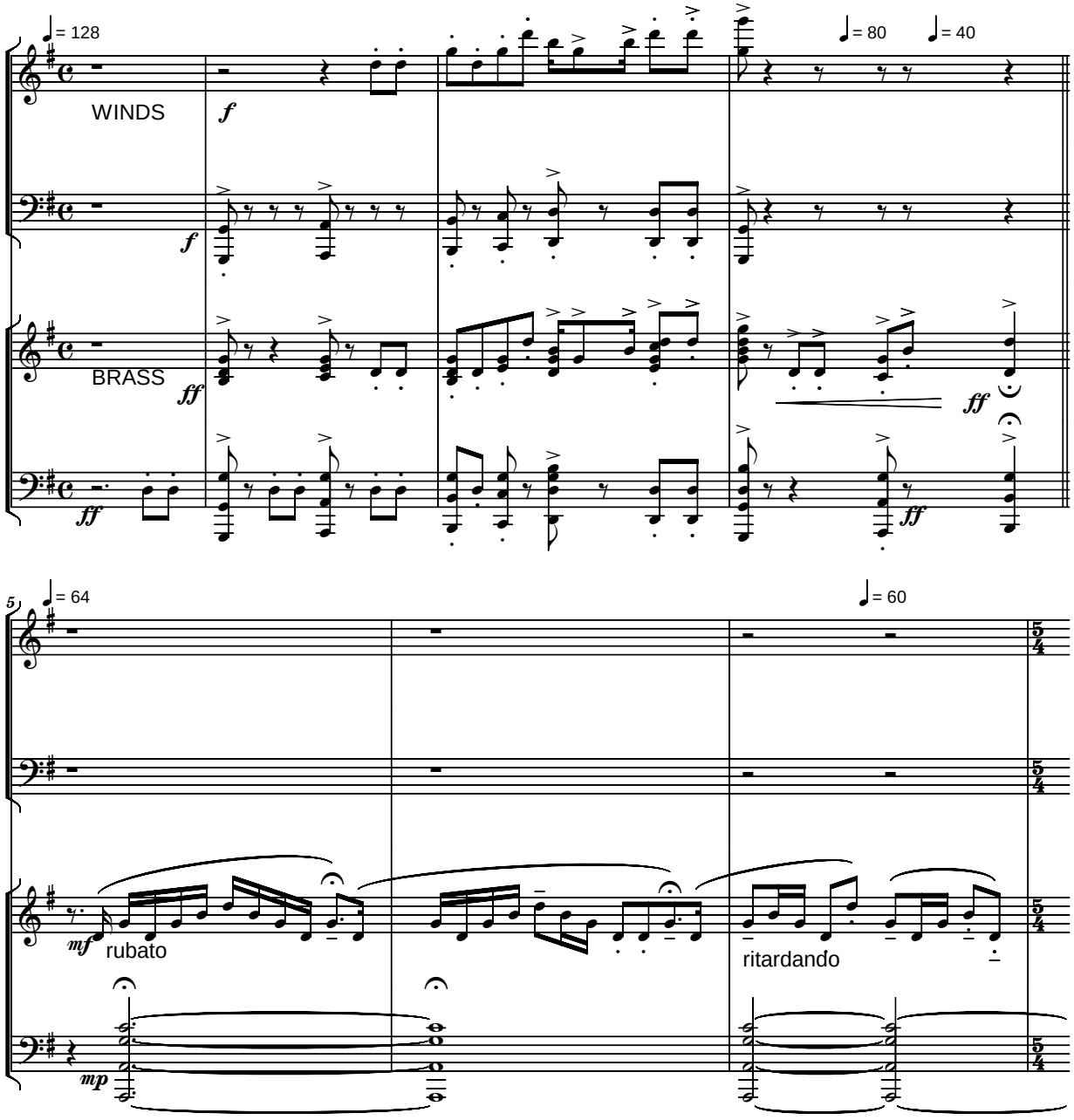
fff
fff
Bucharest (Romania),
26-XI-2009

HEROES' JOY
- To The UNITED STATES NAVY -

Serban Nichifor

Deciso



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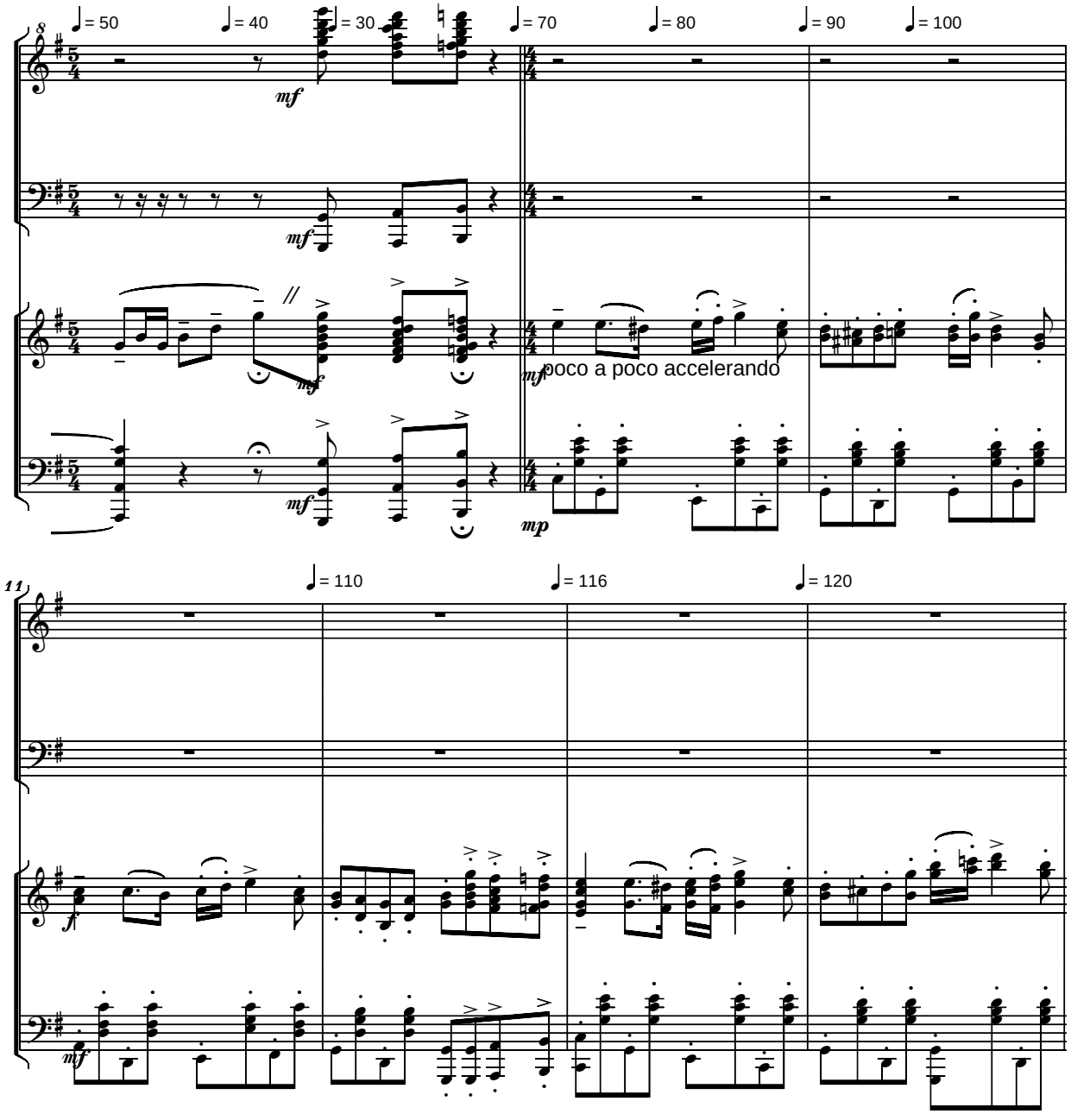
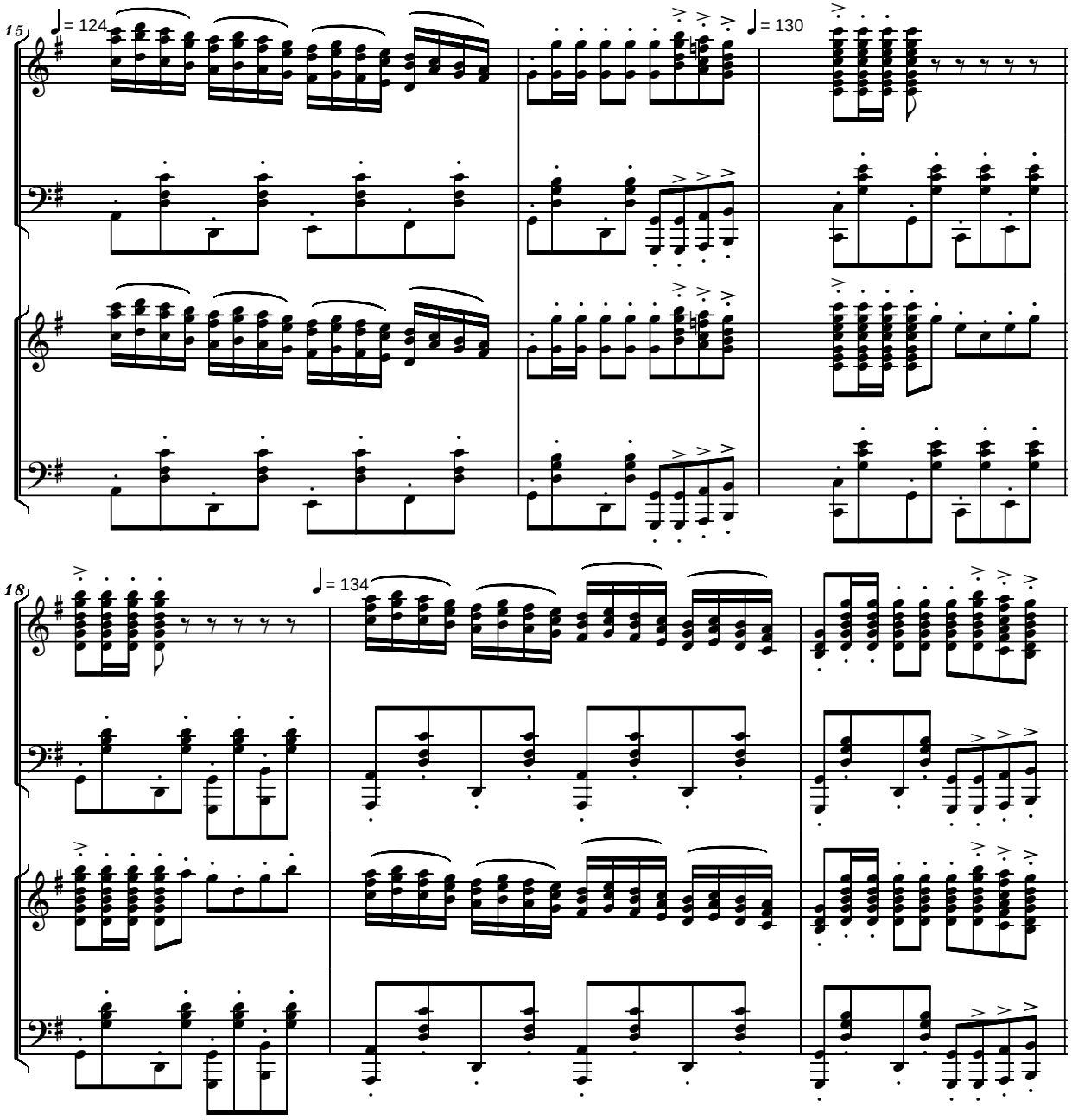

8
♩= 50
♩= 40
♩= 30
♩= 70
♩= 80
♩= 90
♩= 100
mf
mf
mf
mf
poco a poco accelerando
mp
11
♩= 110
♩= 116
♩= 120
f
mf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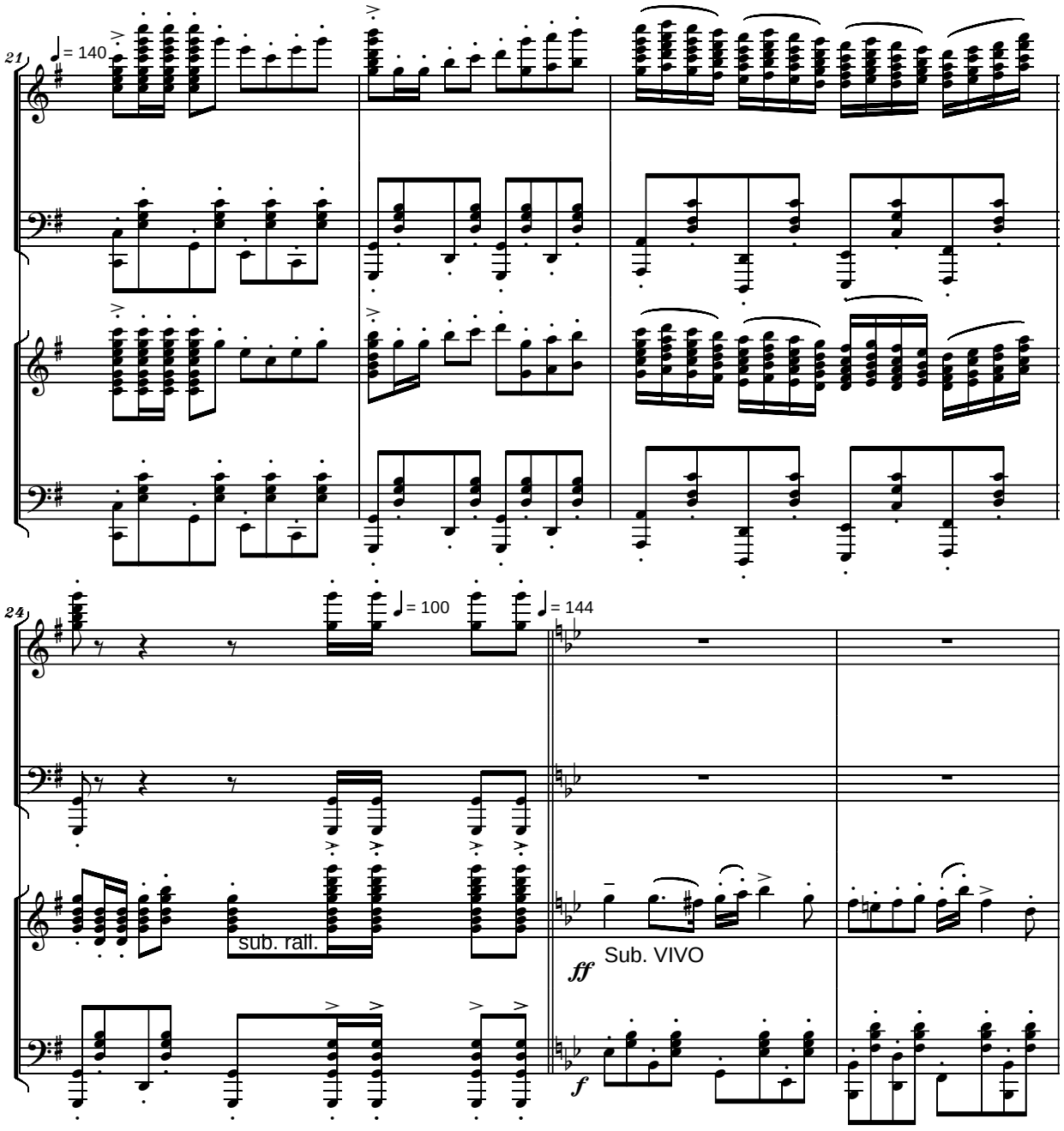
♩= 130
18
♩= 134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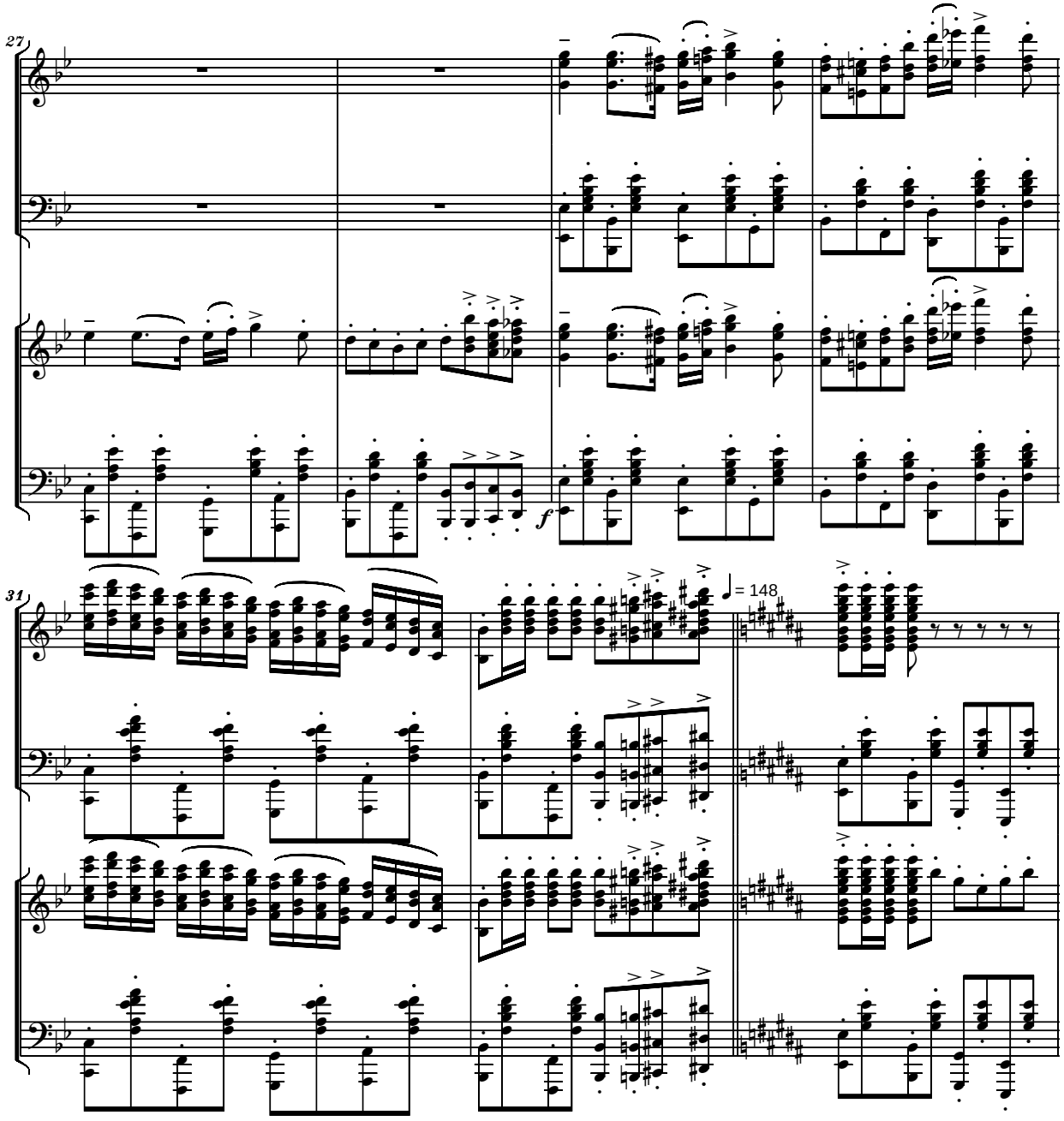
24
= 100
= 144
sub. rall.
ff
Sub. VIVO
f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31
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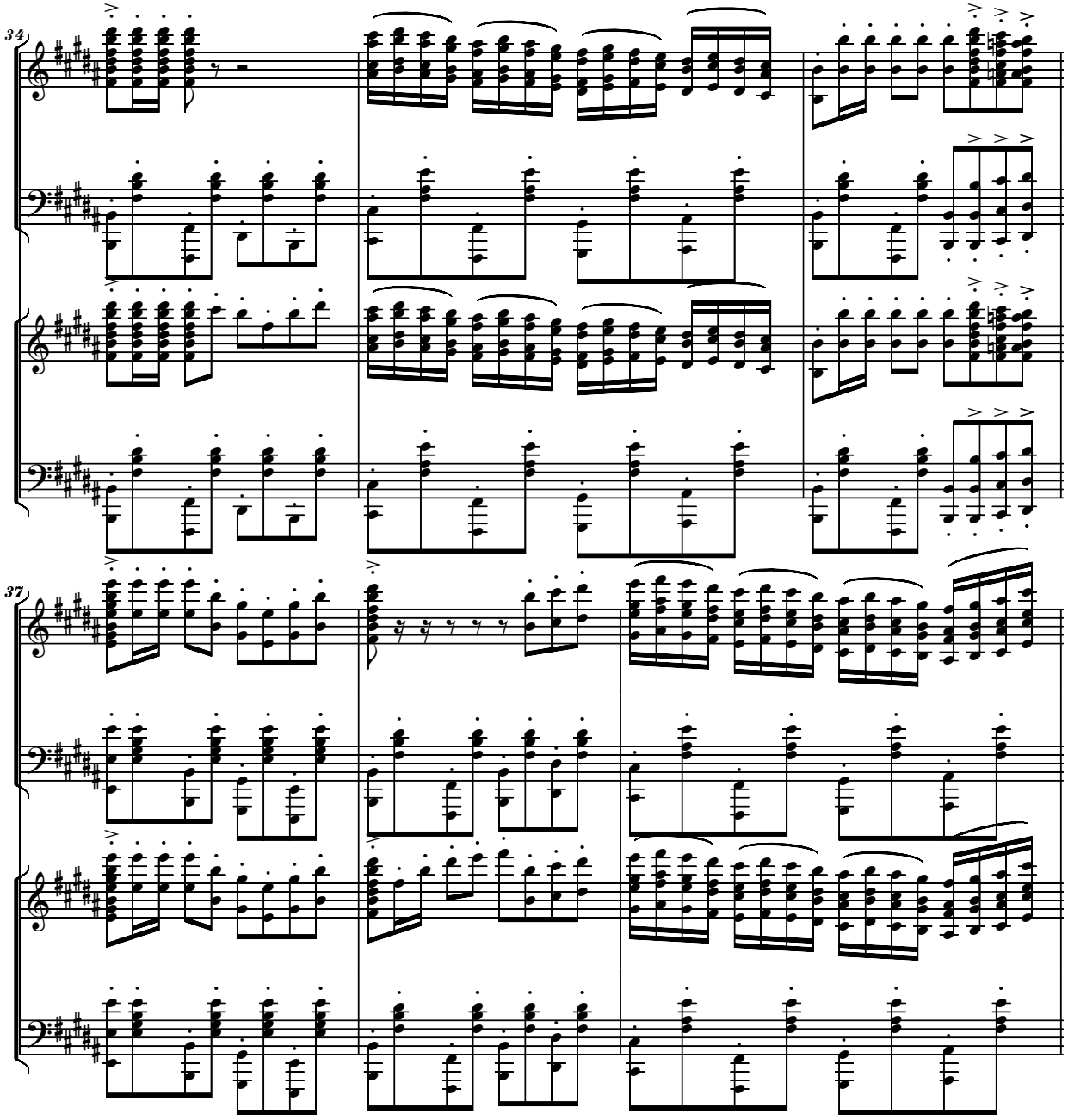
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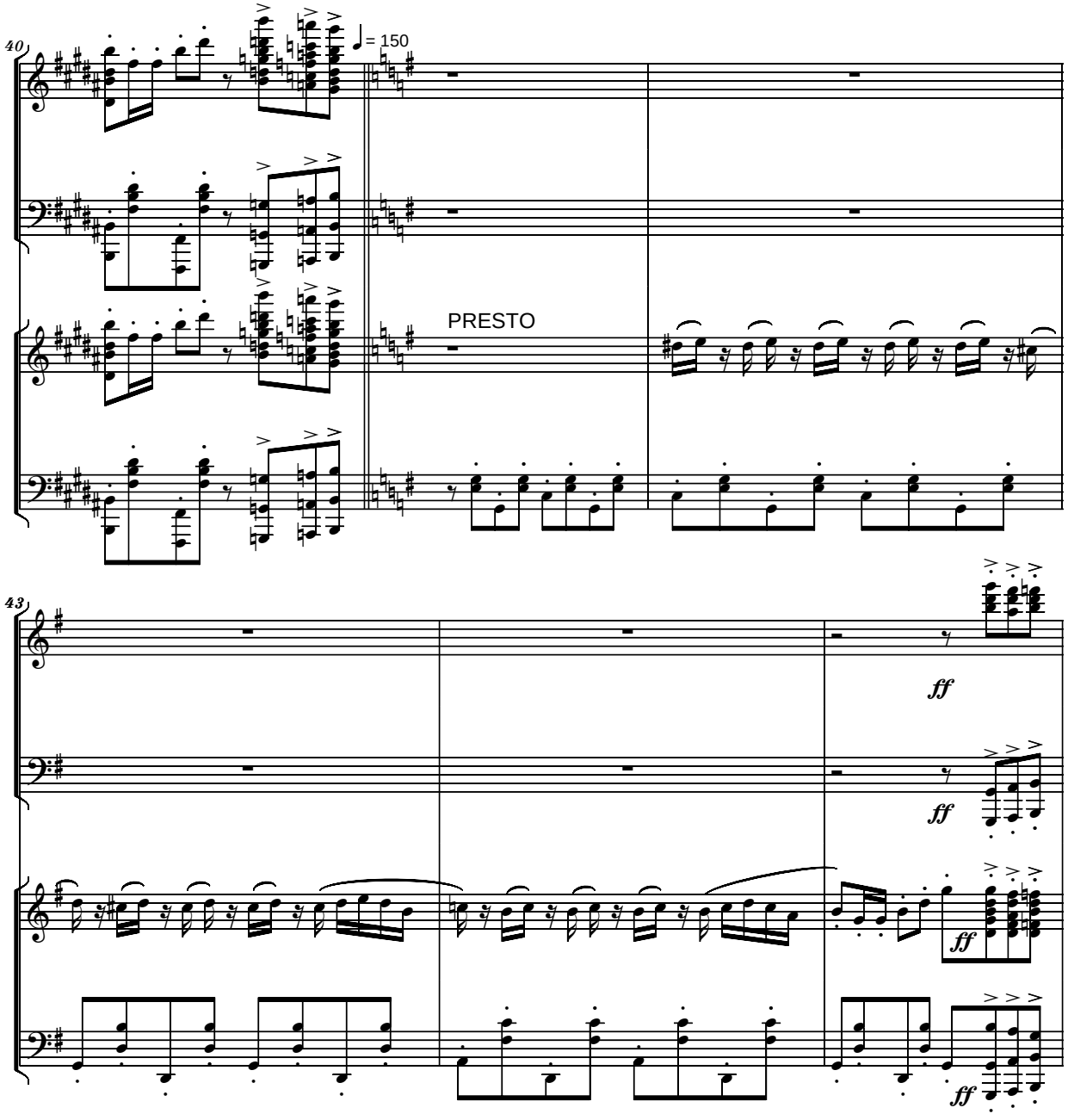
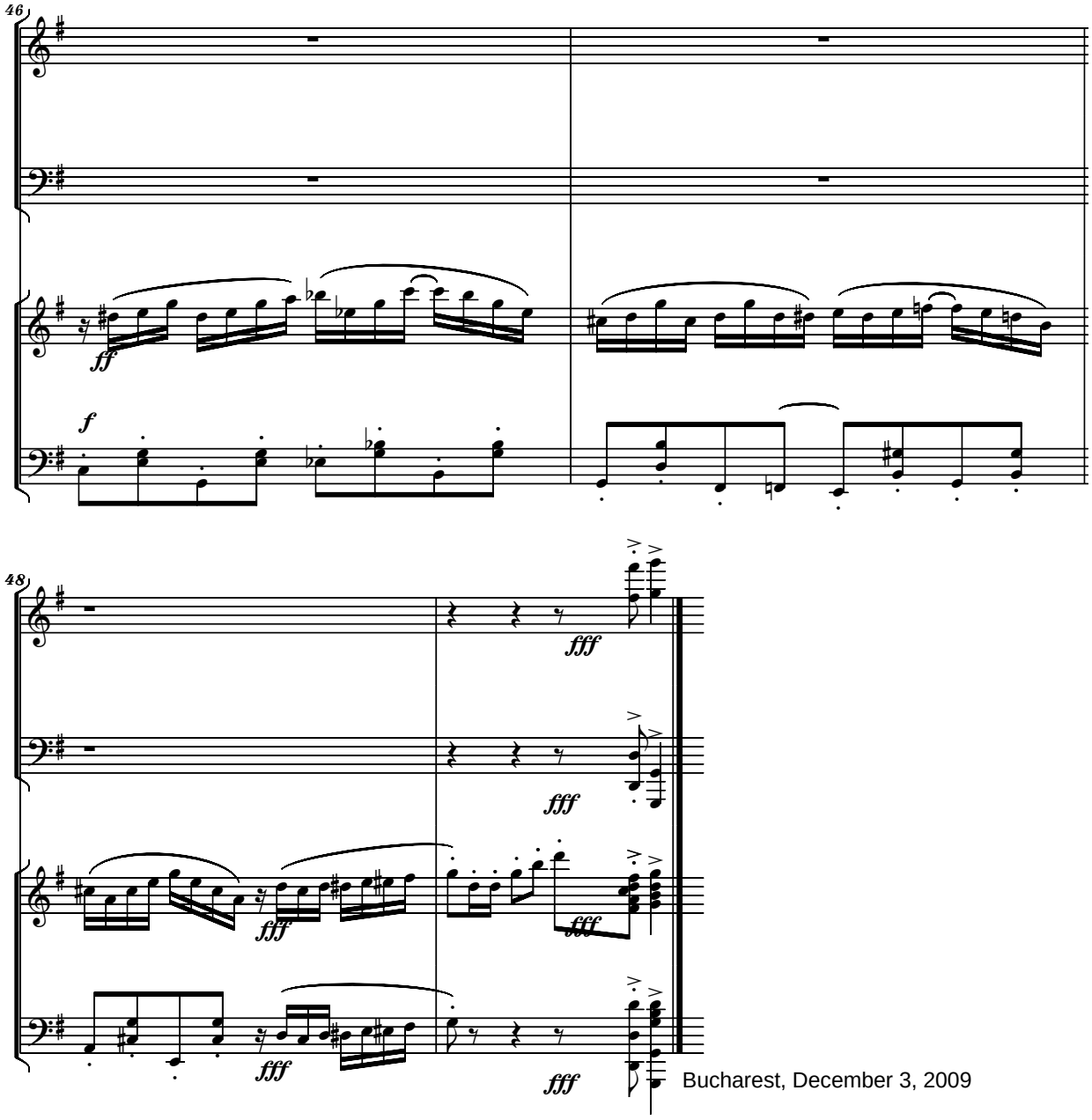

40
♩= 150
PRESTO
43
ff
ff
ff
ff

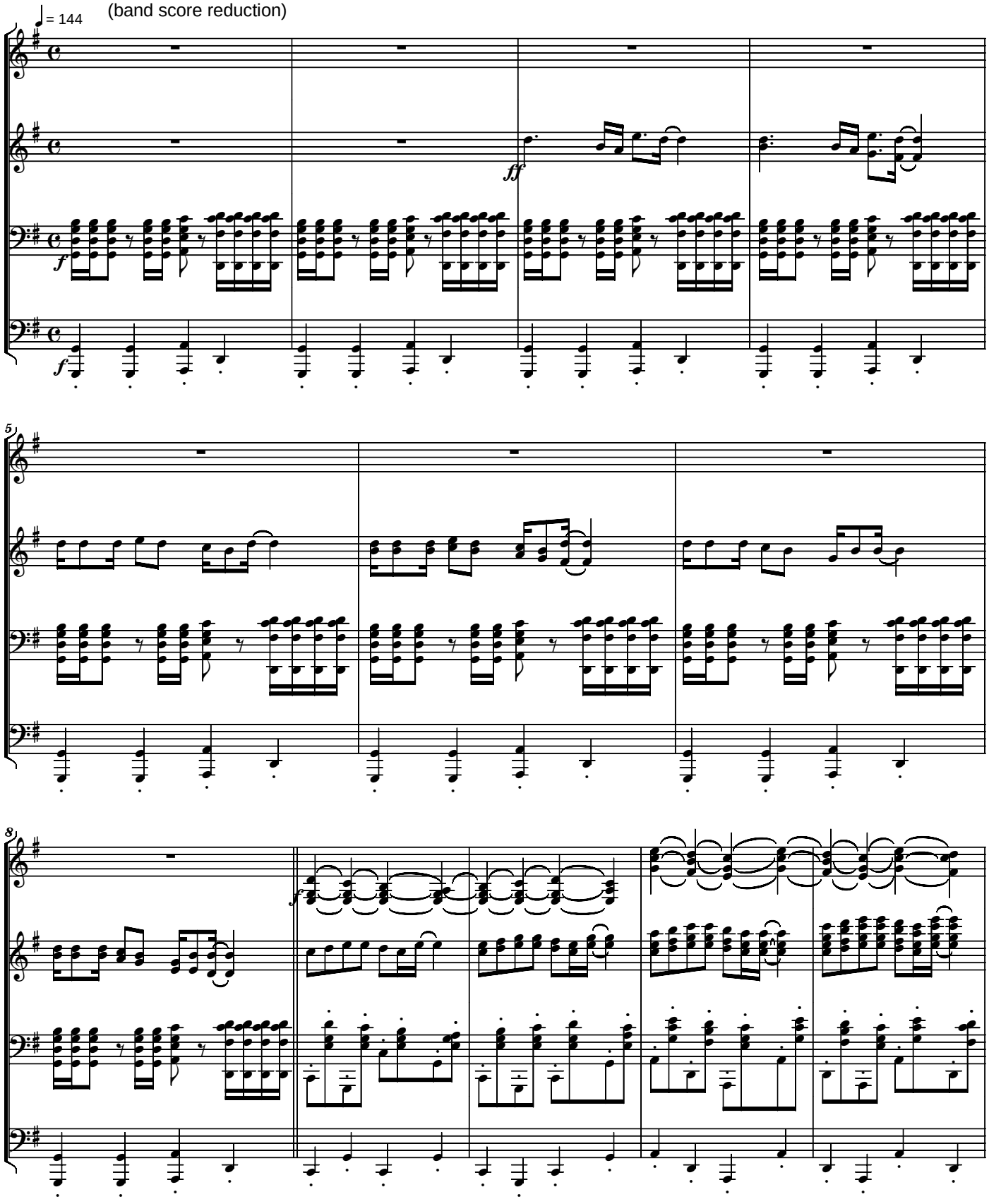


Bucharest, December 3, 2009

HEROES' SONG
- TO THE UNITED STATES MARINE CORPS -

Energically

Serban NICHIFOR



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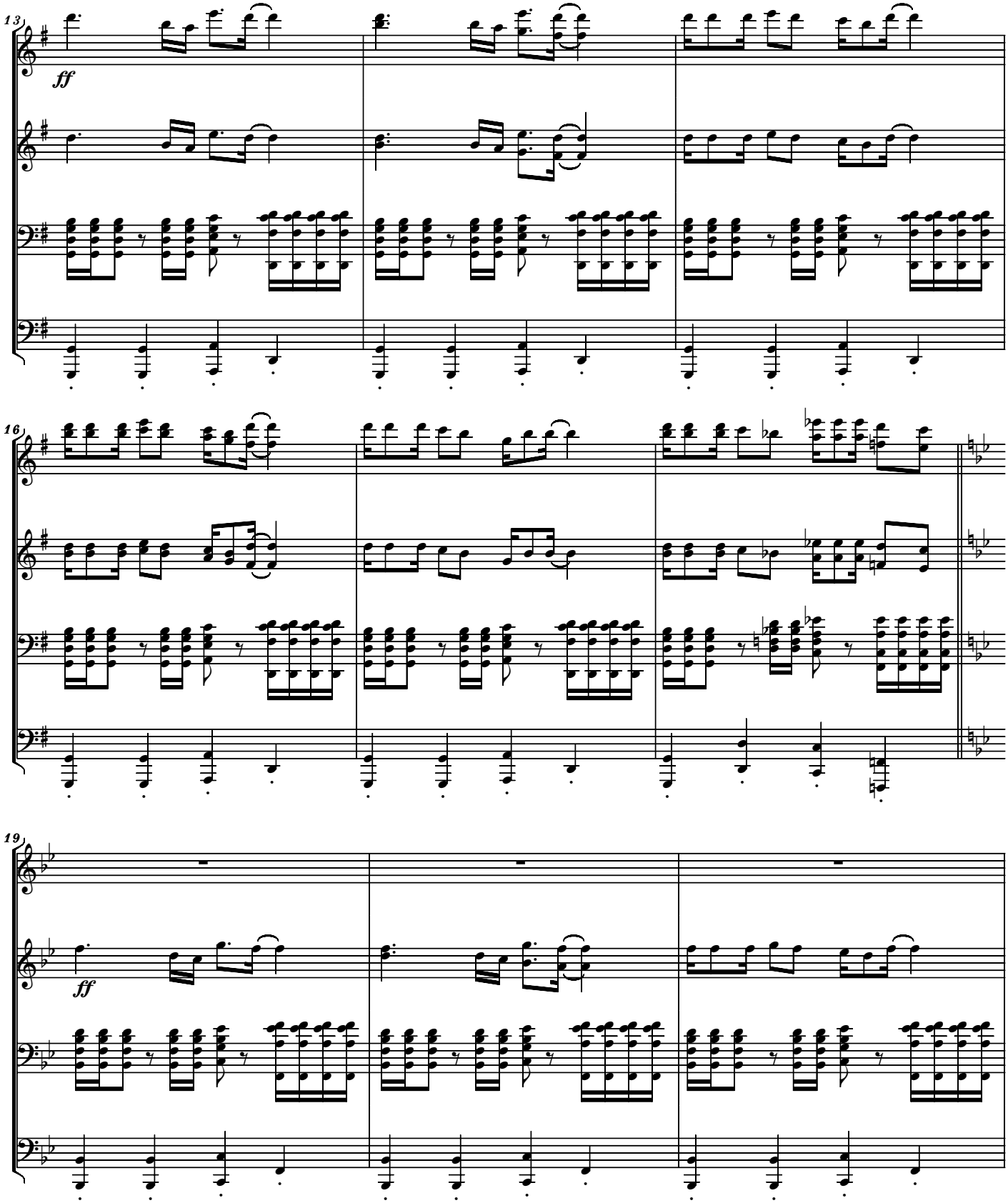
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16
19
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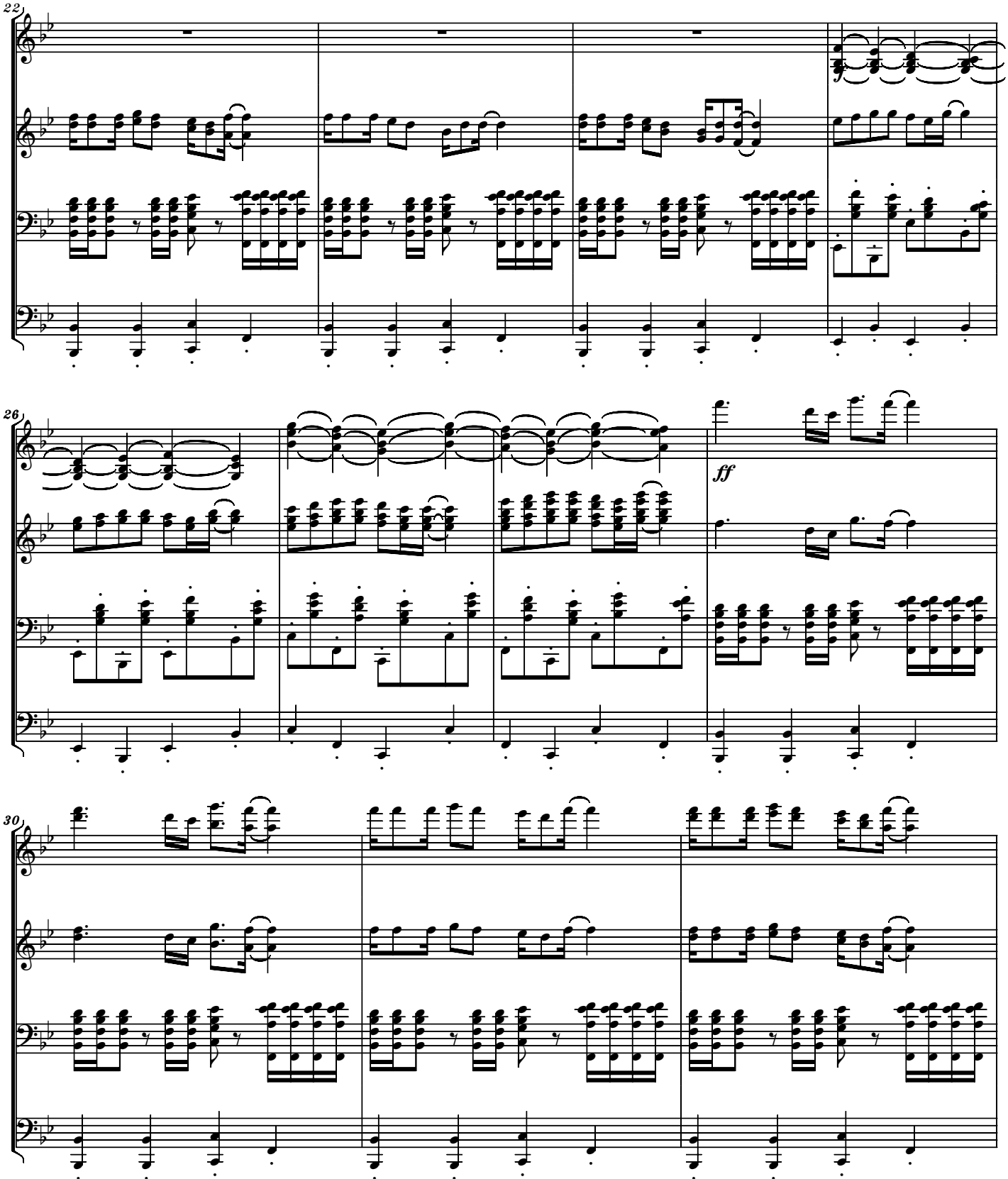
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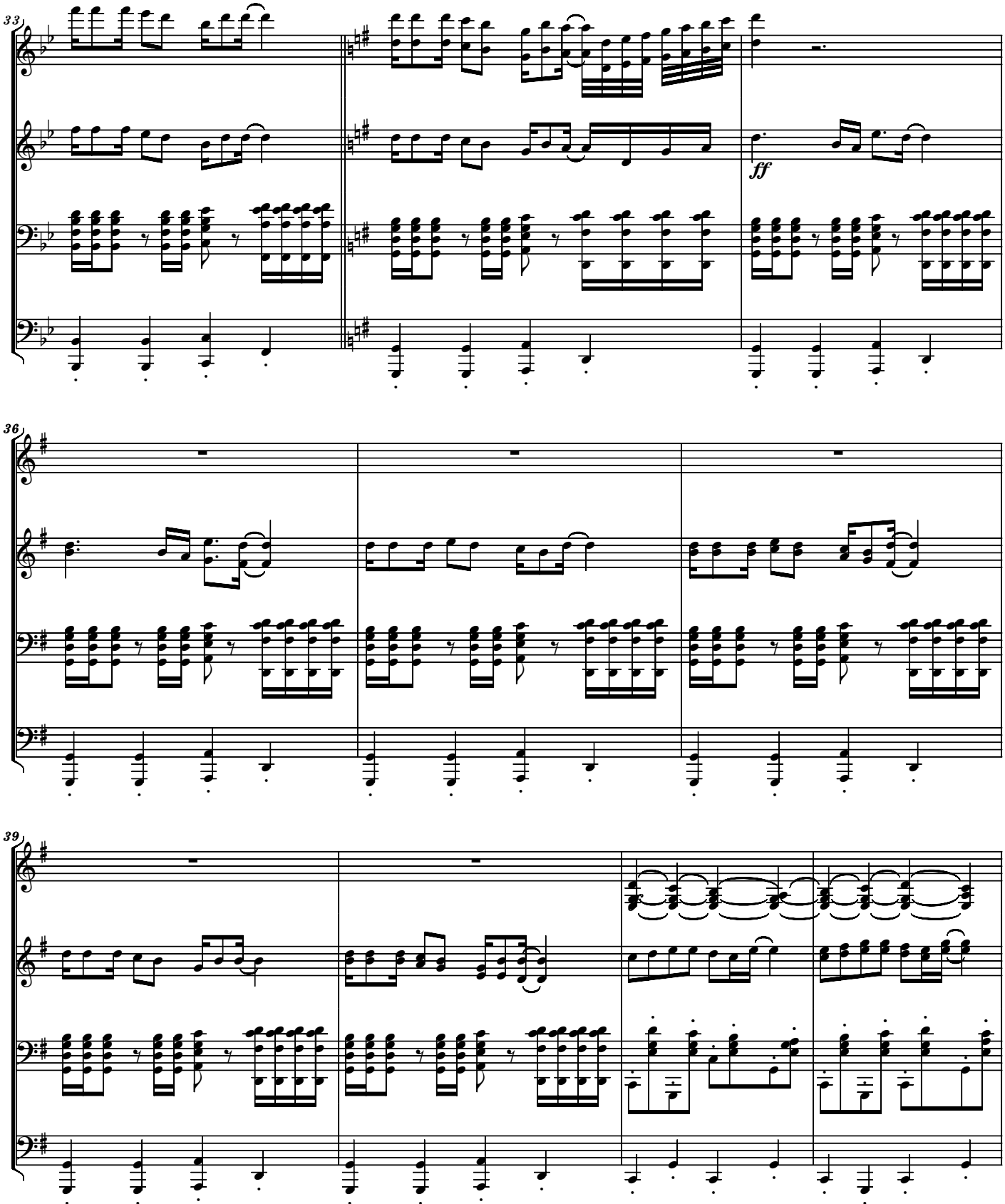
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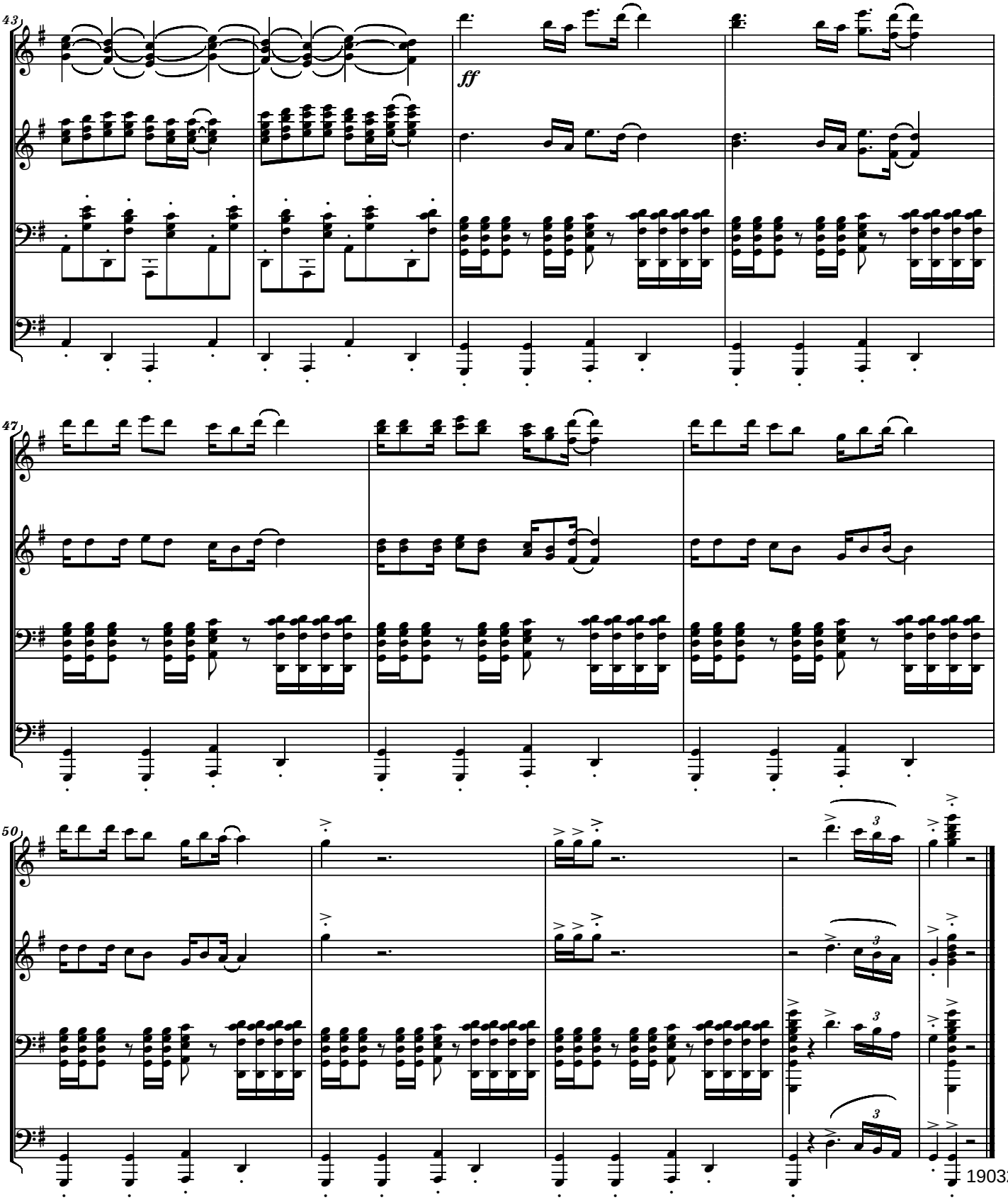
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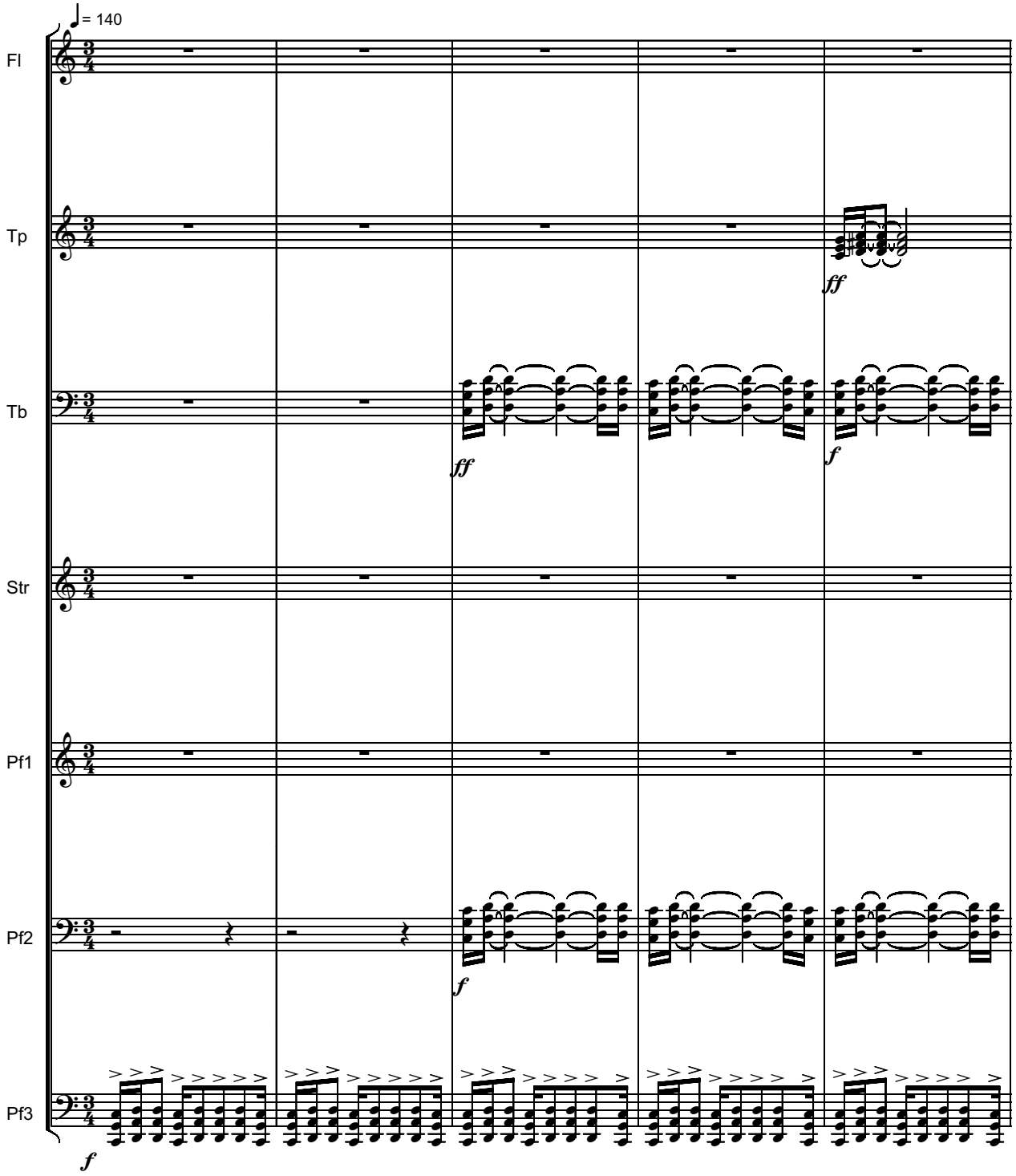
File: !!!SN_SemperFi!orchDEF

Semper Fi
- To The United States Marine Corps -

Serban Nichifor

Energetically



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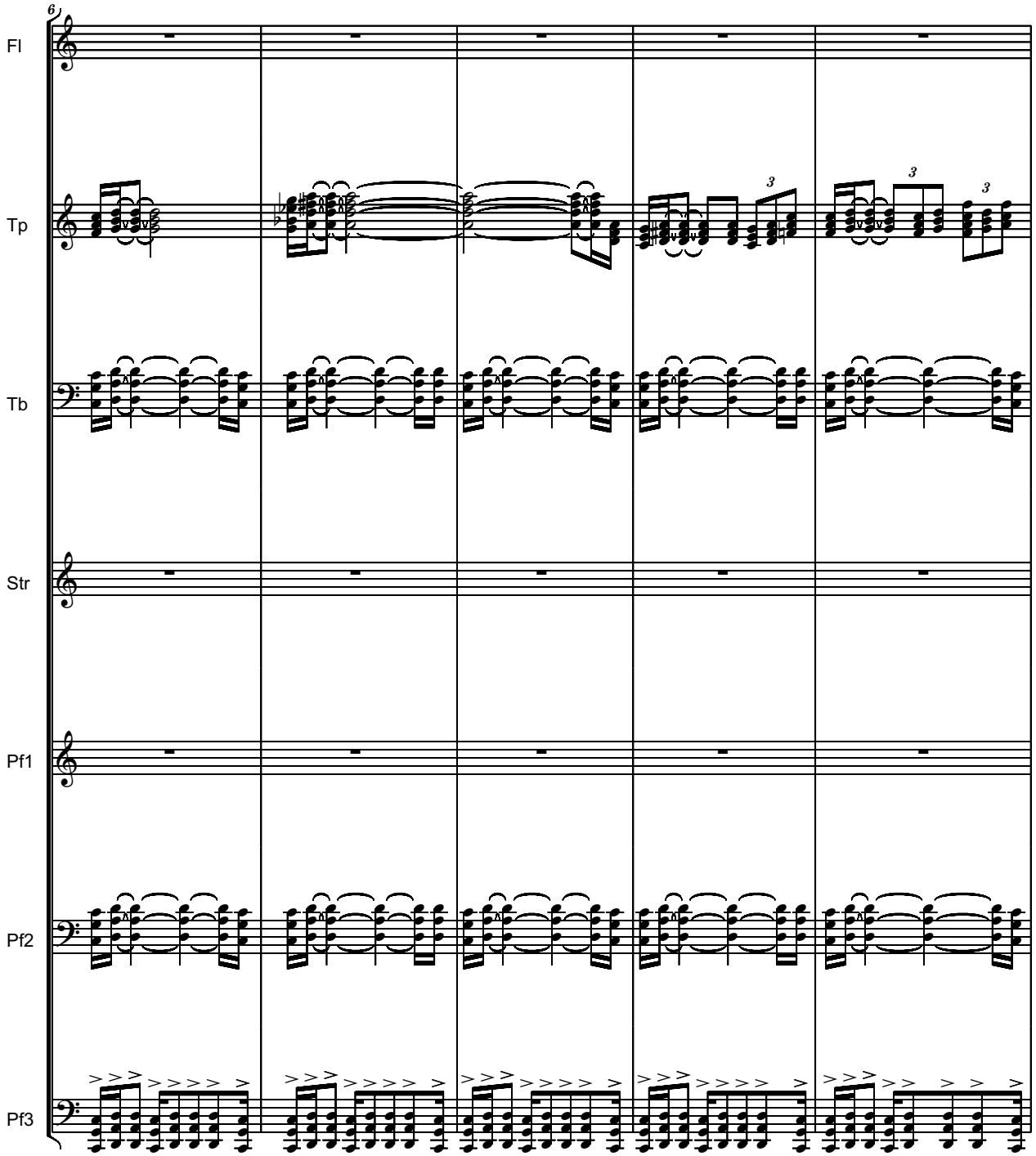
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Tp
Tb
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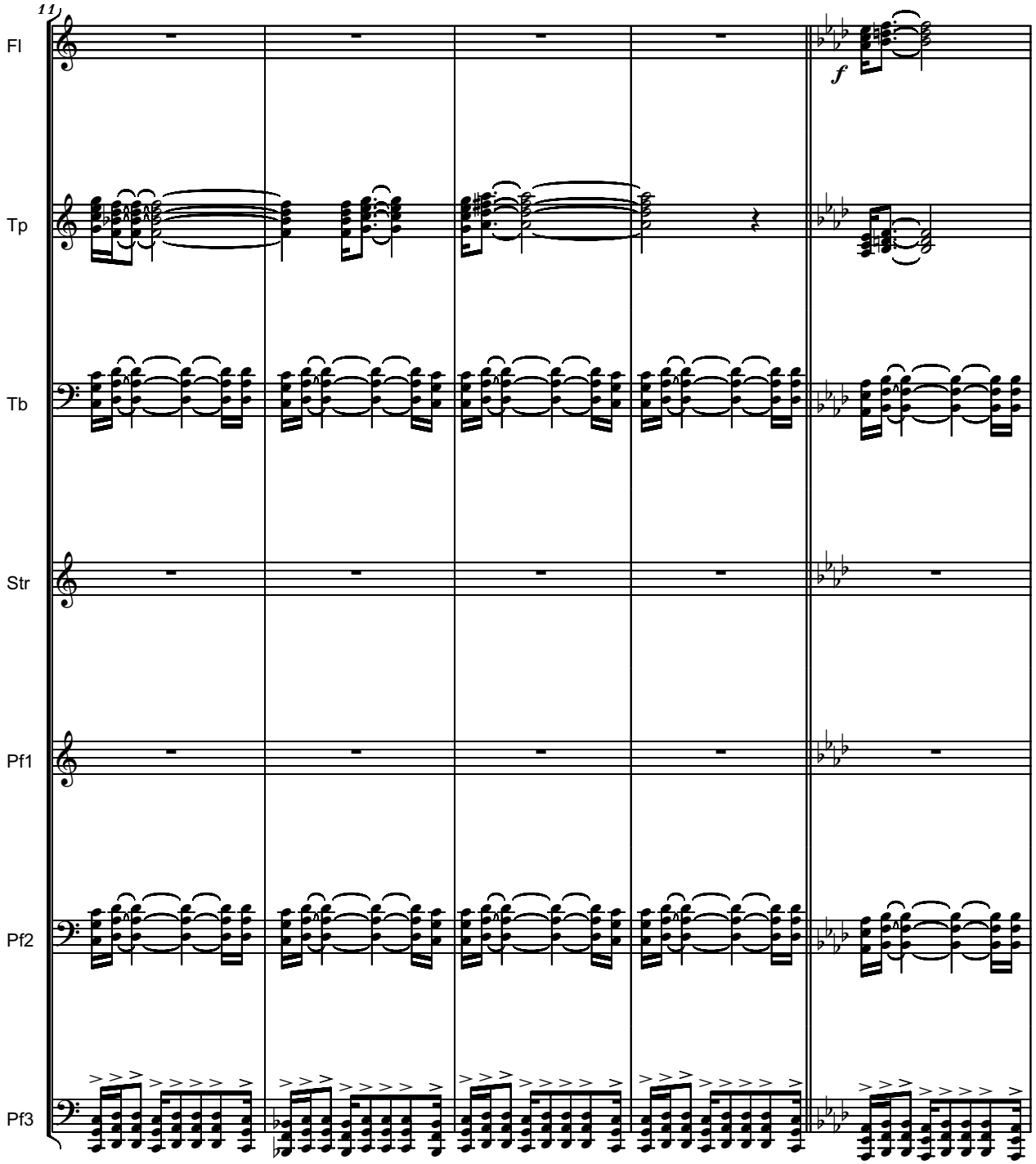
Pf1
Pf2
Pf3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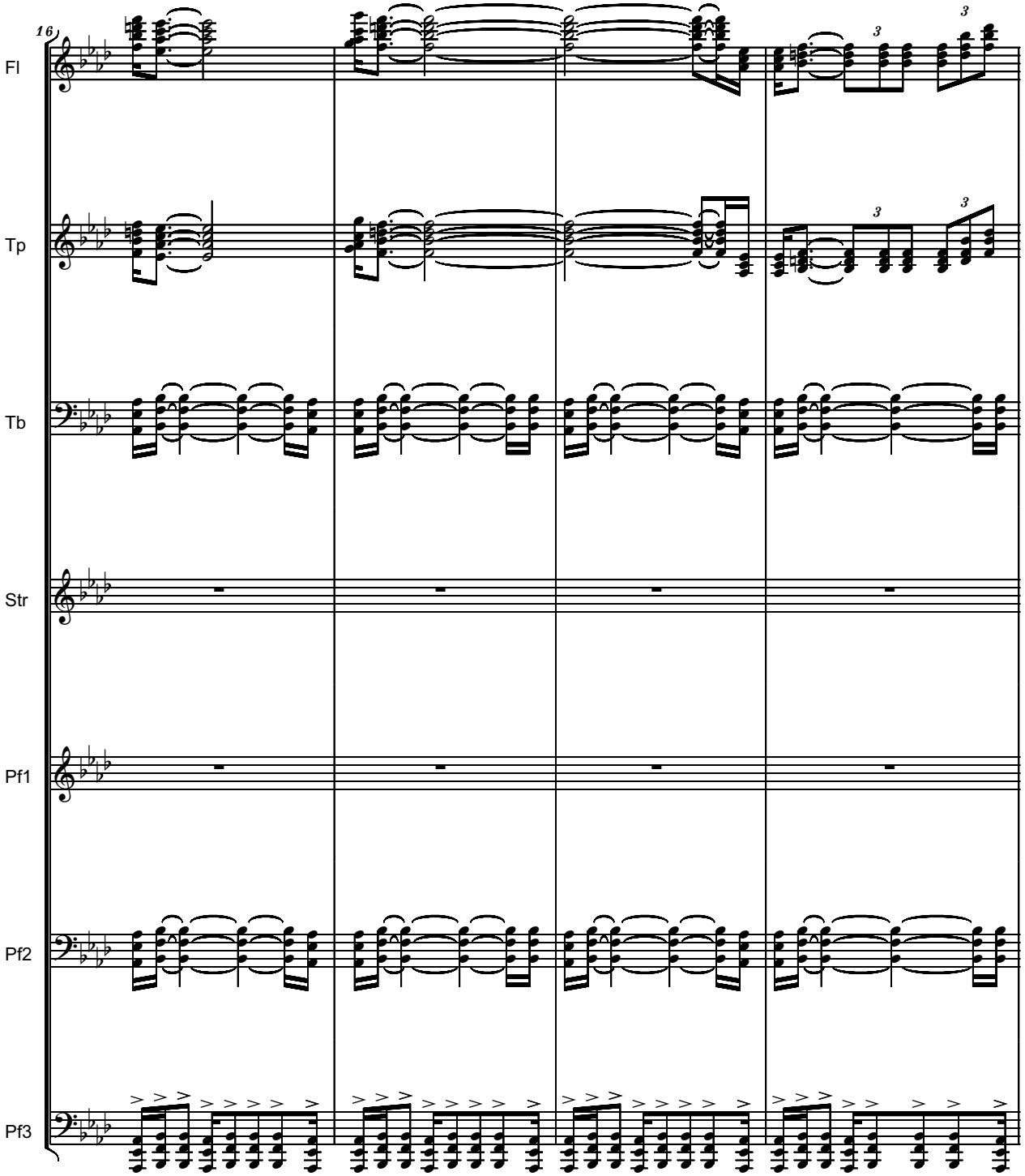
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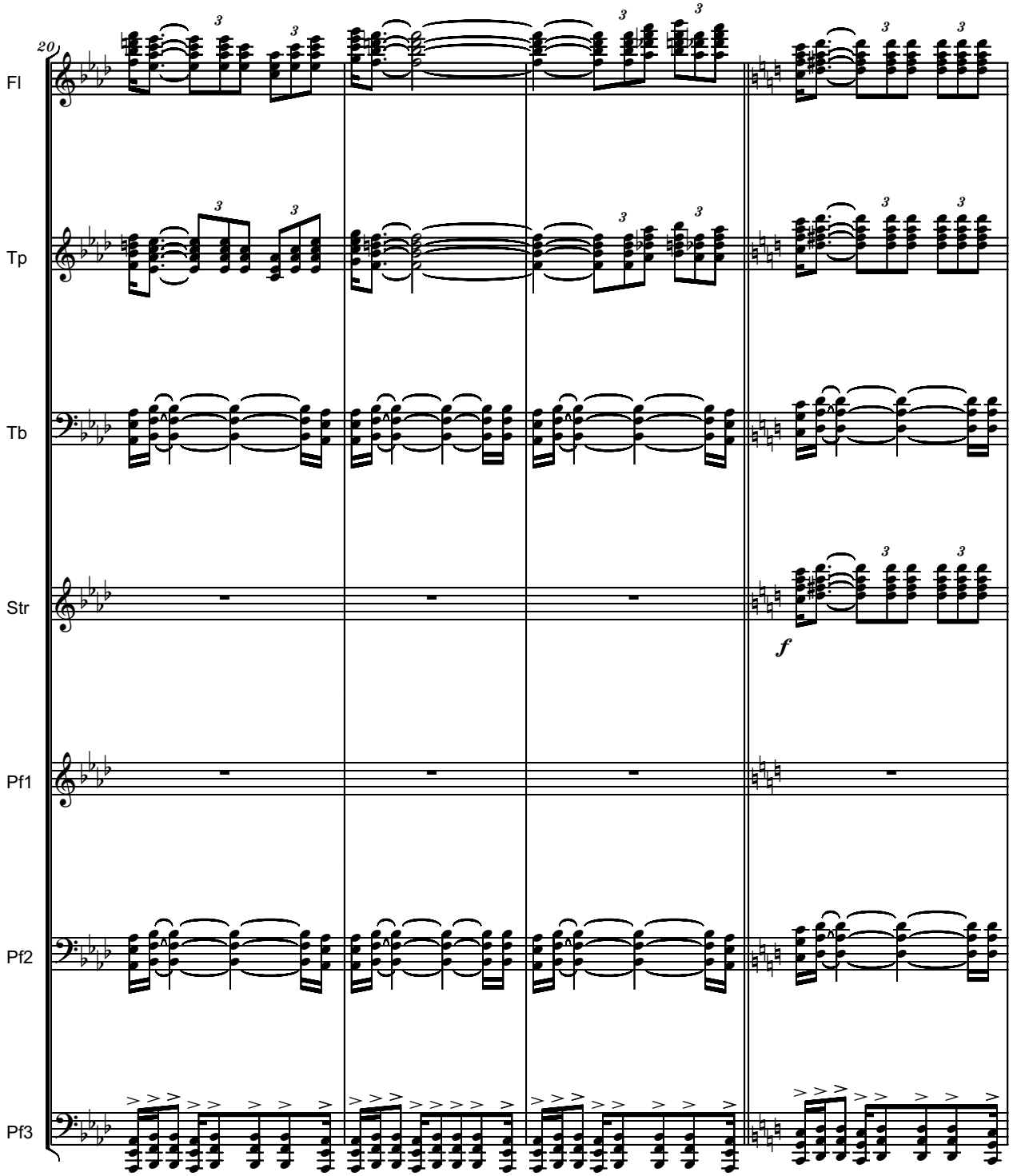
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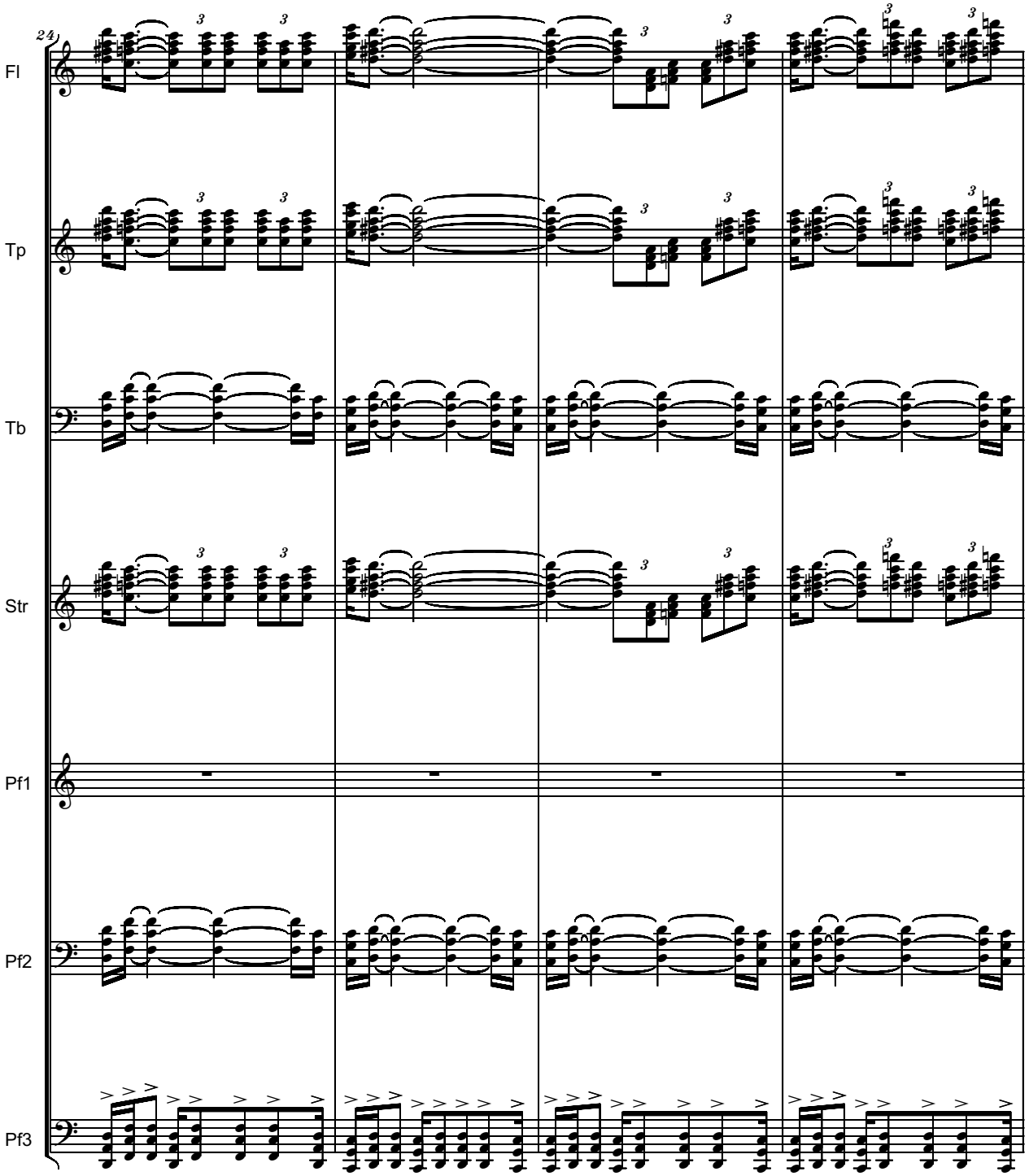
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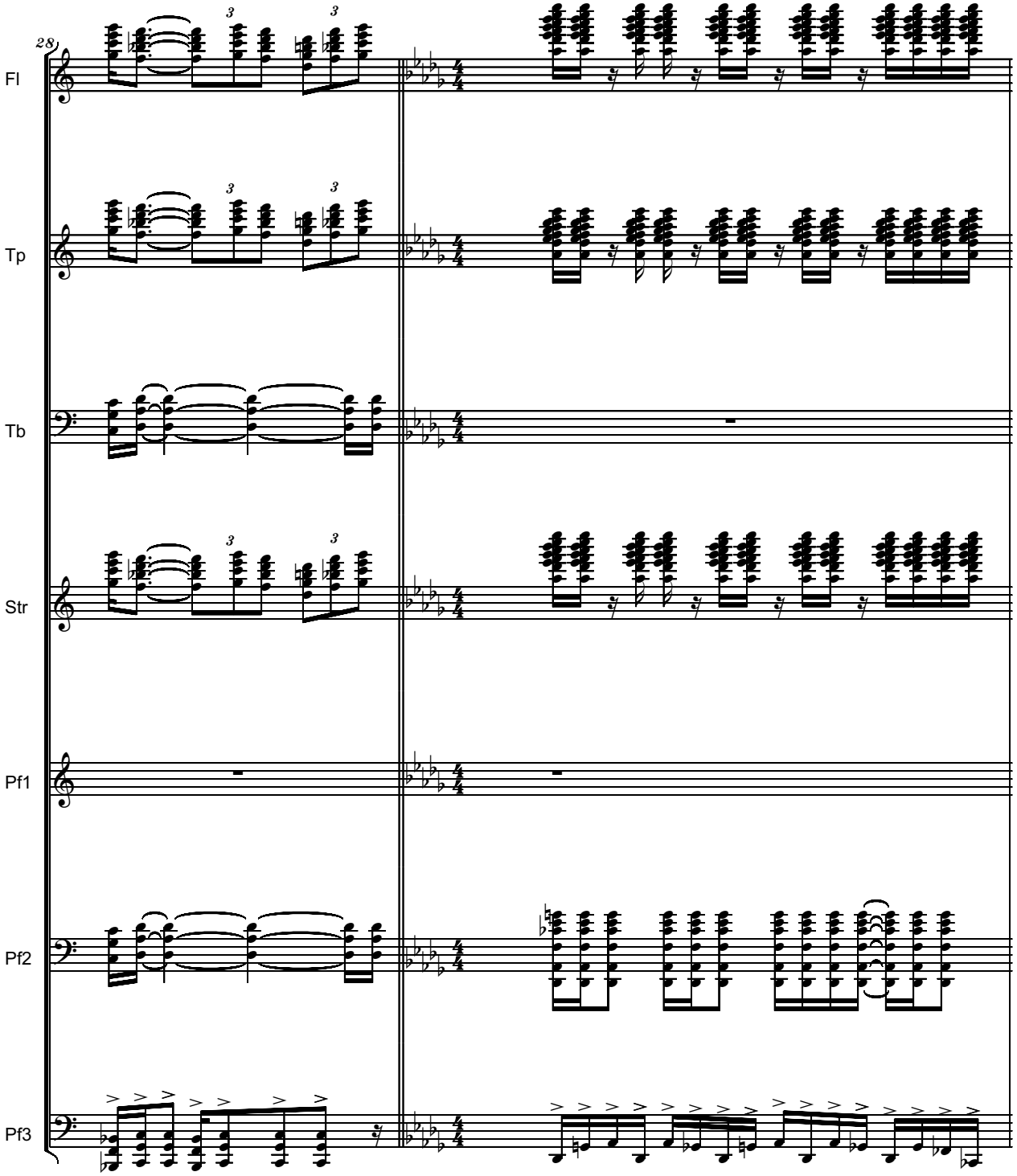
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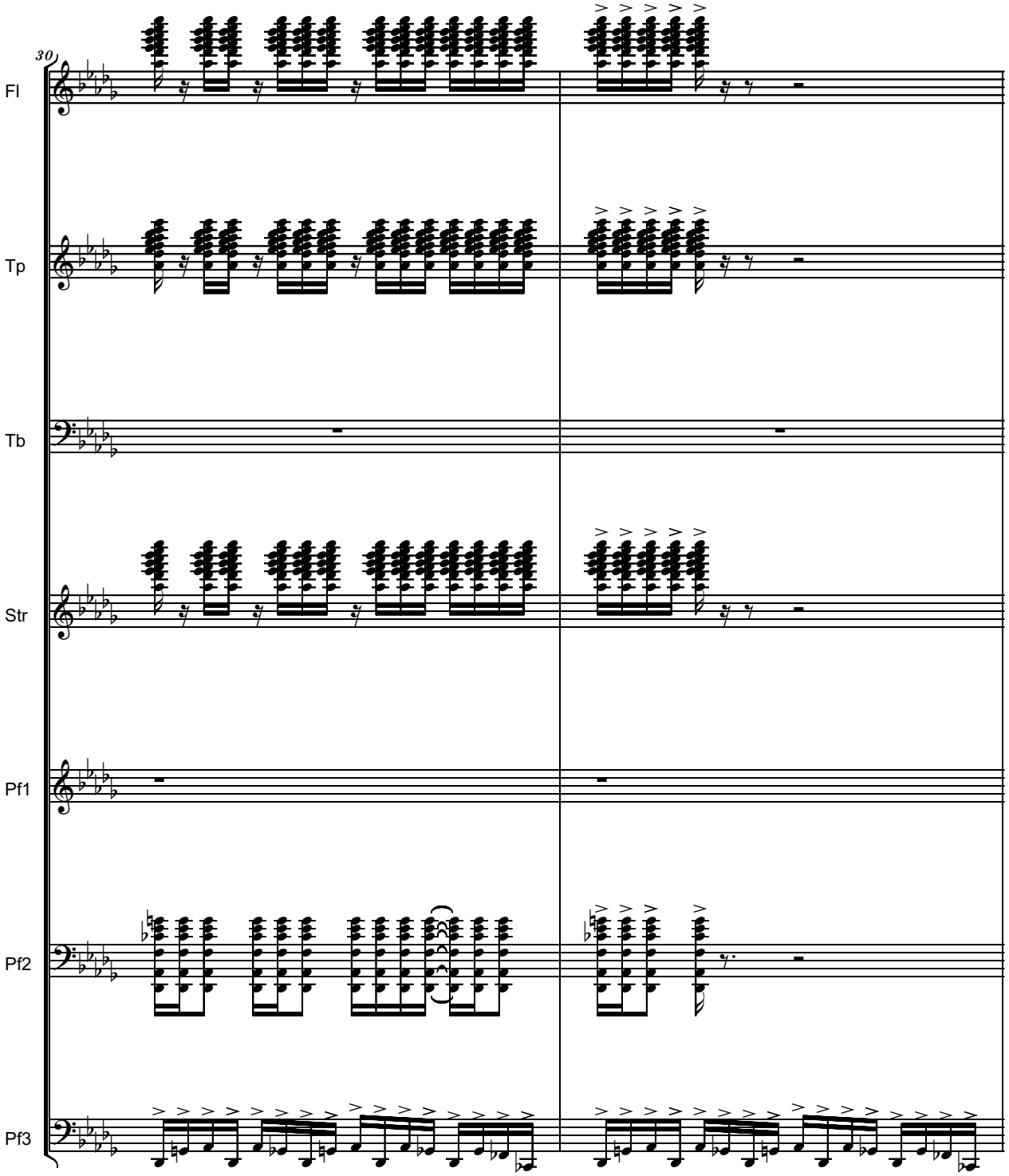
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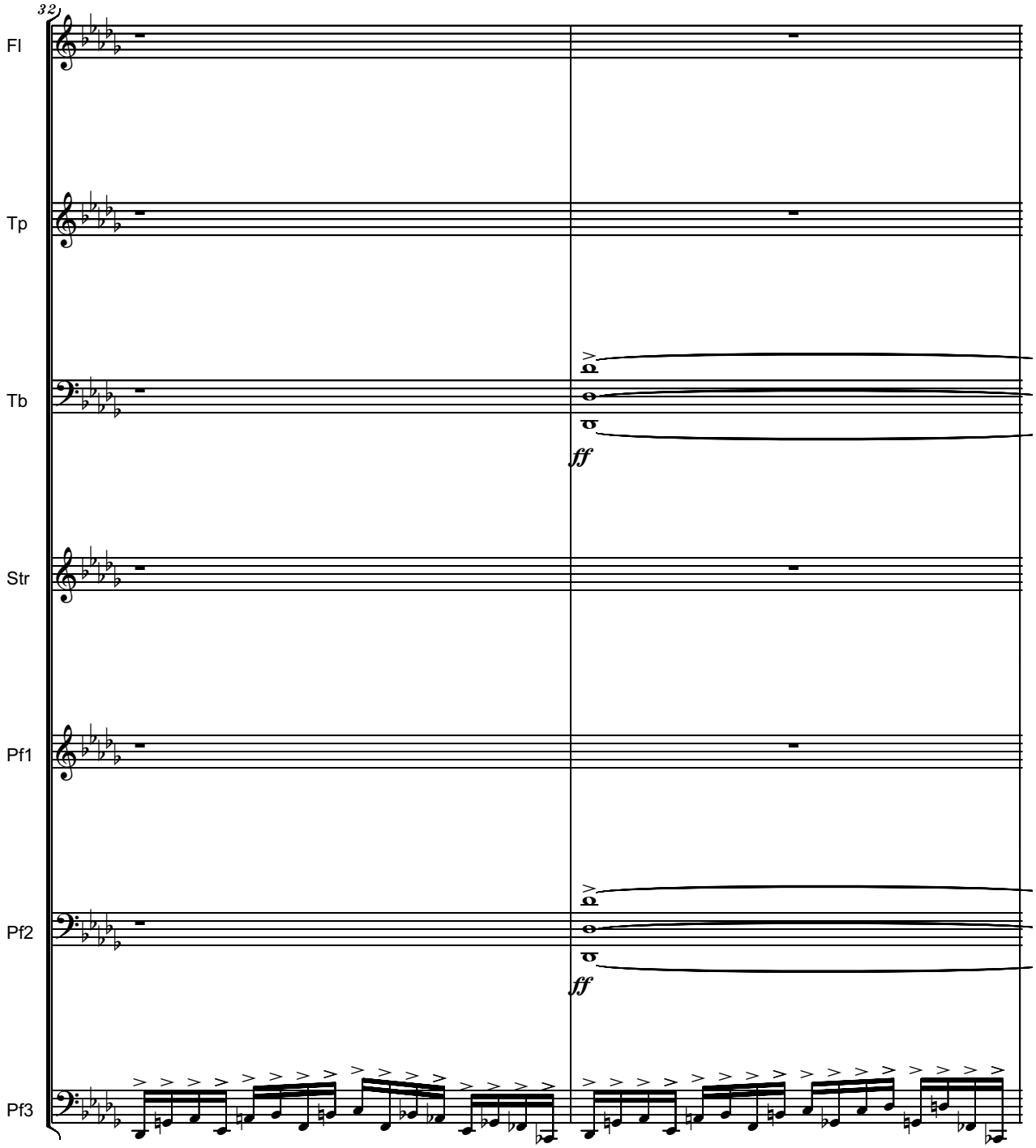
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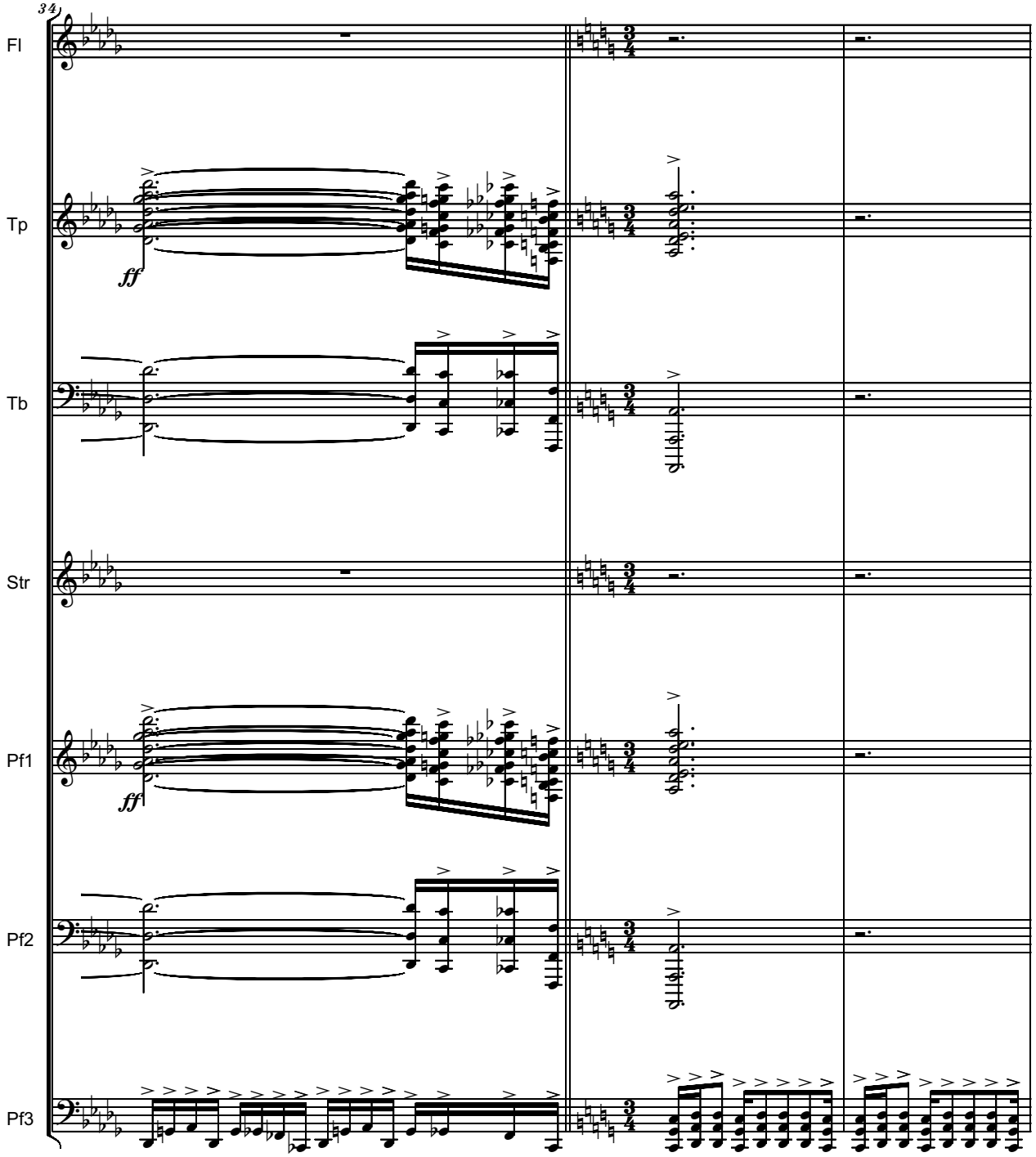
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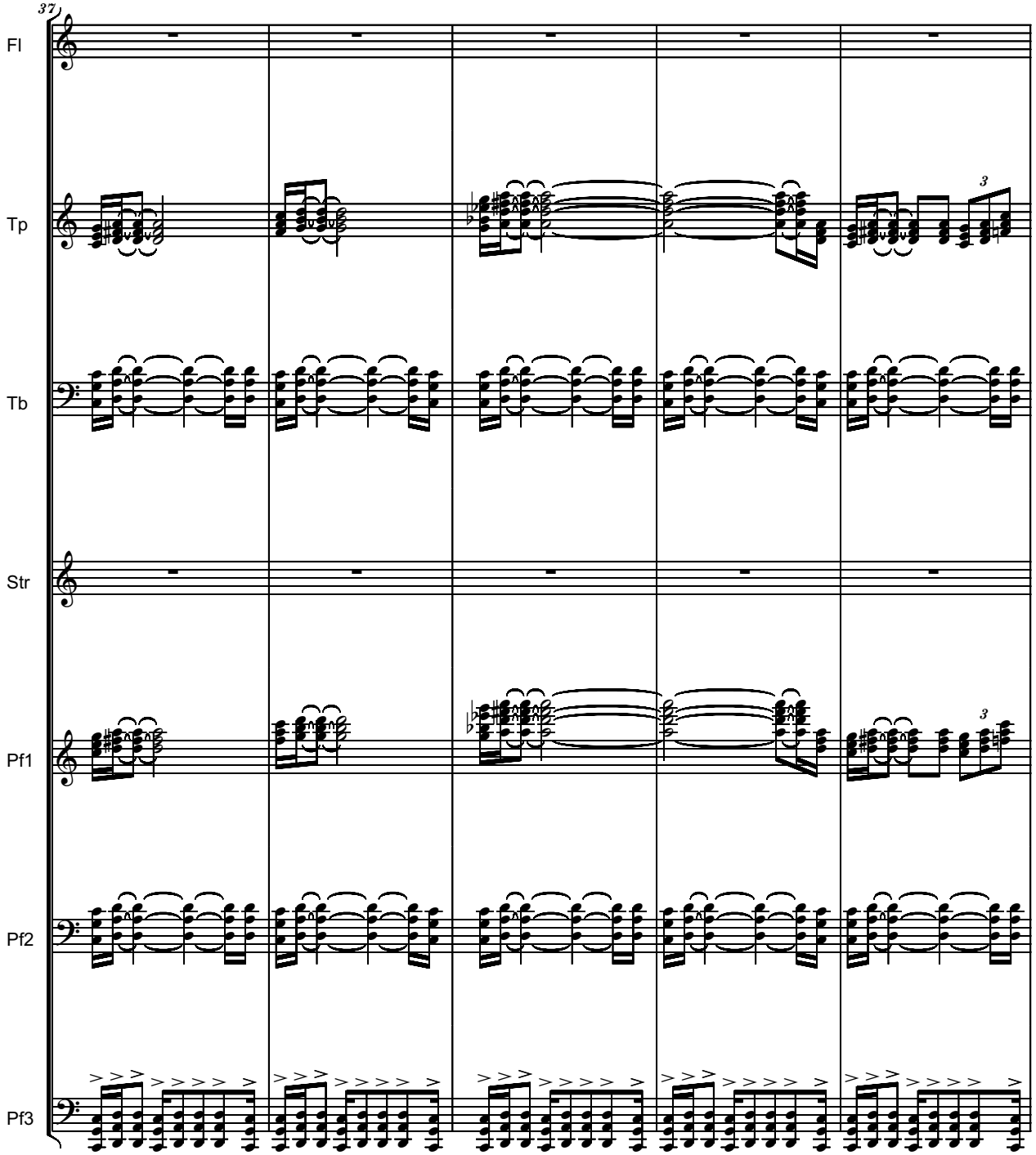
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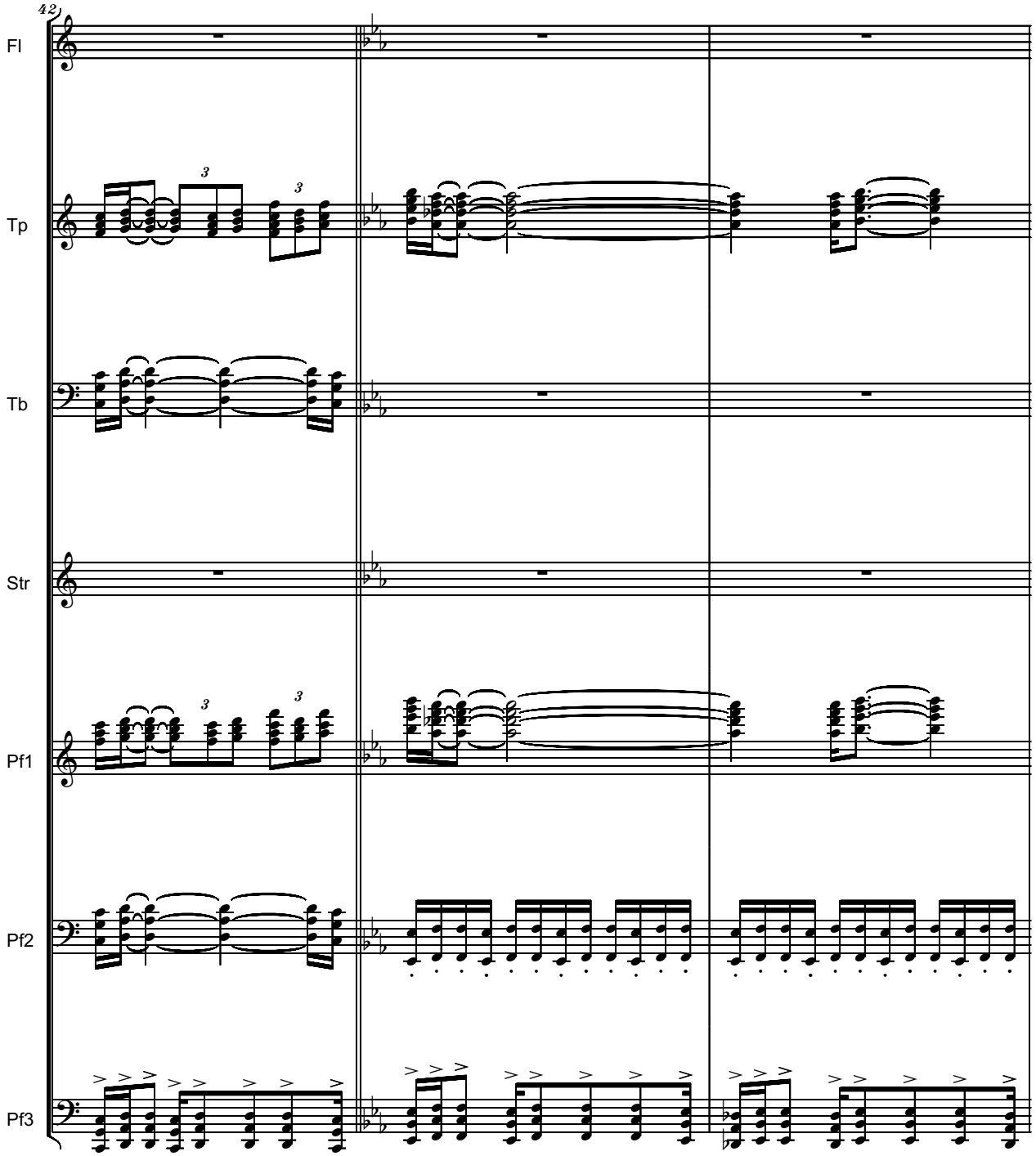
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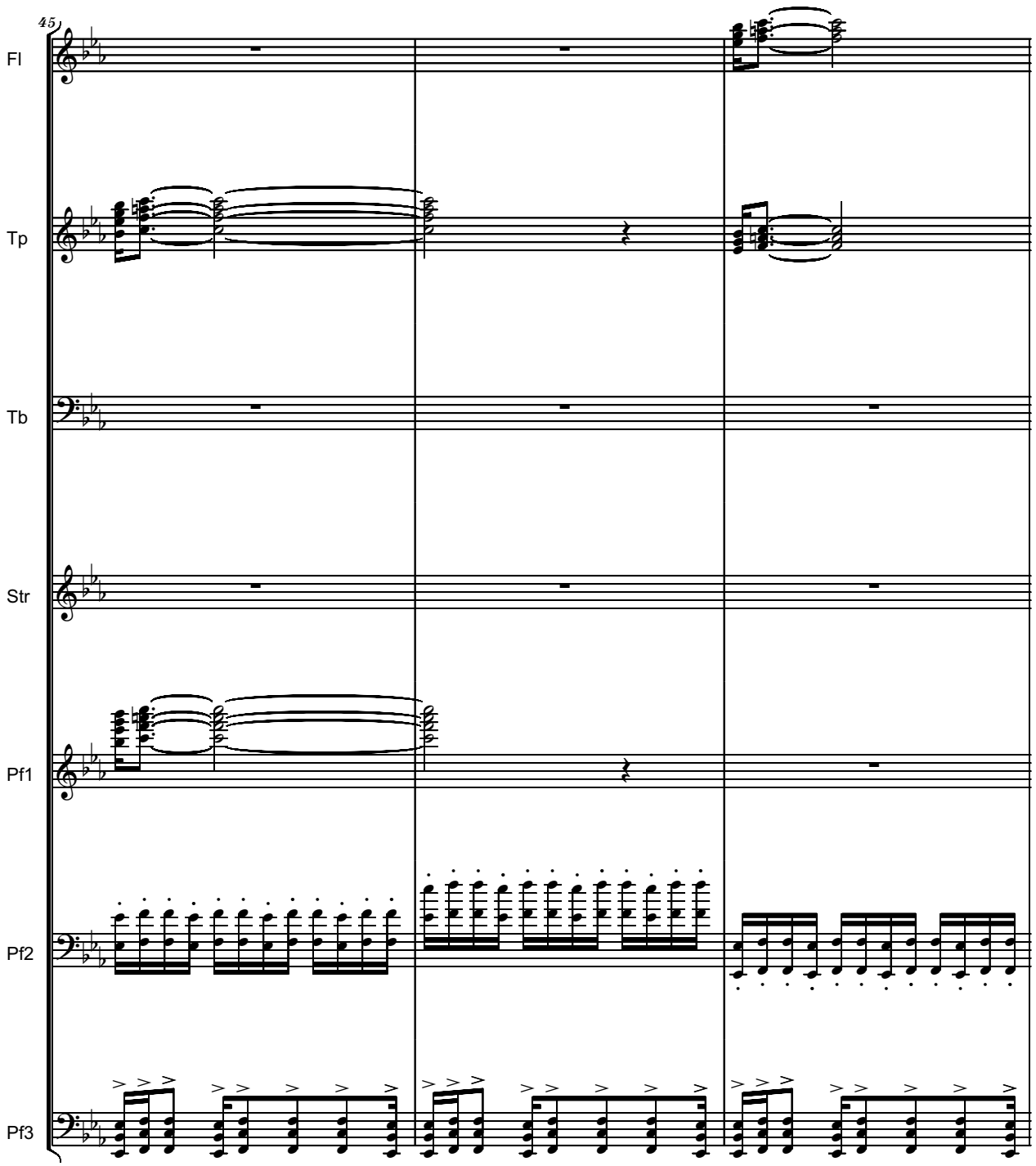
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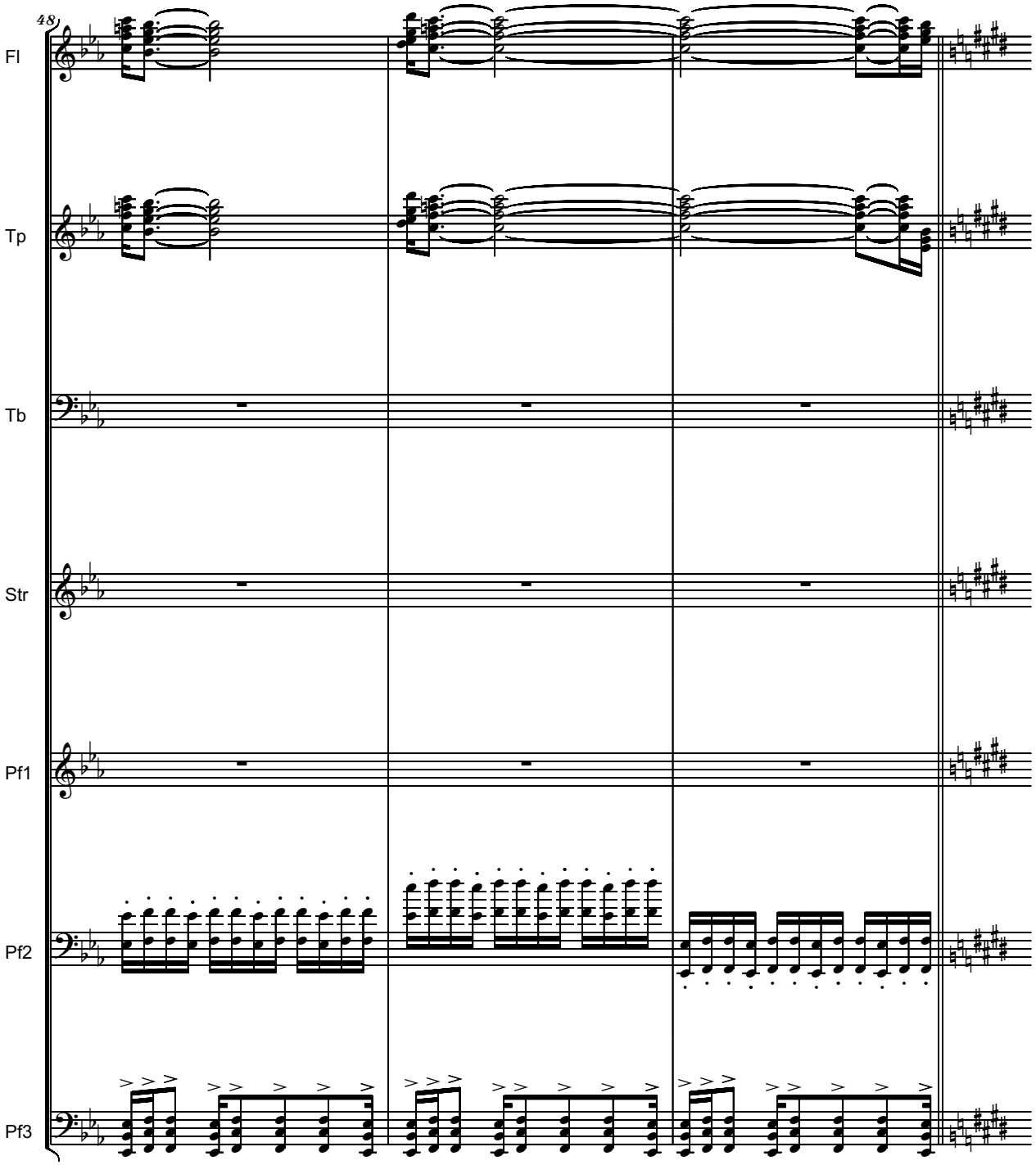
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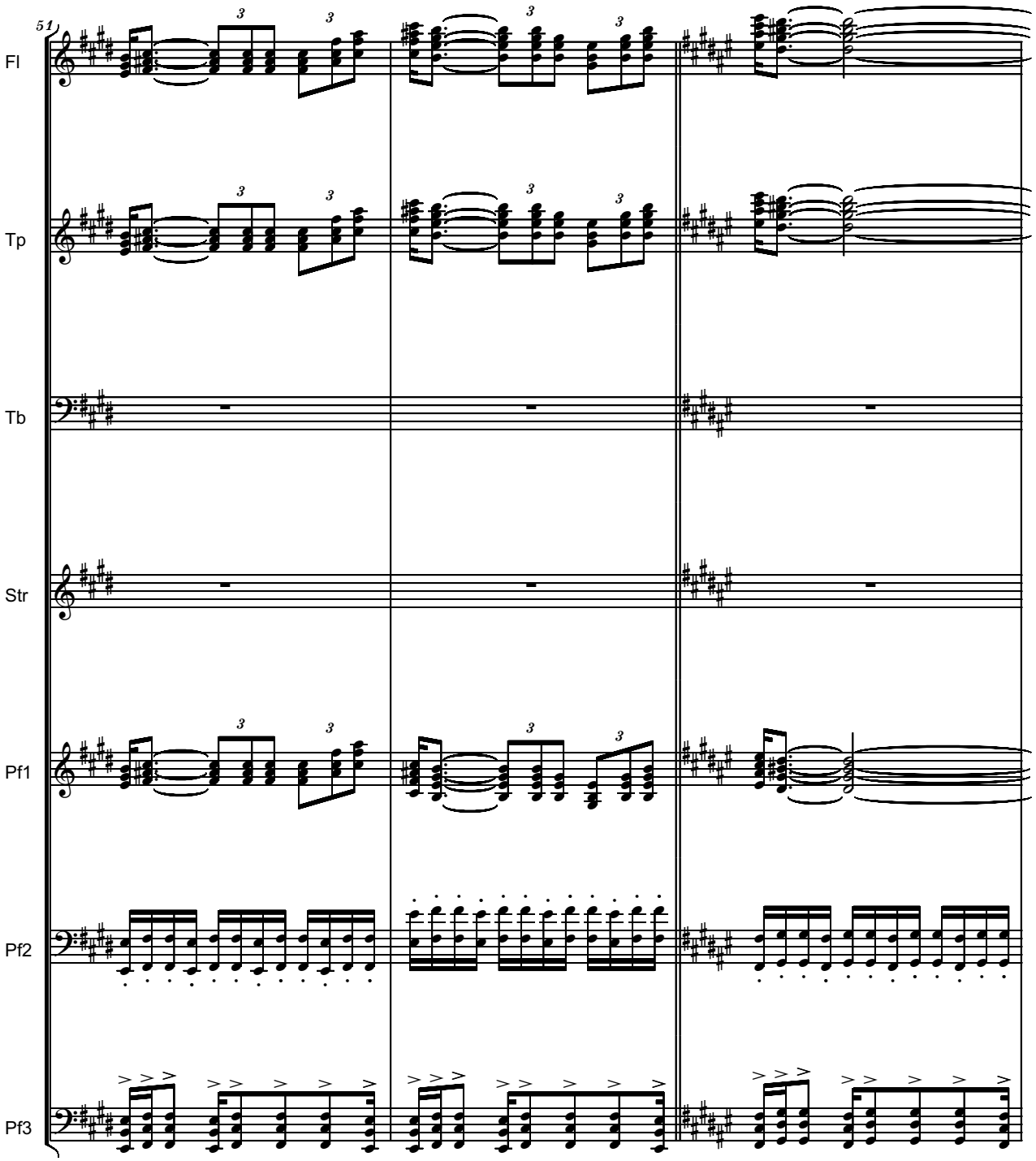
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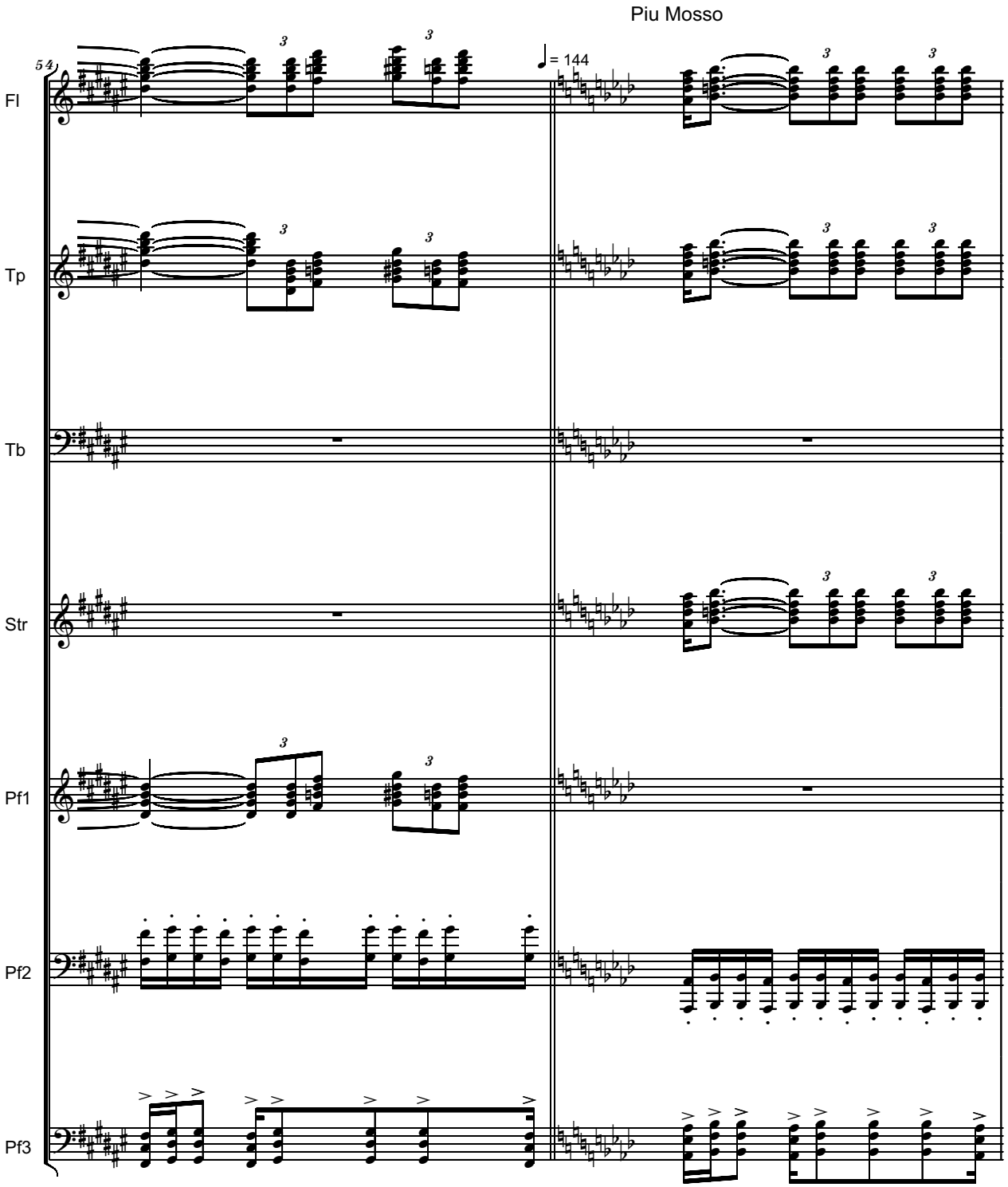
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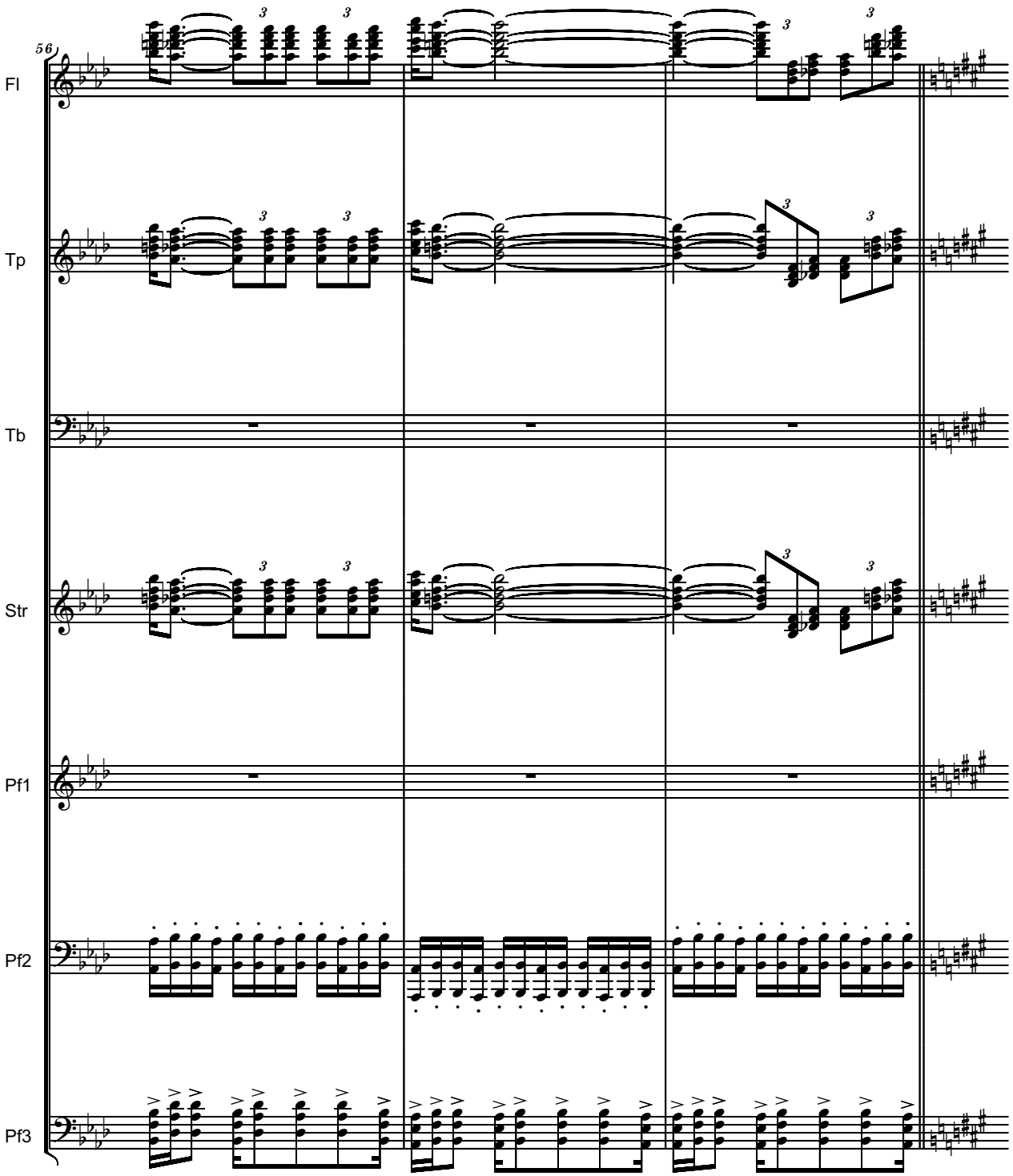
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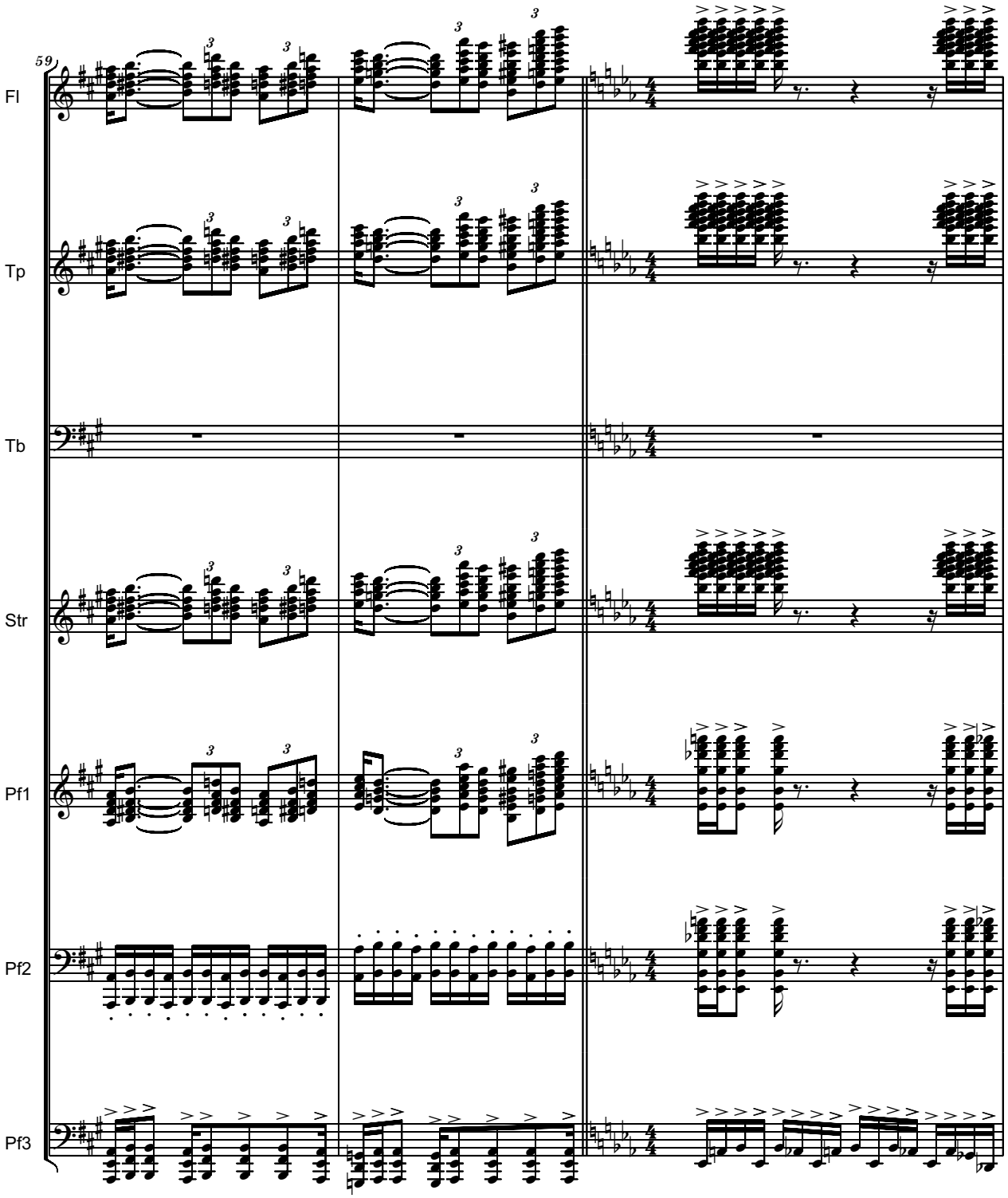
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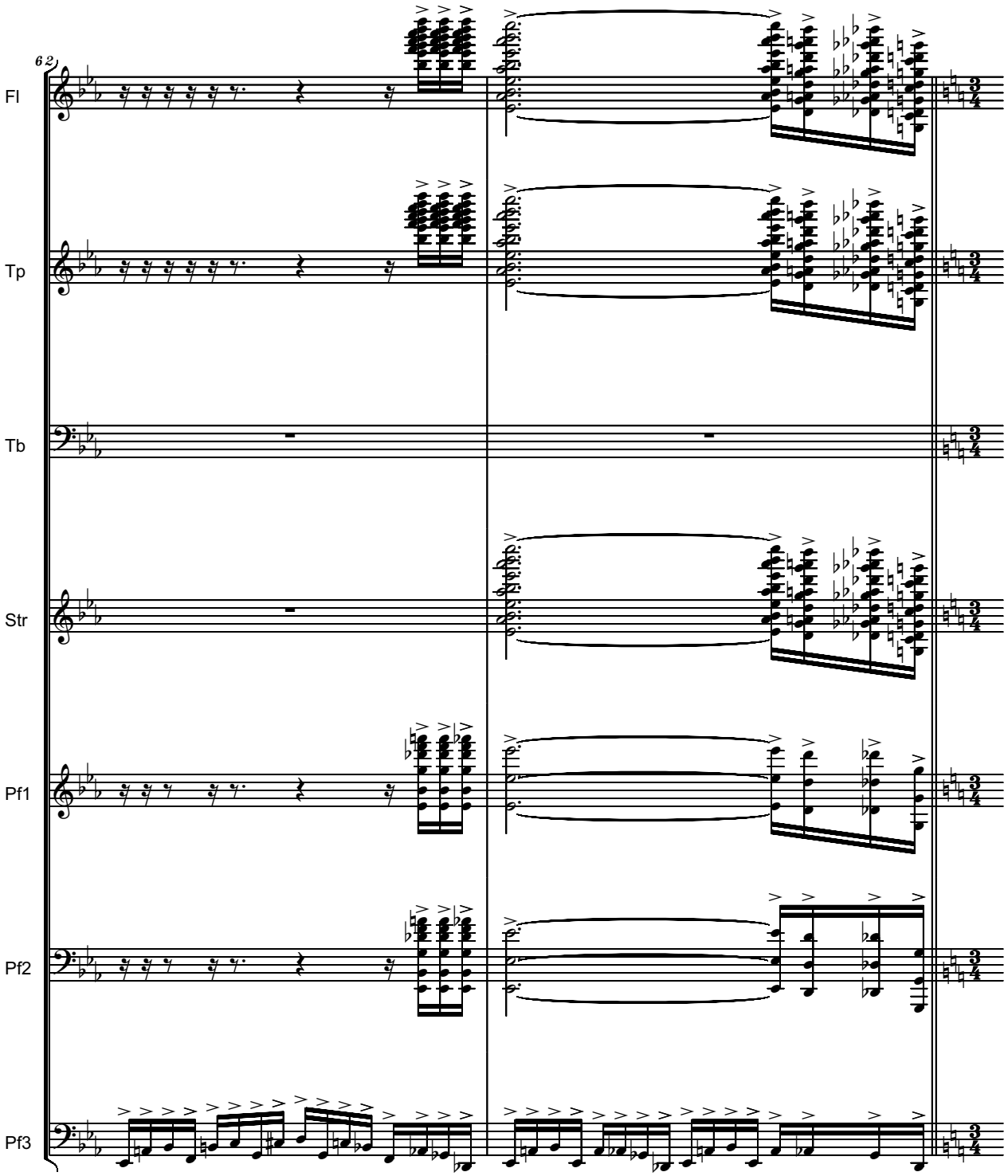
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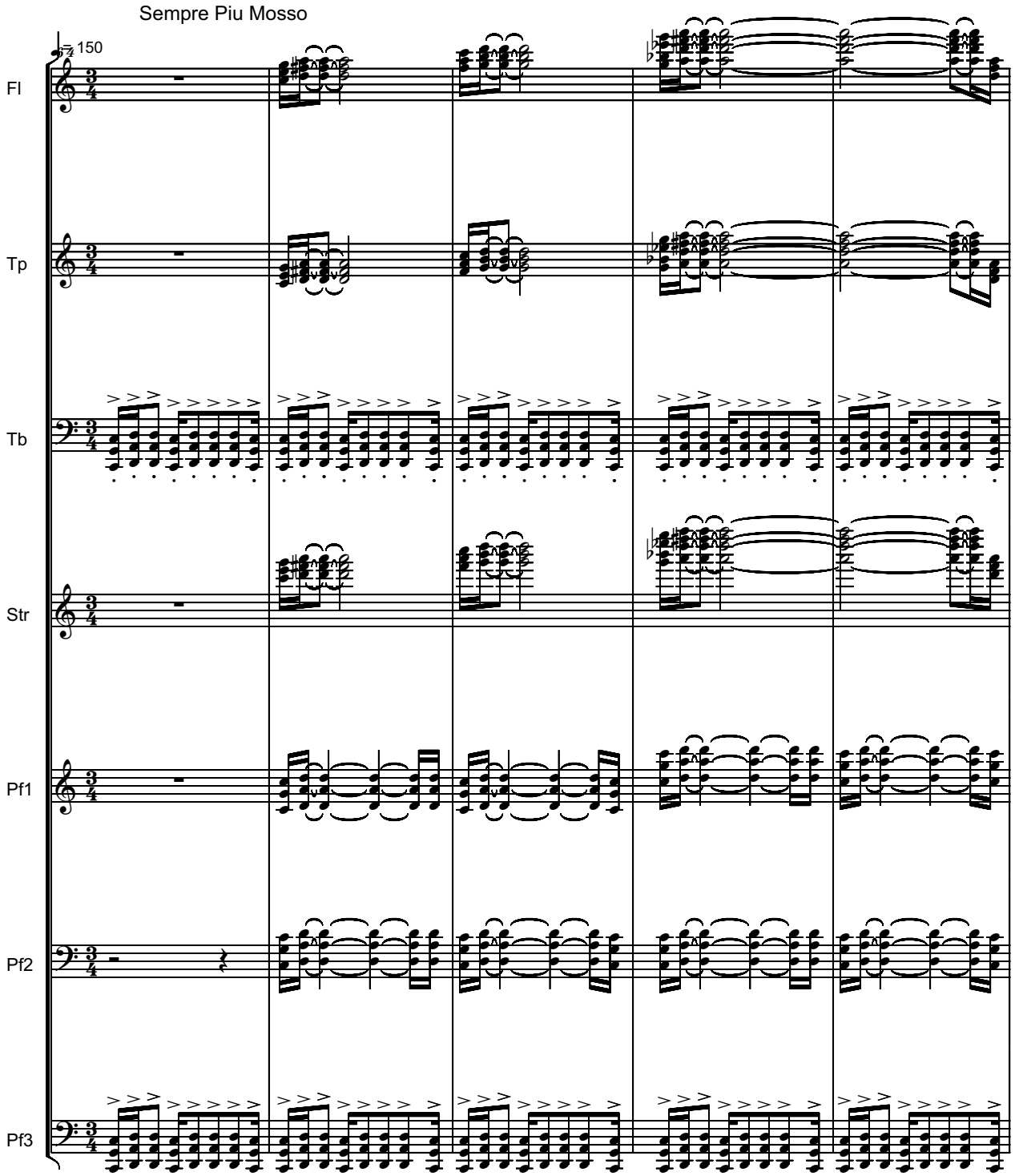
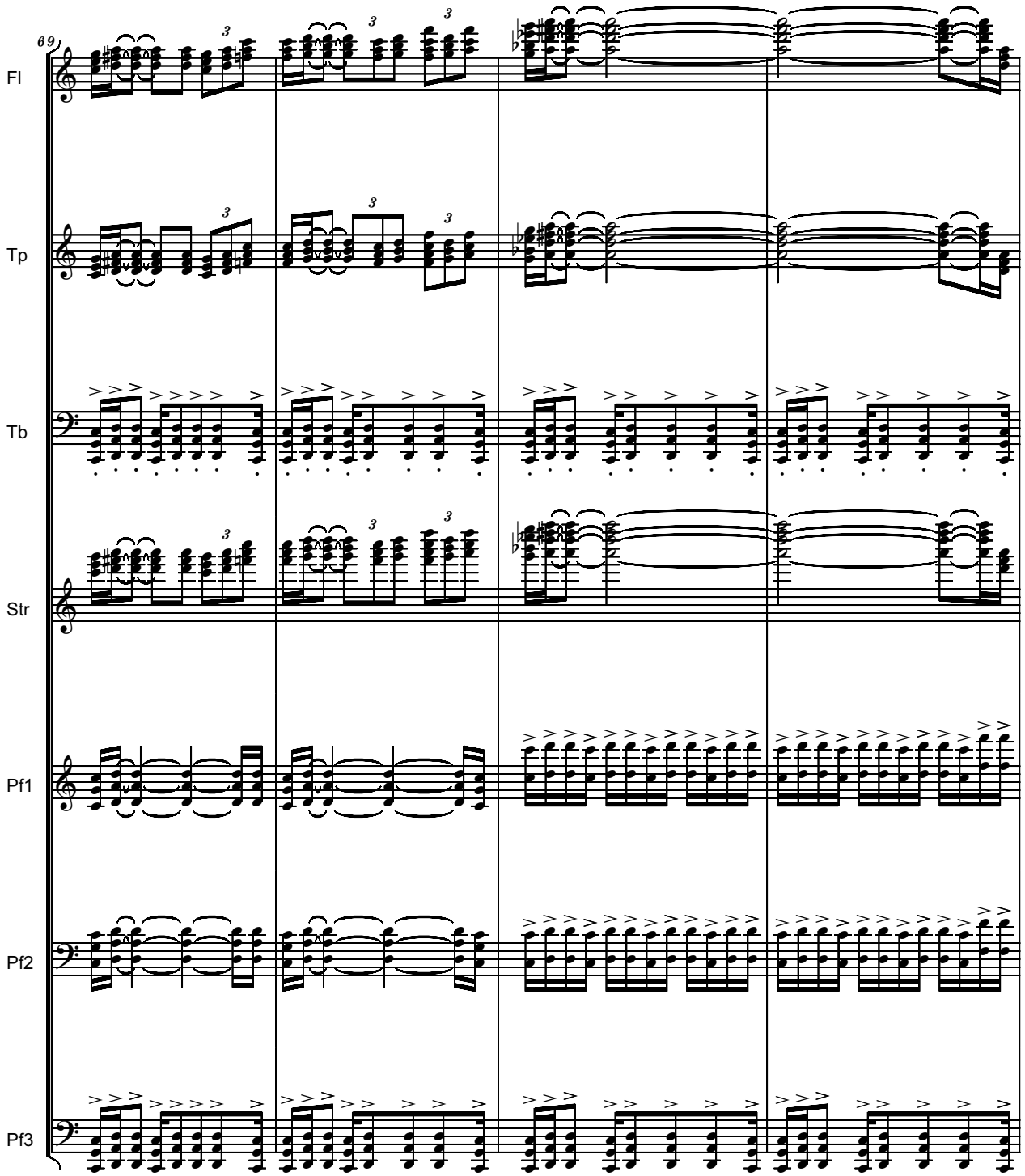
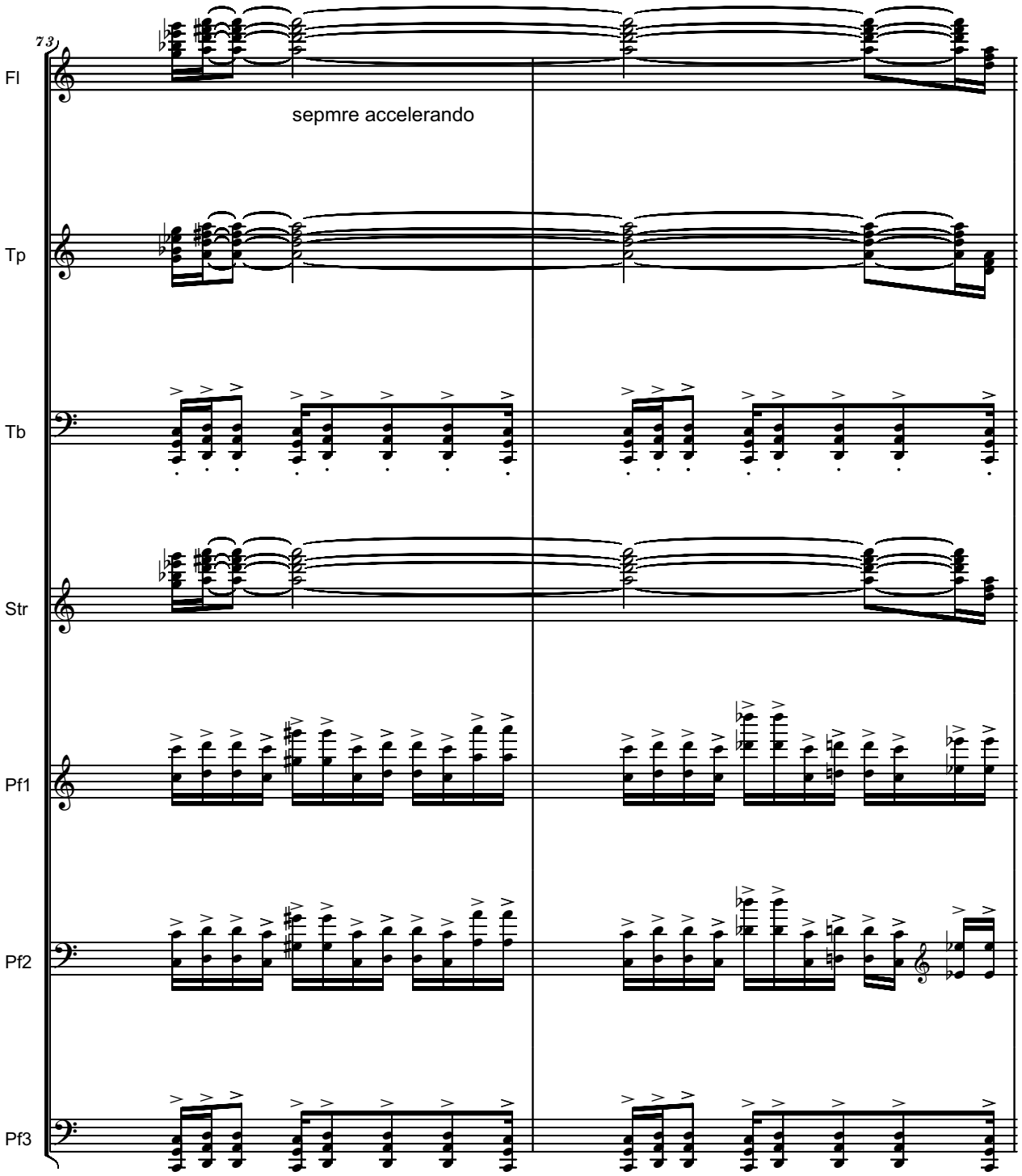
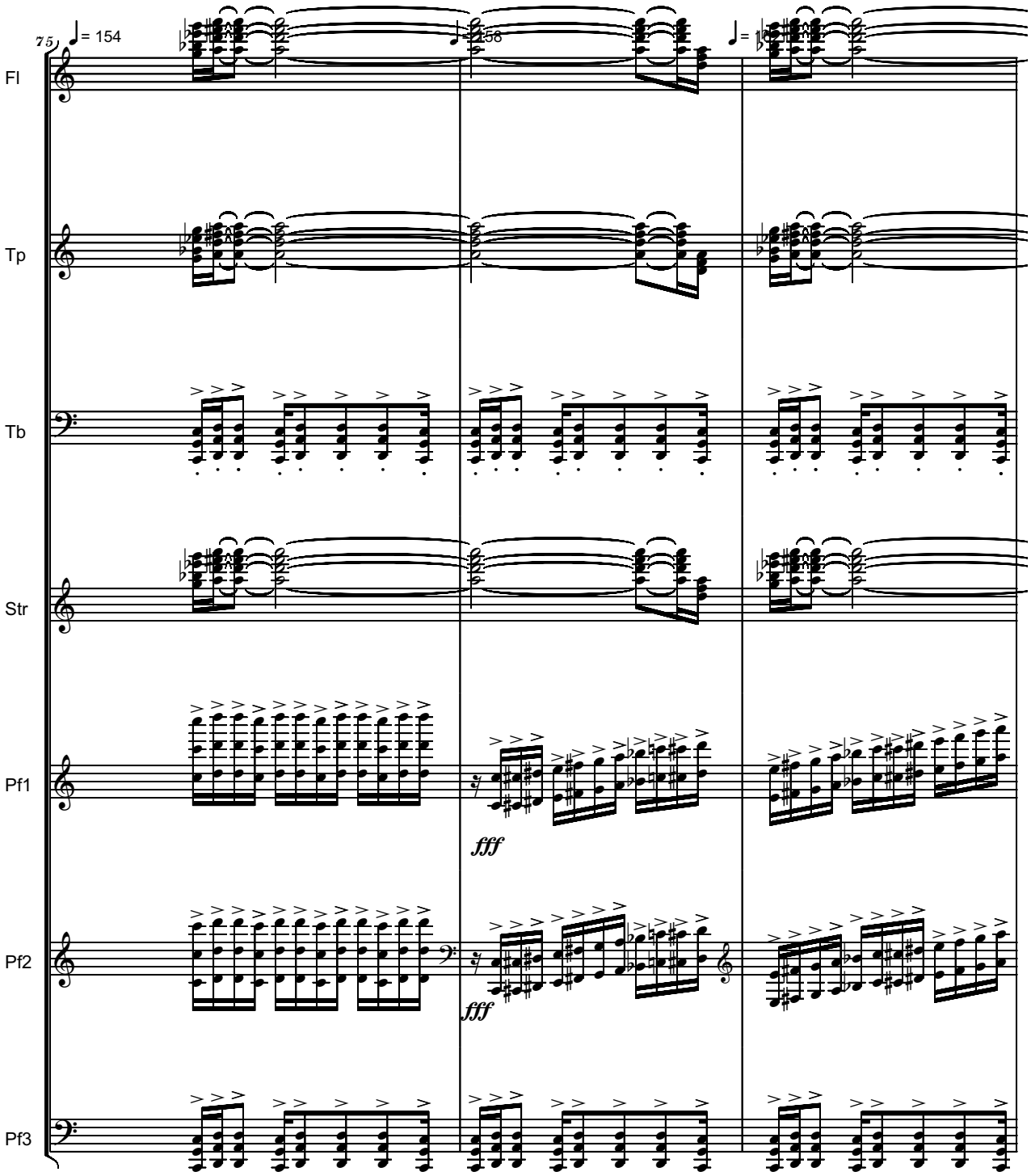
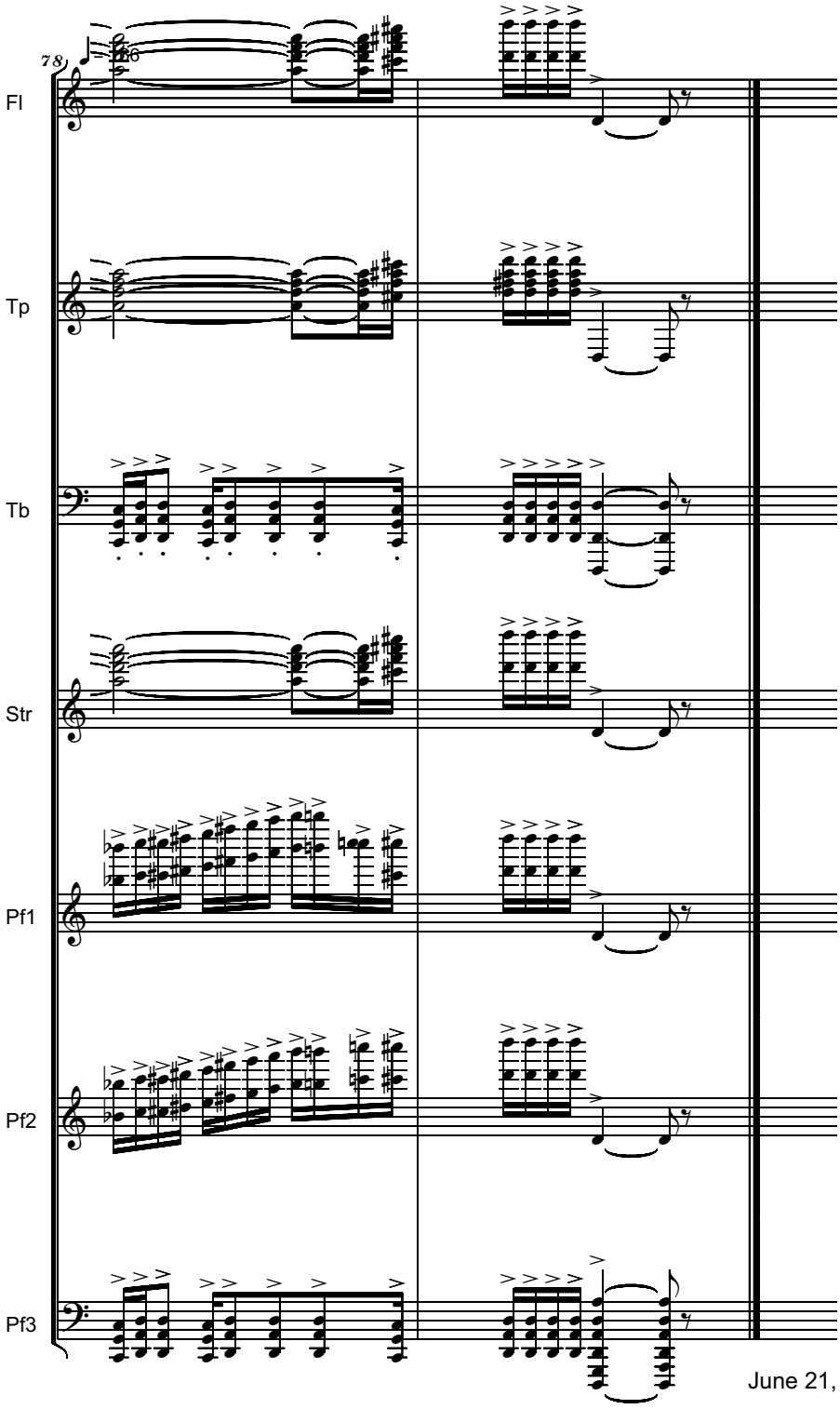
Pf2
Pf3


Sempre Piu Mosso
150
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3


69
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3


73
Fl
sepmre accelerando
Tp
Tb
Str
Pf1
Pf2
Pf3


75
♩= 154
♩= 158
♩= 1
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3
fff
fff



June 21, 2012

Serban Nichifor

AMERICAN AIR

Amazing Grace Variations

Serban Nichifor

AMERICAN AIR

Amazing Grace Variations

Flute

Oboe

Clarinet in B

Bassoon

4 Fr. Horns in F (ossia 2 Horns: 1 & 3)

Trumpet in B

Trombone

Timpani

Vibraphone

Celesta

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

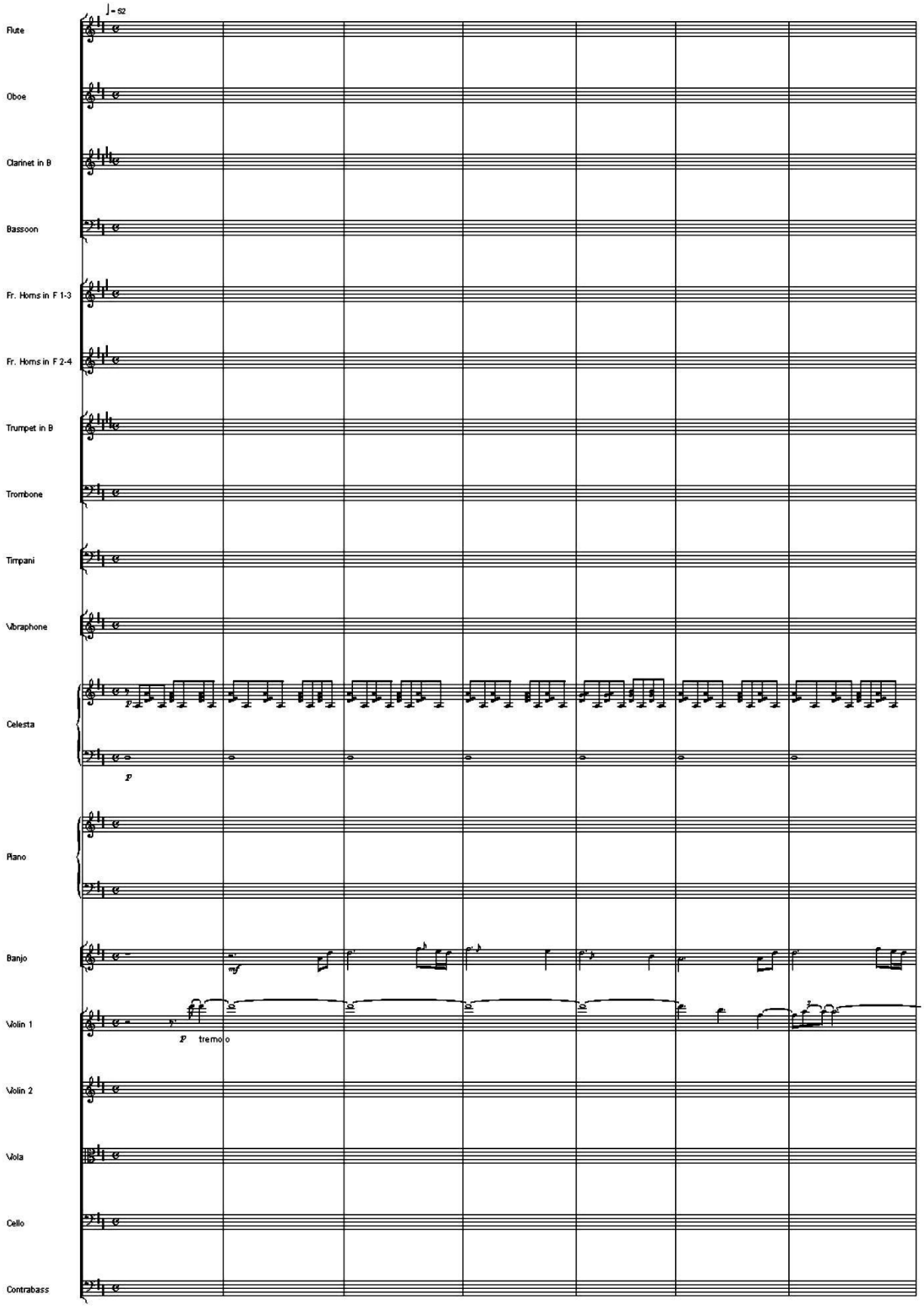
Contrabass

AMERICAN AIR

Amazing Grace Variations

Lontano e Dolce

Serban Nichifor (SABAM)



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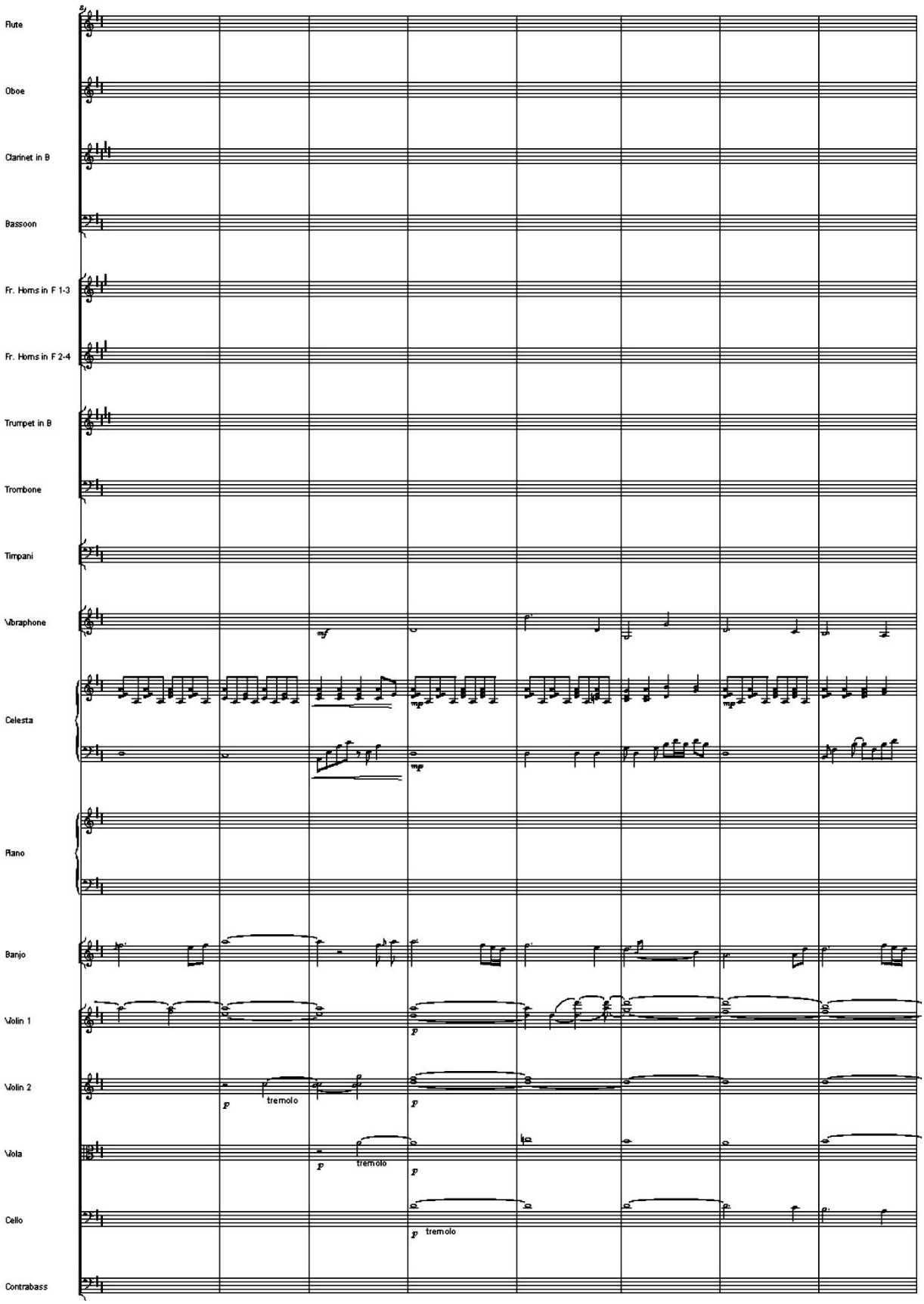
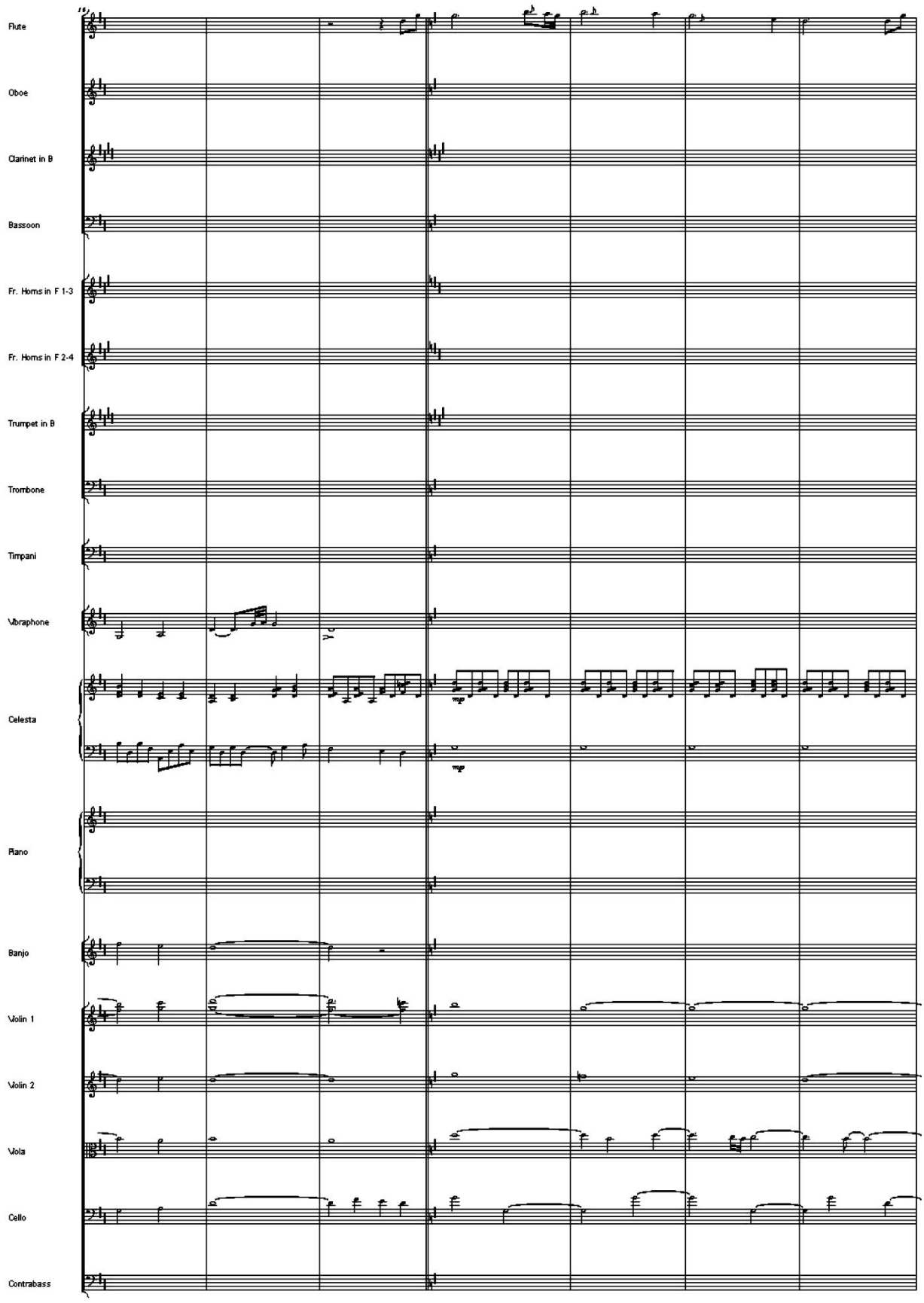
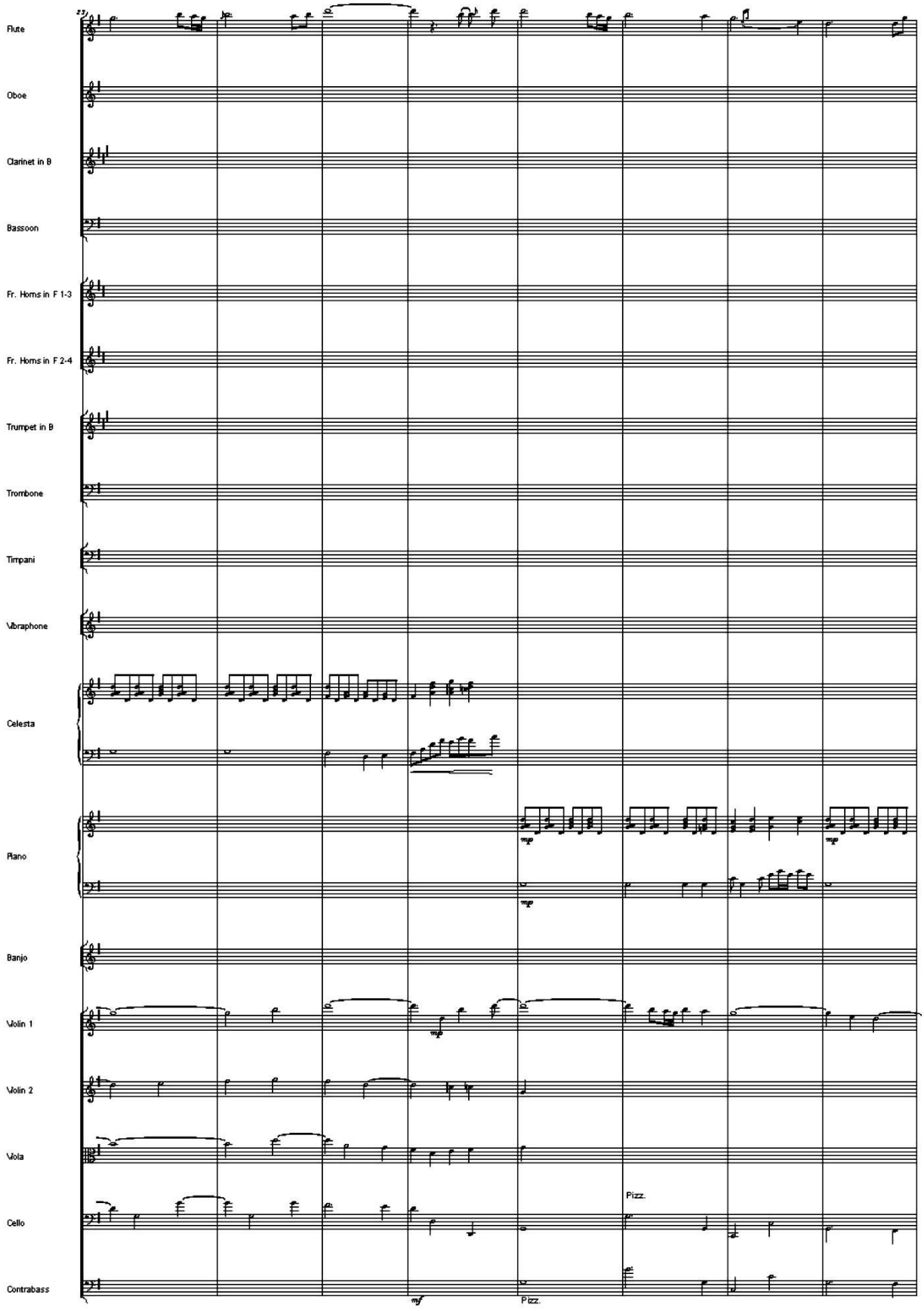
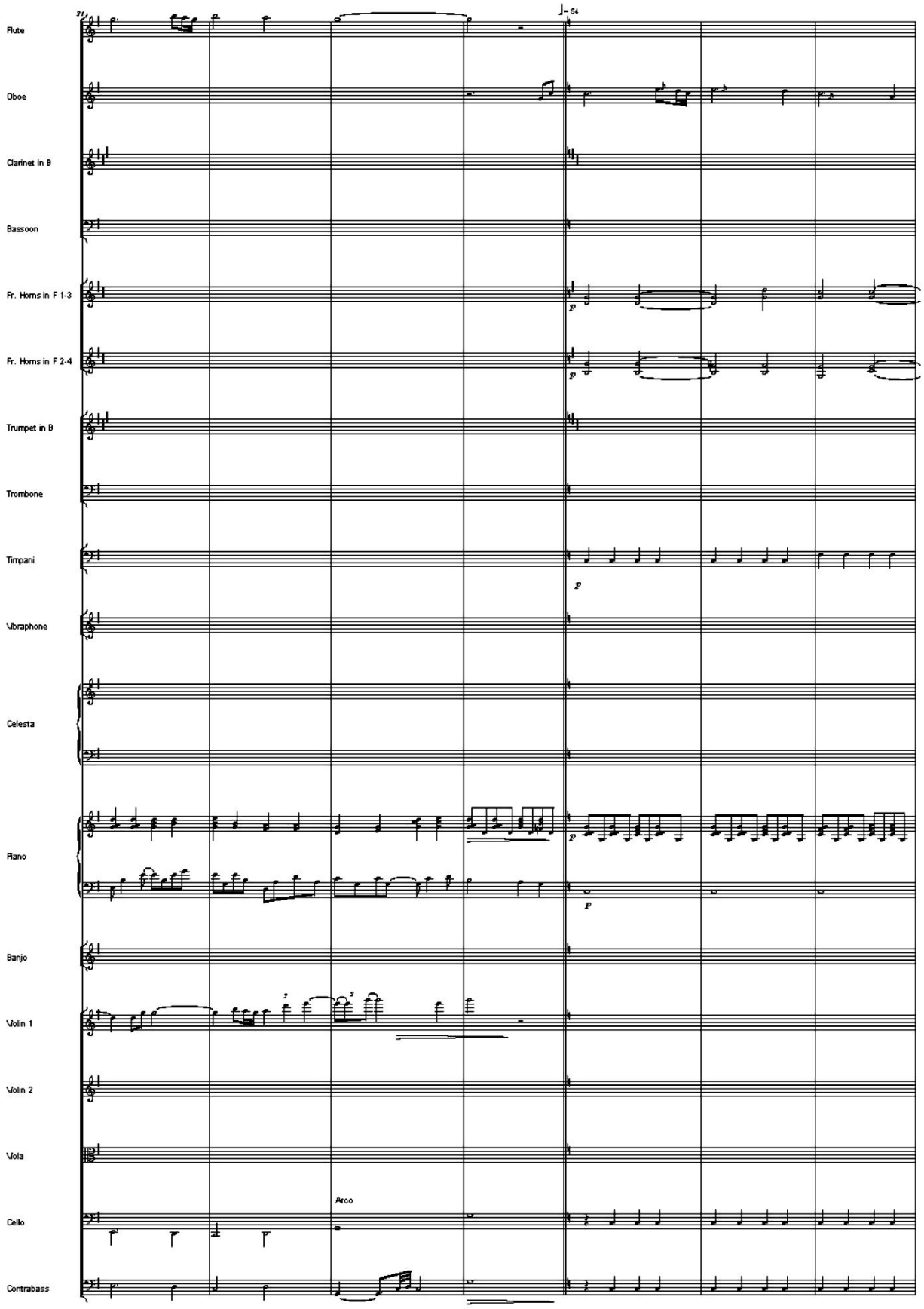
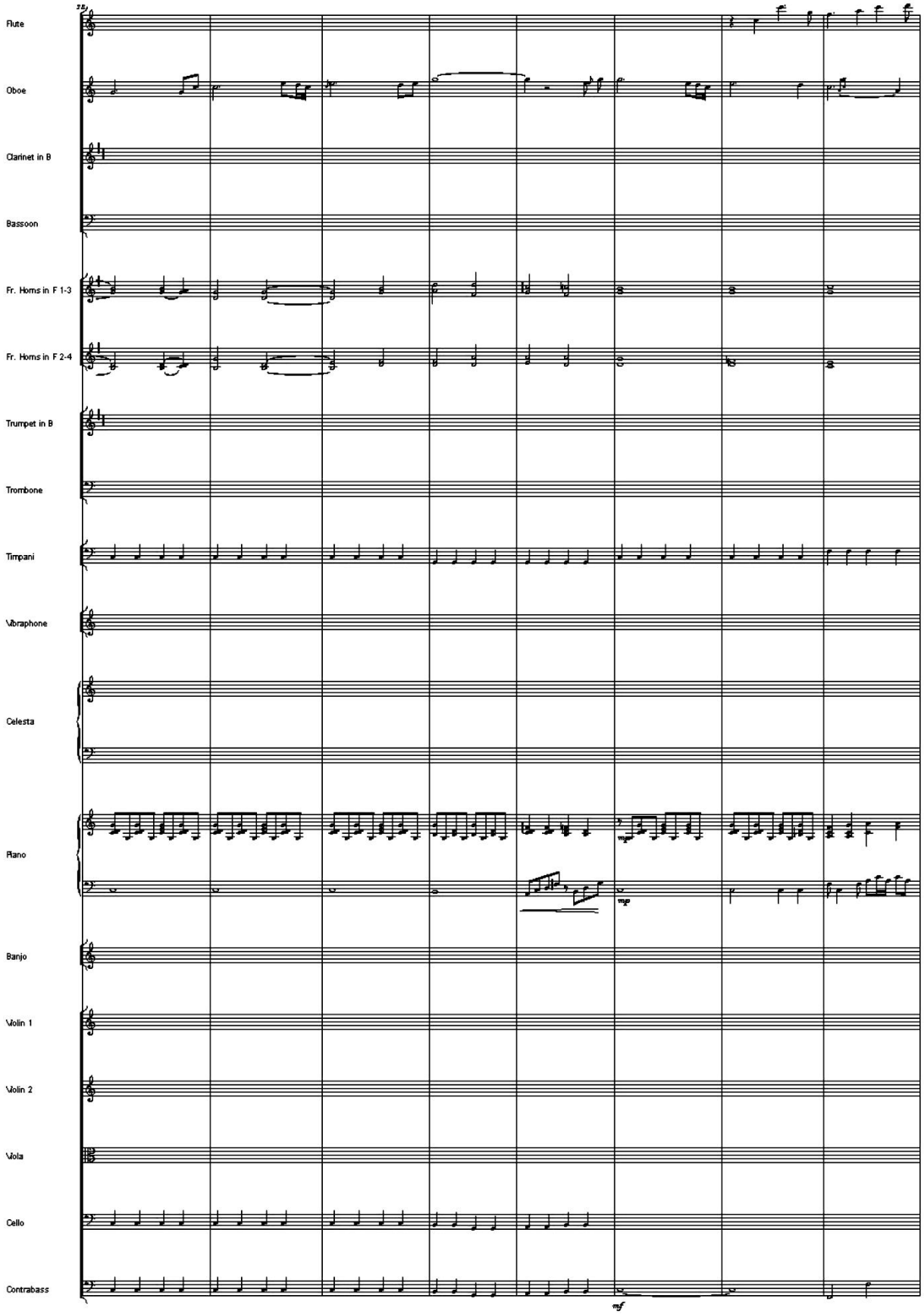
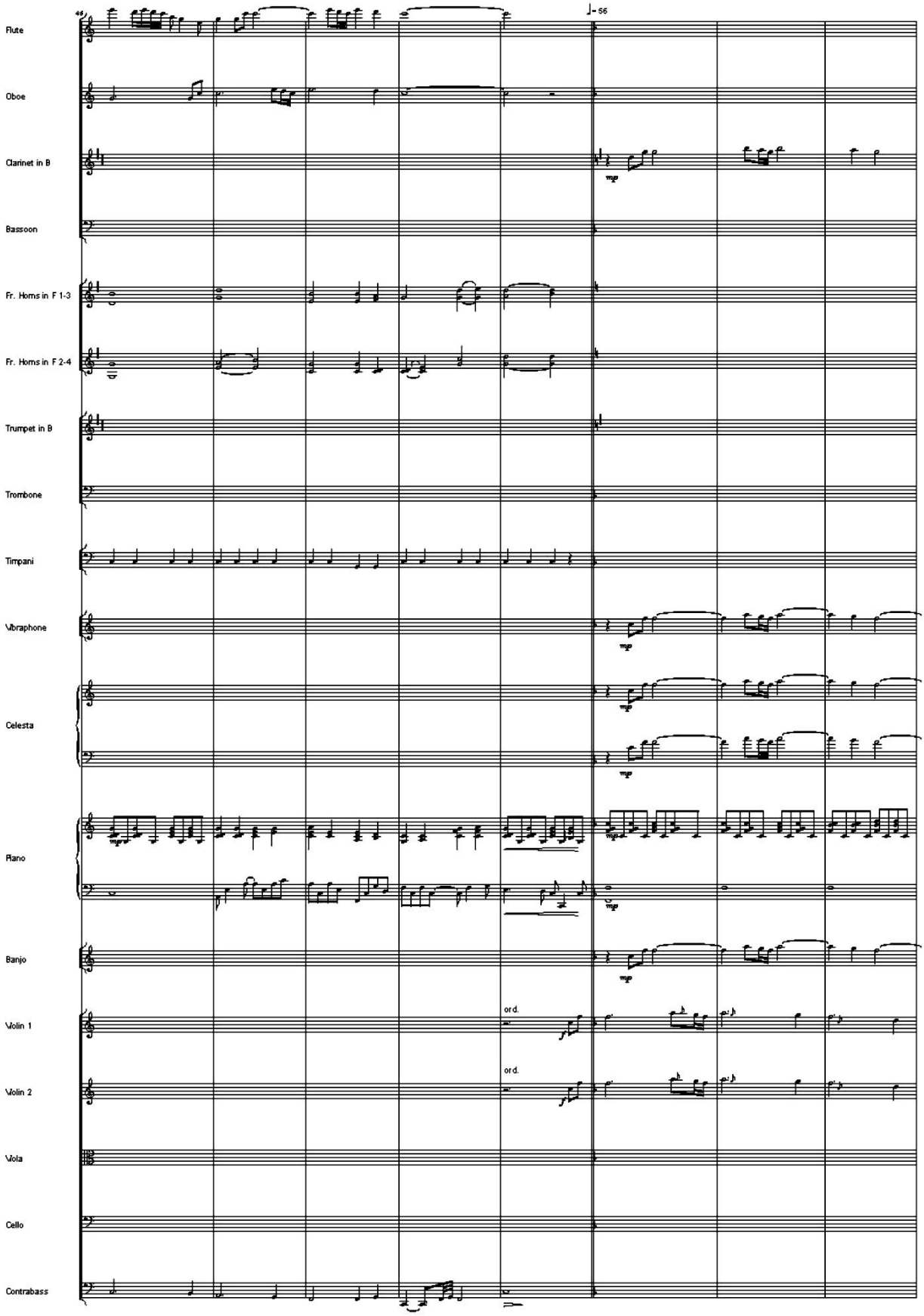

Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
tremolo
tremolo
tremolo

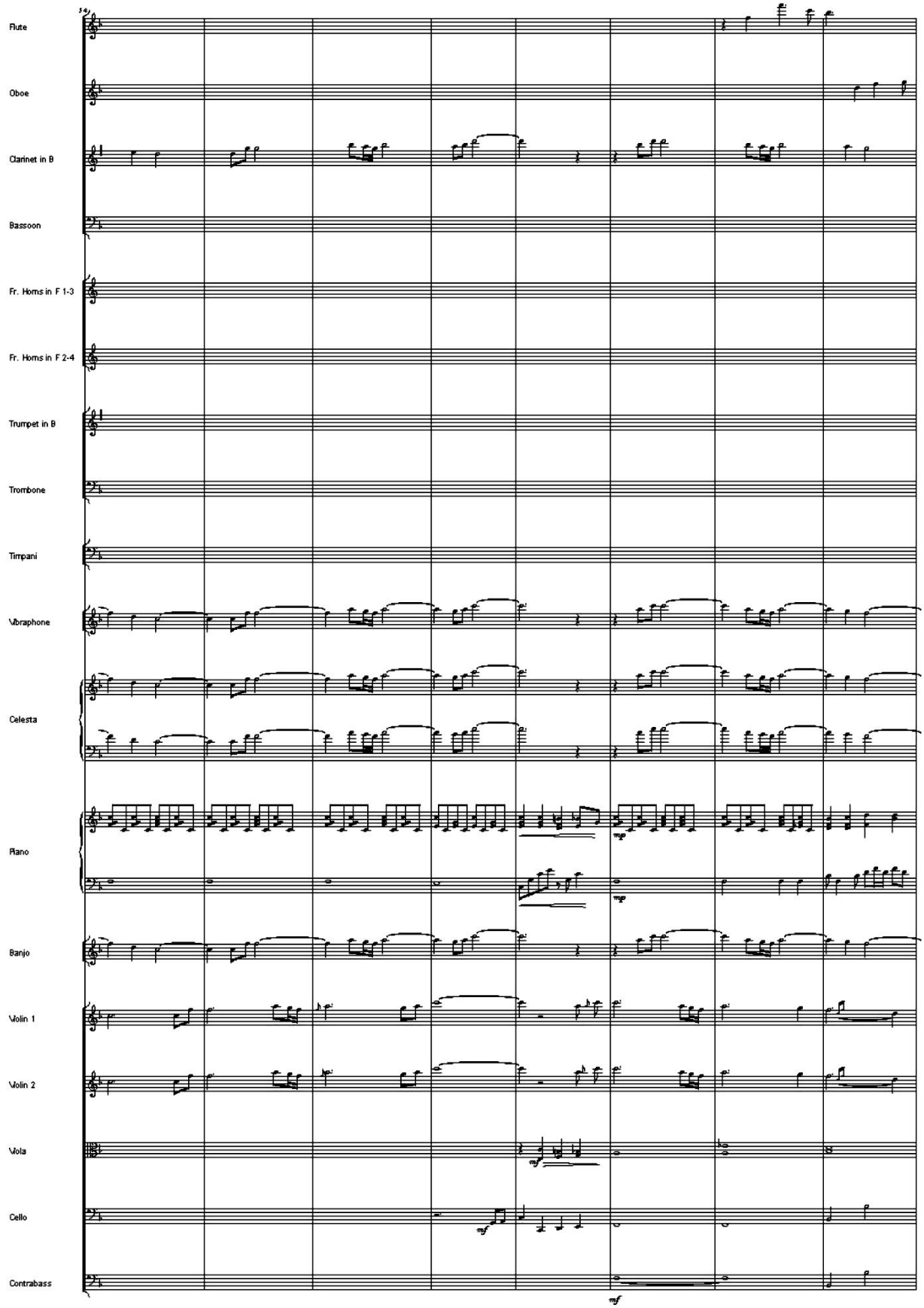

Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass

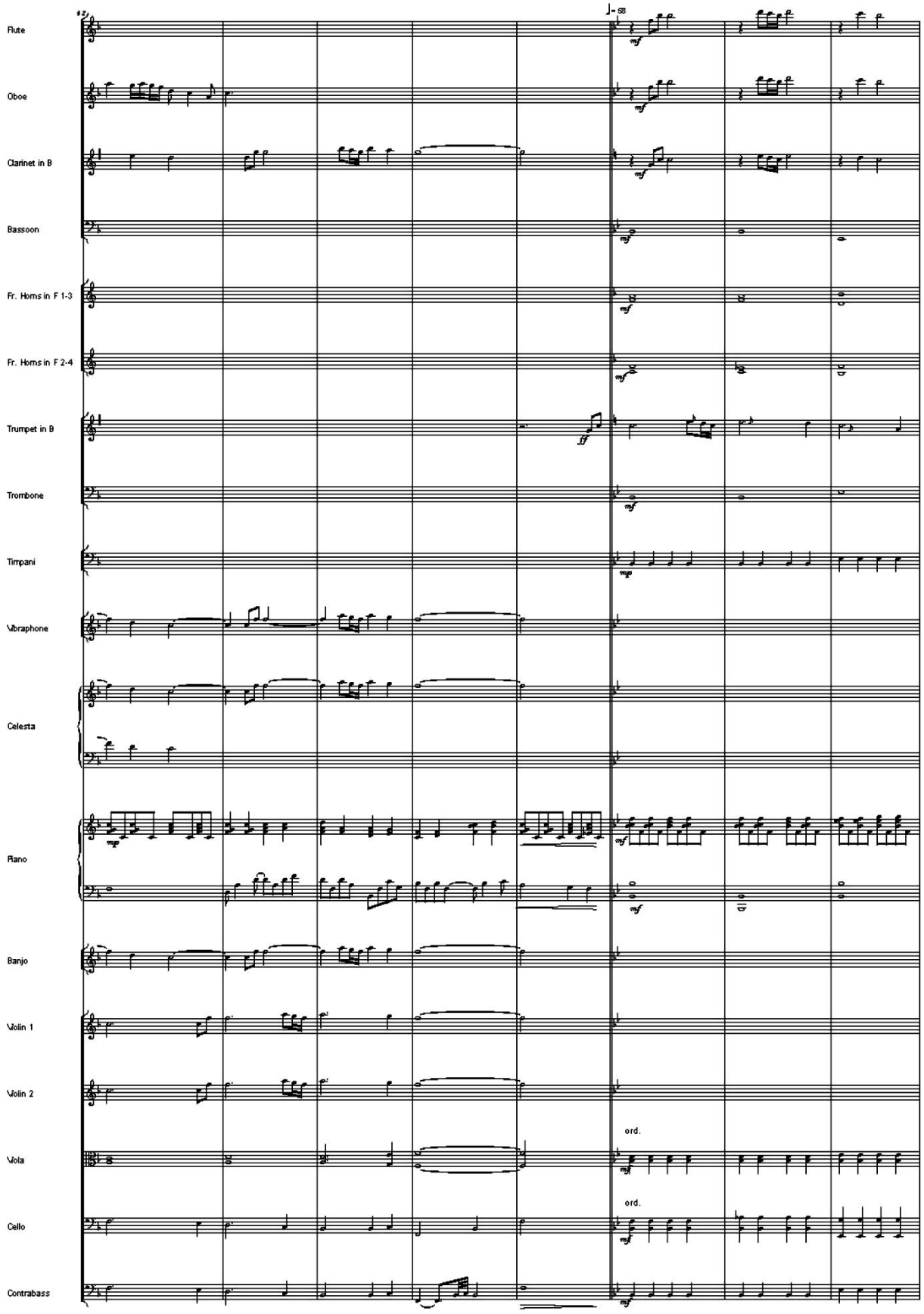

Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
Pizz.
Pizz.

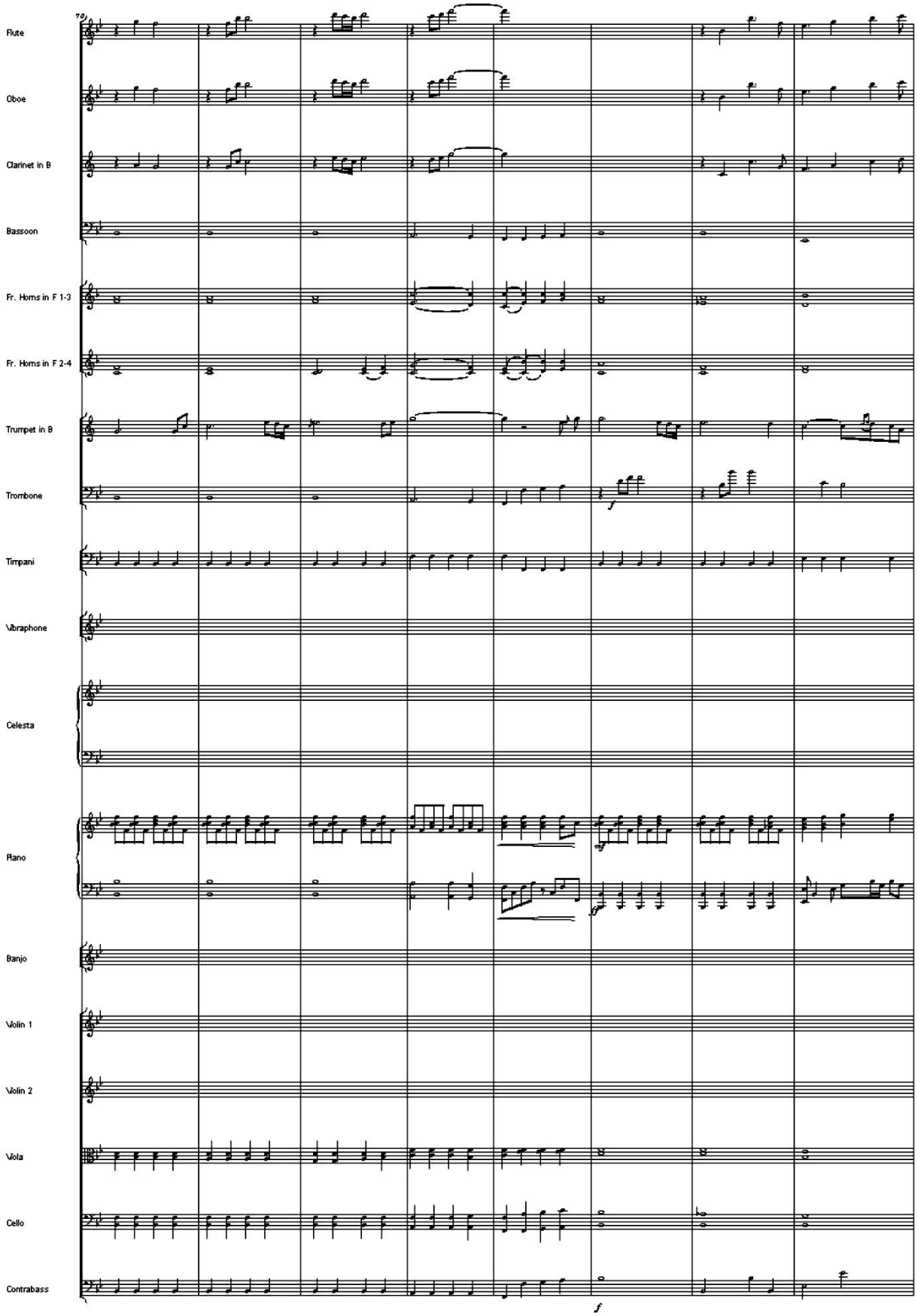

31
♩= 54
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
p
Arco

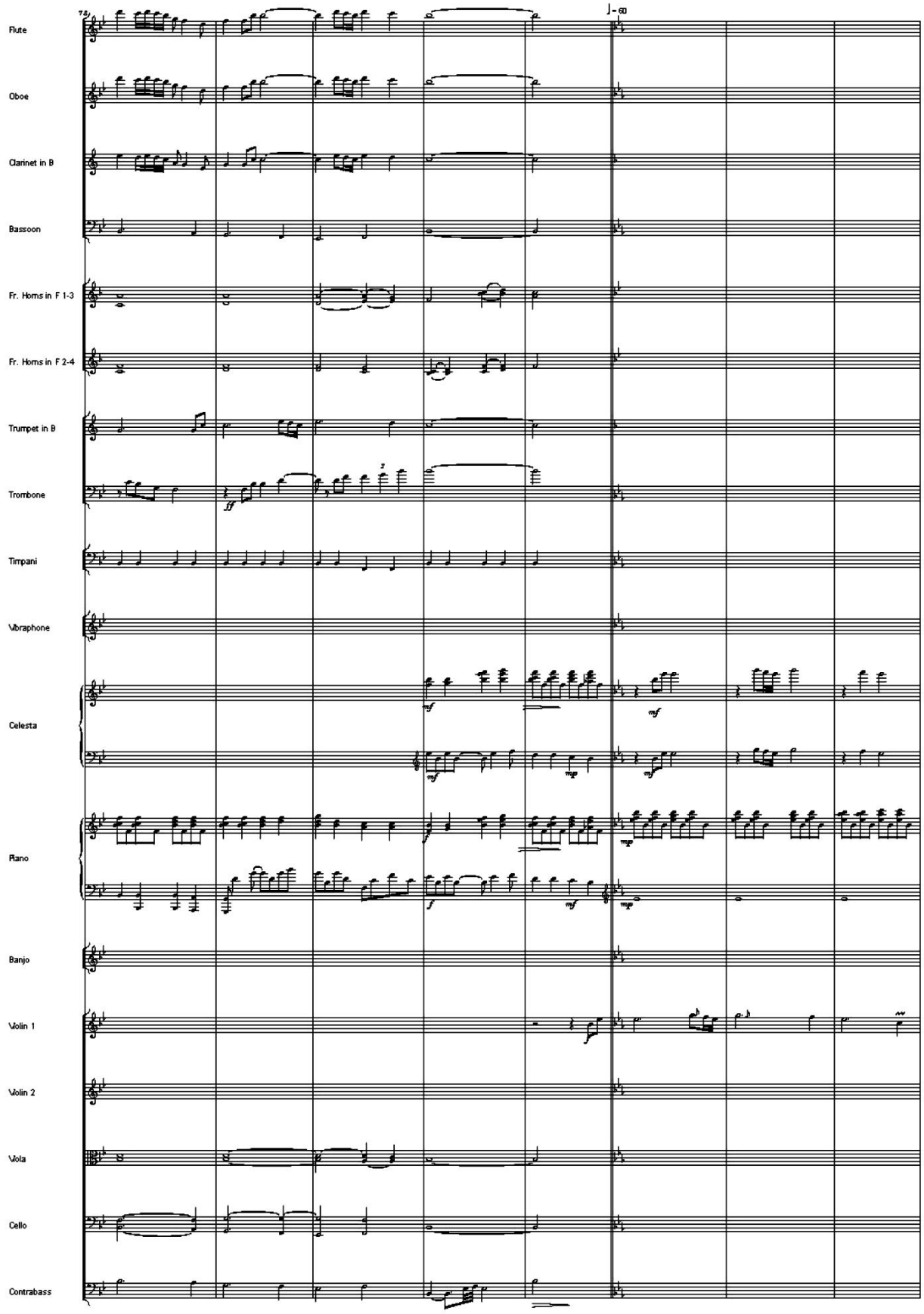

Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass

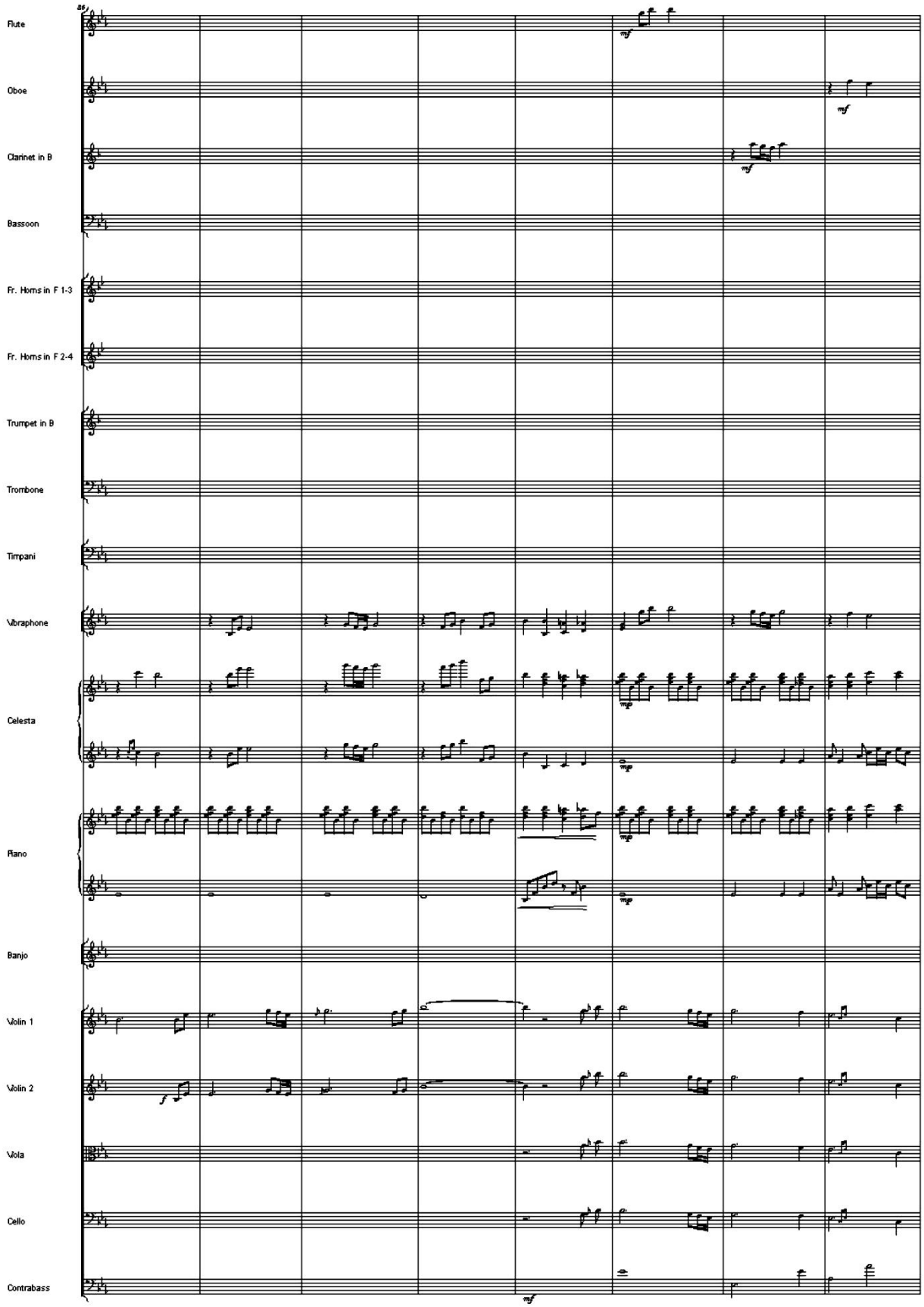

45
♩= 56
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
mp
ord.
ord.

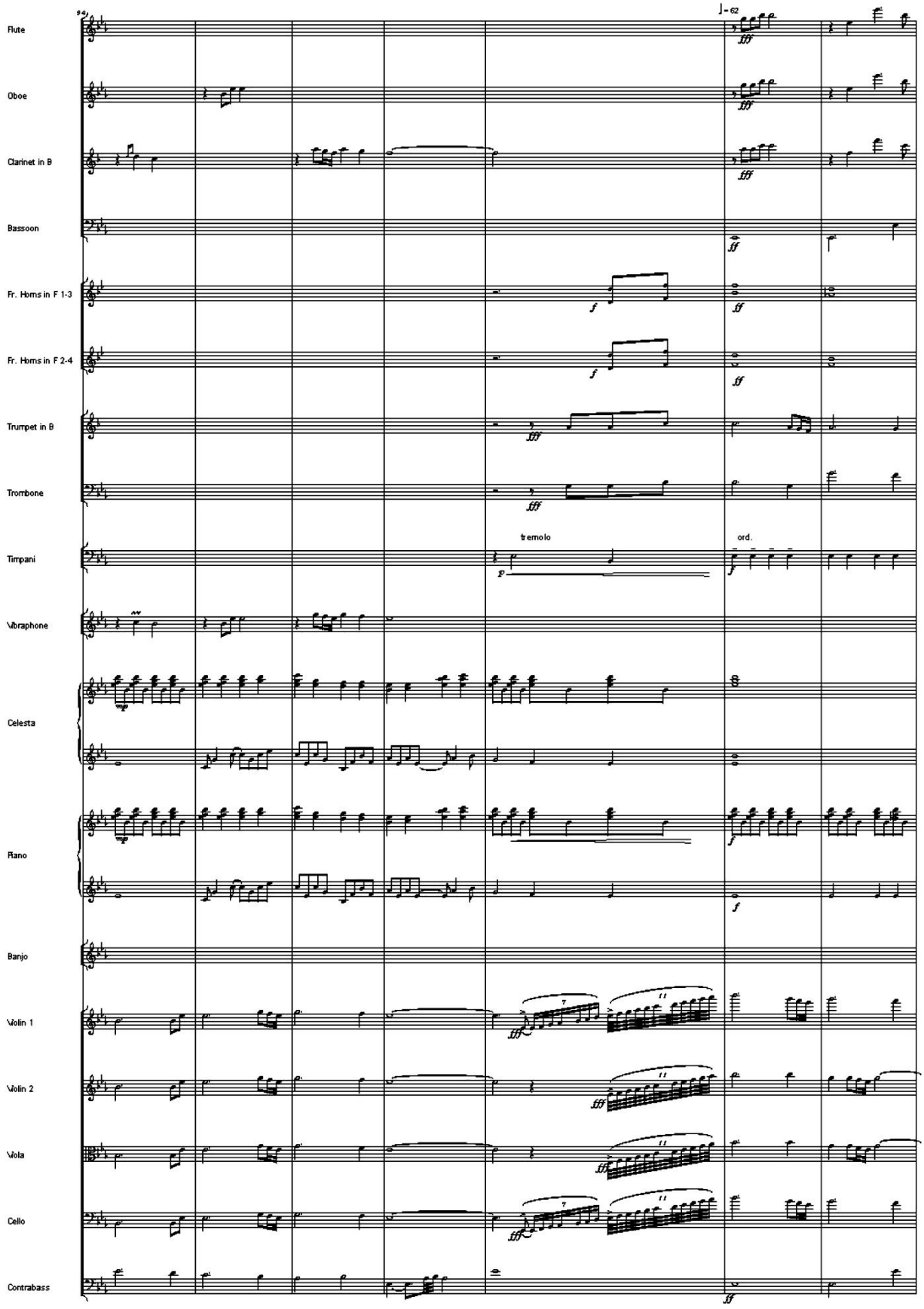

54
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
mp
mf

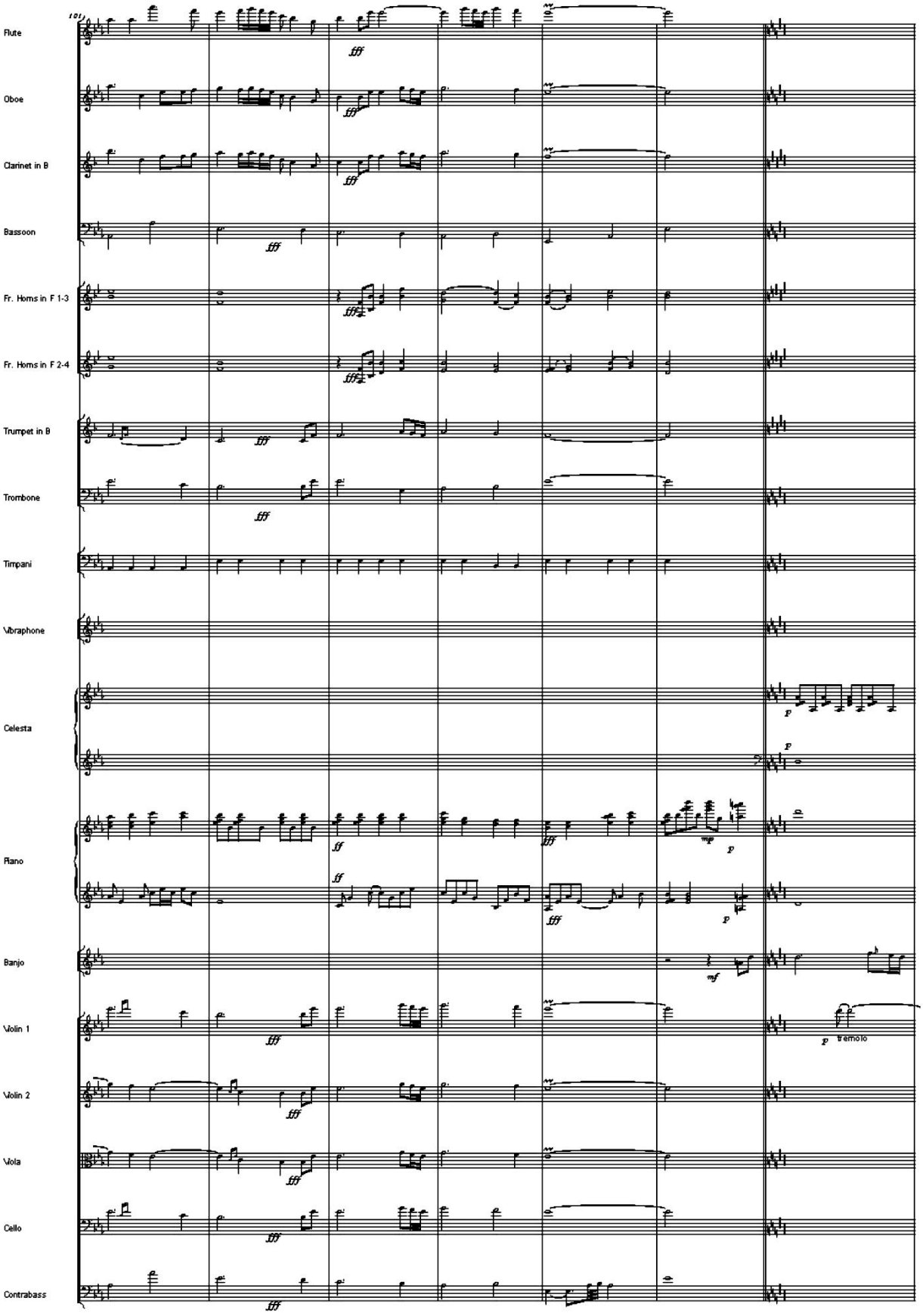

Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
ord.
ord.

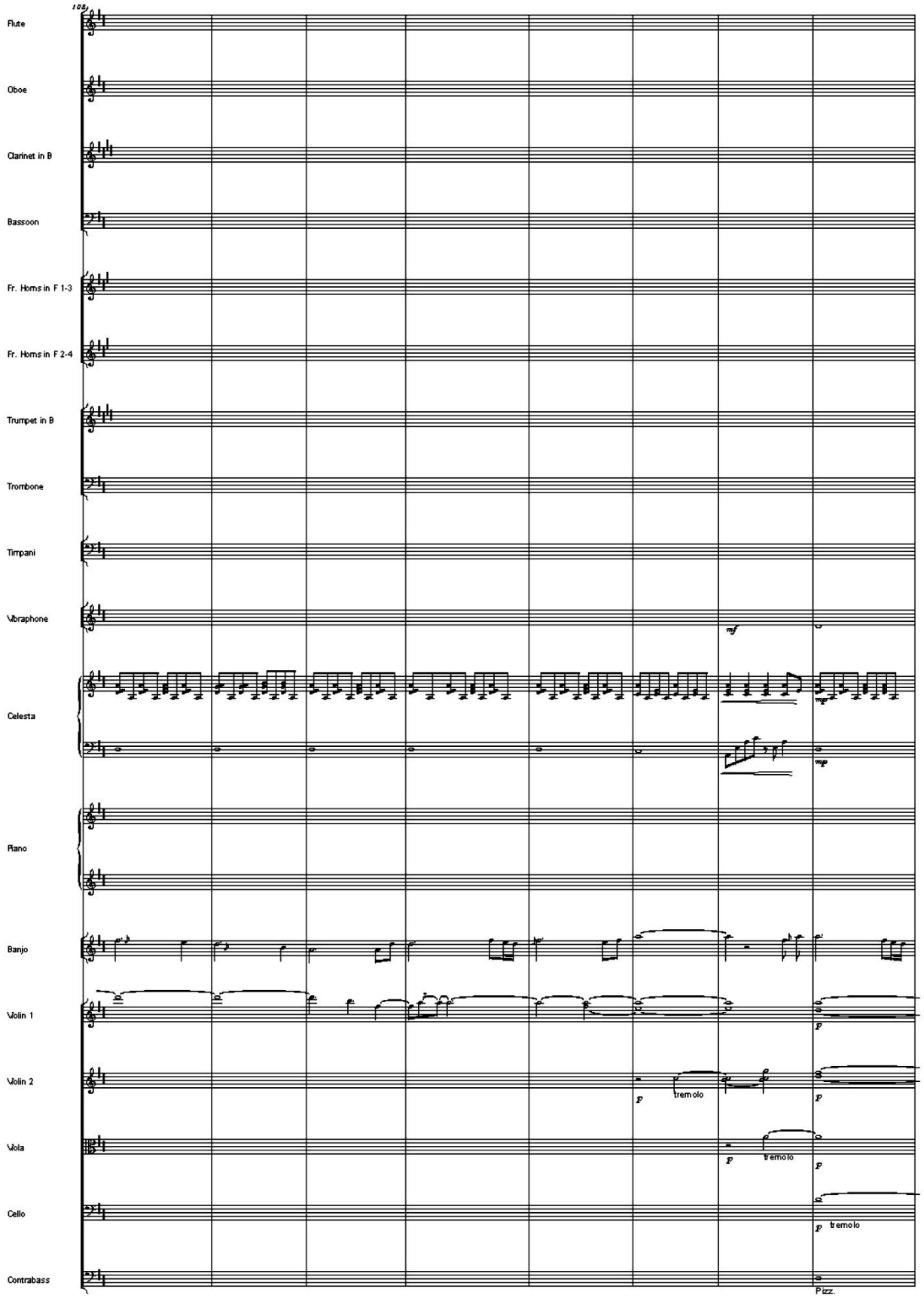

70
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
f
f

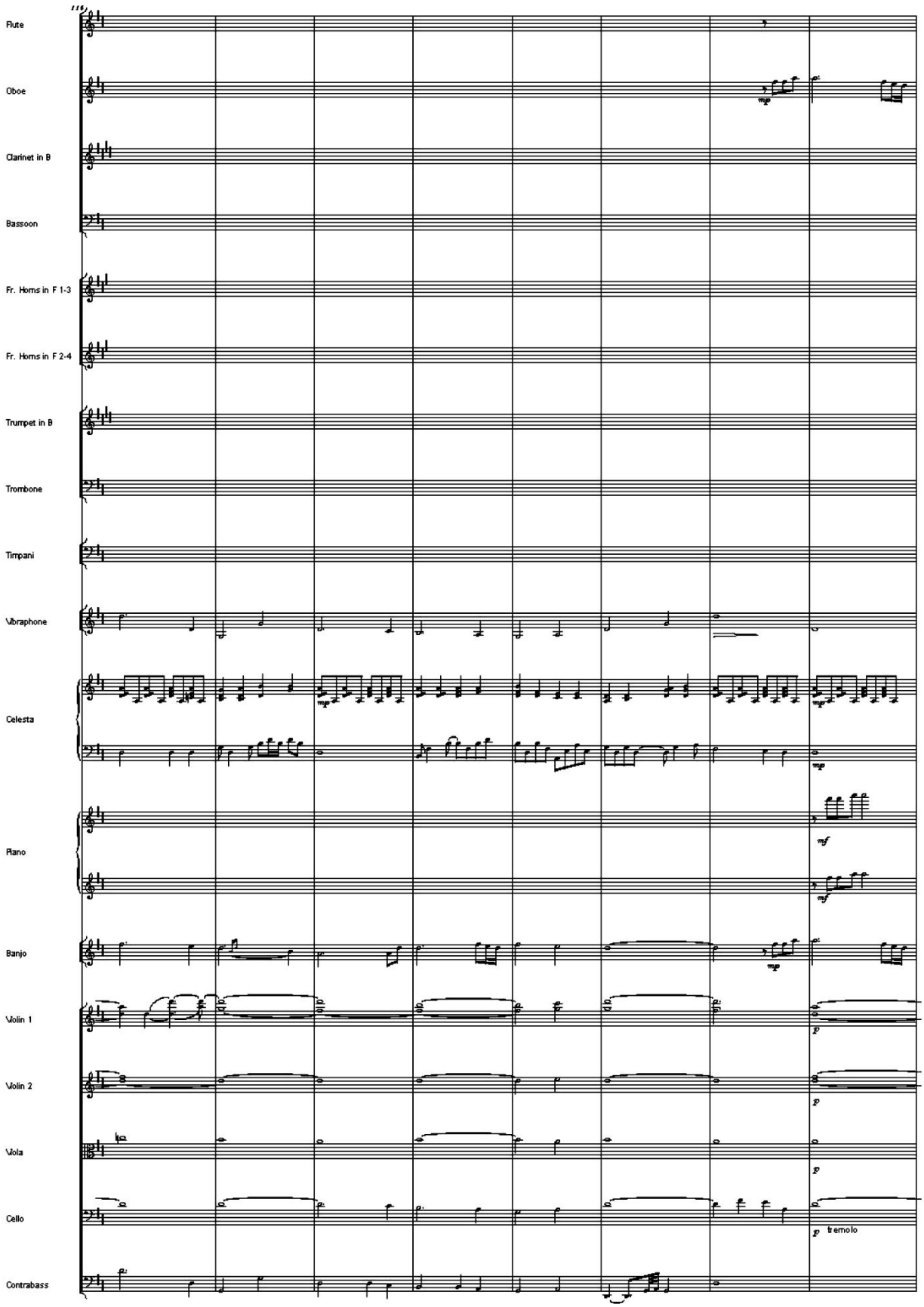

78
♩= 60
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass

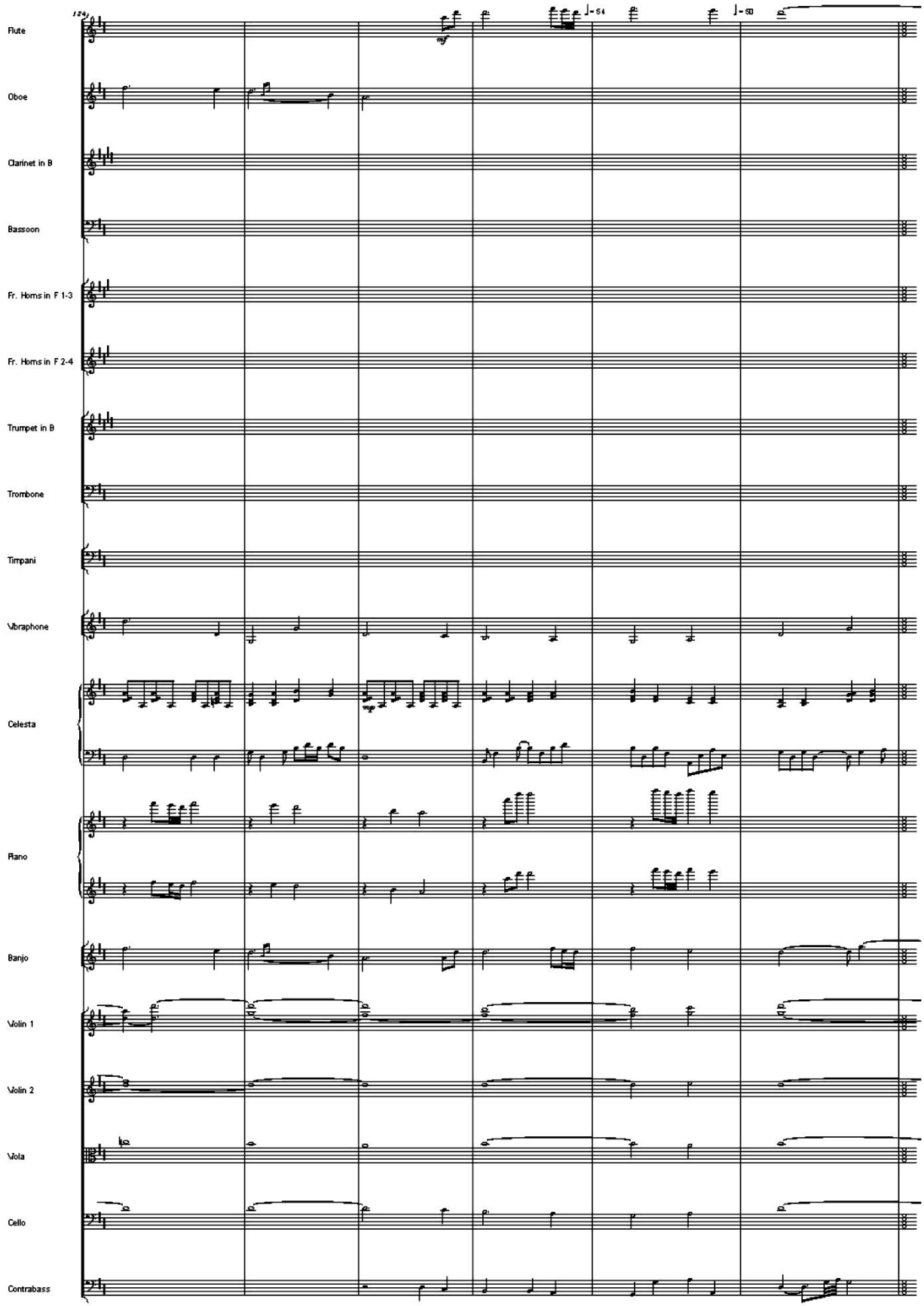

86
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass

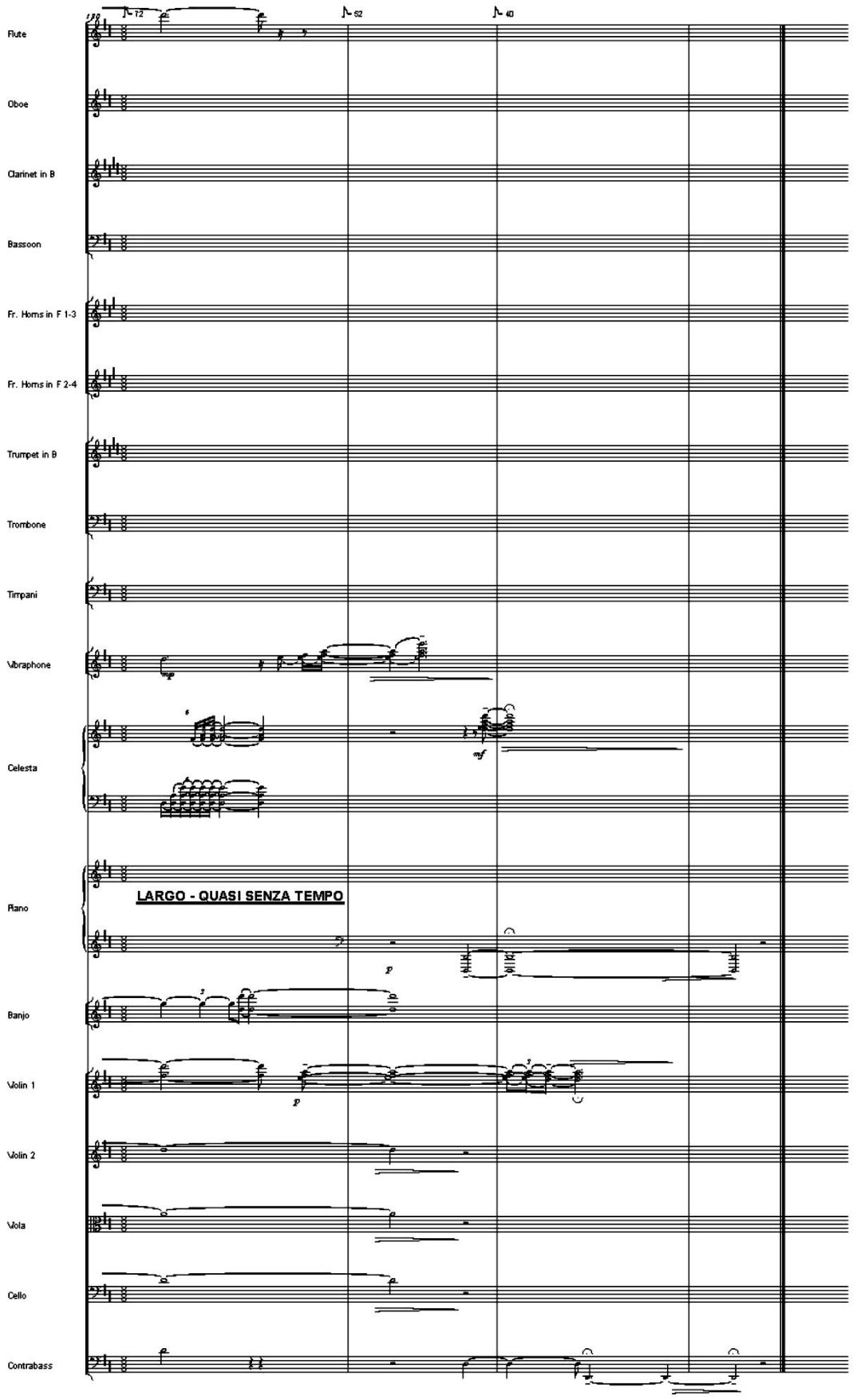

94
♩= 62
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
tremolo
ord.
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass


101
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
tremolo


105
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
mf
Celesta
mp
Piano
Banjo
Violin 1
p
Violin 2
p
tremolo
Viola
p
tremolo
Cello
p
tremolo
Contrabass
Pizz.


Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
tremolo

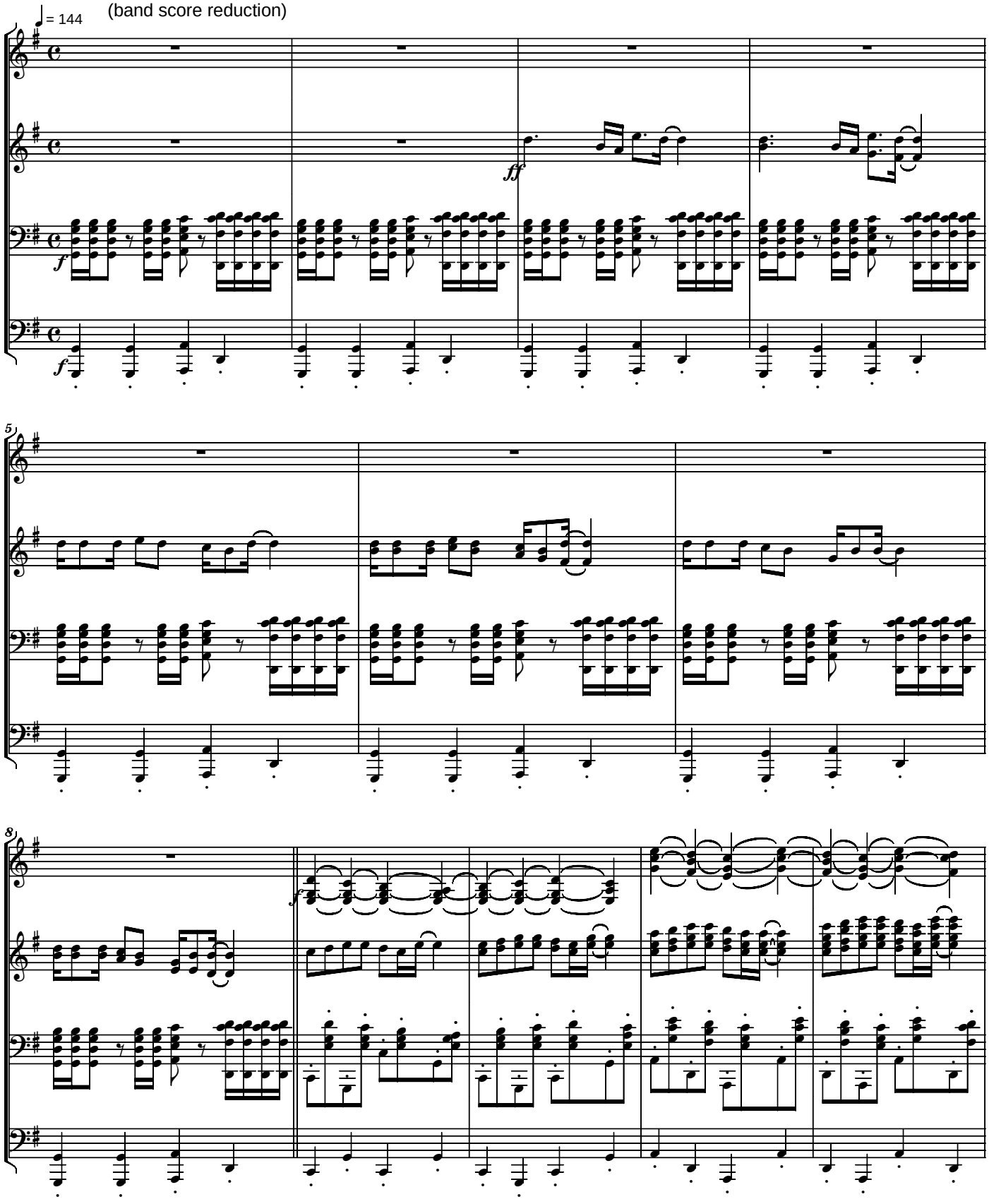

124
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass


72
52
40
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1-3
Fr. Horns in F 2-4
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
LARGO - QUASI SENZA TEMPO
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass

HEROES' SONG
- TO THE UNITED STATES MARINE CORPS -

Energically

Serban NICHIFOR



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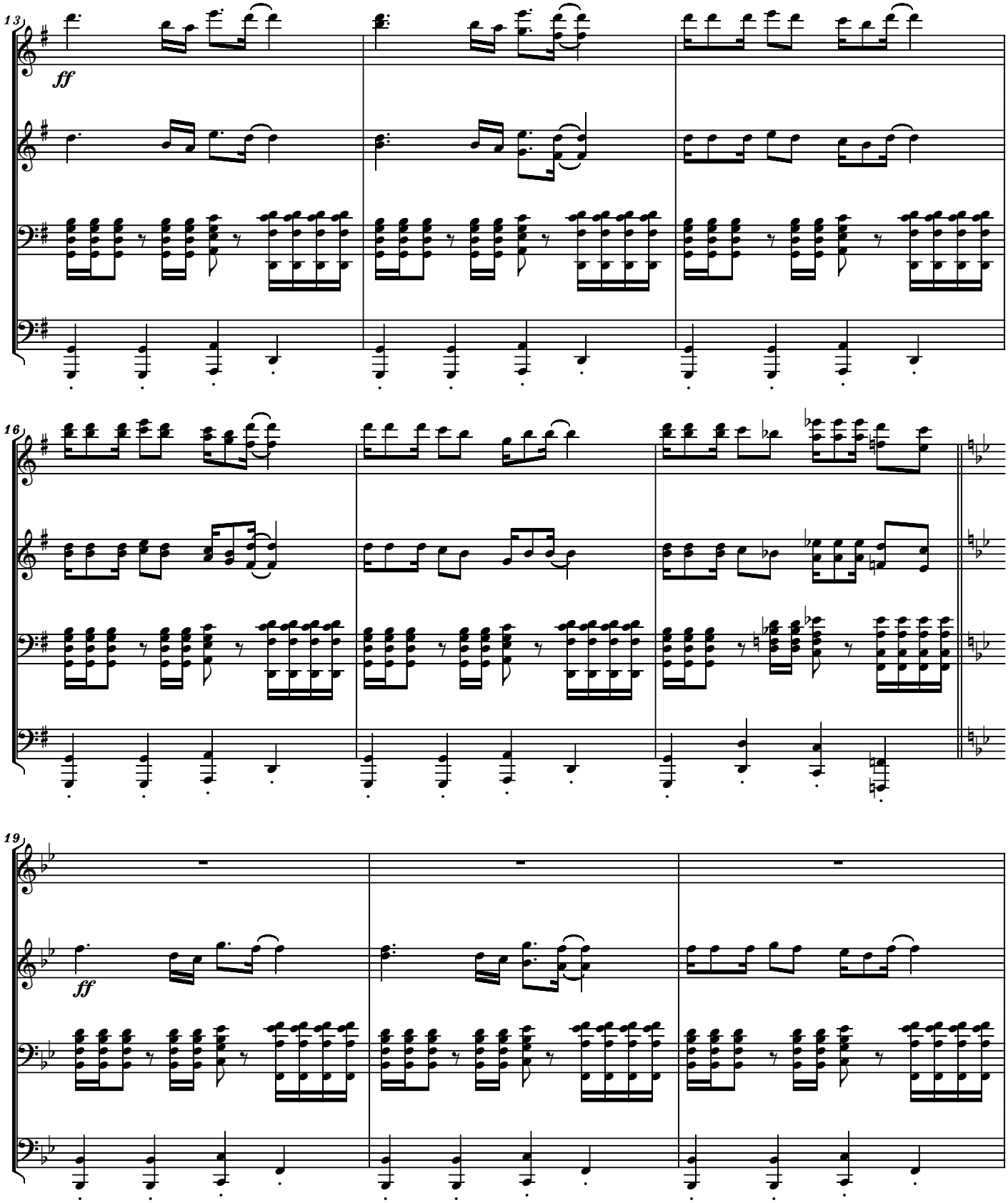
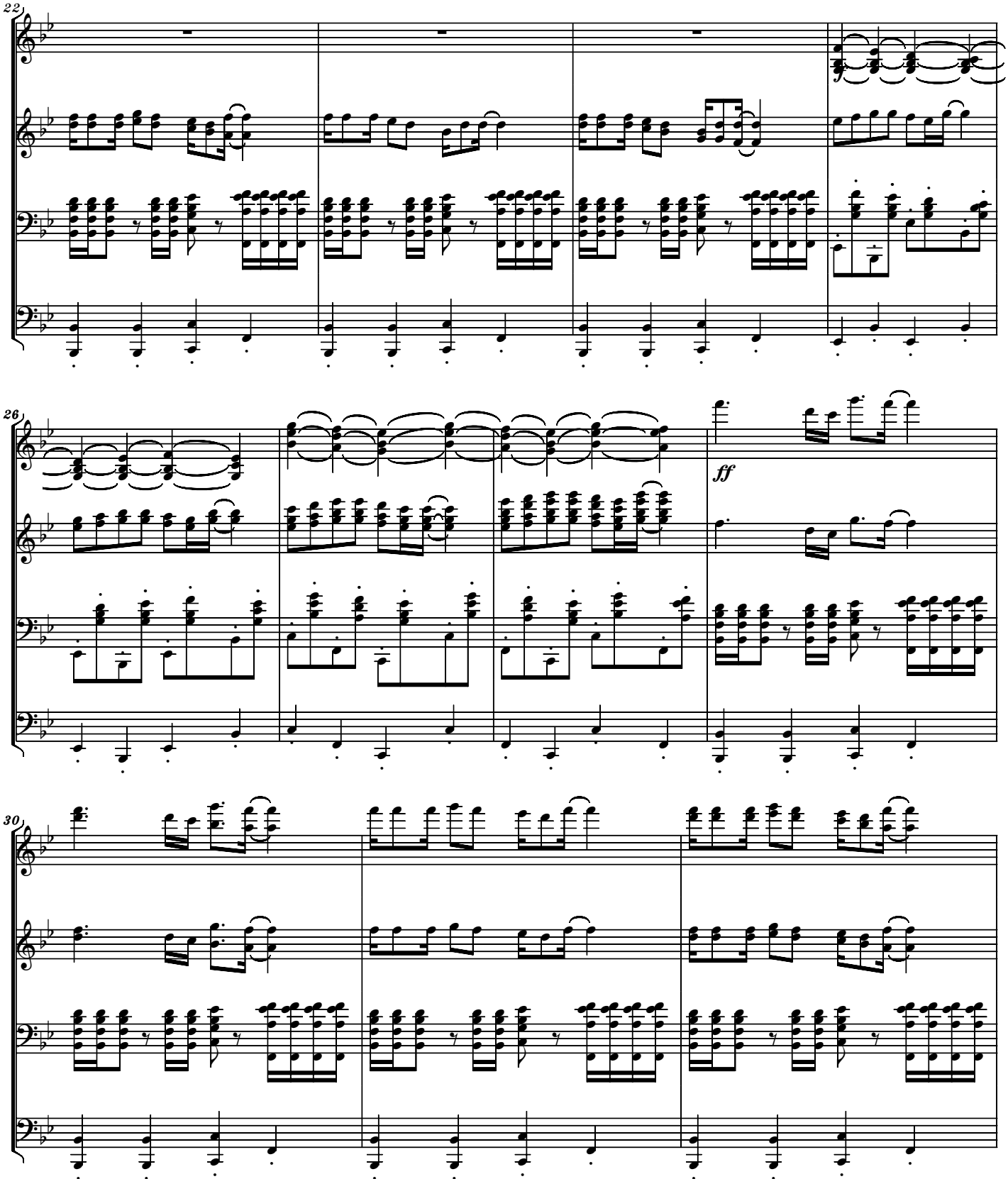
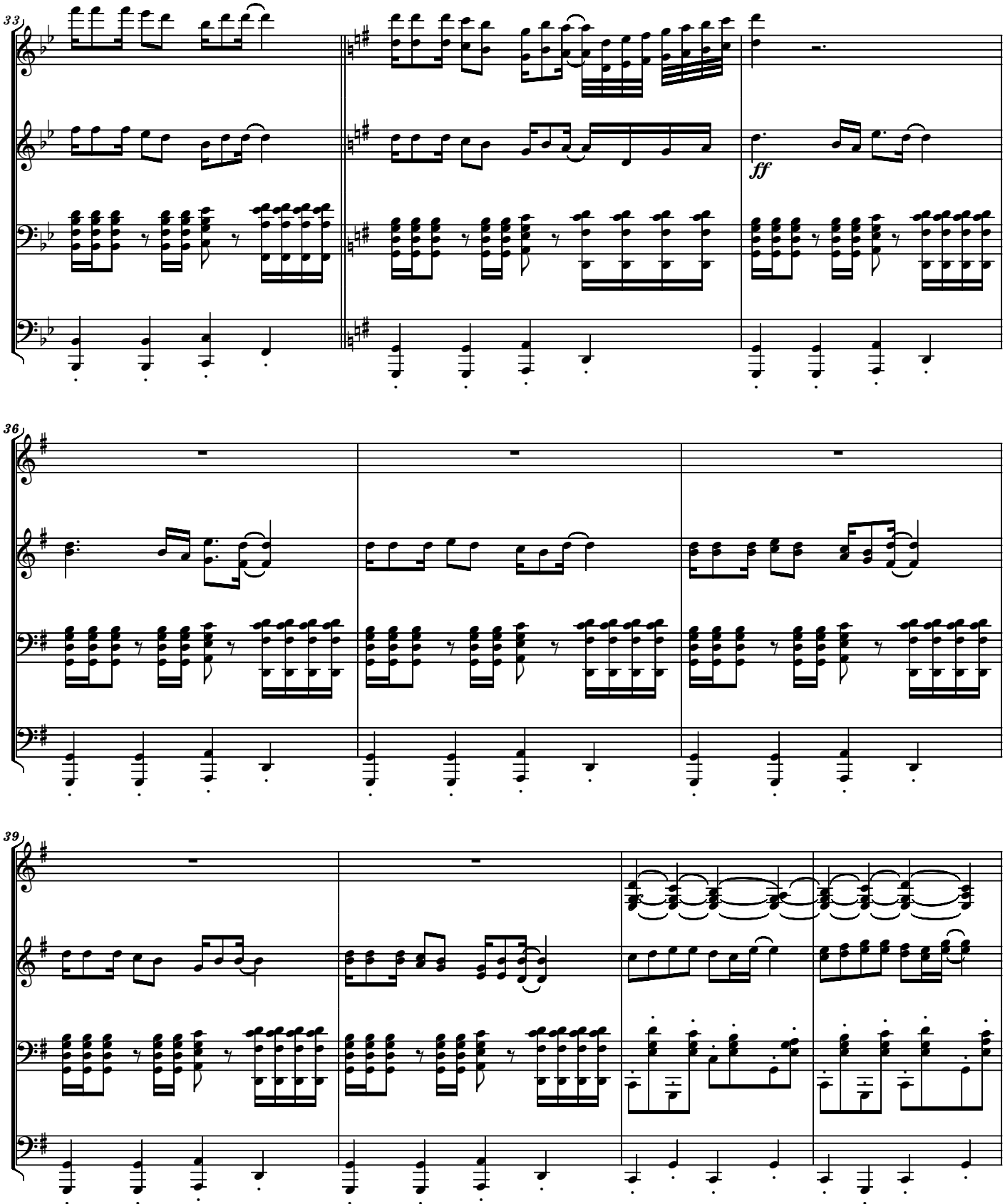
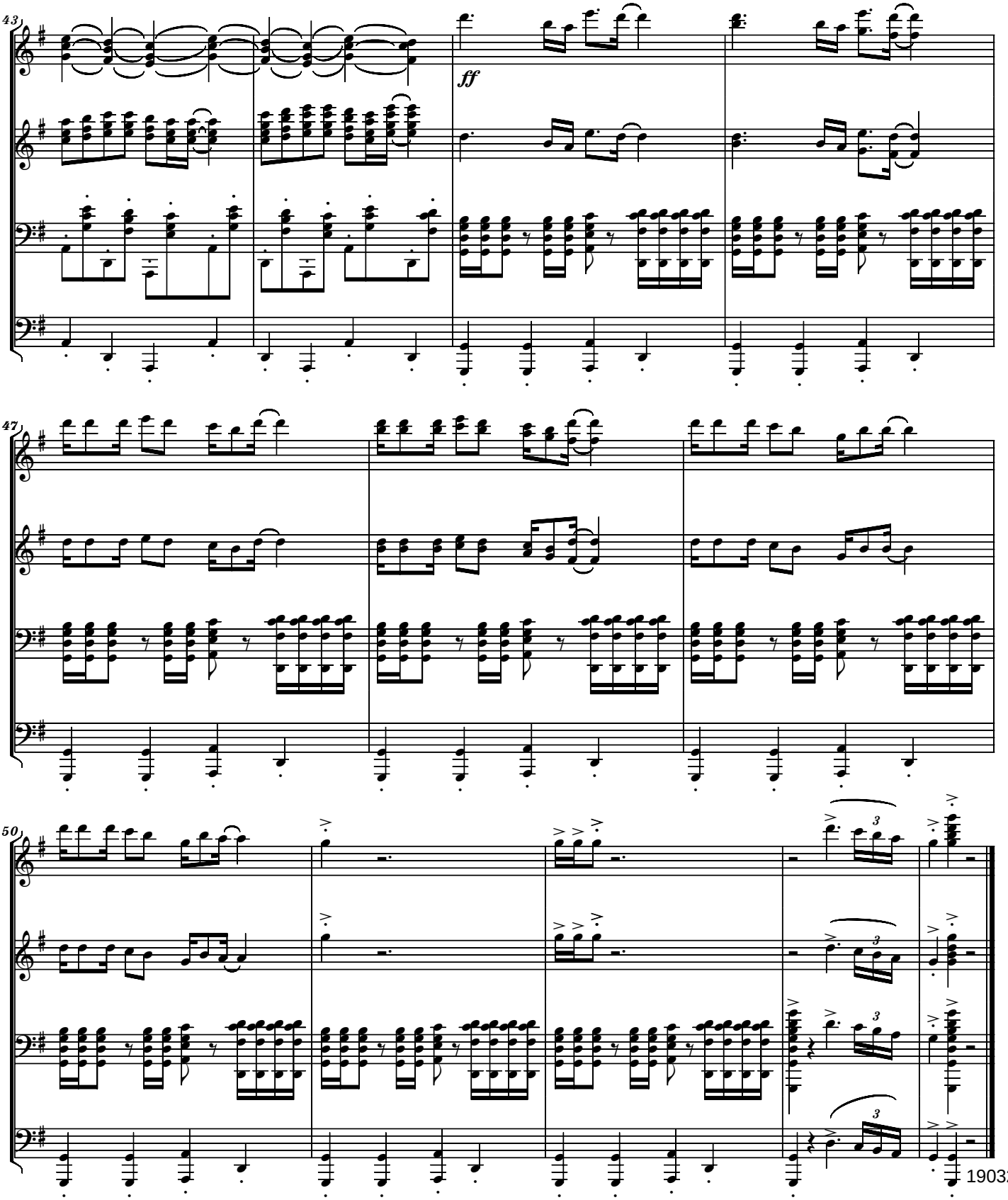

13
ff
16
19
ff


22
26
ff
30

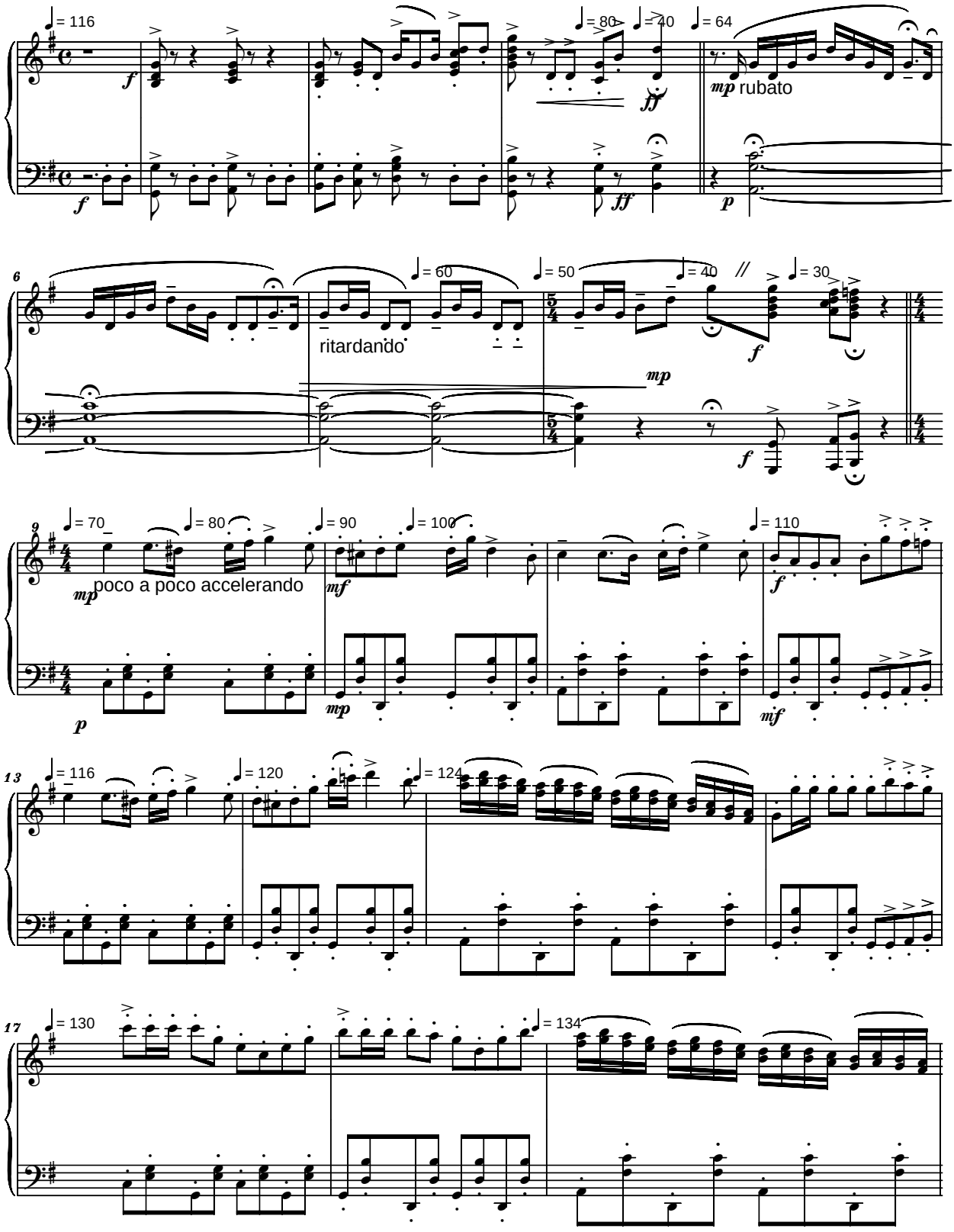

33
ff
36
39


43
ff
47
50
3
3
3
19032010

HEROES' JOY
- To The U.S. NAVY -

Serban Nichifor

Deciso



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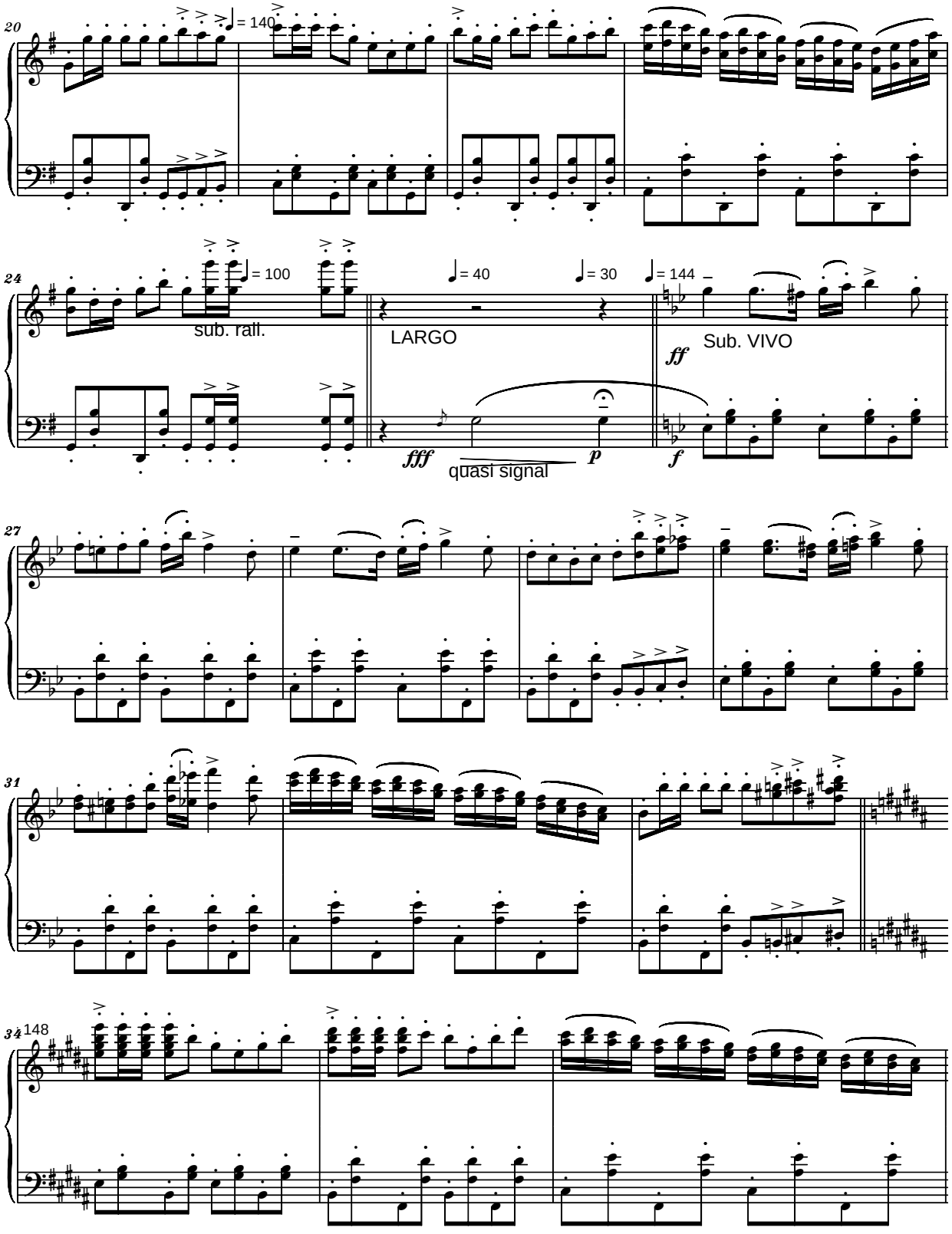
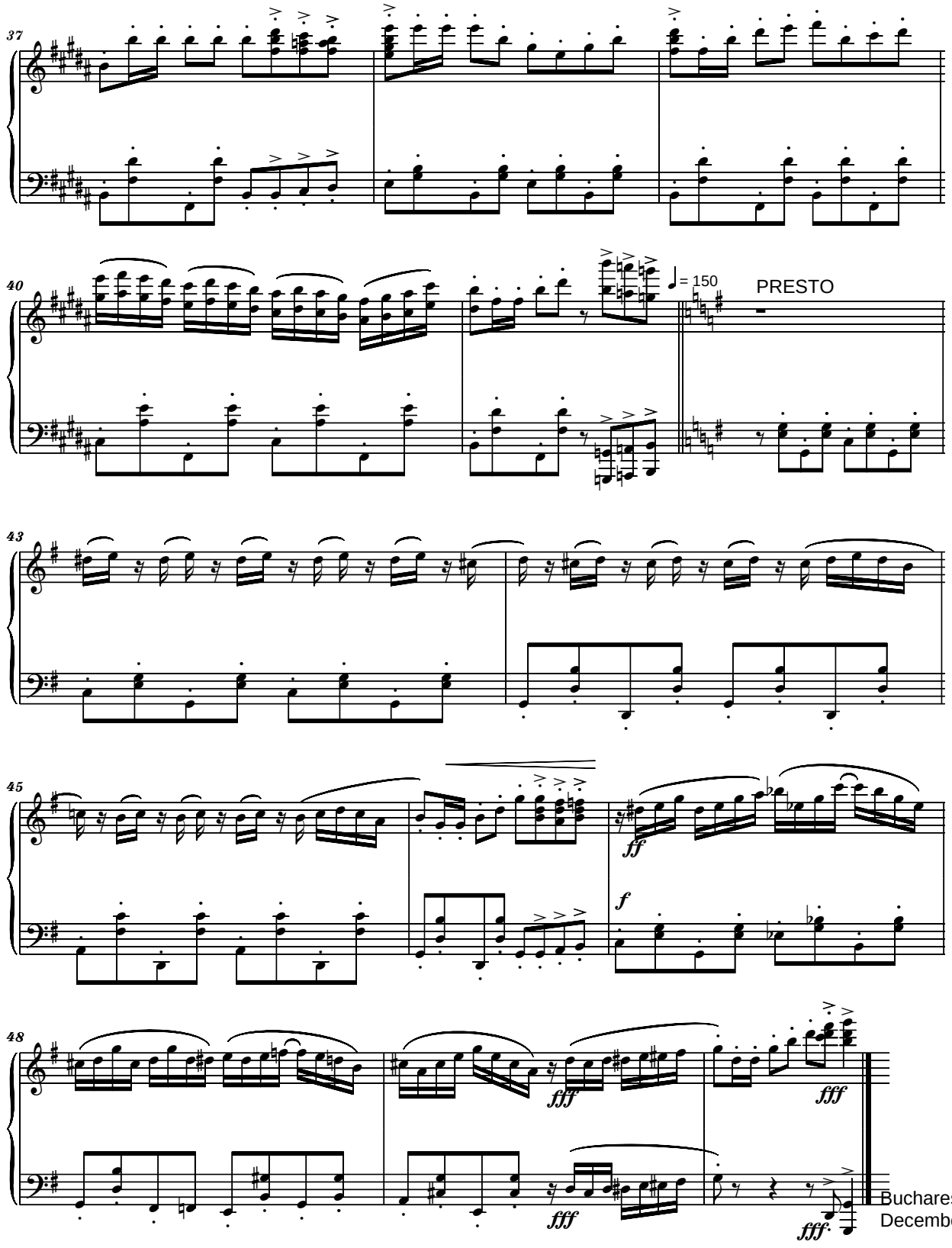

20
= 140
24
= 100
sub. rall.
= 40
LARGO
= 30
= 144
Sub. VIVO
ff
fff
quasi signal
p
f
27
31
34
148



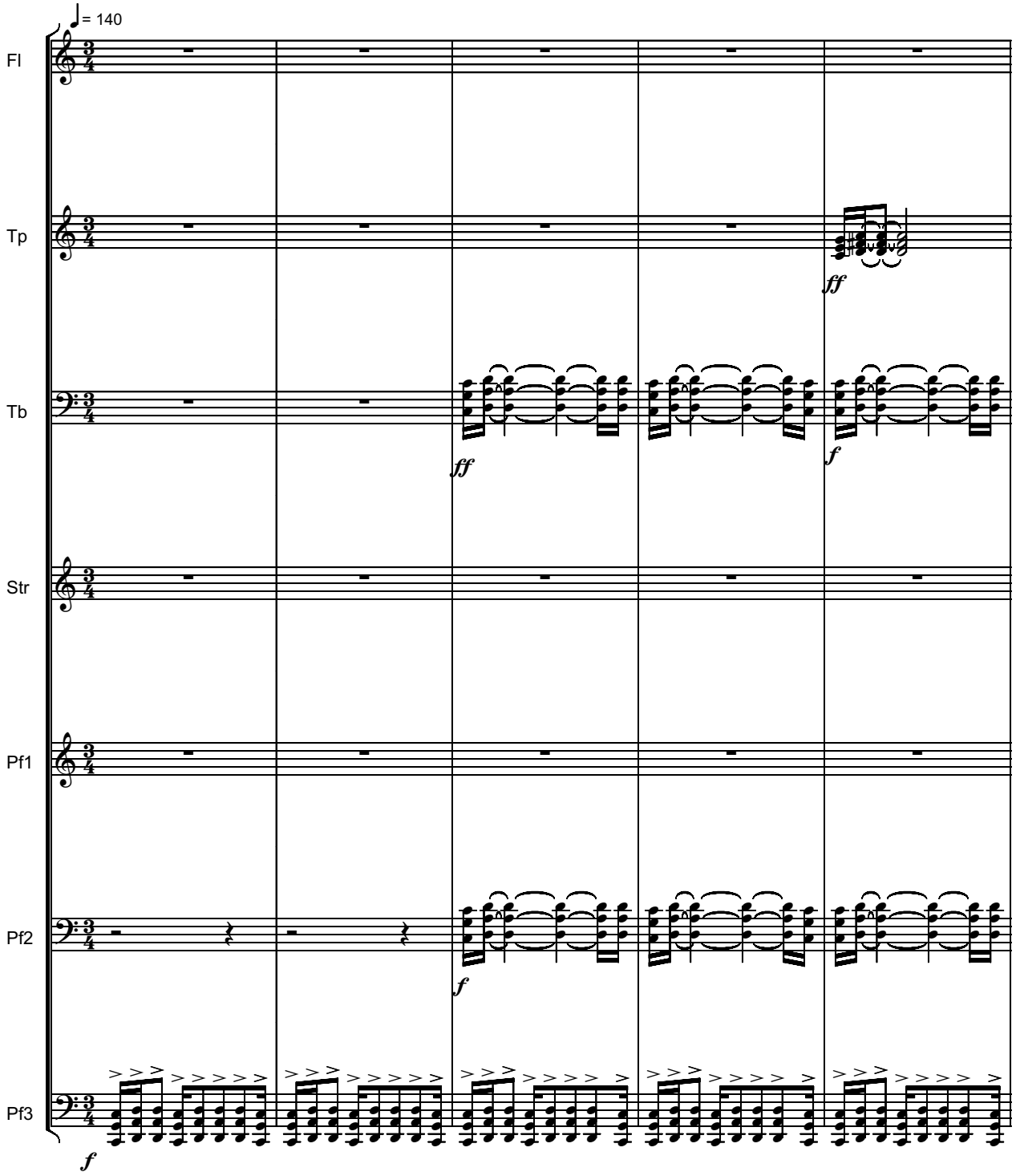
Bucharest,
December 3, 2009

File: !!!SN_SemperFi!orchDEF

Semper Fi
- To The United States Marine Corps -

Serban Nichifor

Energetically



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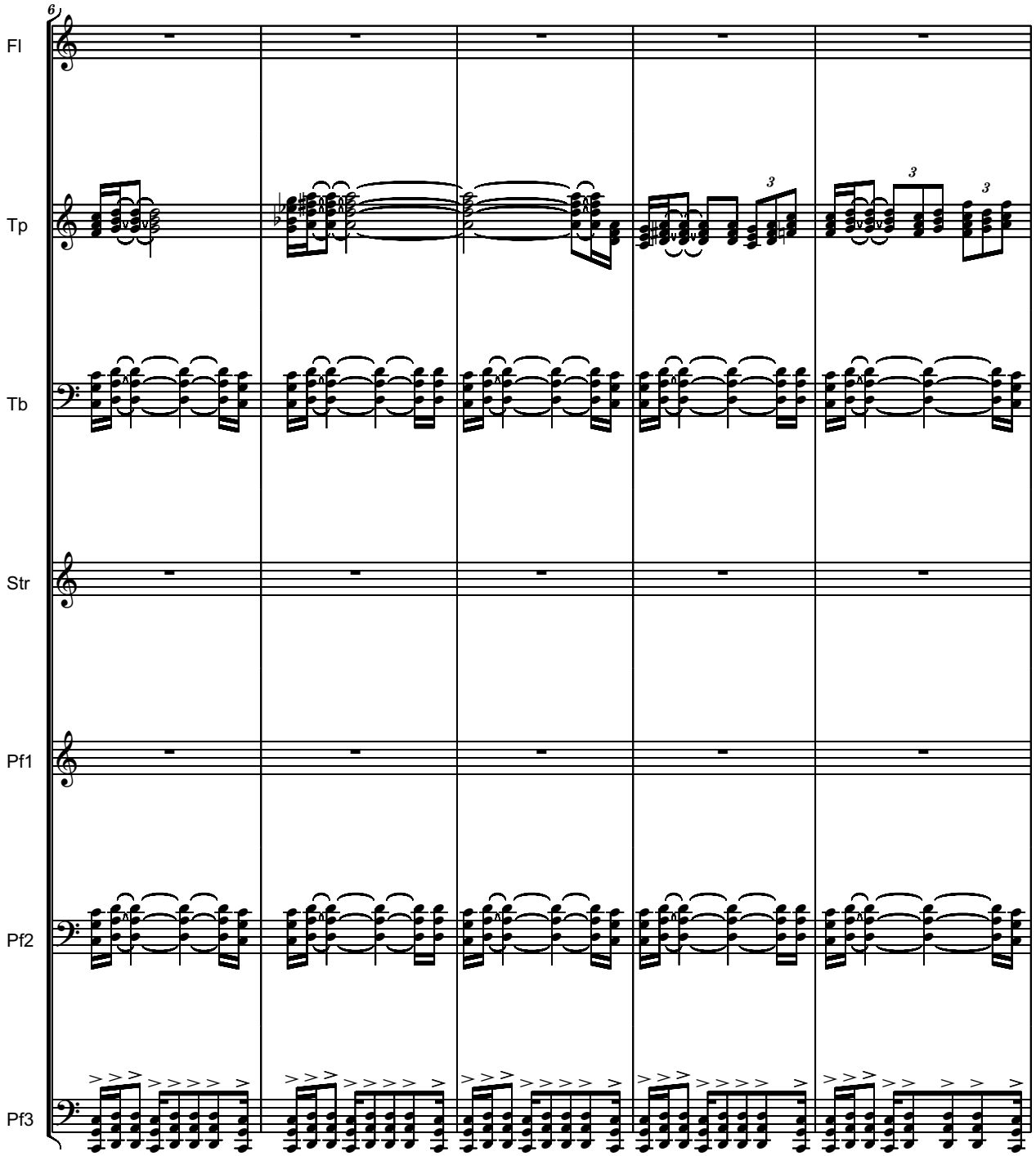
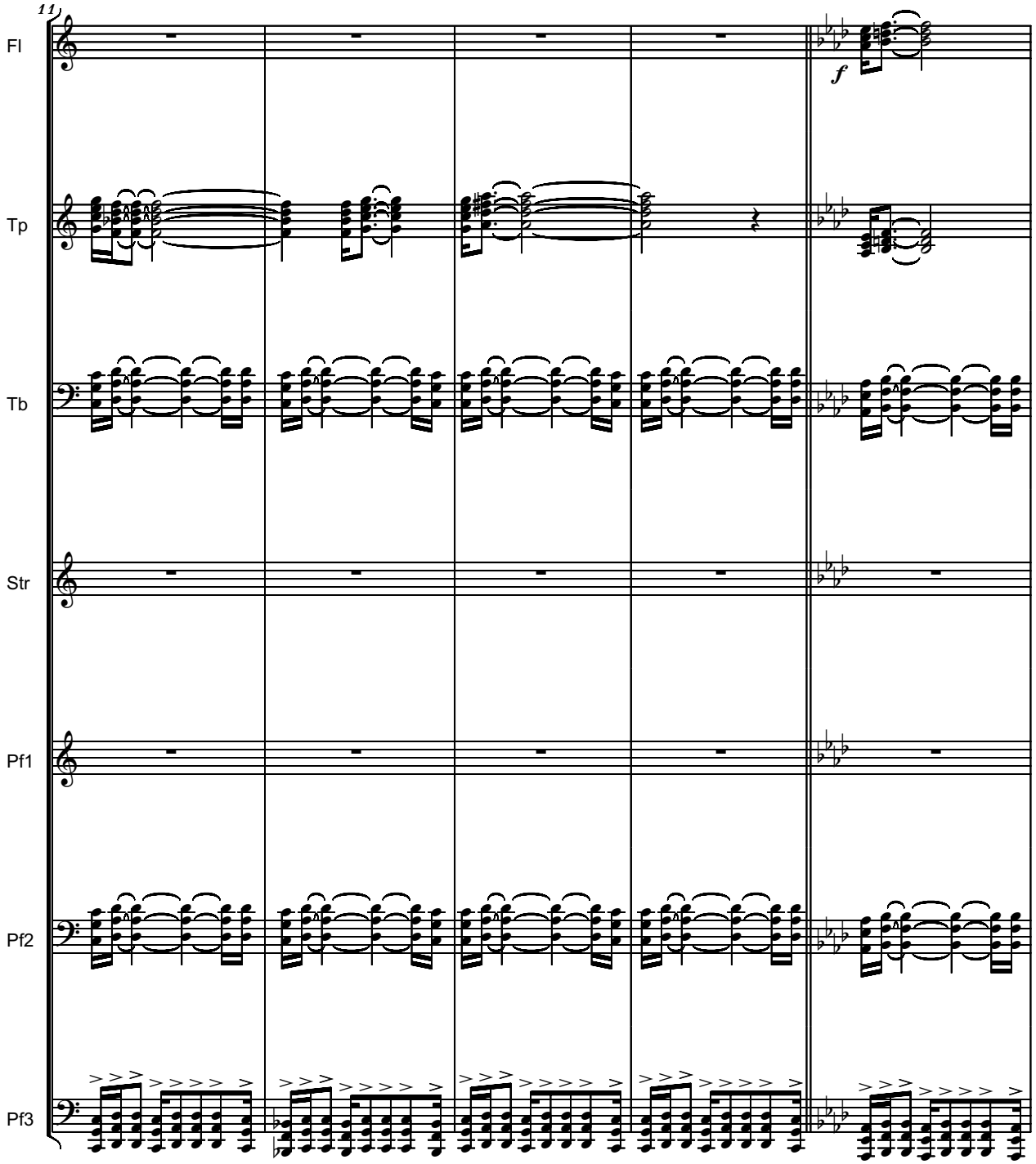
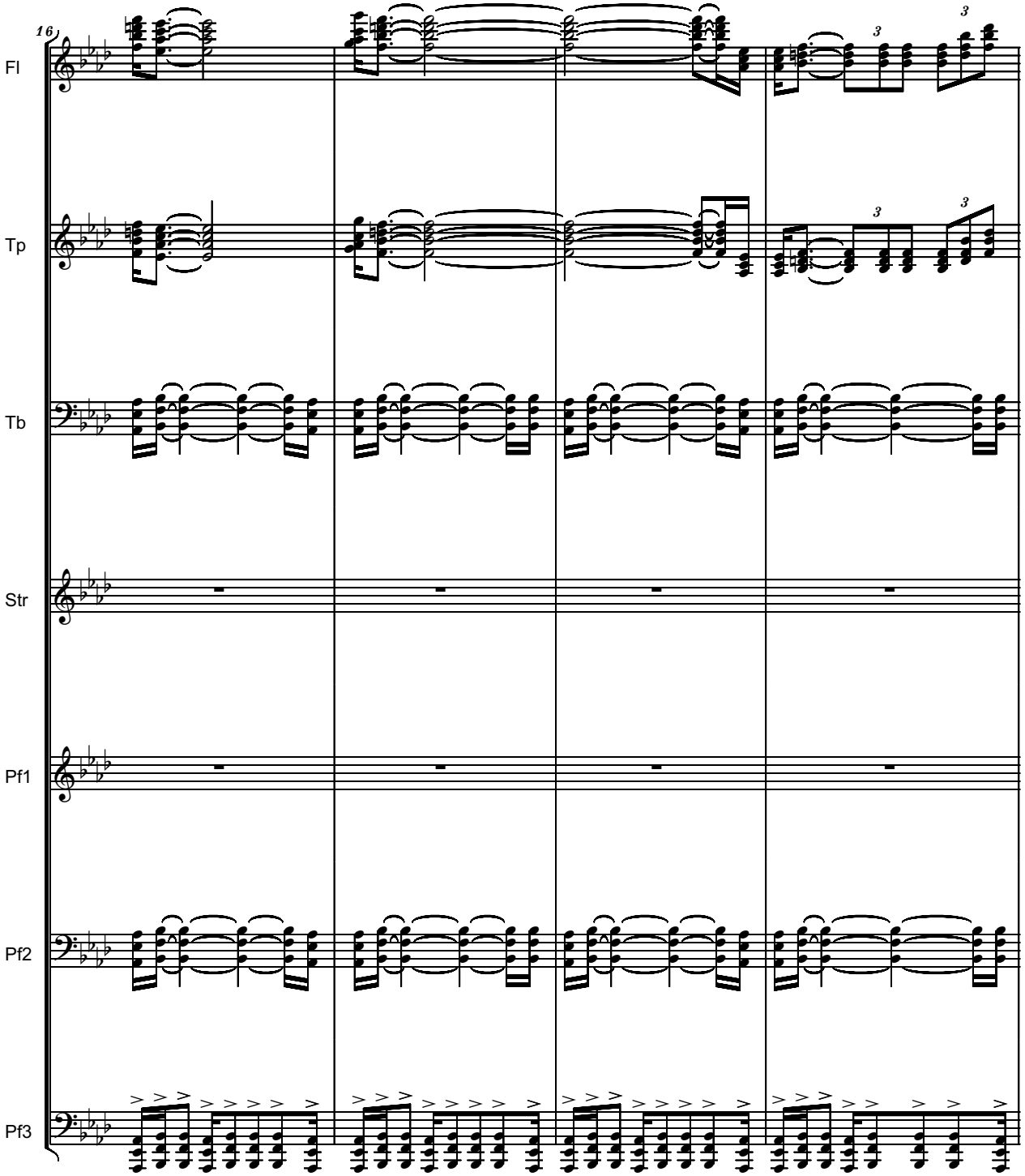
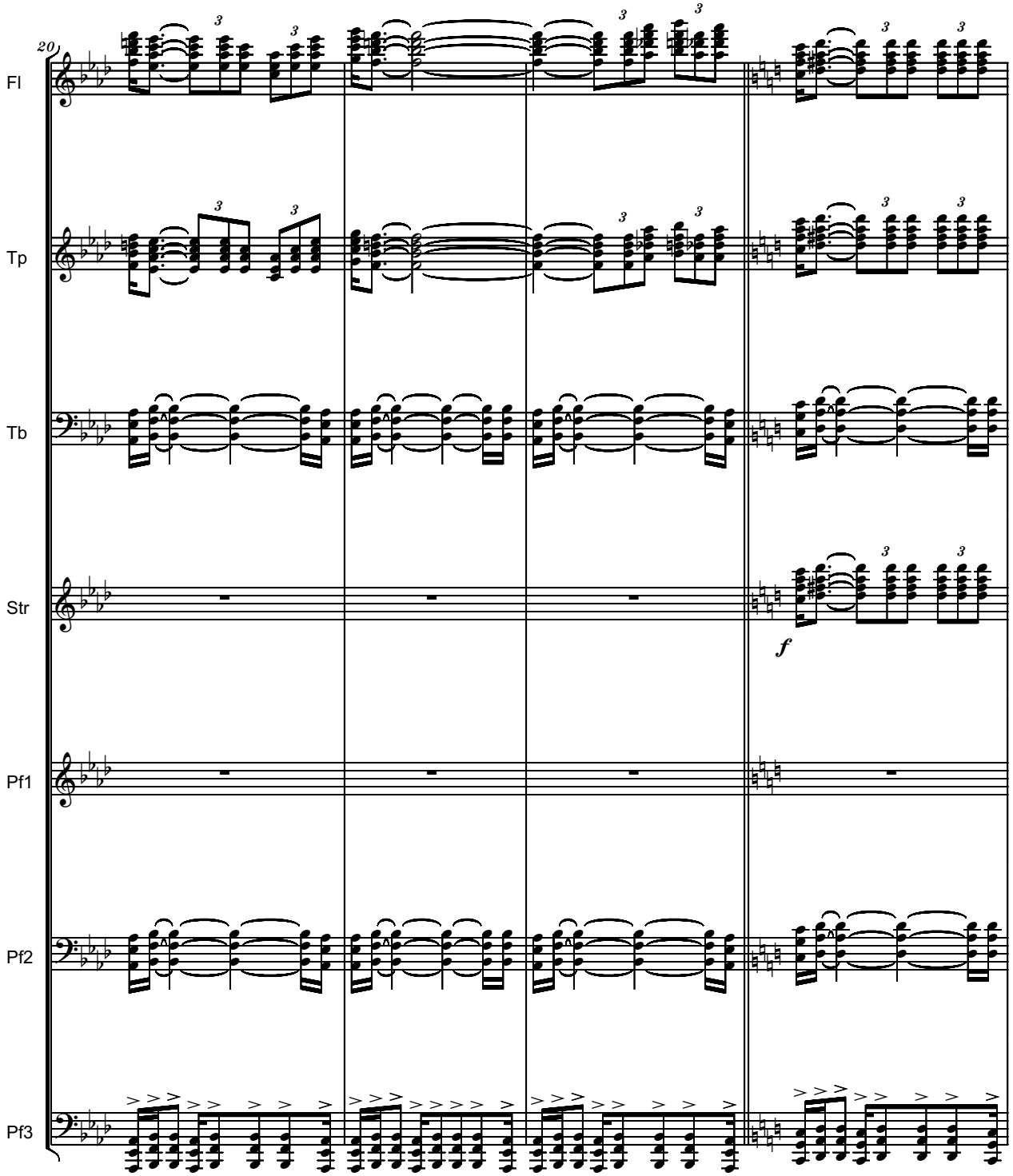
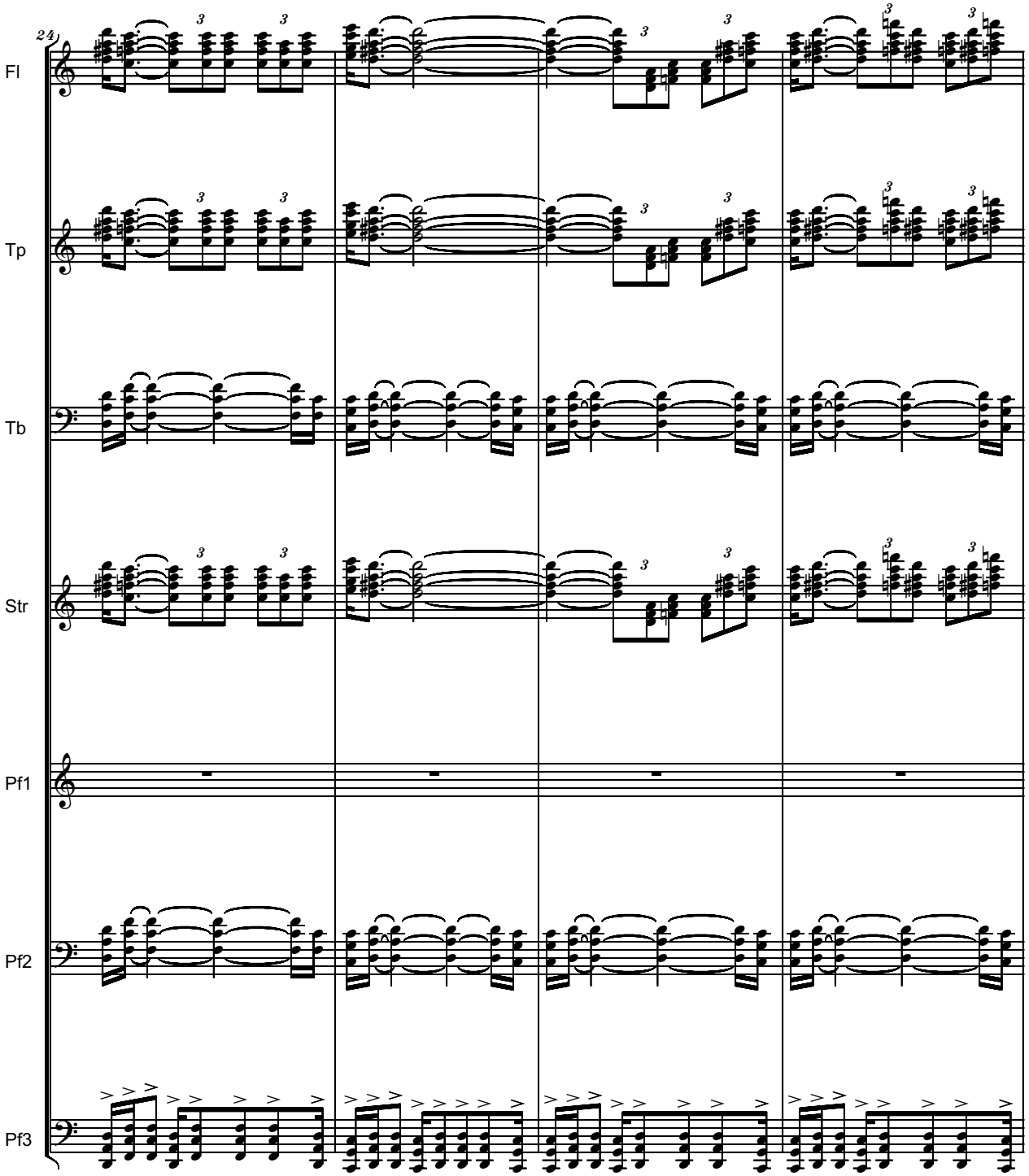
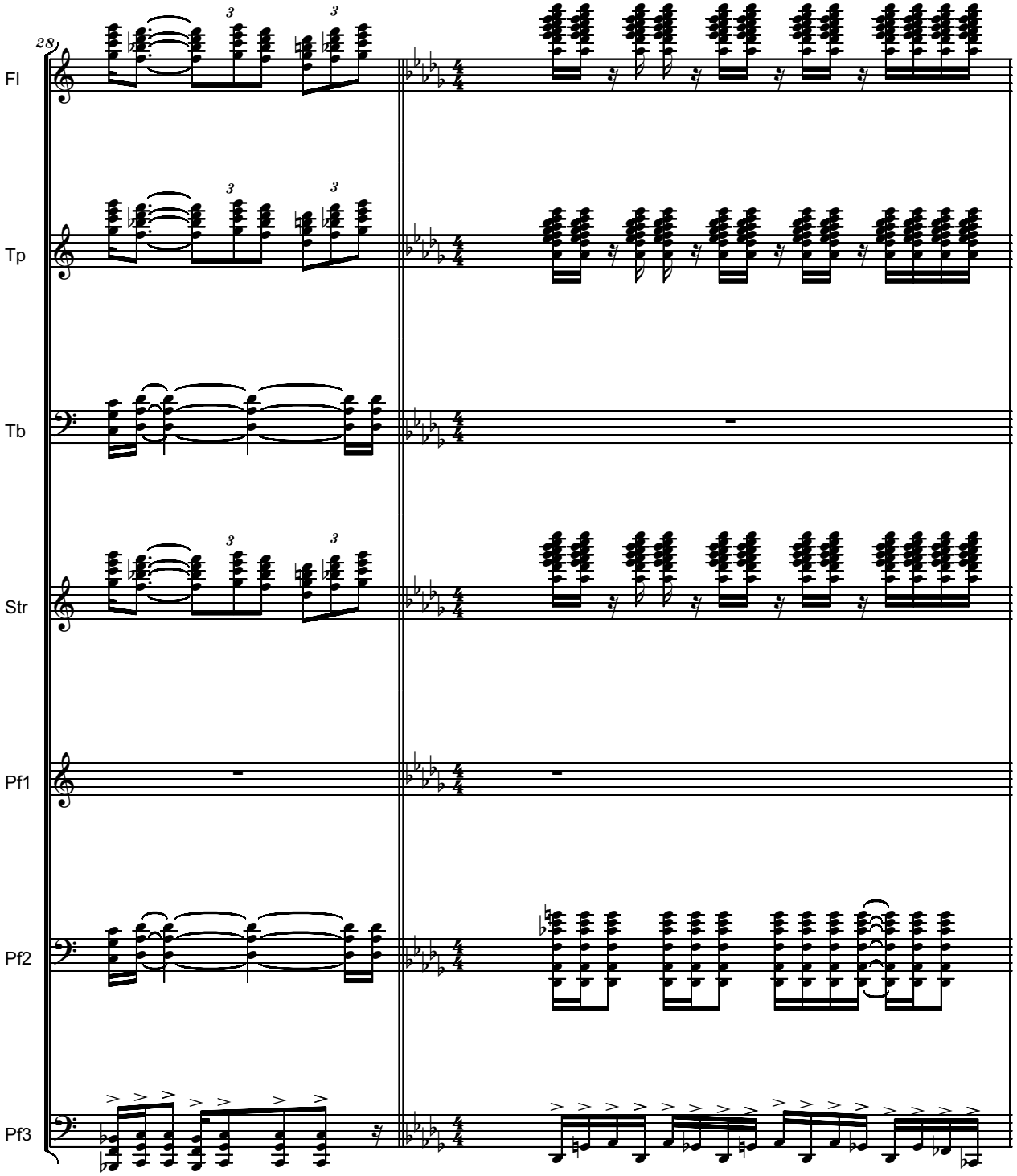

6
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3

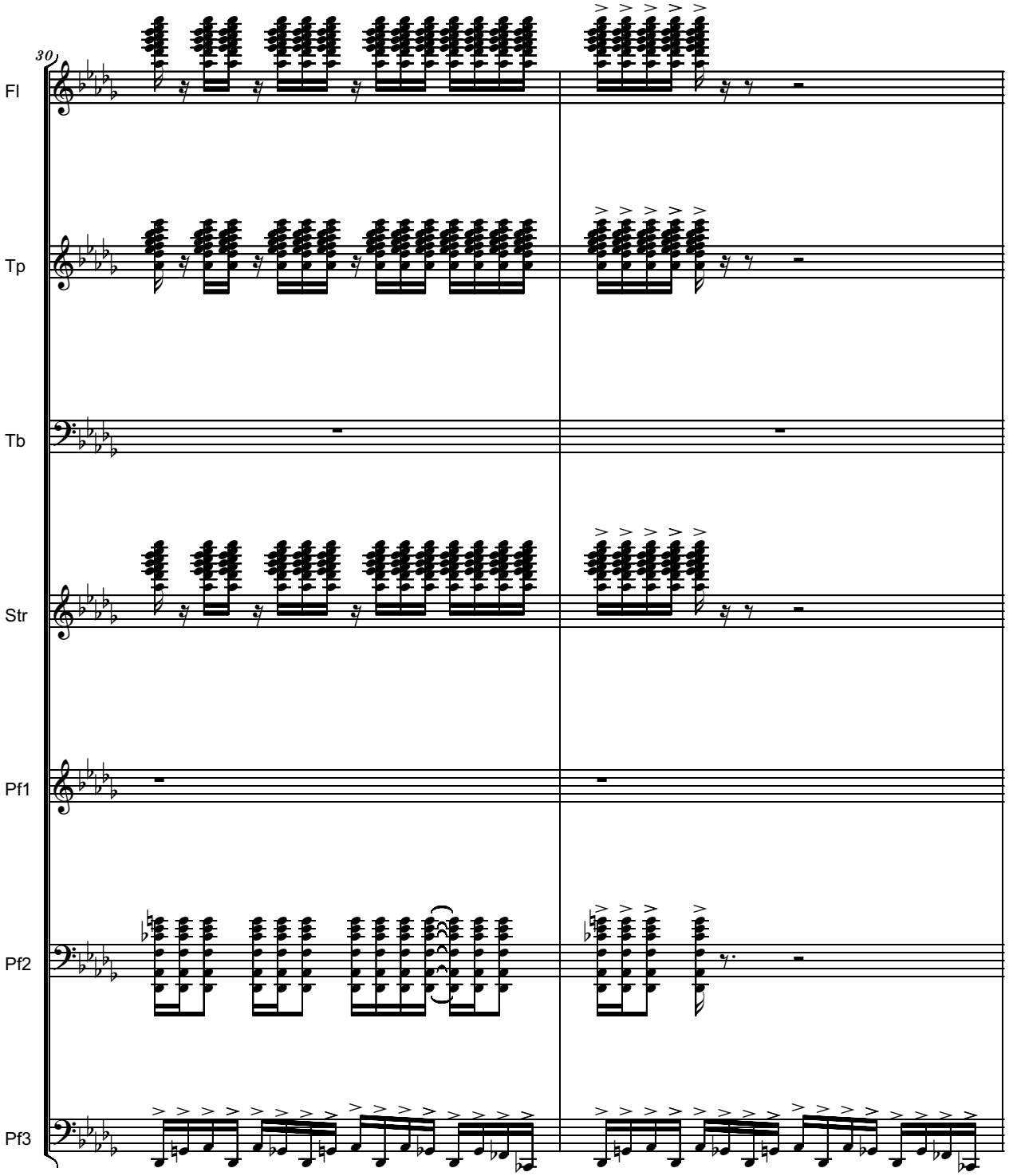

11
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3
f

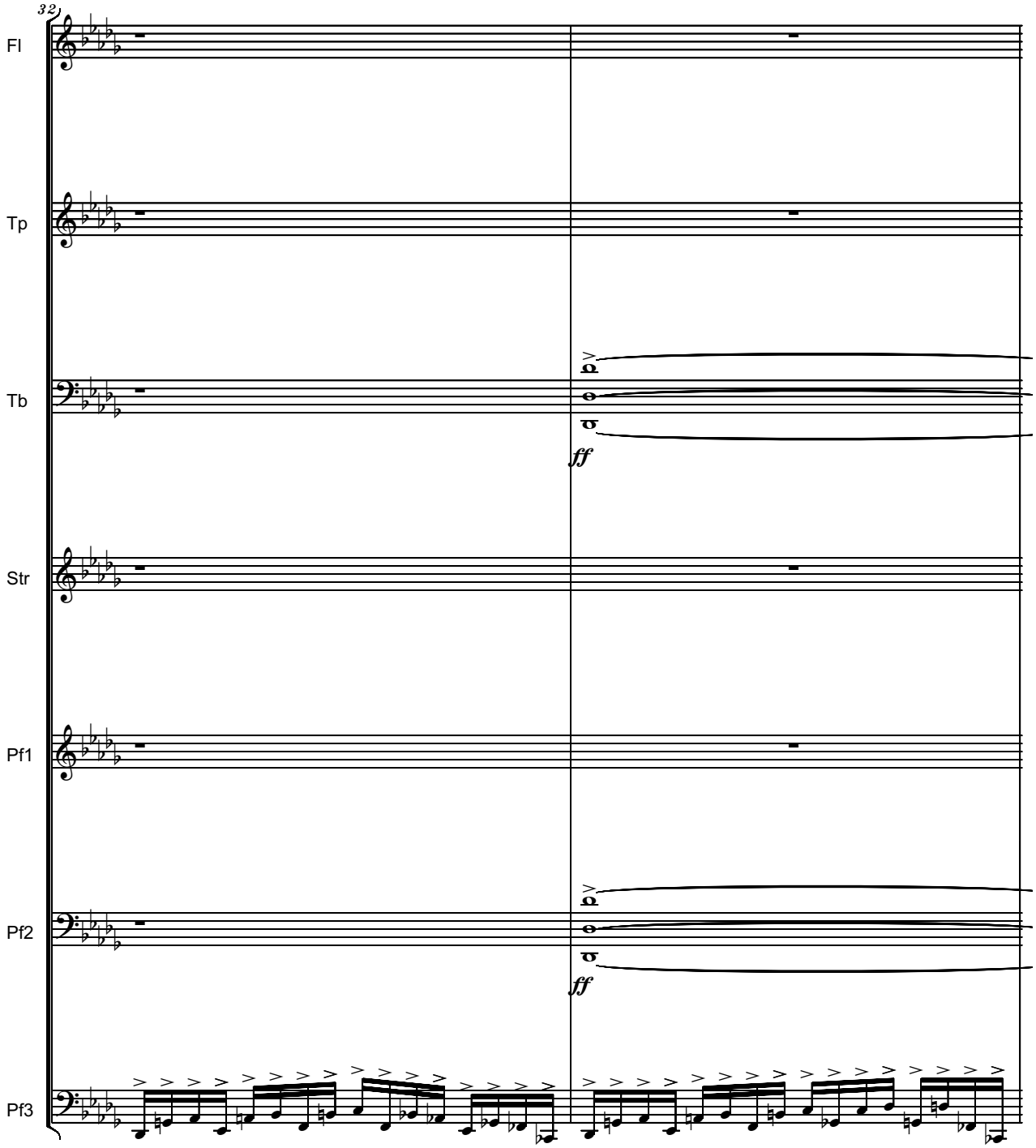

16
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3

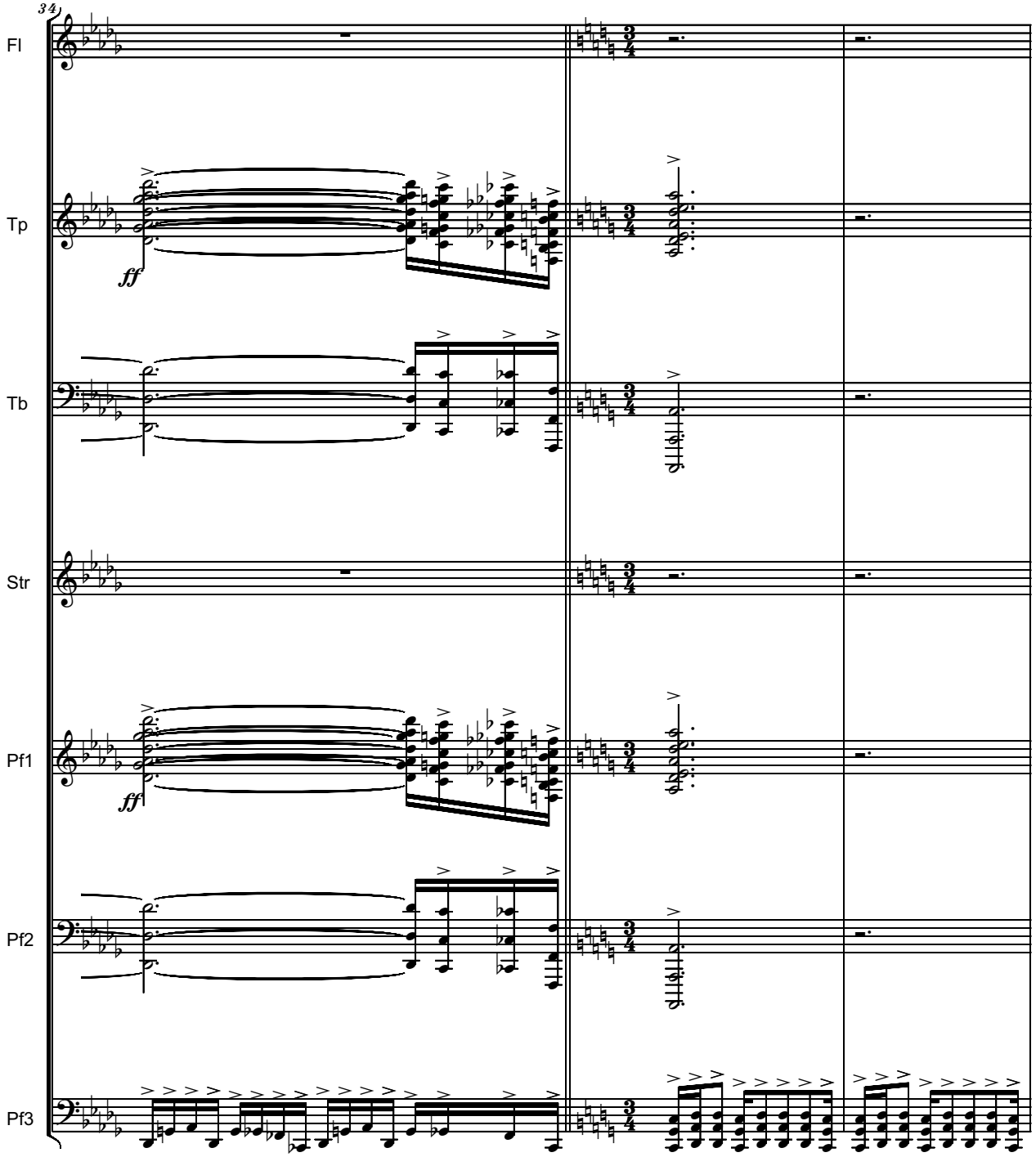

20
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3
f

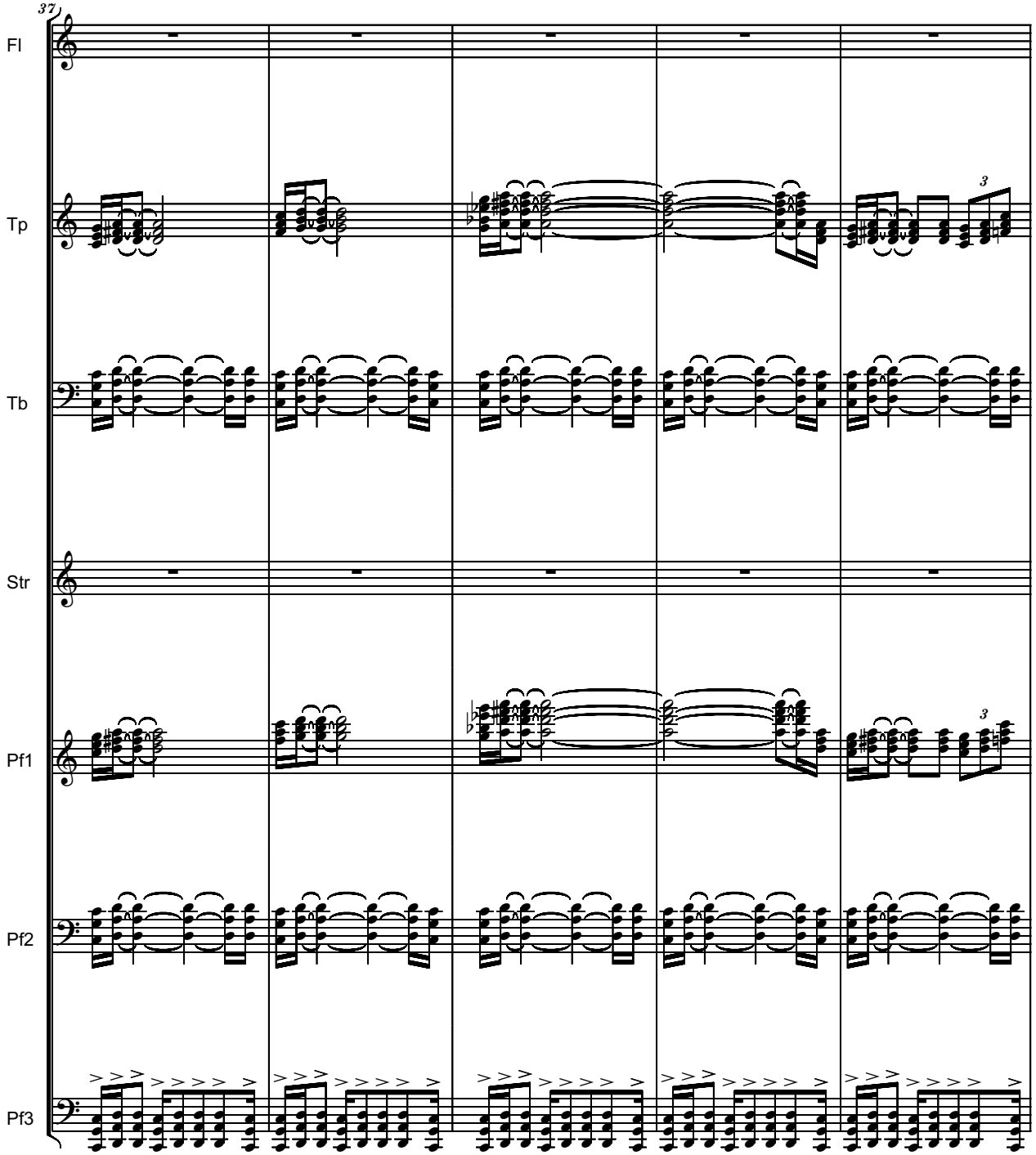

24
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3

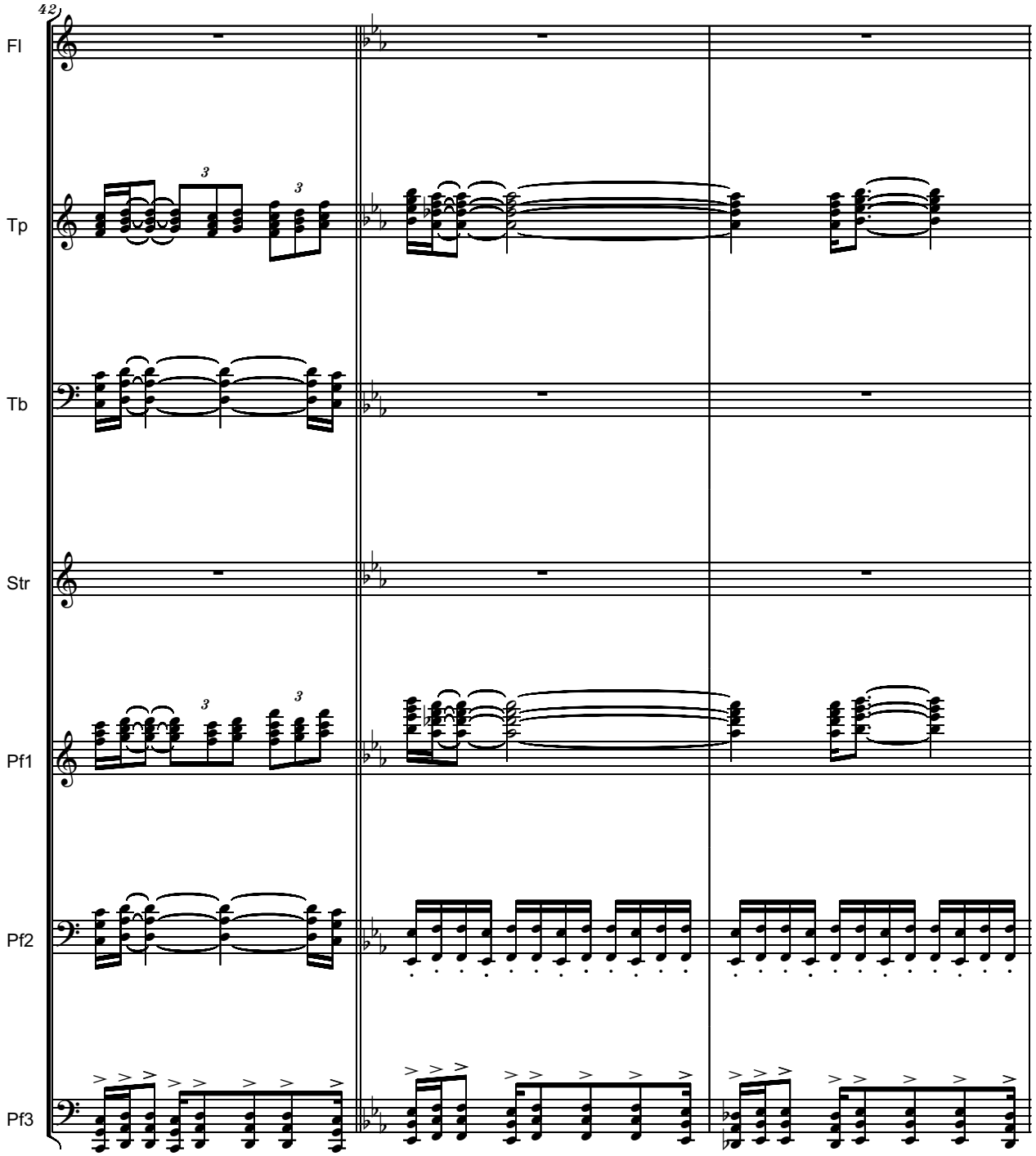

28
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3

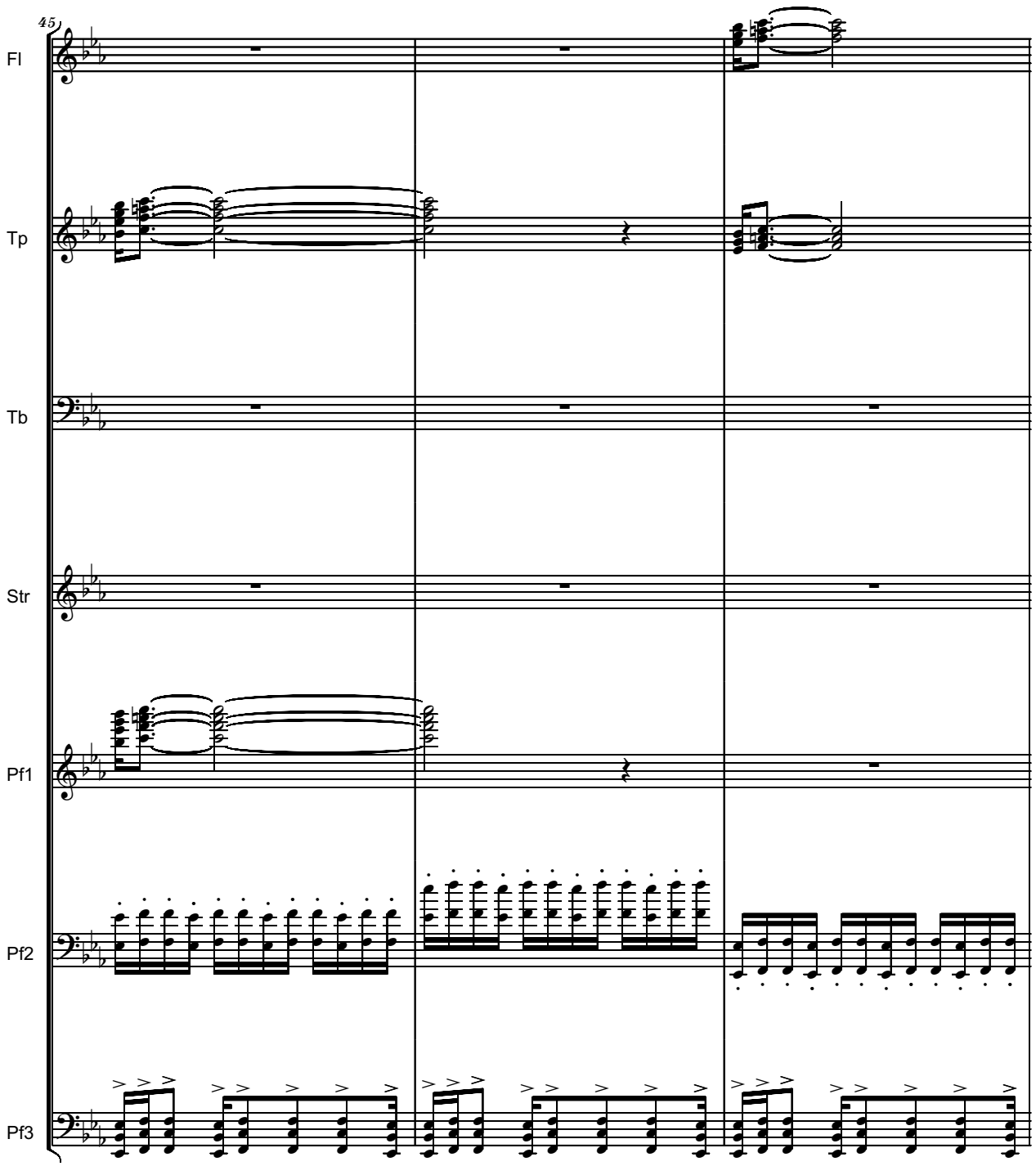

30
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3

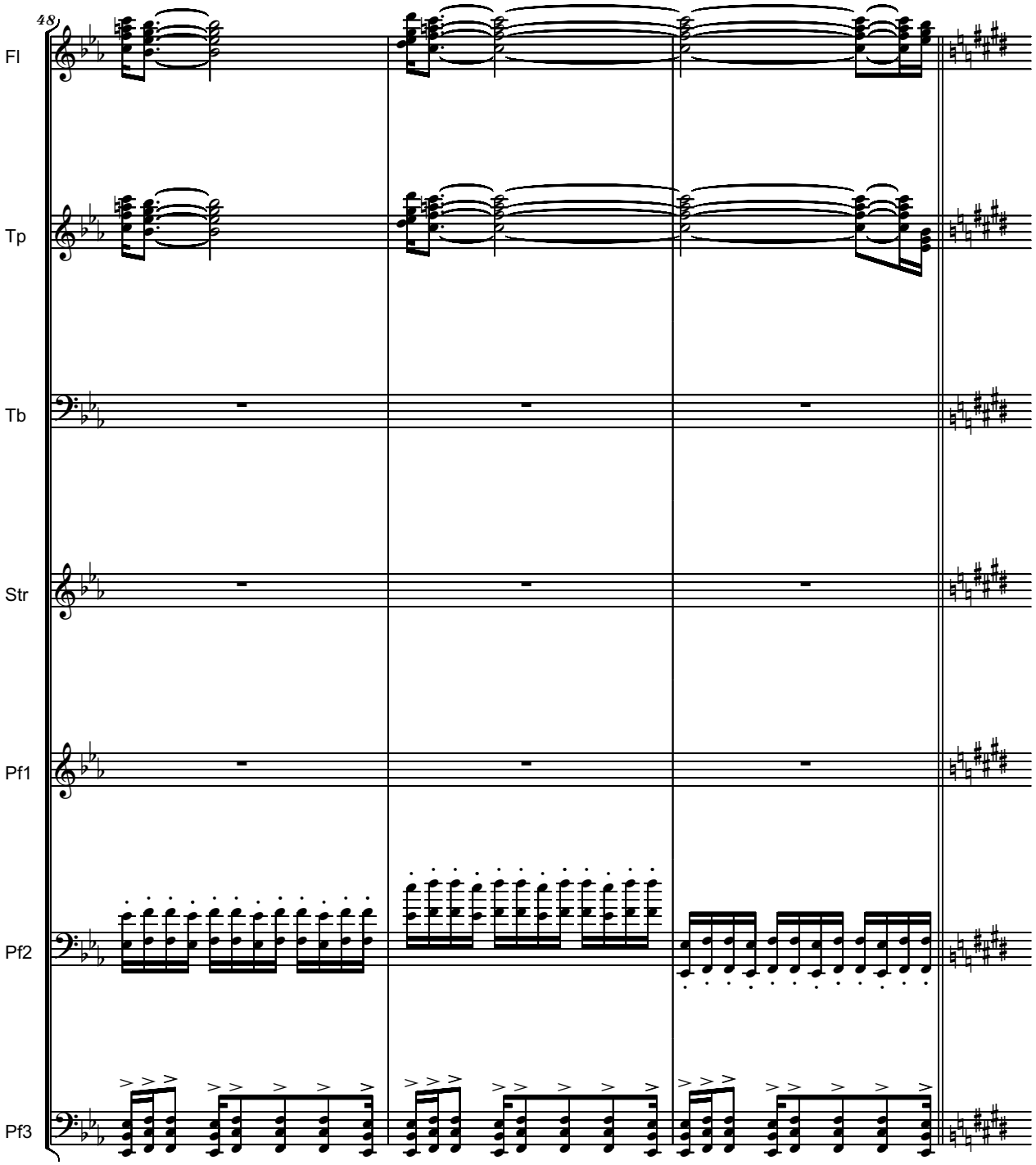

32
Fl
Tp
Tb
ff
Str
Pf1
Pf2
ff
Pf3

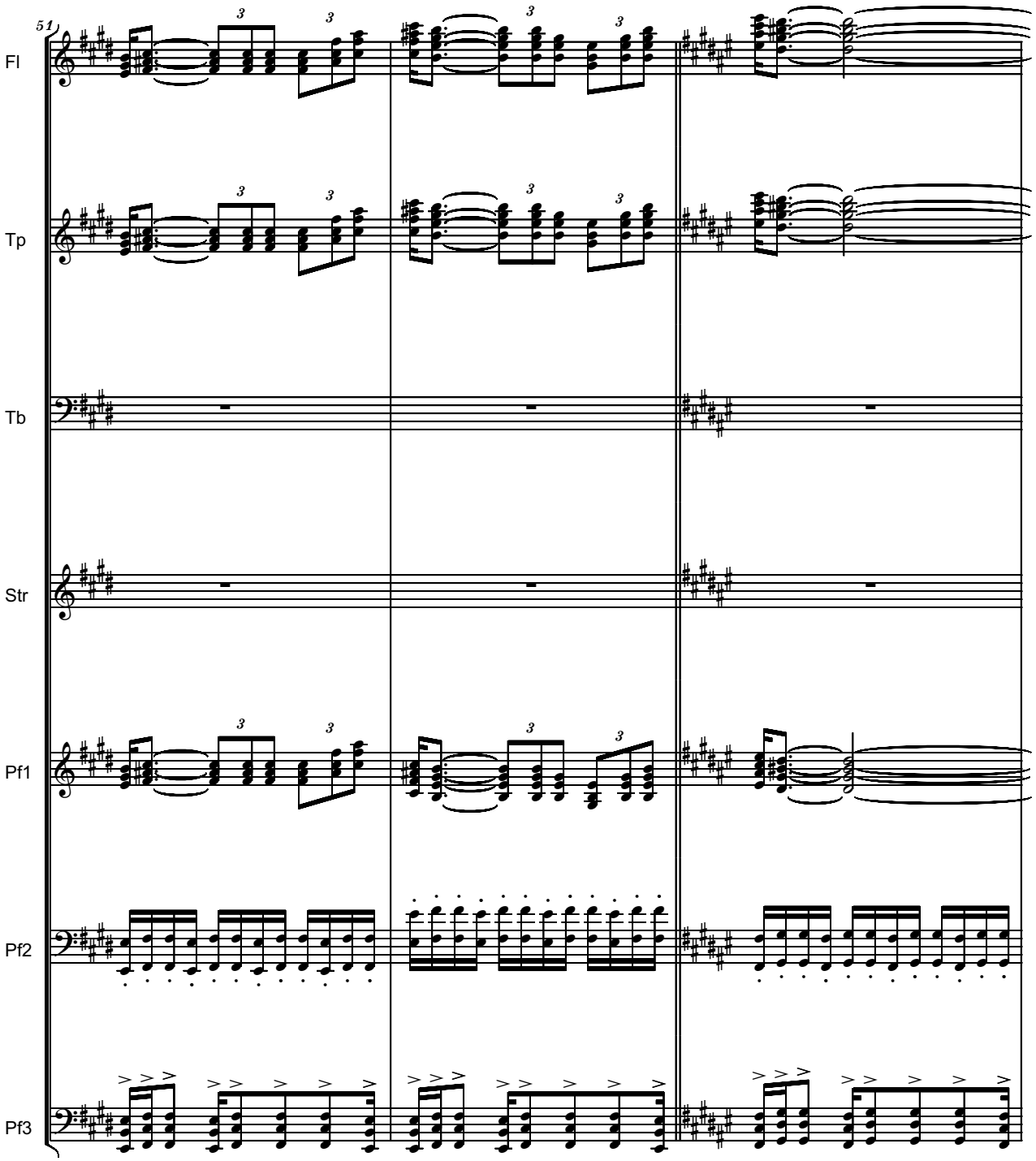

34
Fl
Tp
ff
Tb
Str
Pf1
ff
Pf2
Pf3

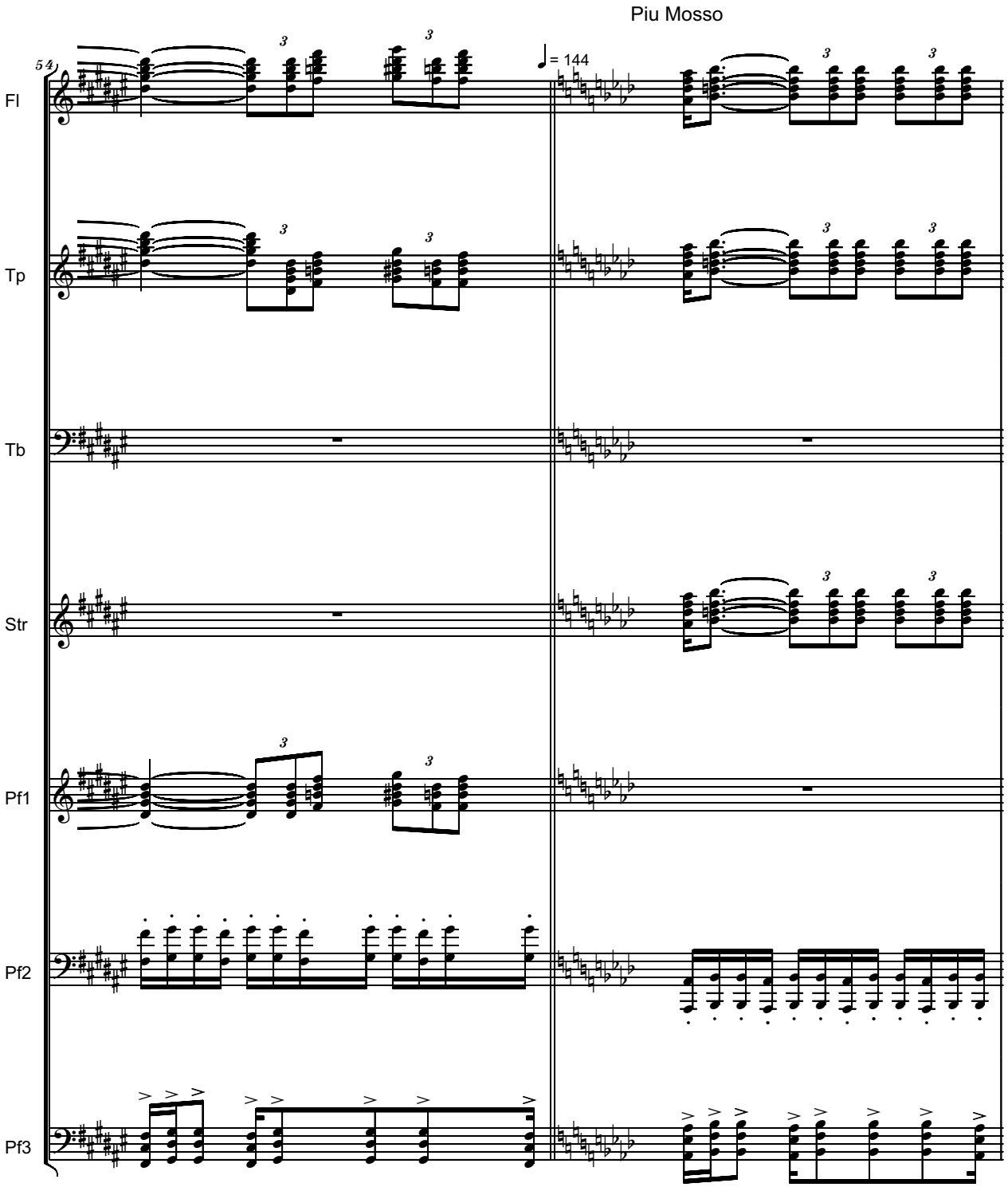

37
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3

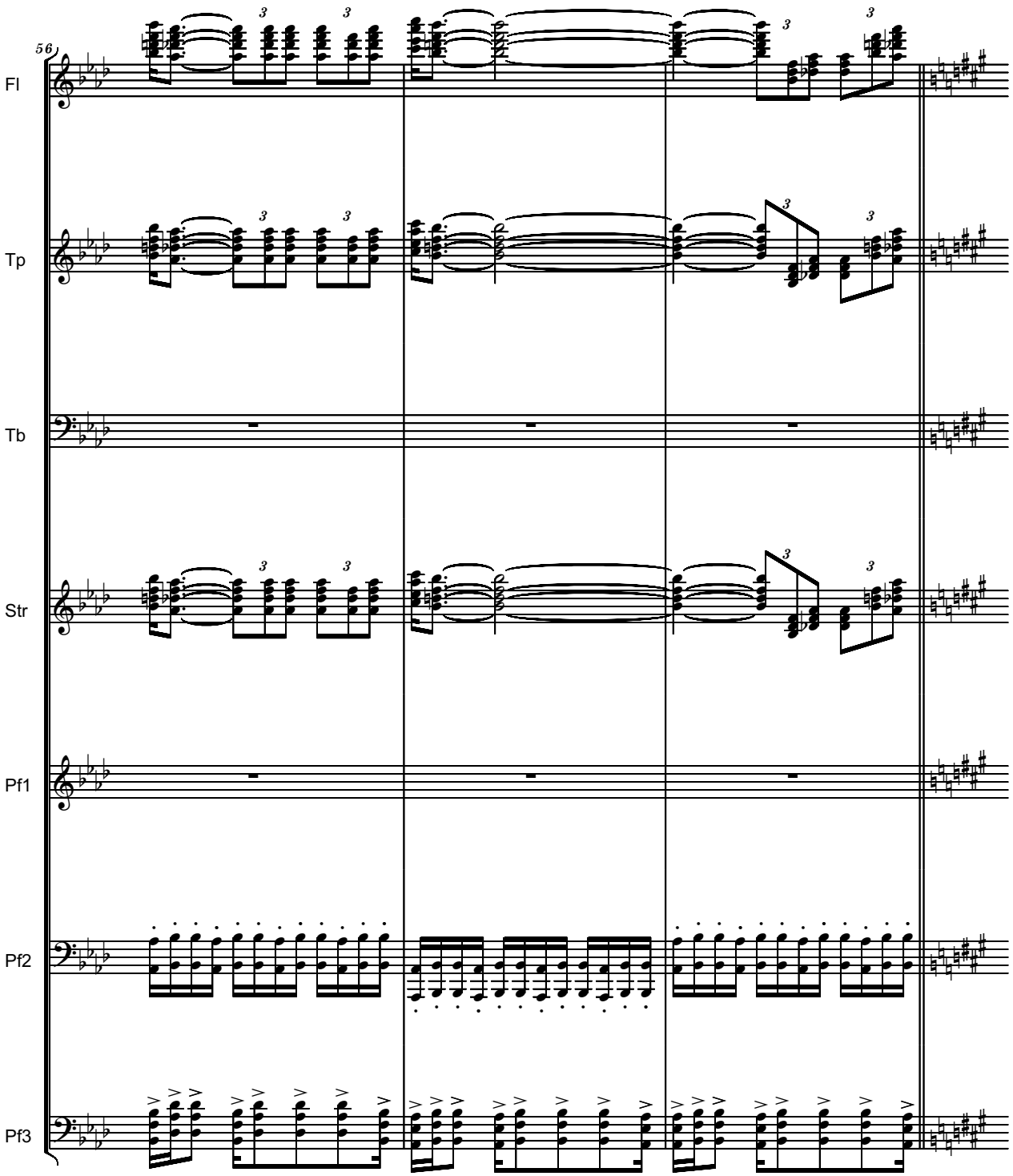

42
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3

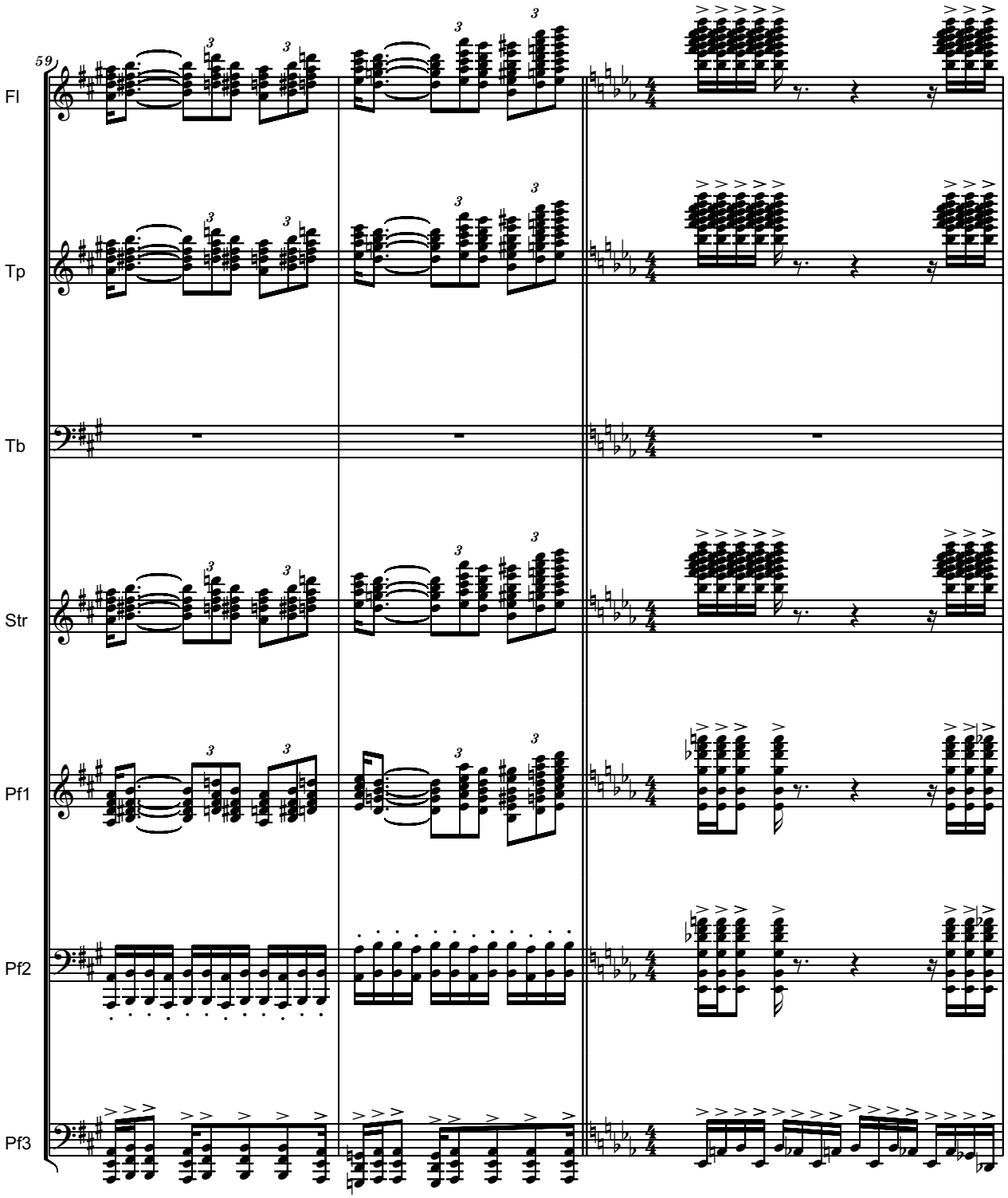

45
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3

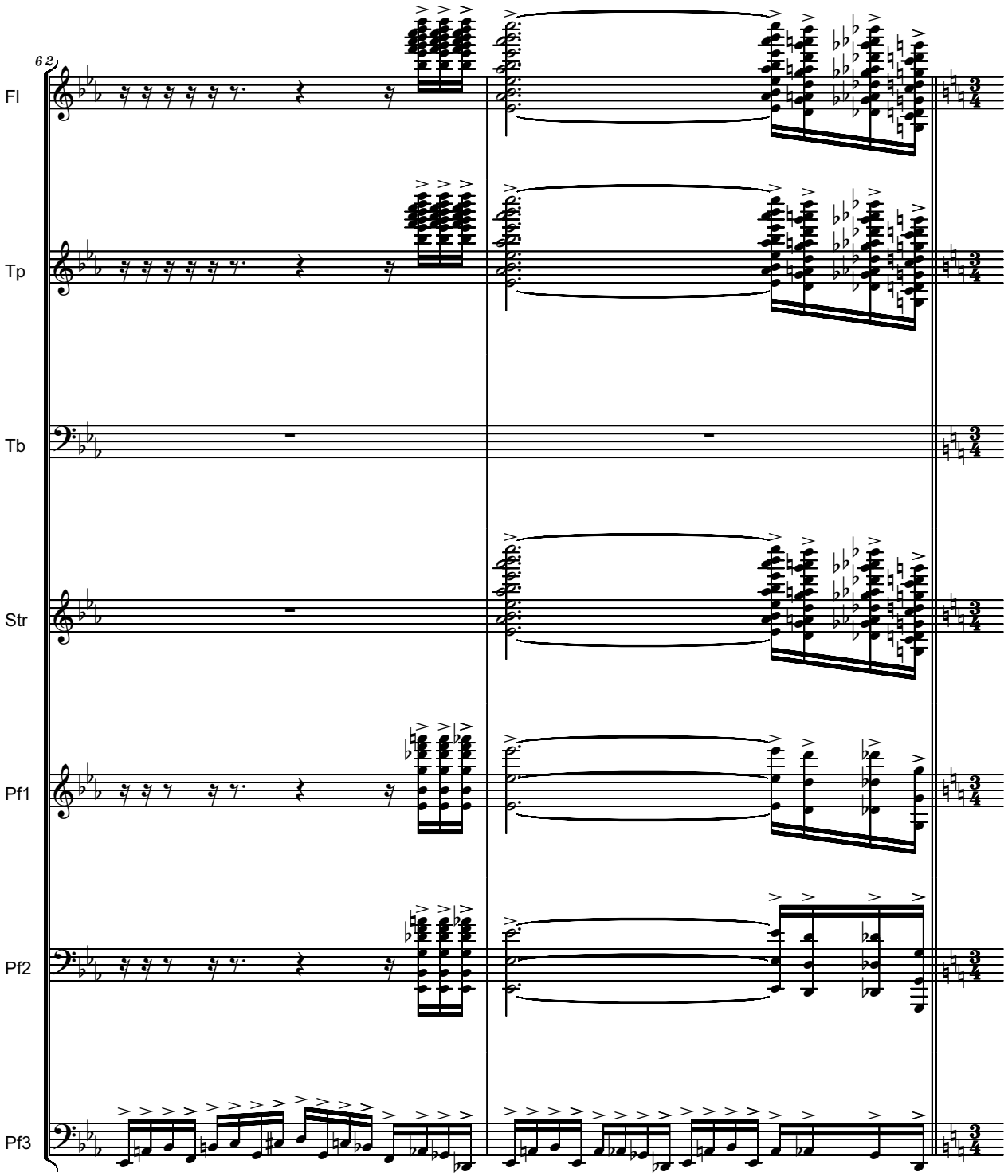

48
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3

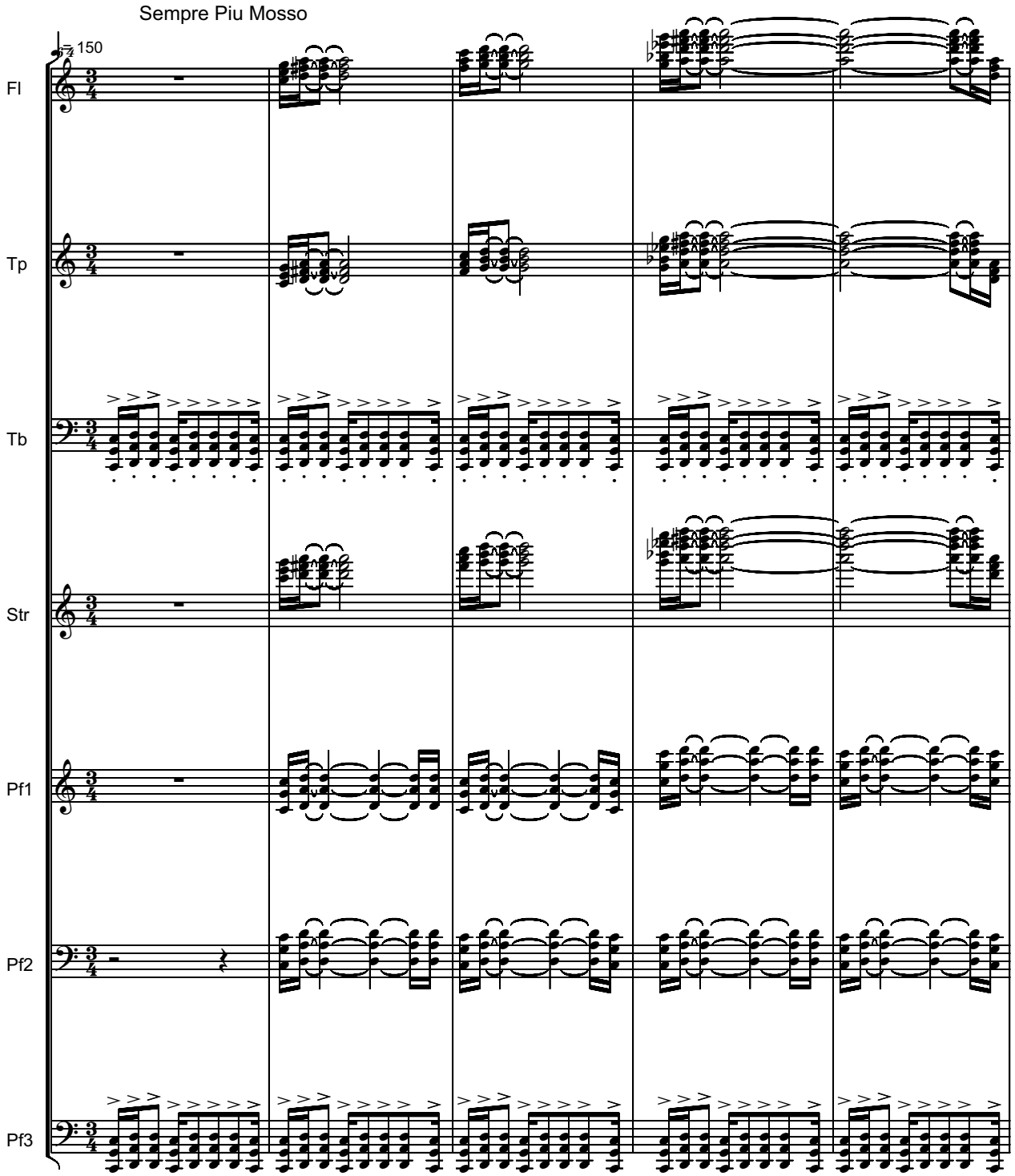

51
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3

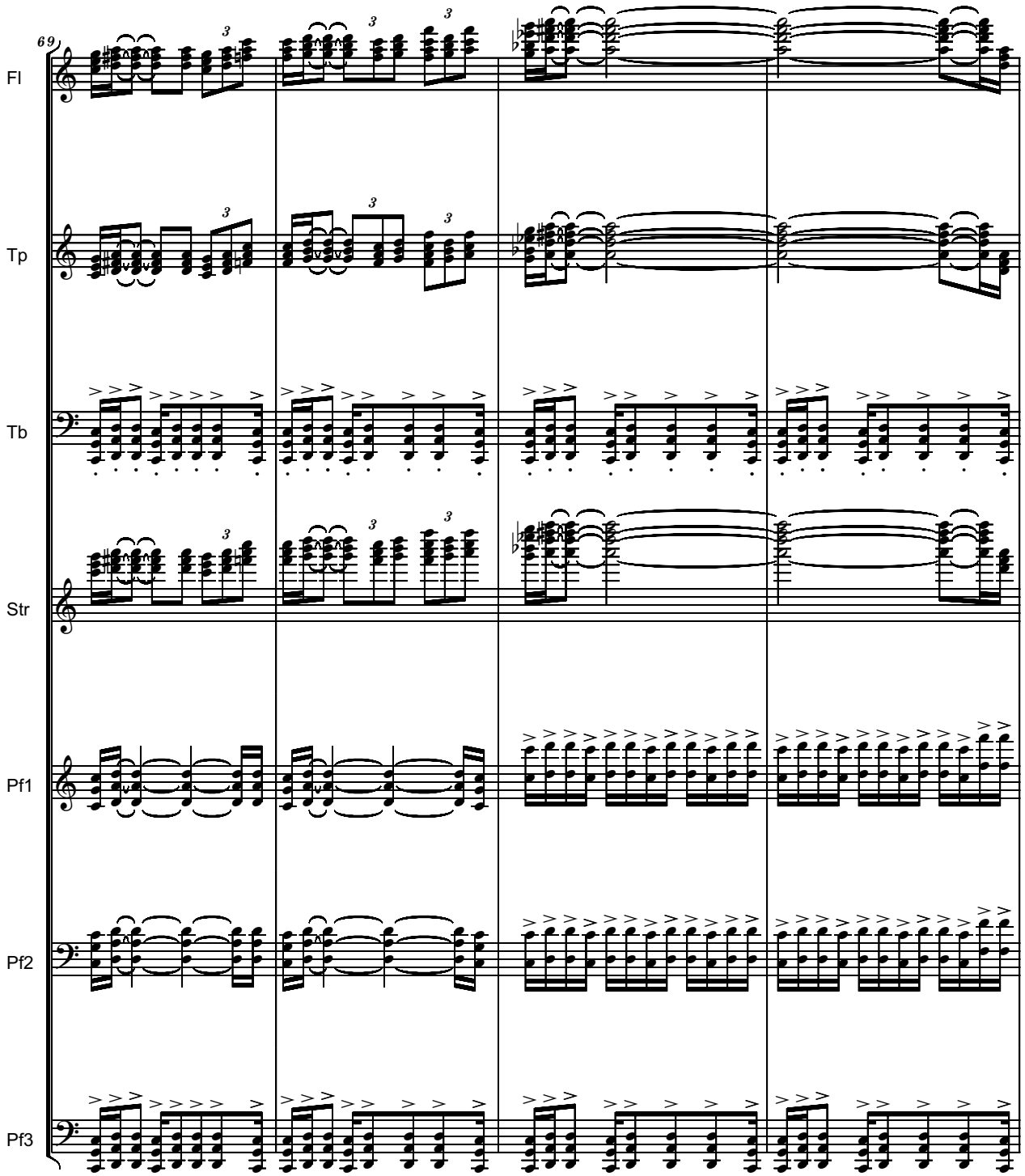

Piu Mosso
54
♩= 144
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3

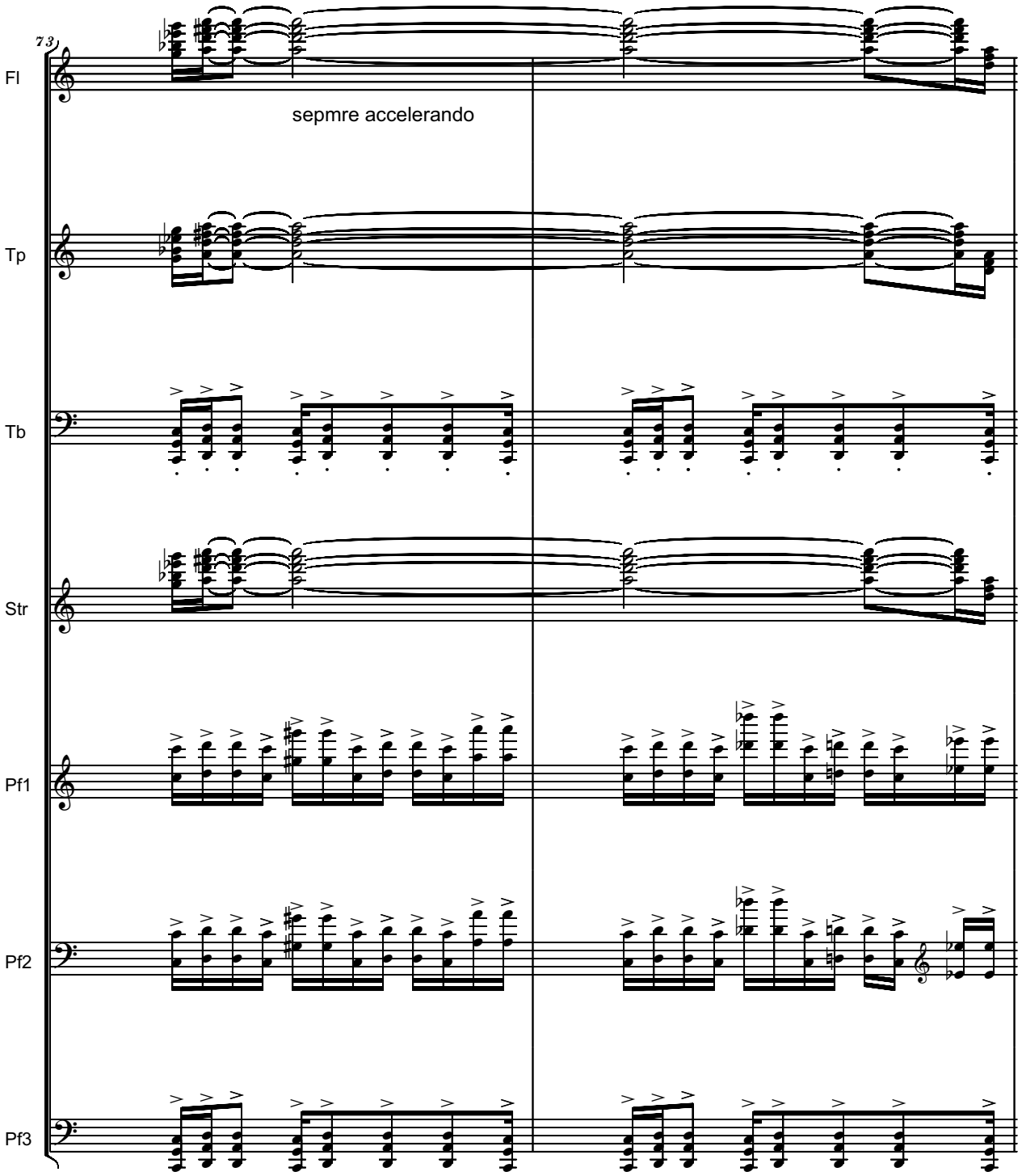

56
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3

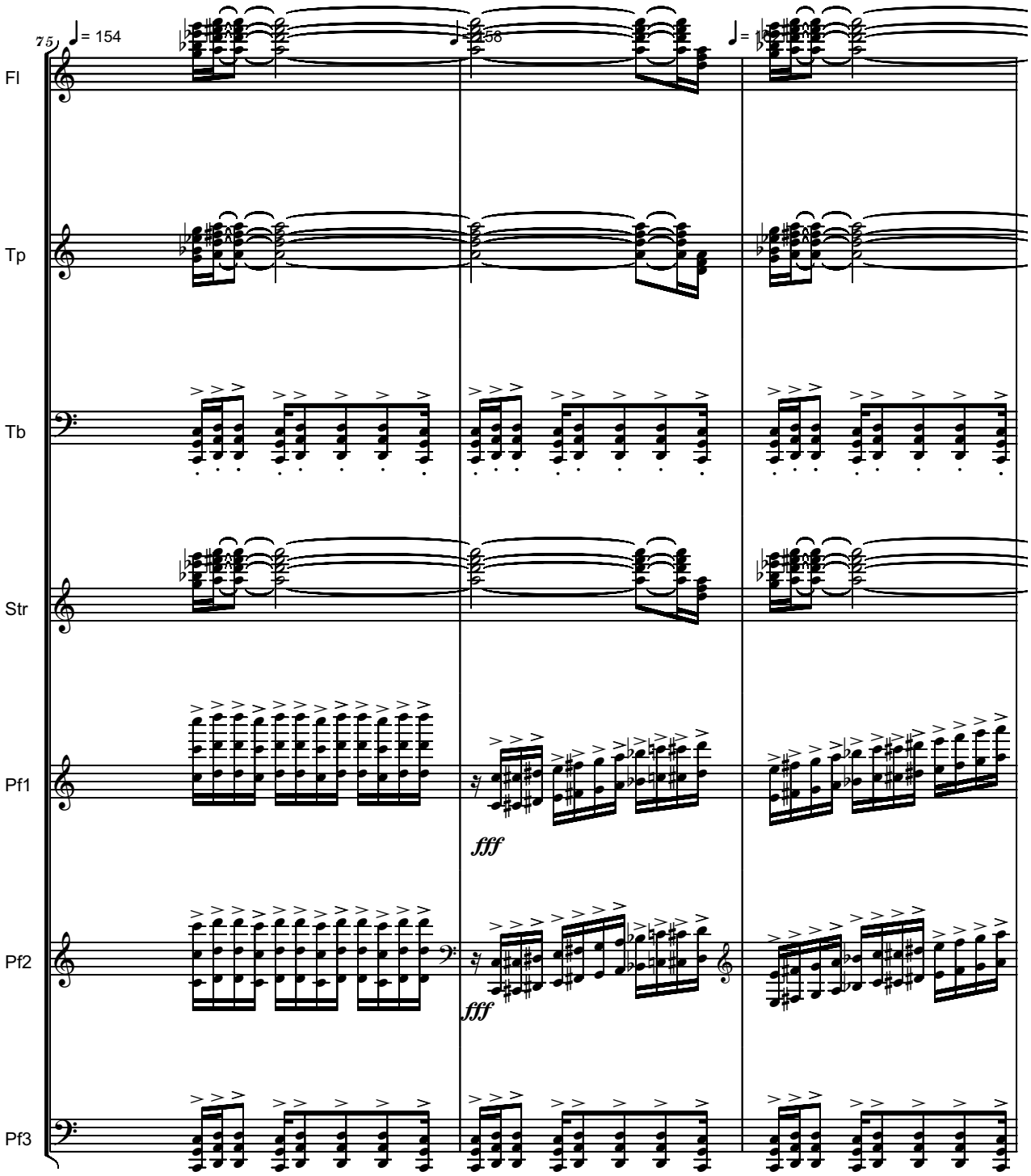

59
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3

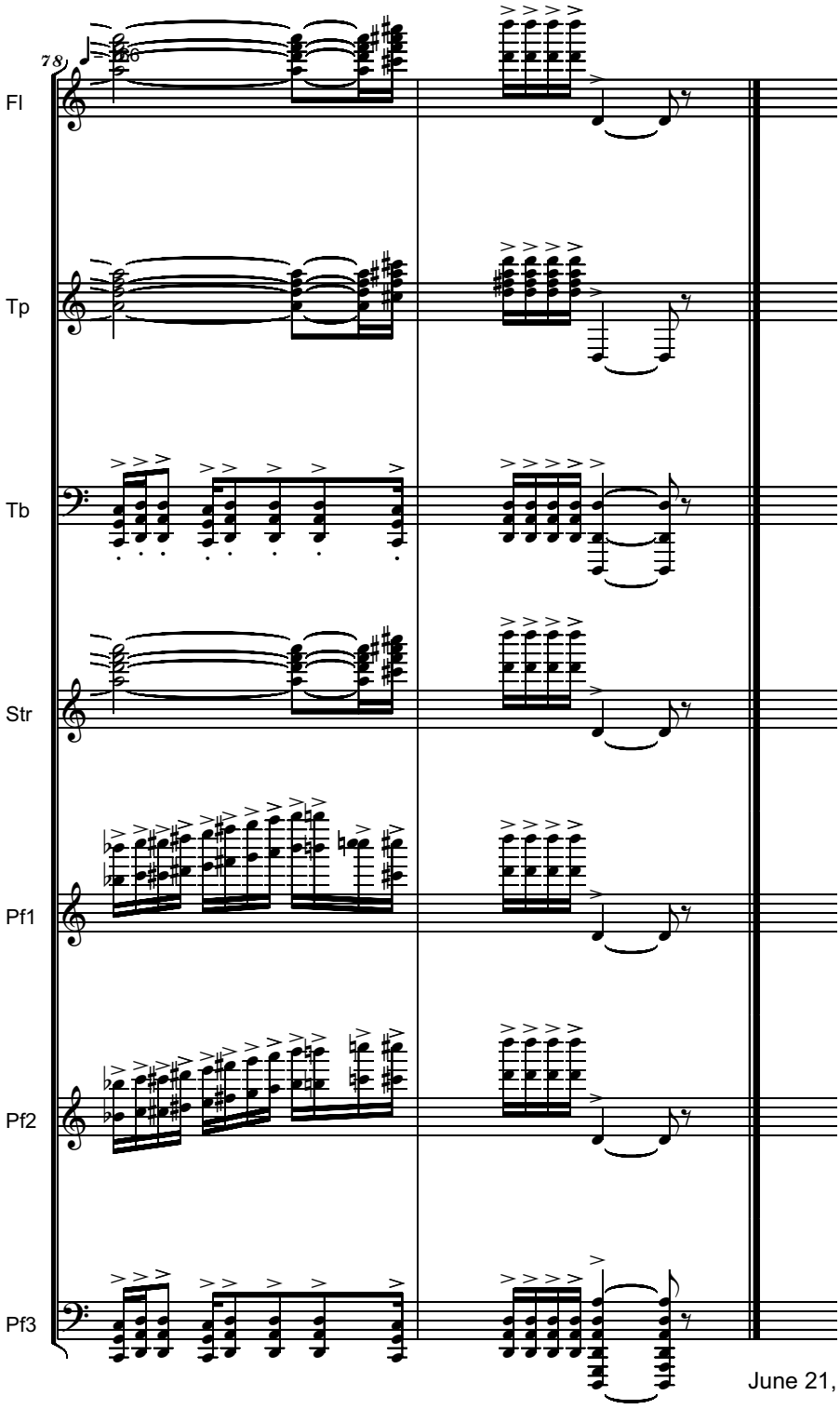

62
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3


Sempre Piu Mosso
150
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3


69
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3


73
Fl
sepmre accelerando
Tp
Tb
Str
Pf1
Pf2
Pf3


75
♩= 154
♩= 158
♩= 1
Fl
Tp
Tb
Str
Pf1
Pf2
Pf3
fff
fff



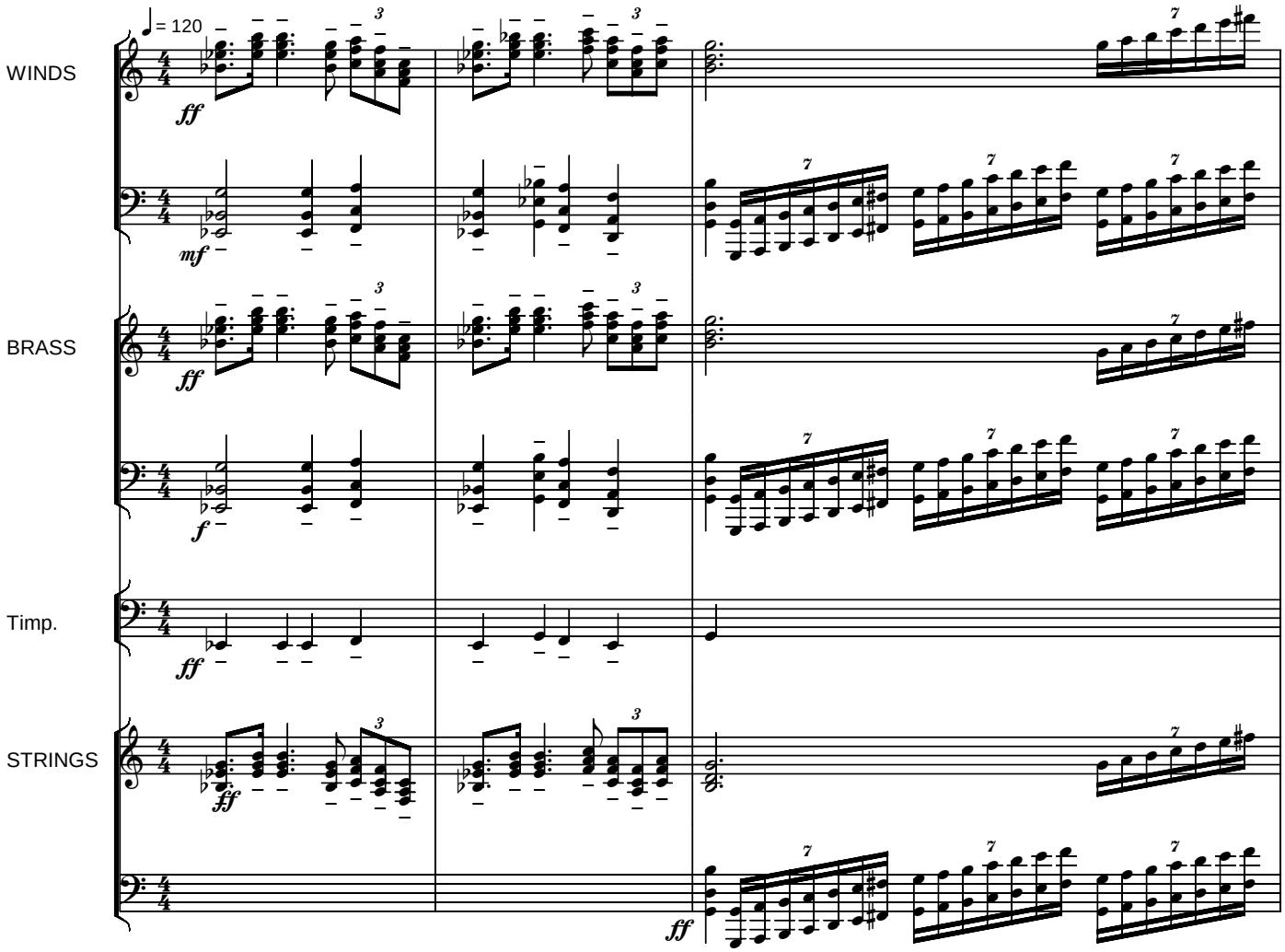
June 21, 2012

VICTORY !

- TO THE UNITED STATES AIR FORCE -

Serban NICHIFOR (SABAM, ASCAP)

Grandioso



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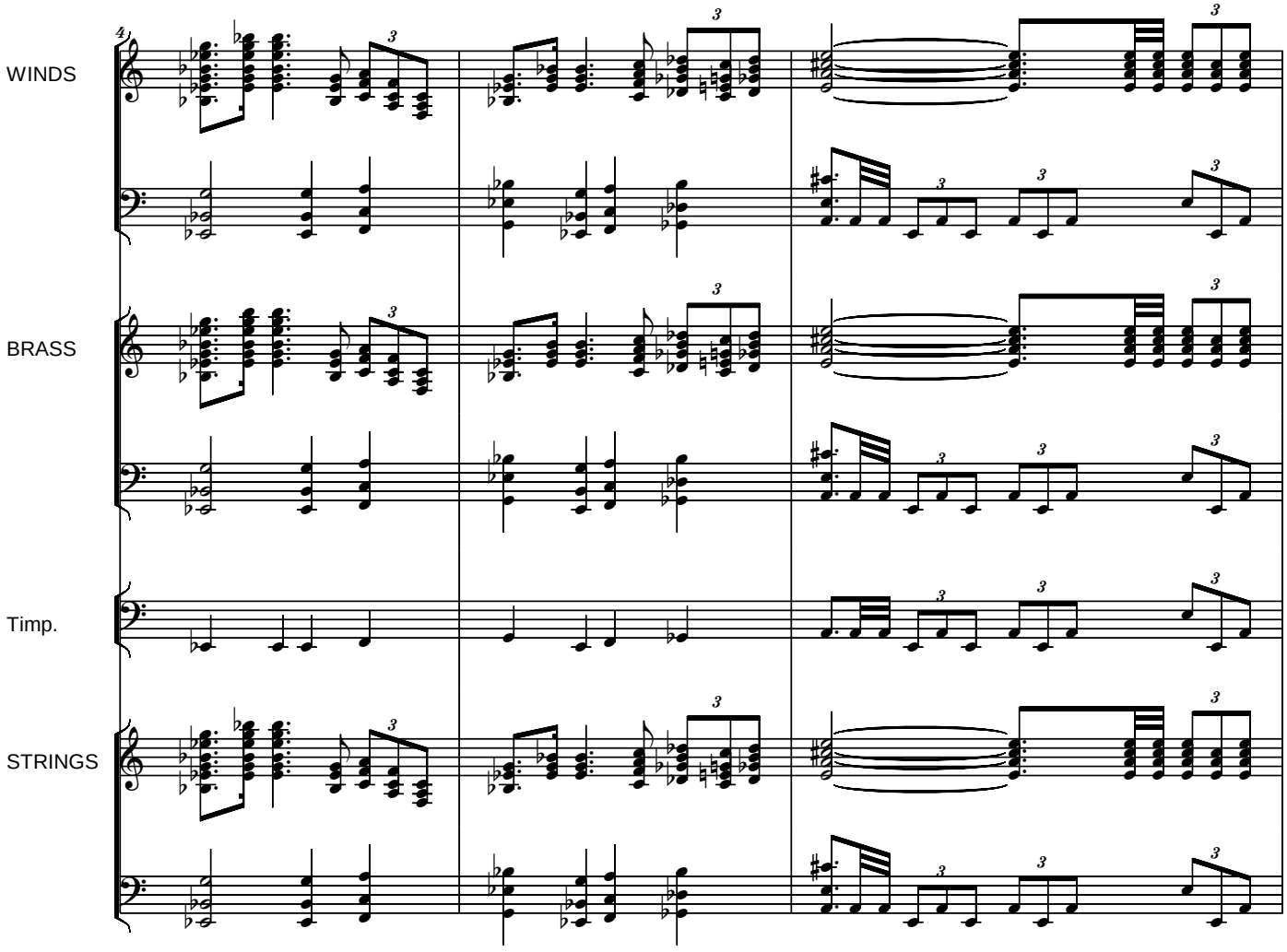
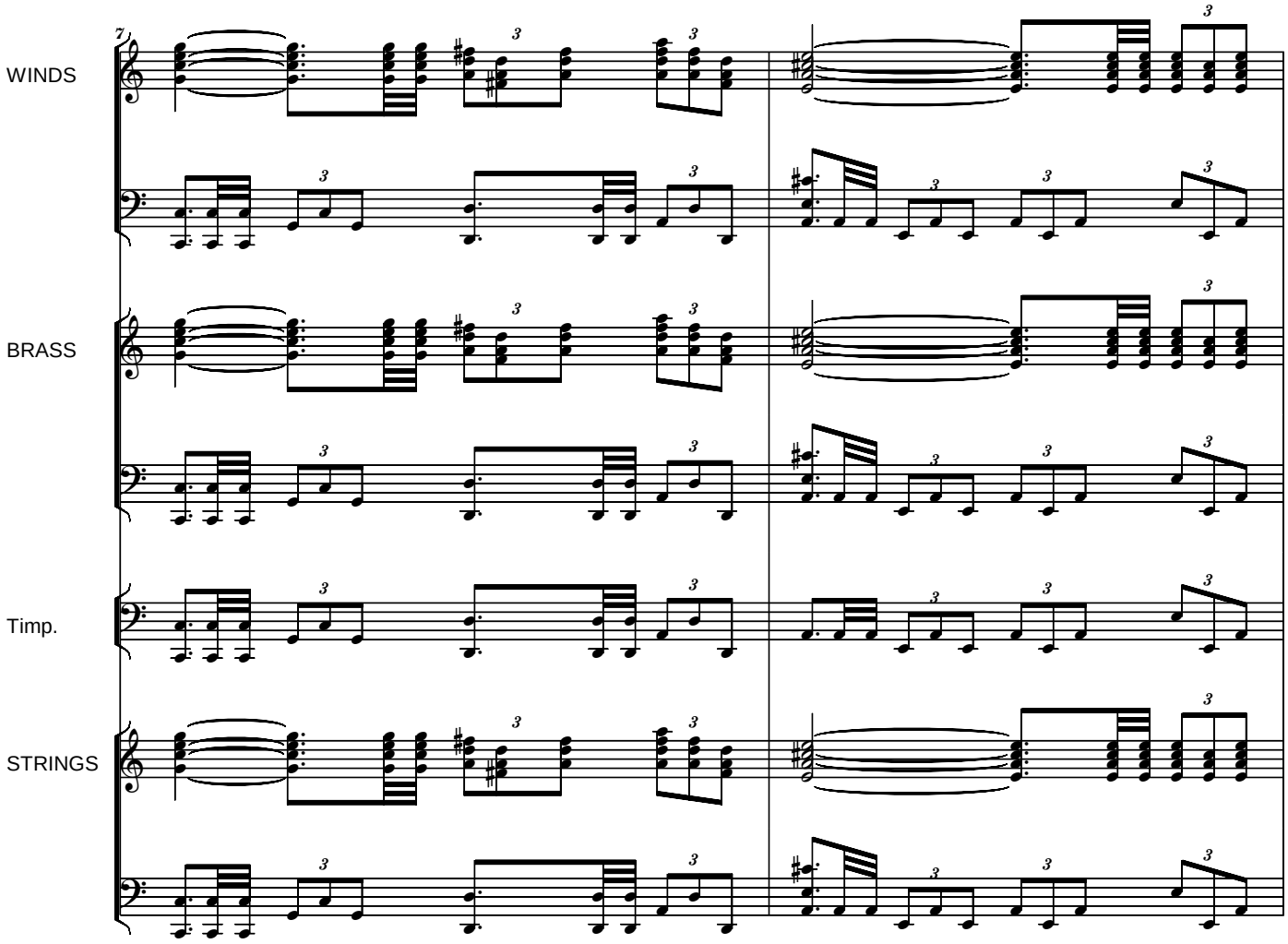
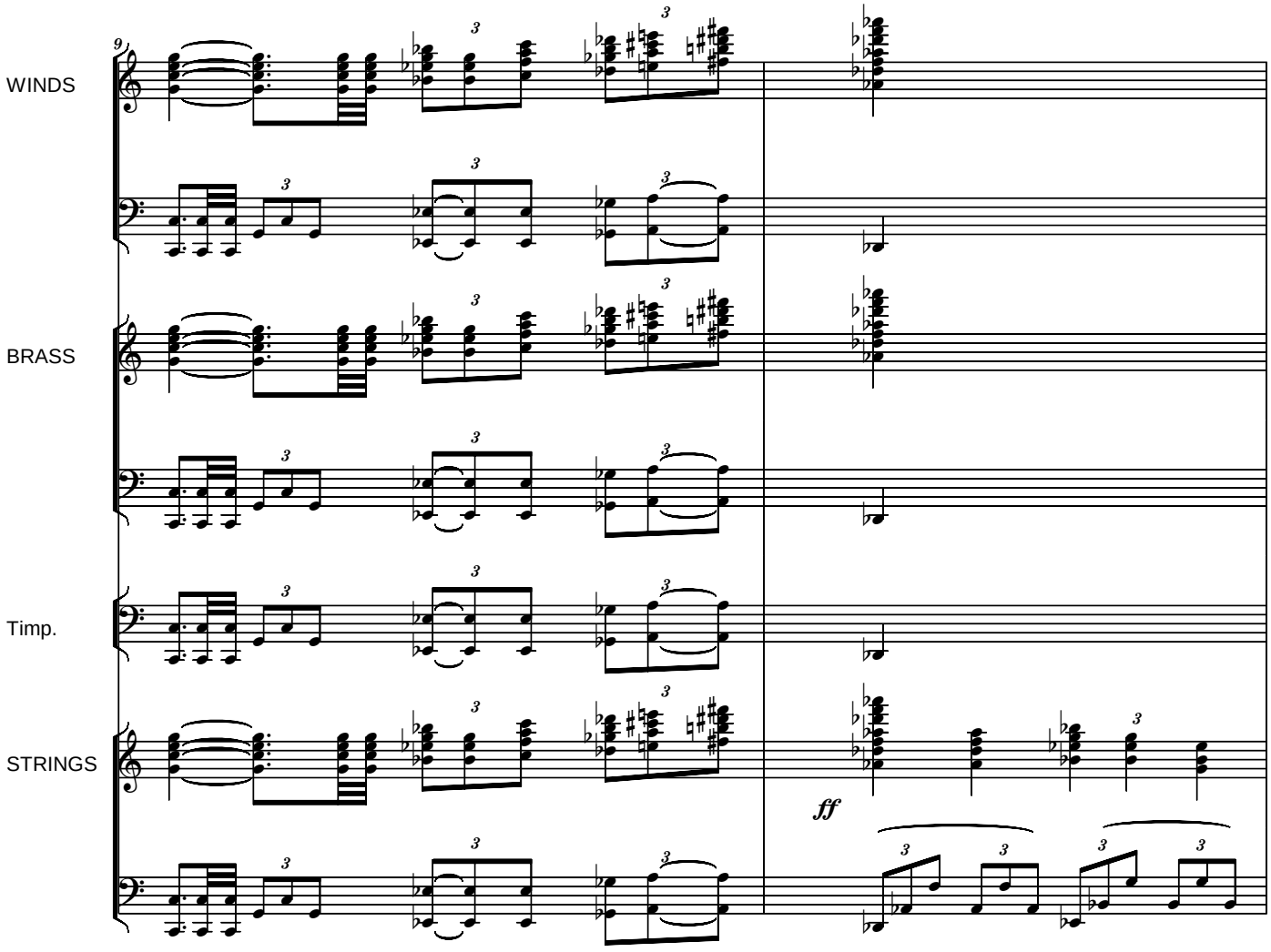
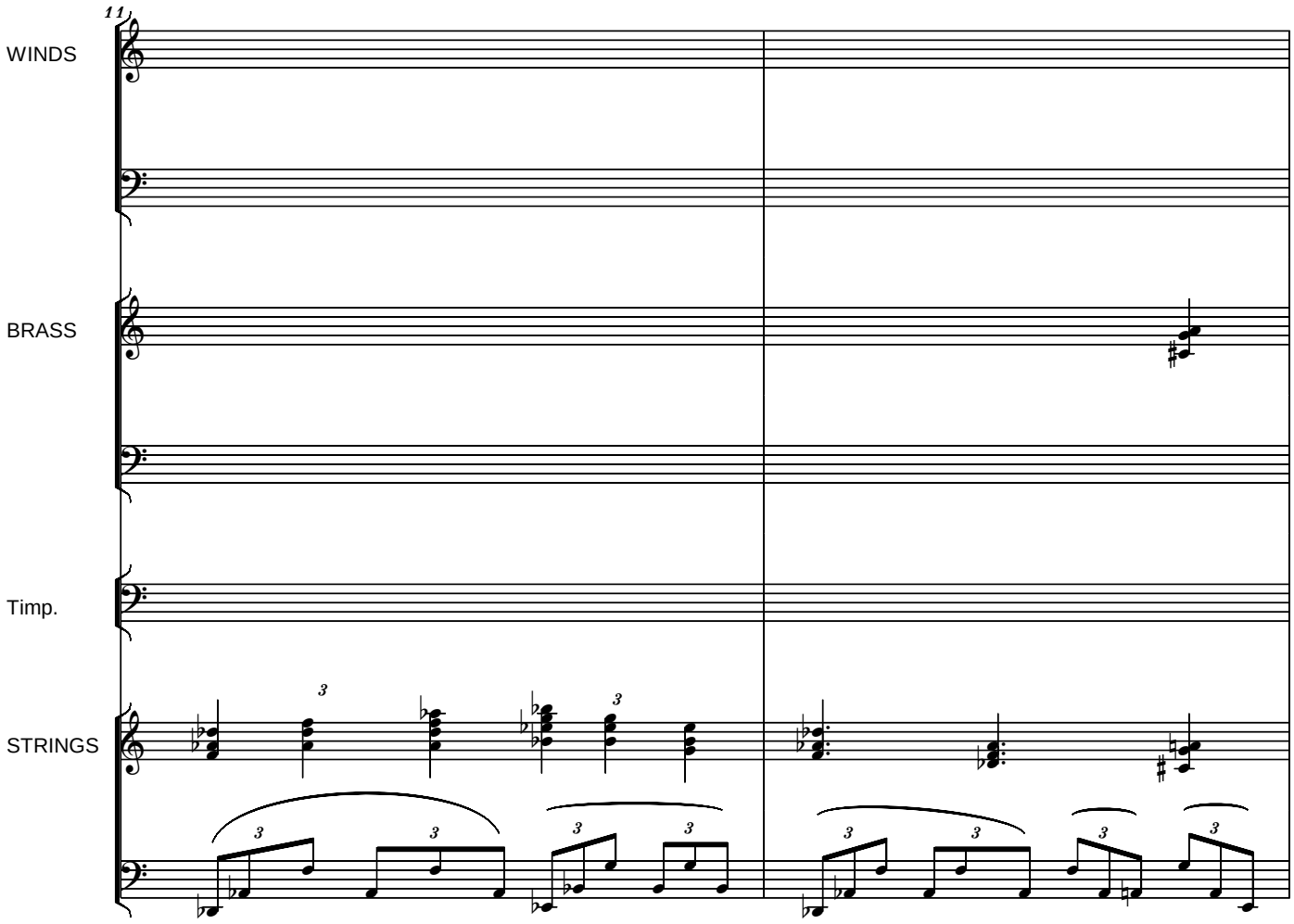
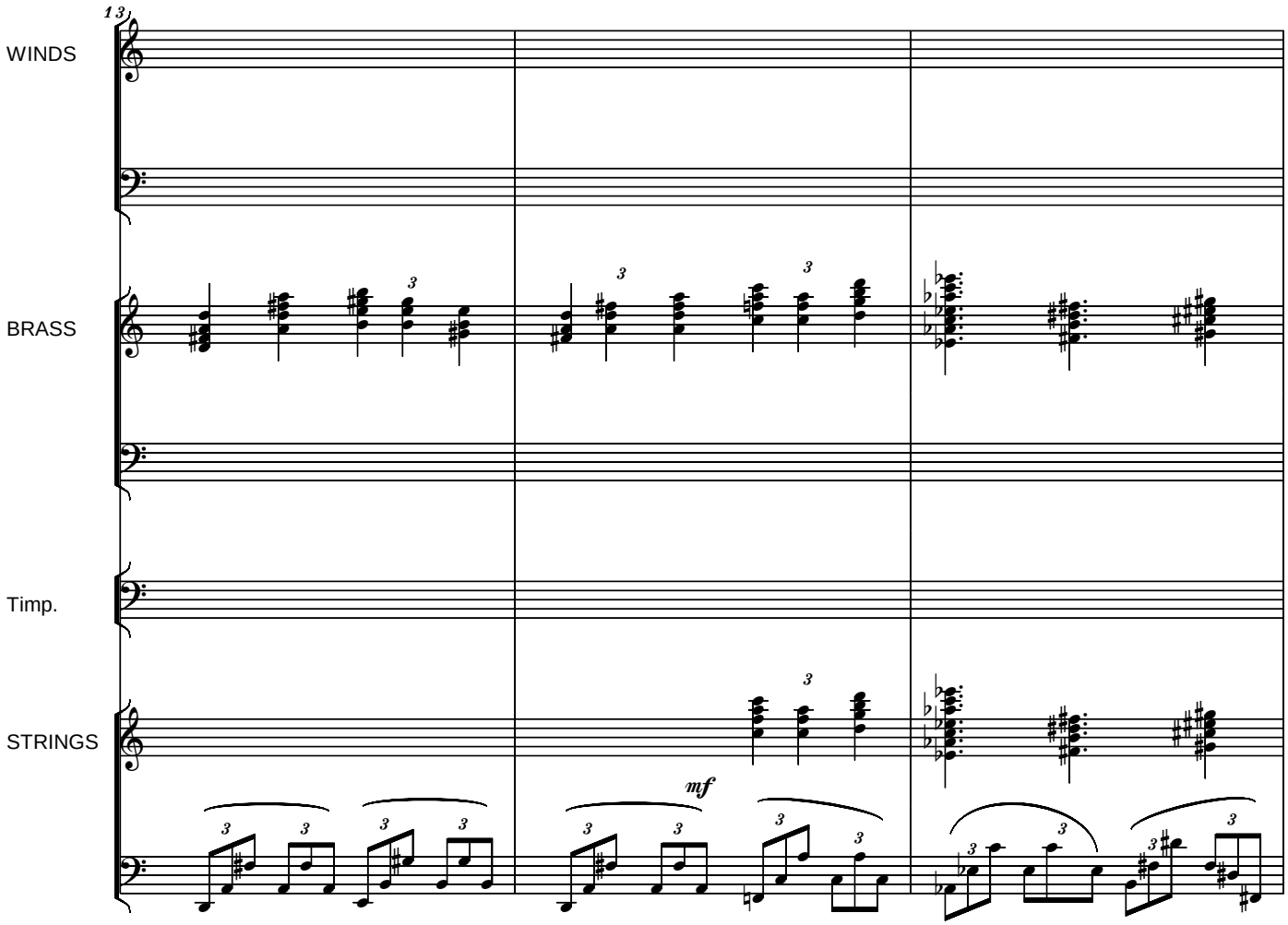
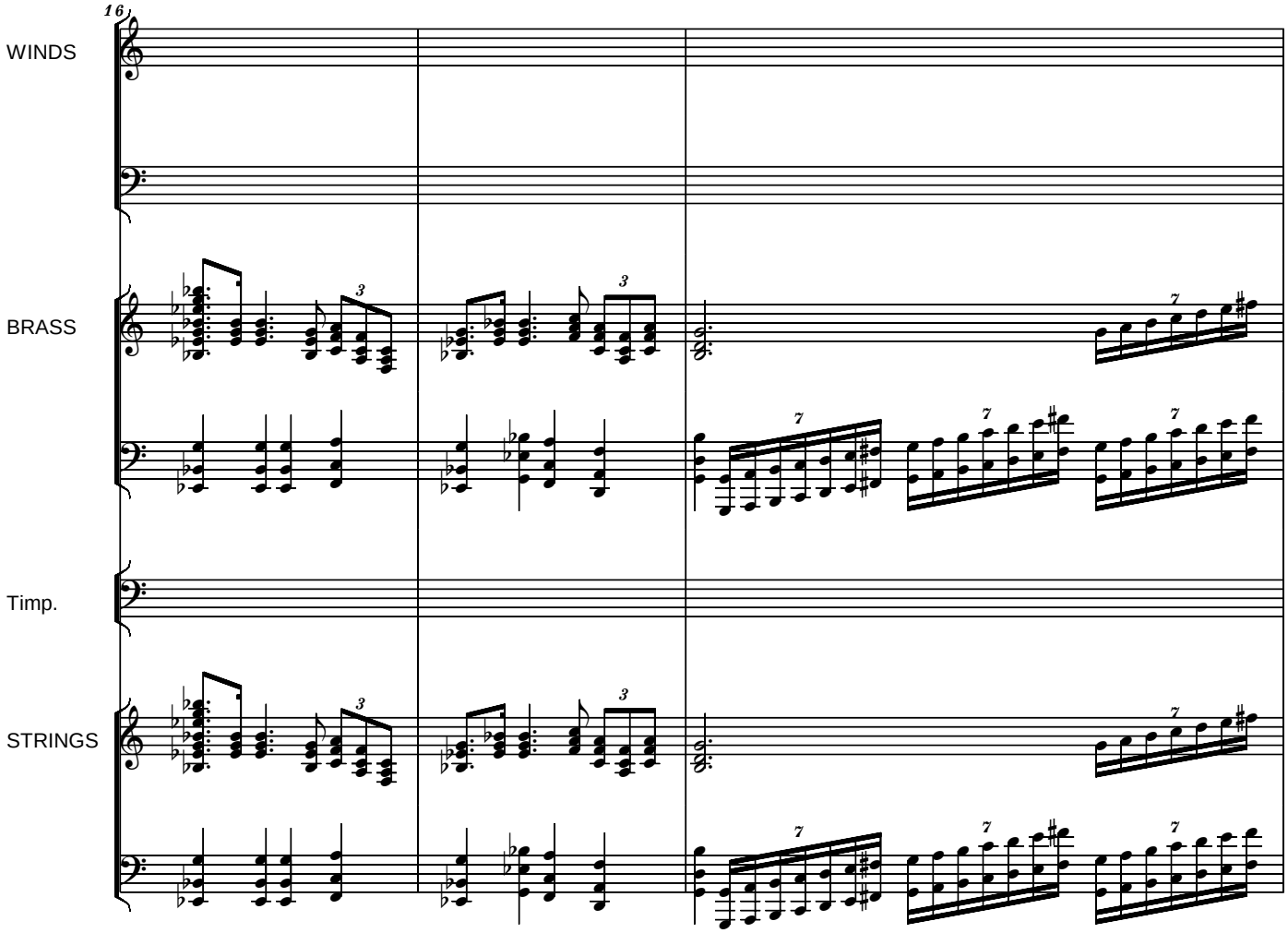

WINDS
BRASS
Timp.
STRINGS

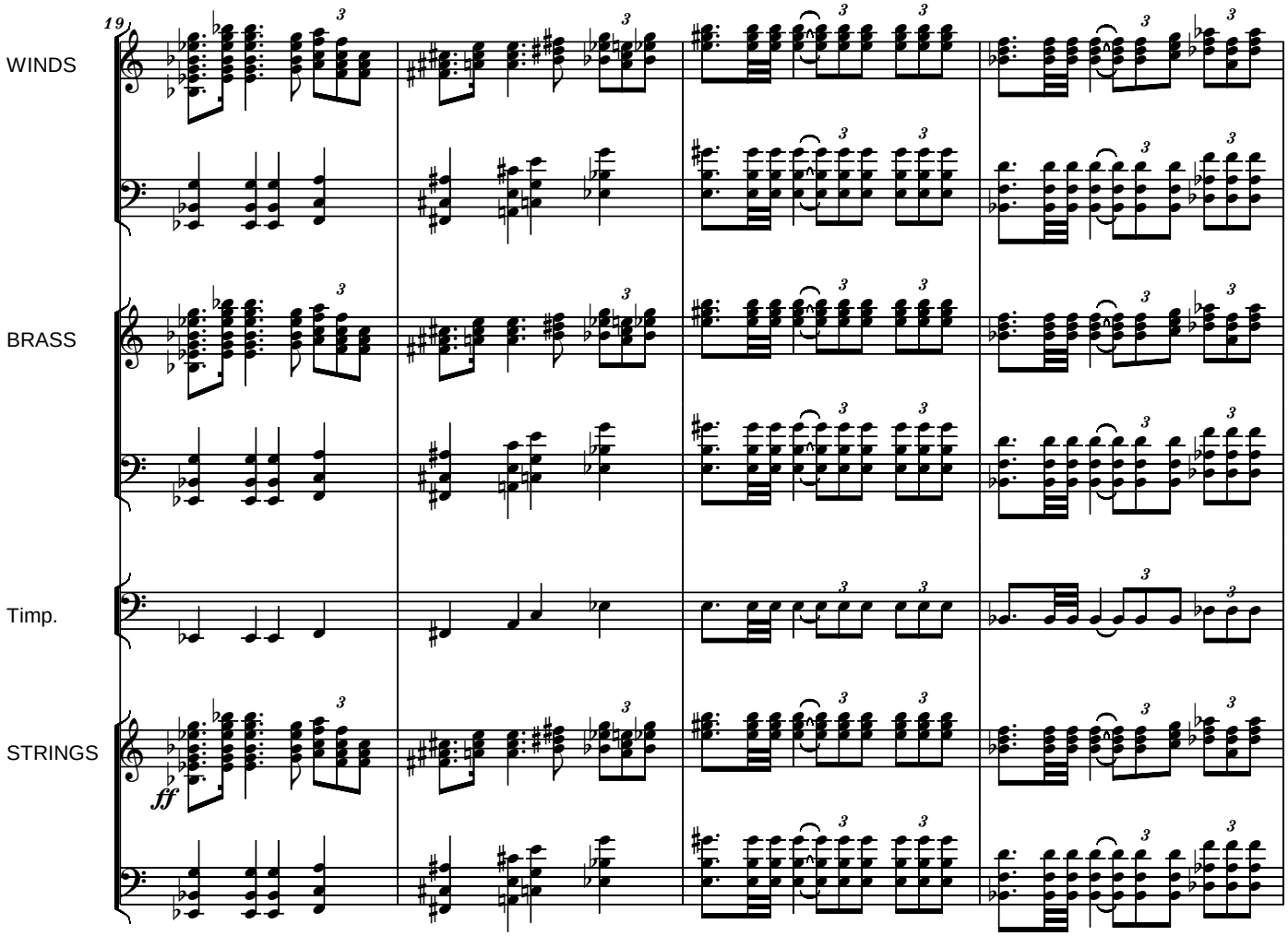

7
WINDS
BRASS
Timp.
STRINGS

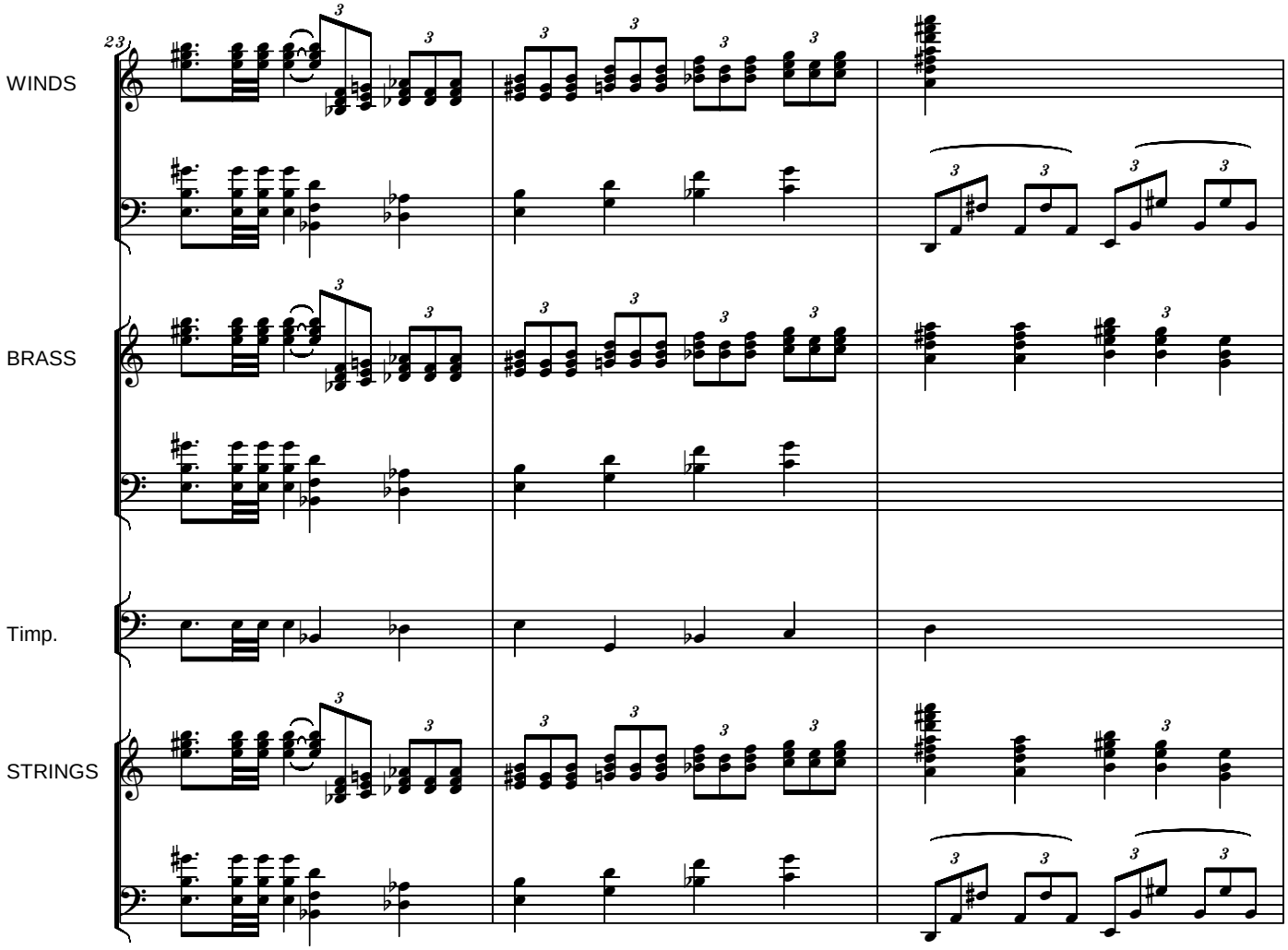

9
WINDS
BRASS
Timp.
STRINGS
ff

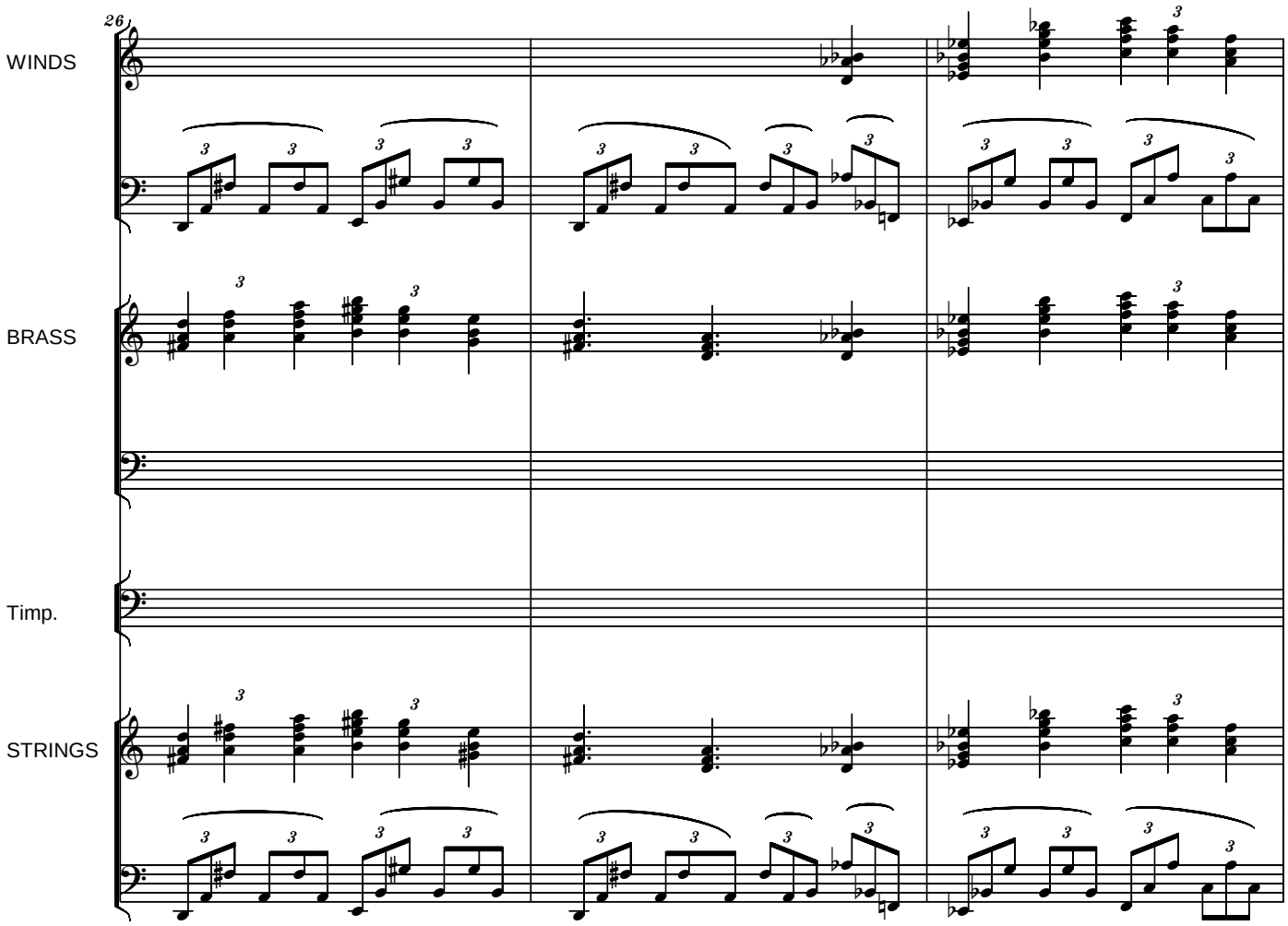

11
WINDS
BRASS
Timp.
STRINGS

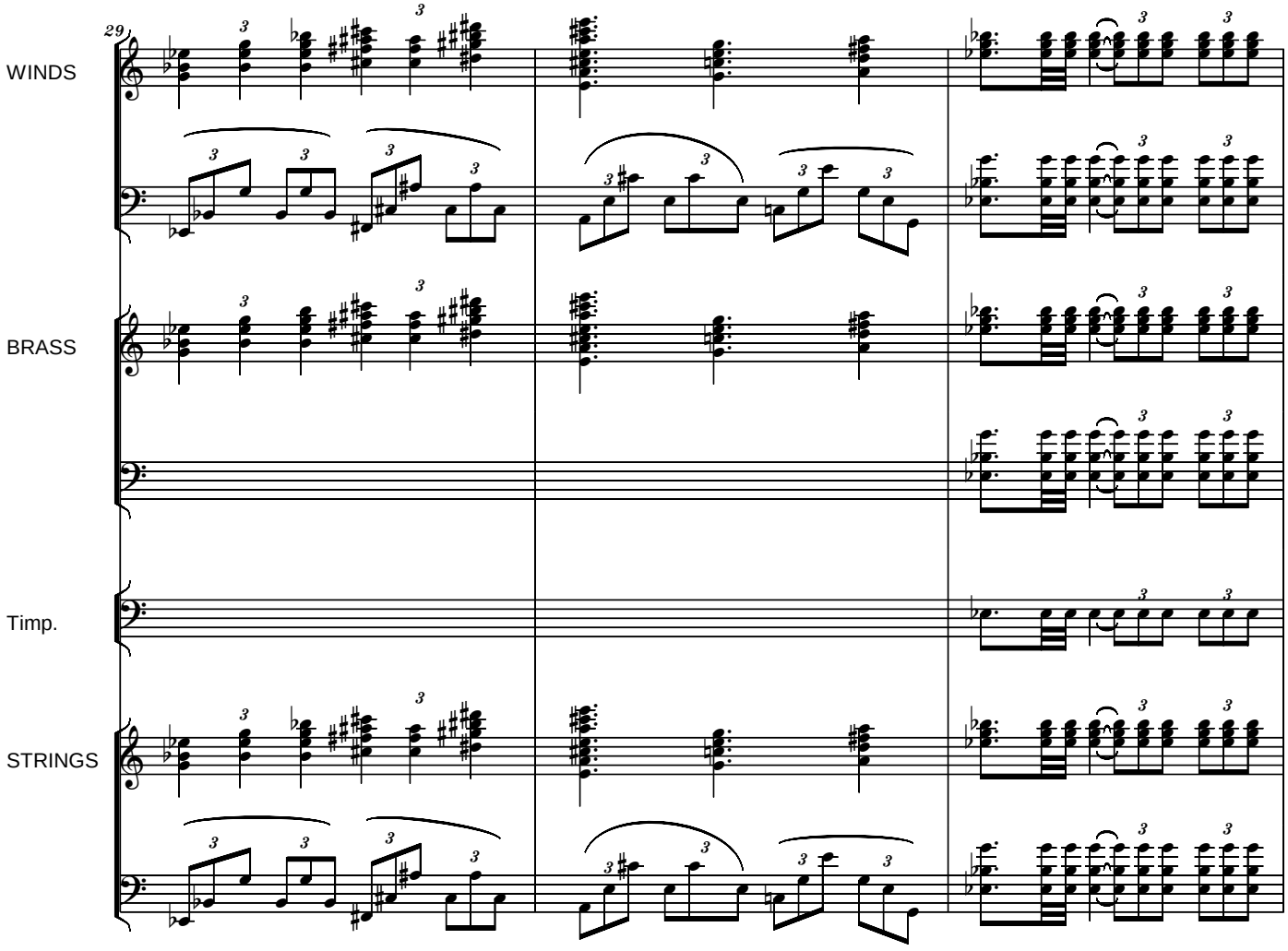

13
WINDS
BRASS
Timp.
STRINGS
mf

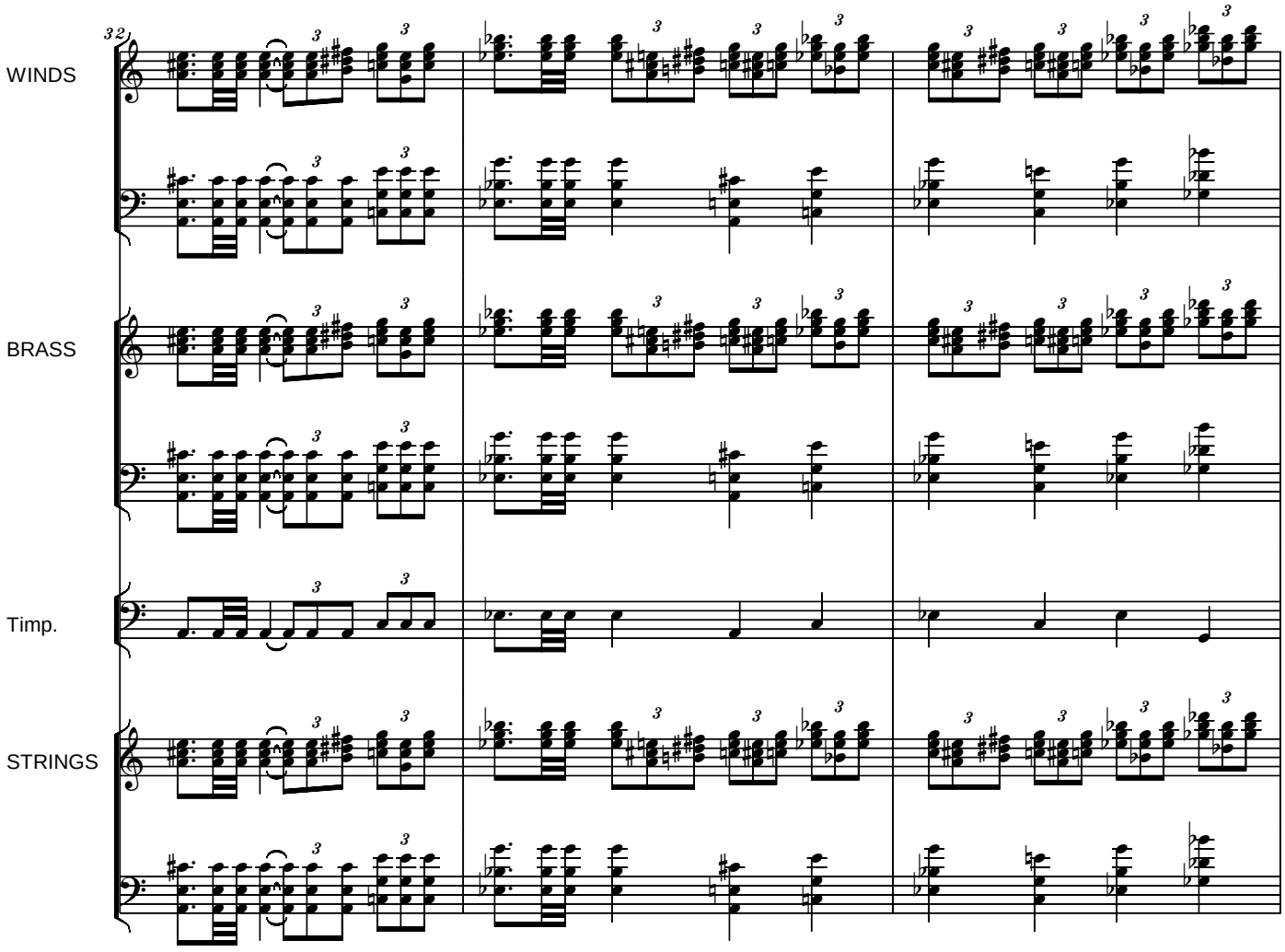

16
WINDS
BRASS
Timp.
STRINGS

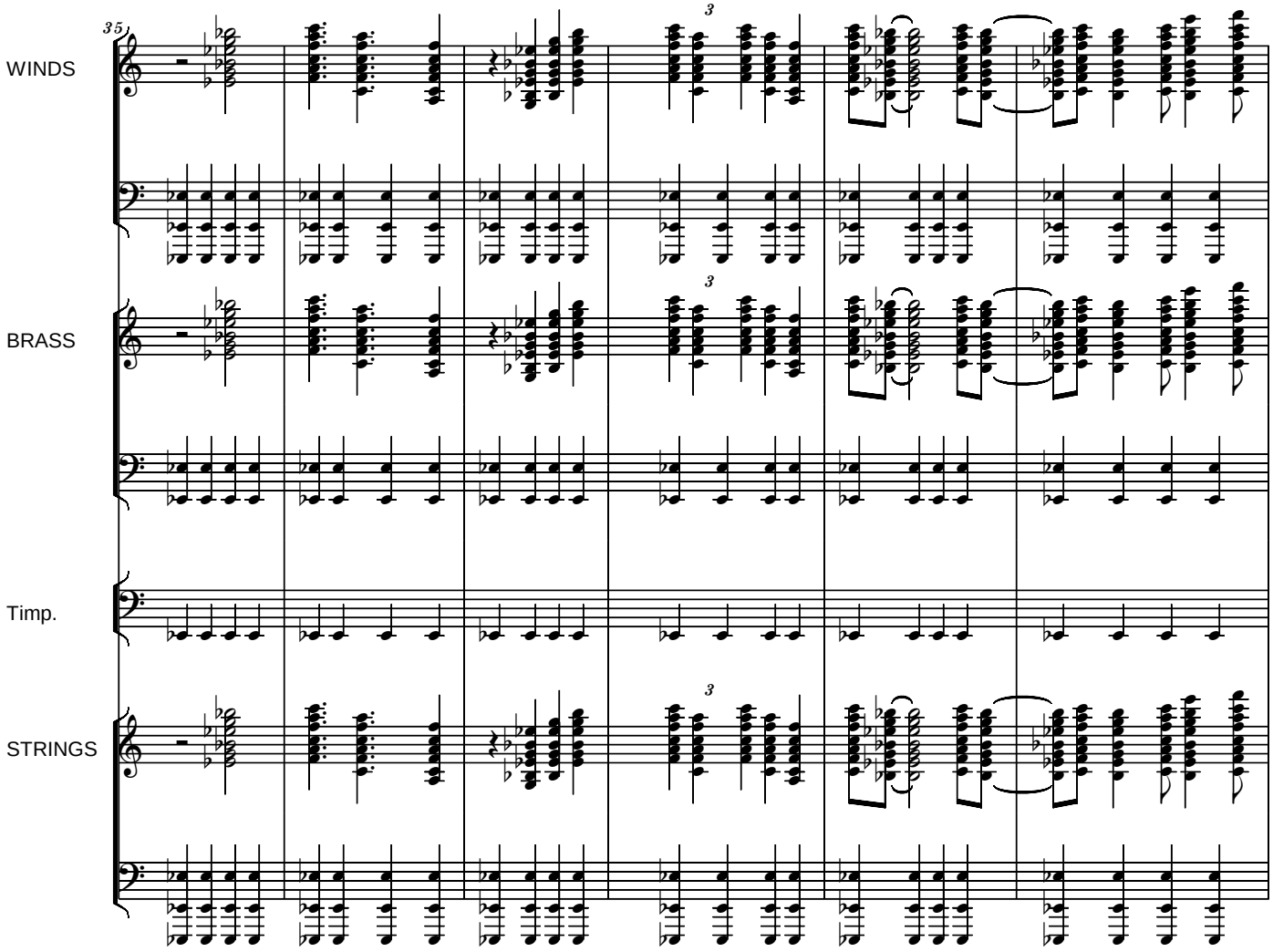

19
WINDS
BRASS
Timp.
STRINGS
ff

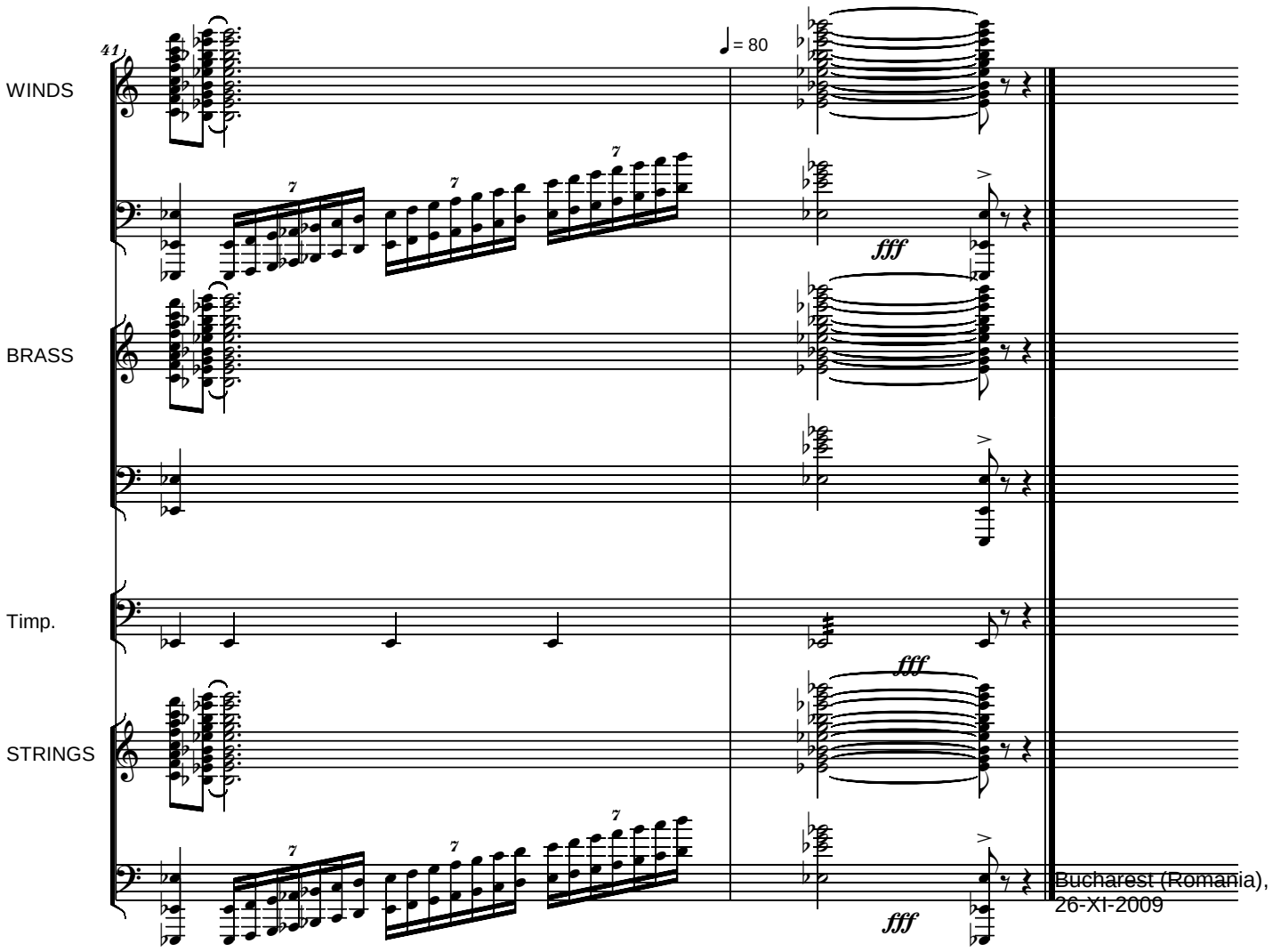

23
WINDS
BRASS
Timp.
STRINGS


26
WINDS
BRASS
Timp.
STRINGS


29
WINDS
BRASS
Timp.
STRINGS


32
WINDS
BRASS
Timp.
STRINGS


35
WINDS
BRASS
Timp.
STRINGS
3
3
3

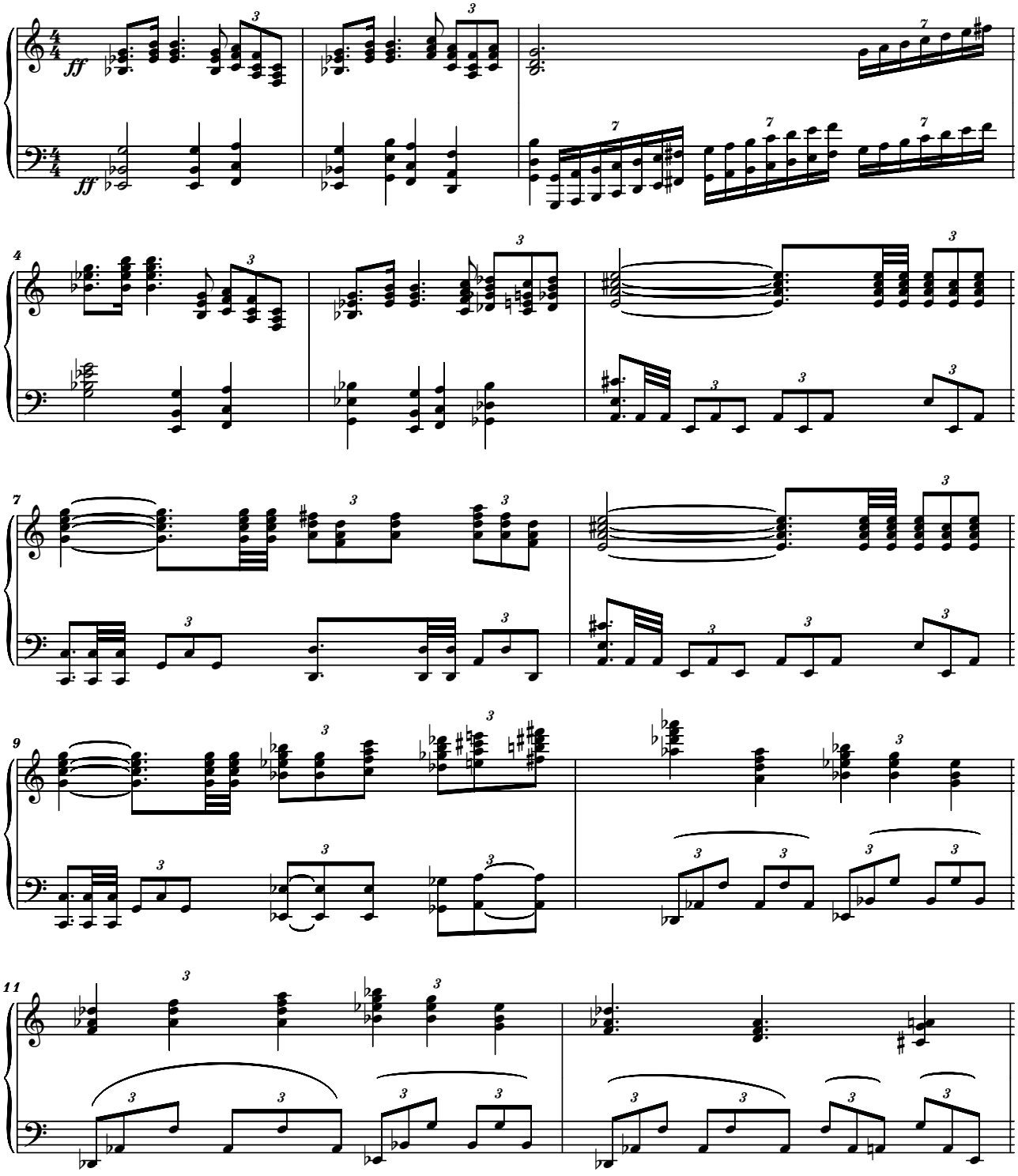

41
WINDS
BRASS
Timp.
STRINGS
♩= 80
fff
fff
fff
Bucharest (Romania),
26-XI-2009

File: ReductionOK

VICTORY !
- TO THE UNITED STATES AIR FORCE -
Piano Reduction

Grandioso

Serban NICHIFOR (SABAM, ASCAP)



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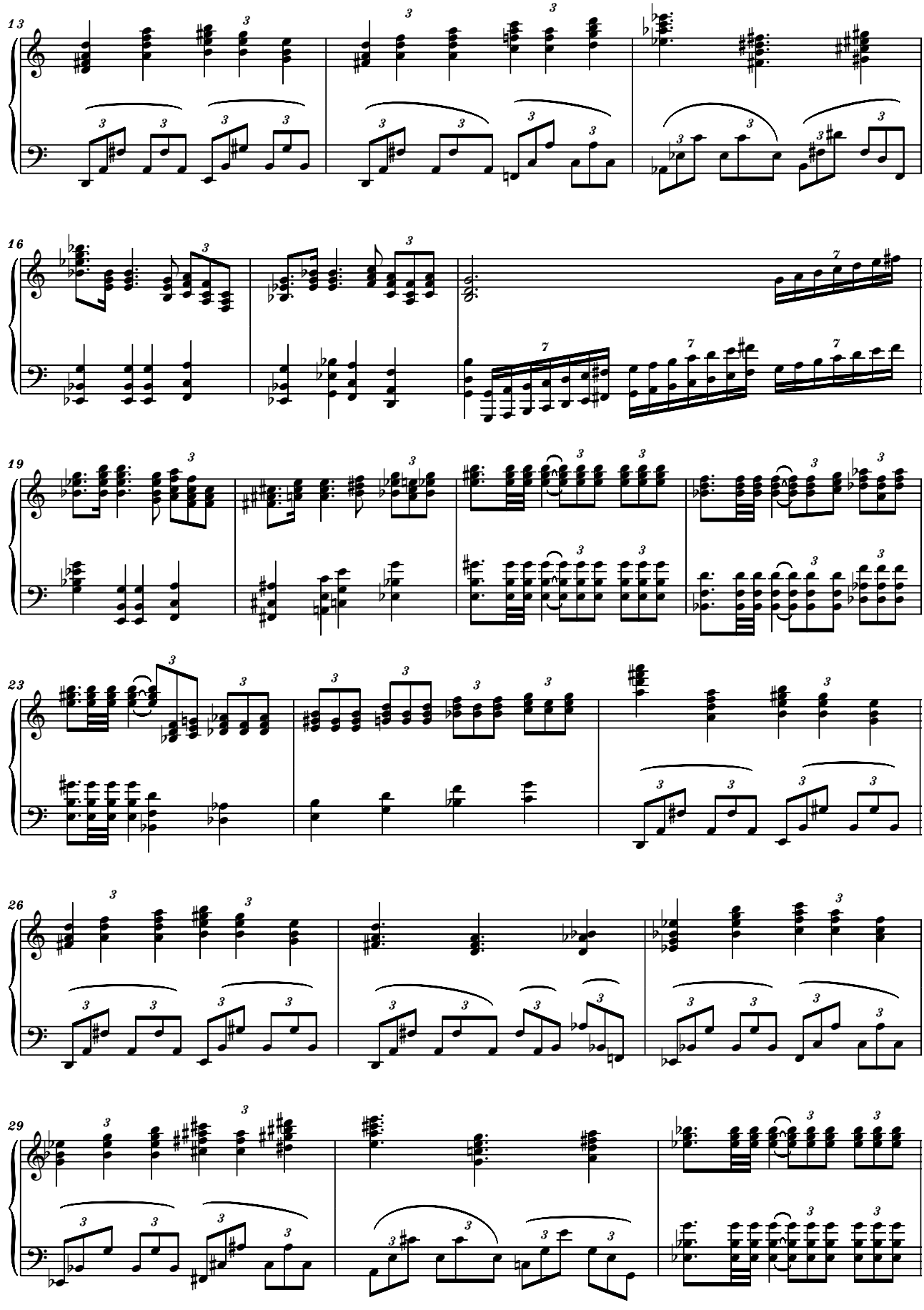
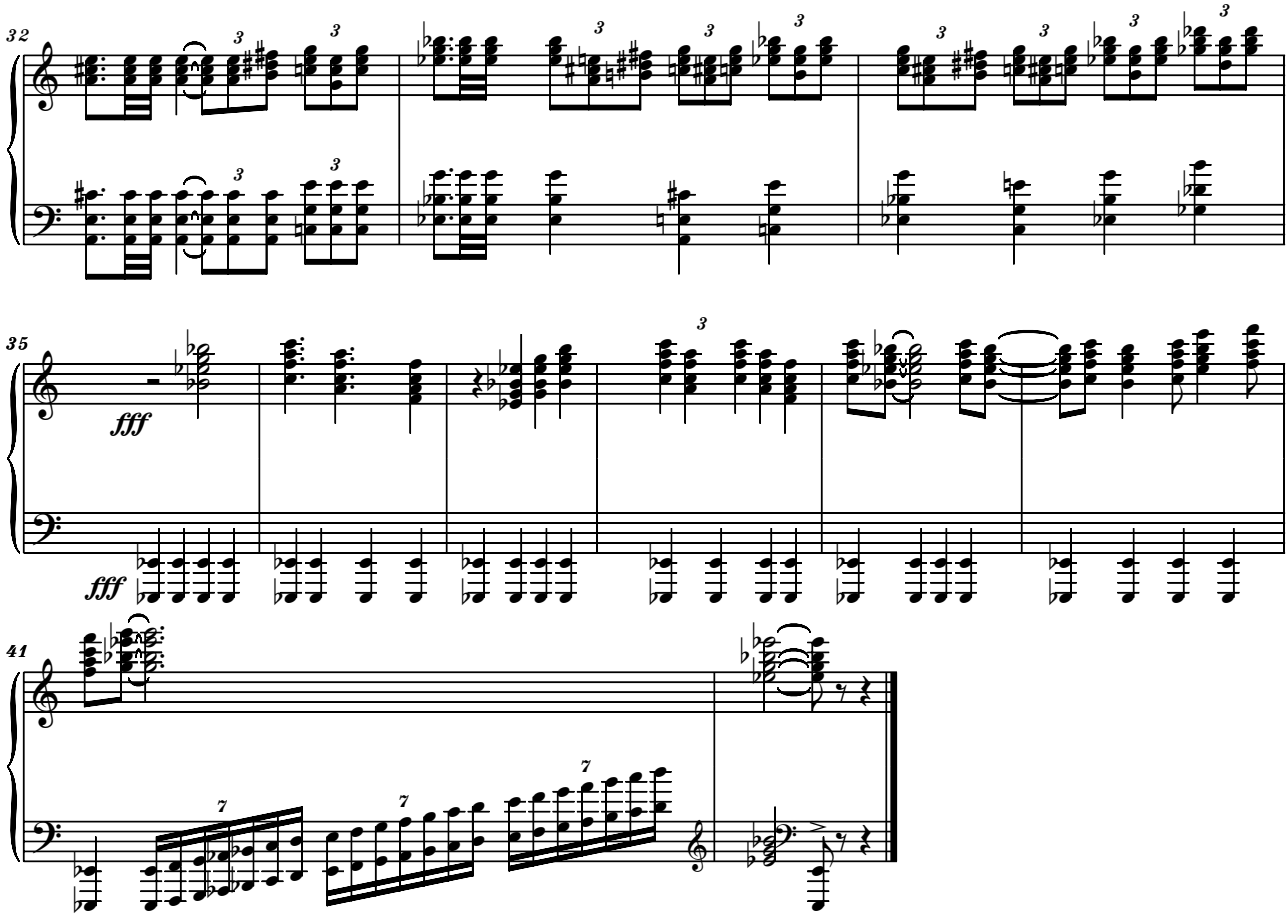

13
16
19
23
26
29


32
35
fff
fff
41

File: C:\Documents and Settings\snal\Desktop\2014\SerbanNichifor_GodBlessAmerica.mz

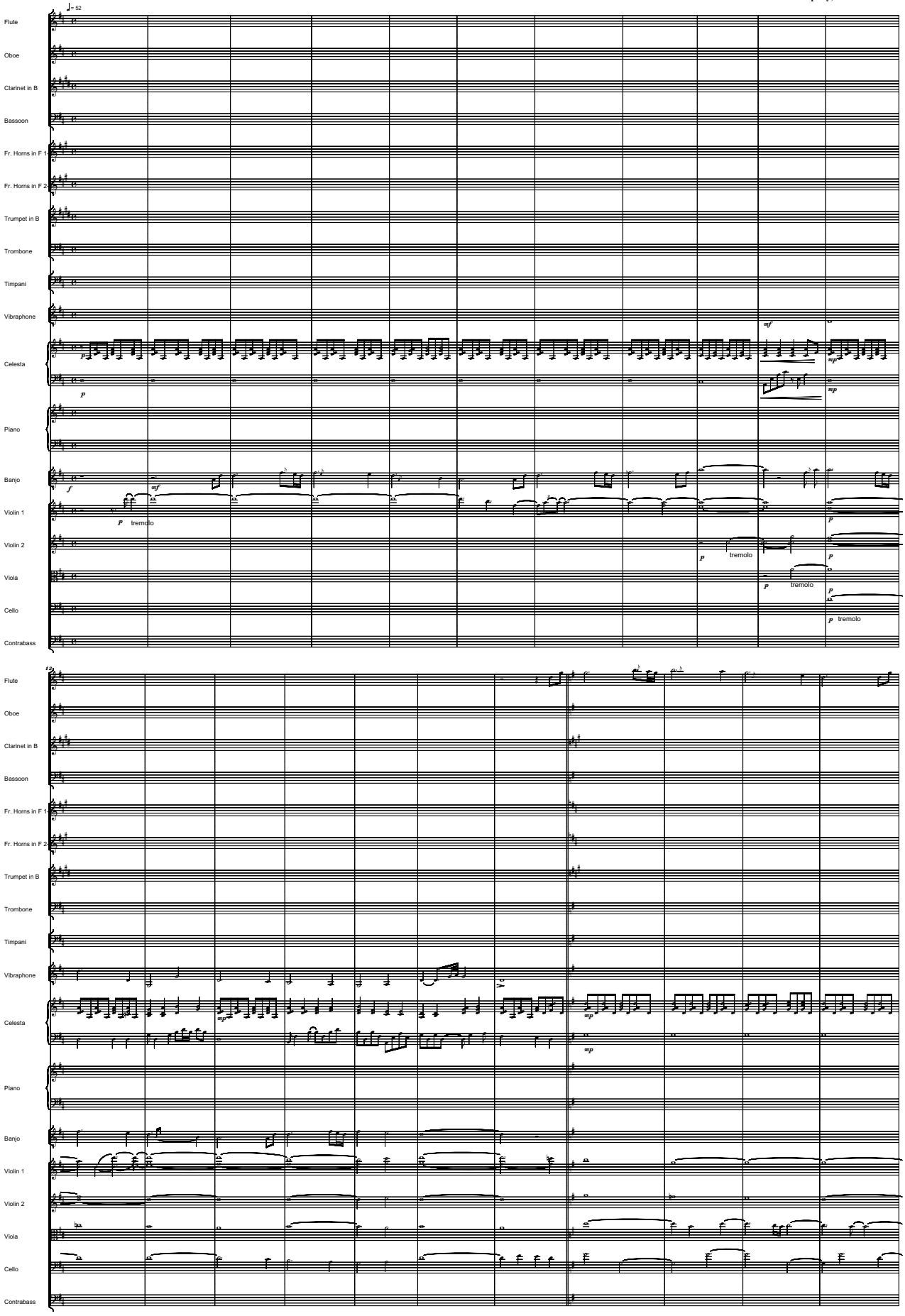
GOD BLESS AMERICA !
- "AMAZING GRACE" VARIATIONS" -
To Rich and Sue McClellan

Serban Nichifor

Source of the air: "Amazing Grace"("New Britain" - folk hymn from "The Southern Harmony" Book, 1835), "Music in the New World" by Charles Hamm, W.W. Norton & Company, New York 1983

Lontano e Dolce

♩= 52



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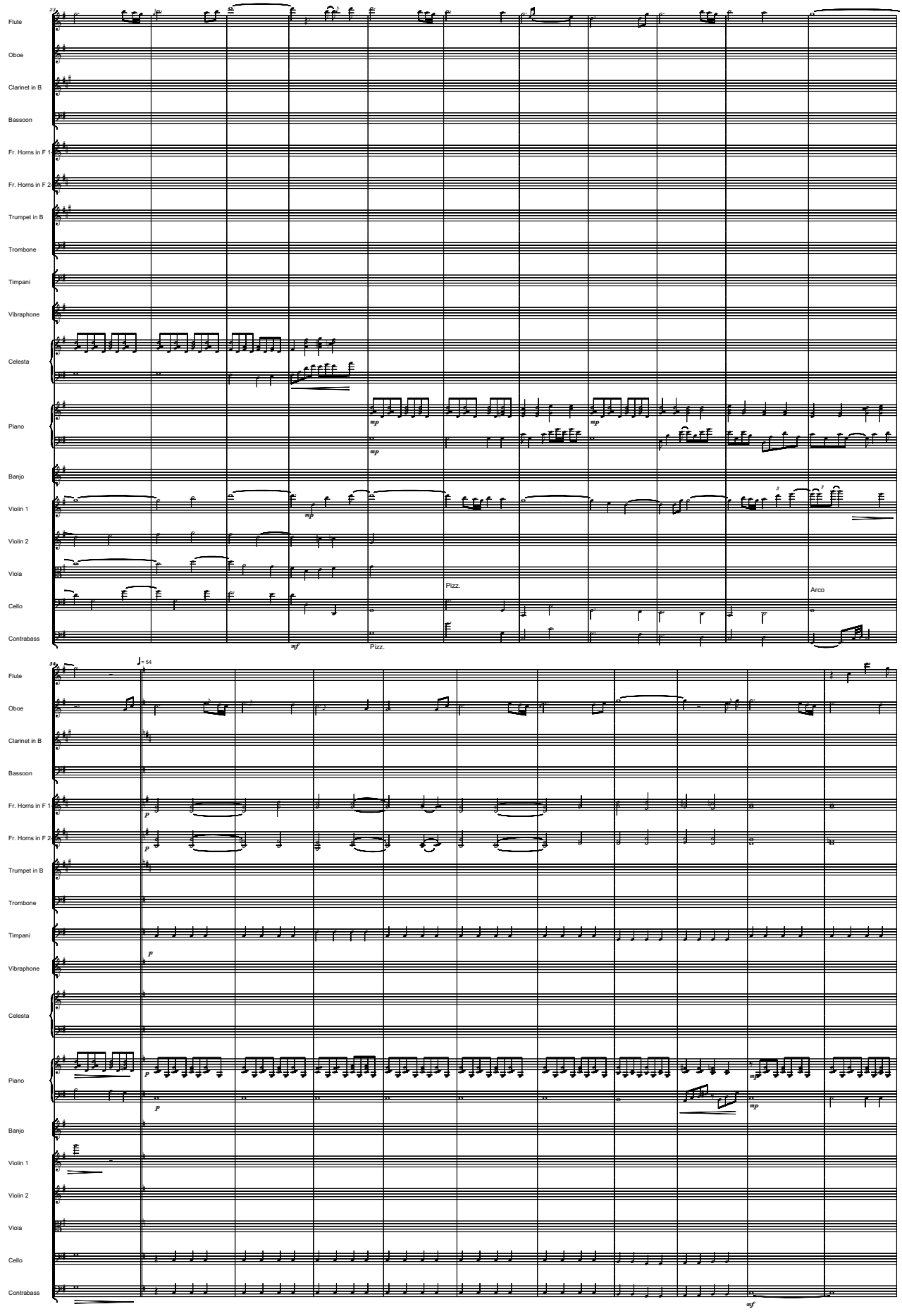
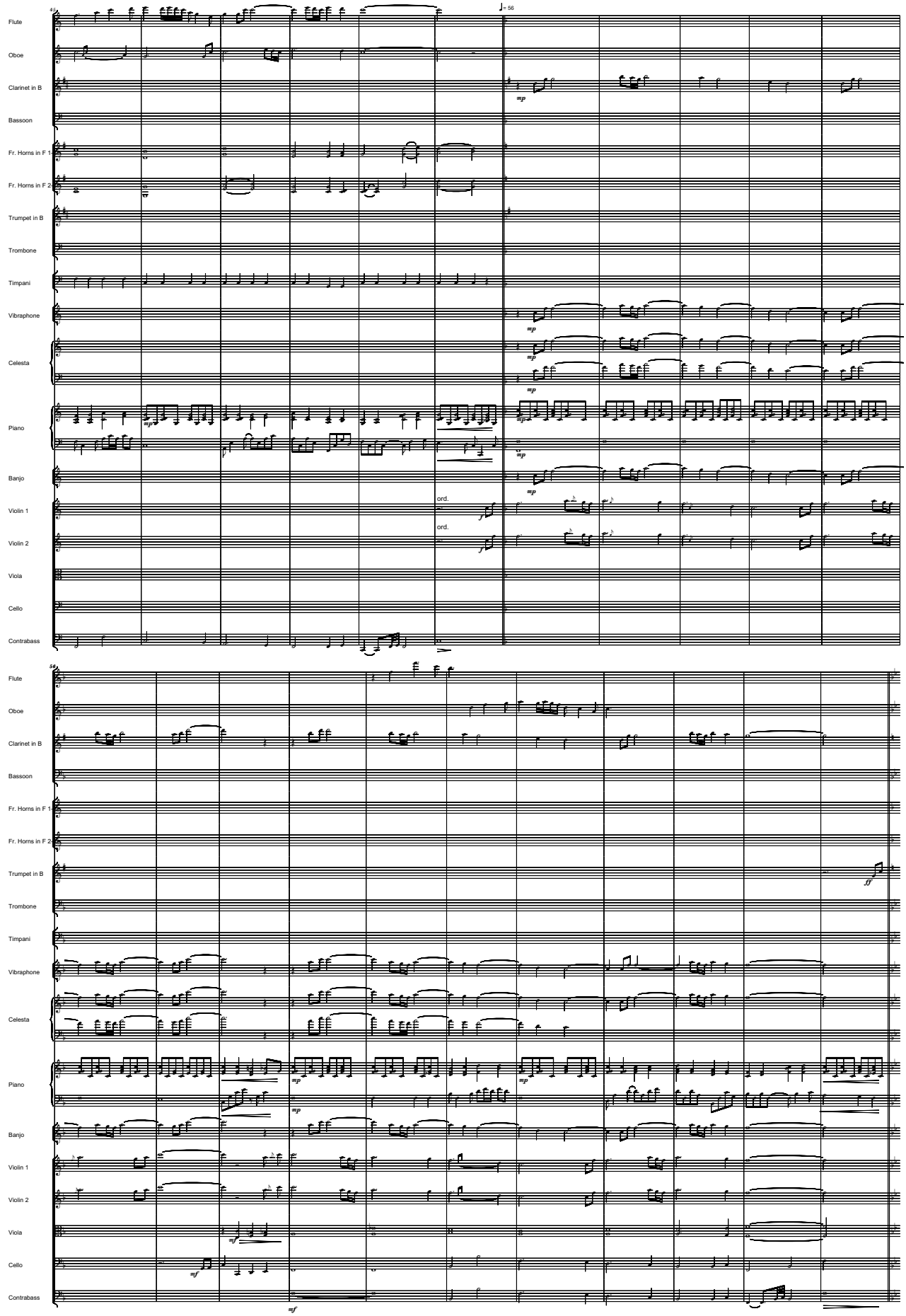
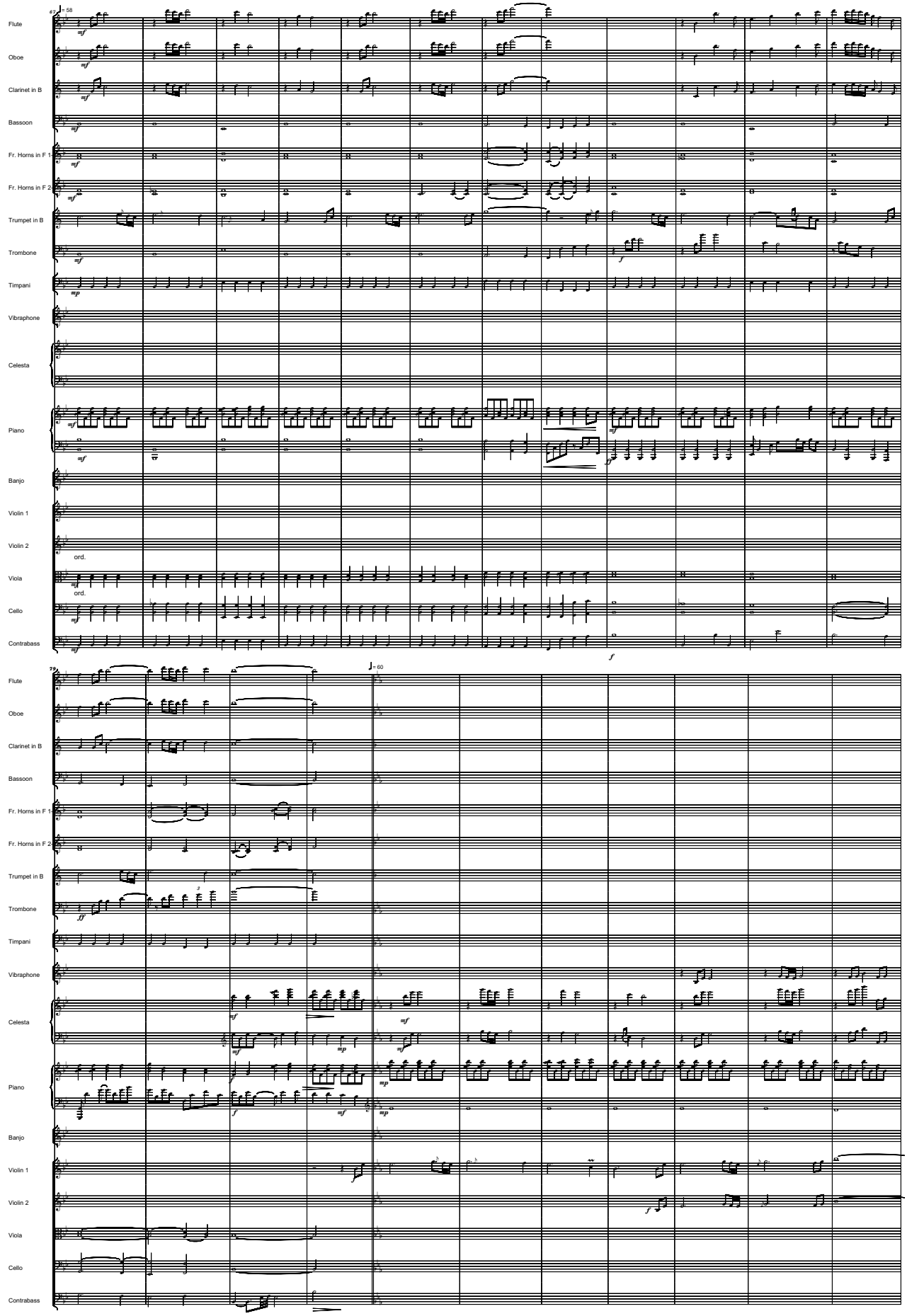
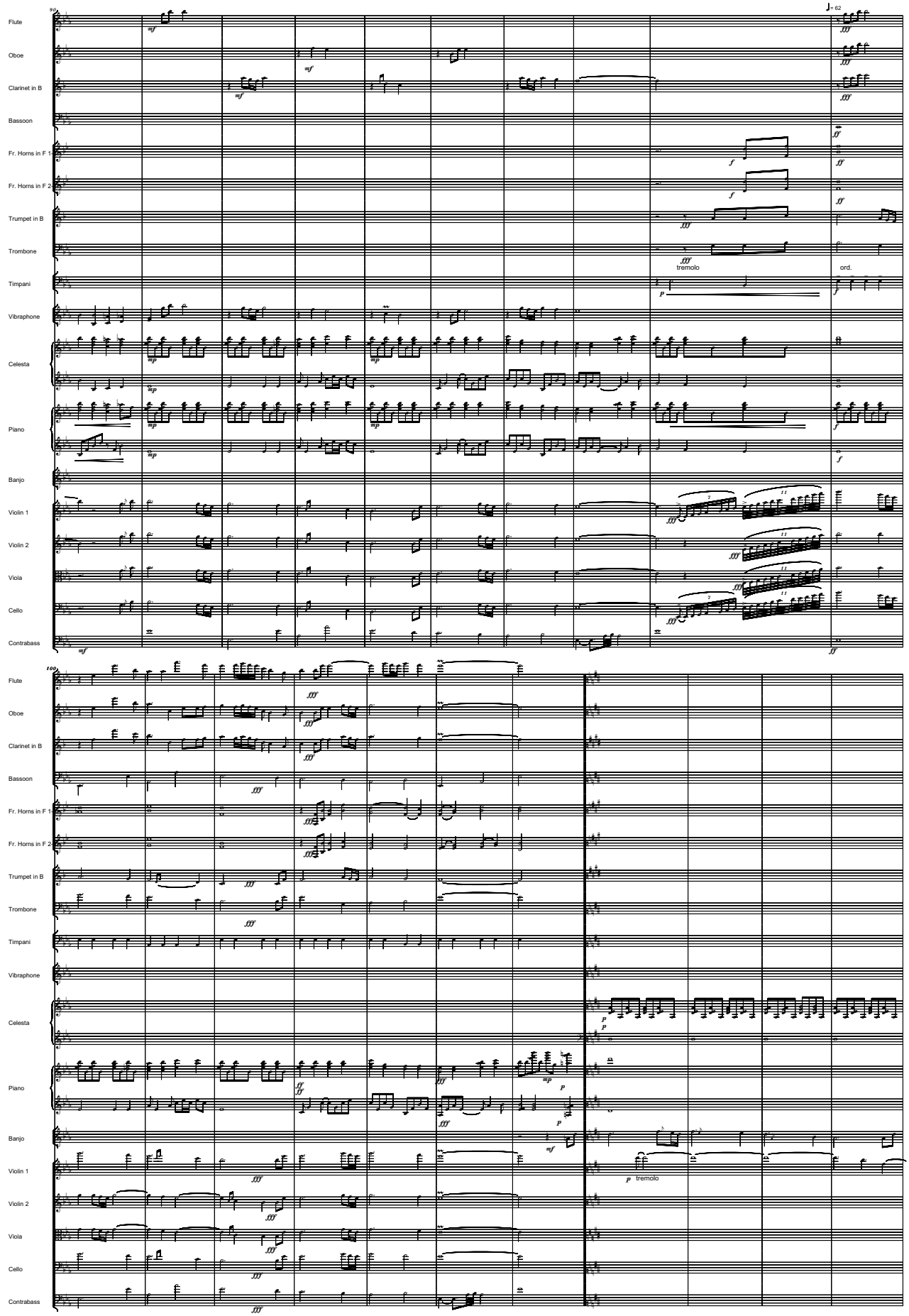
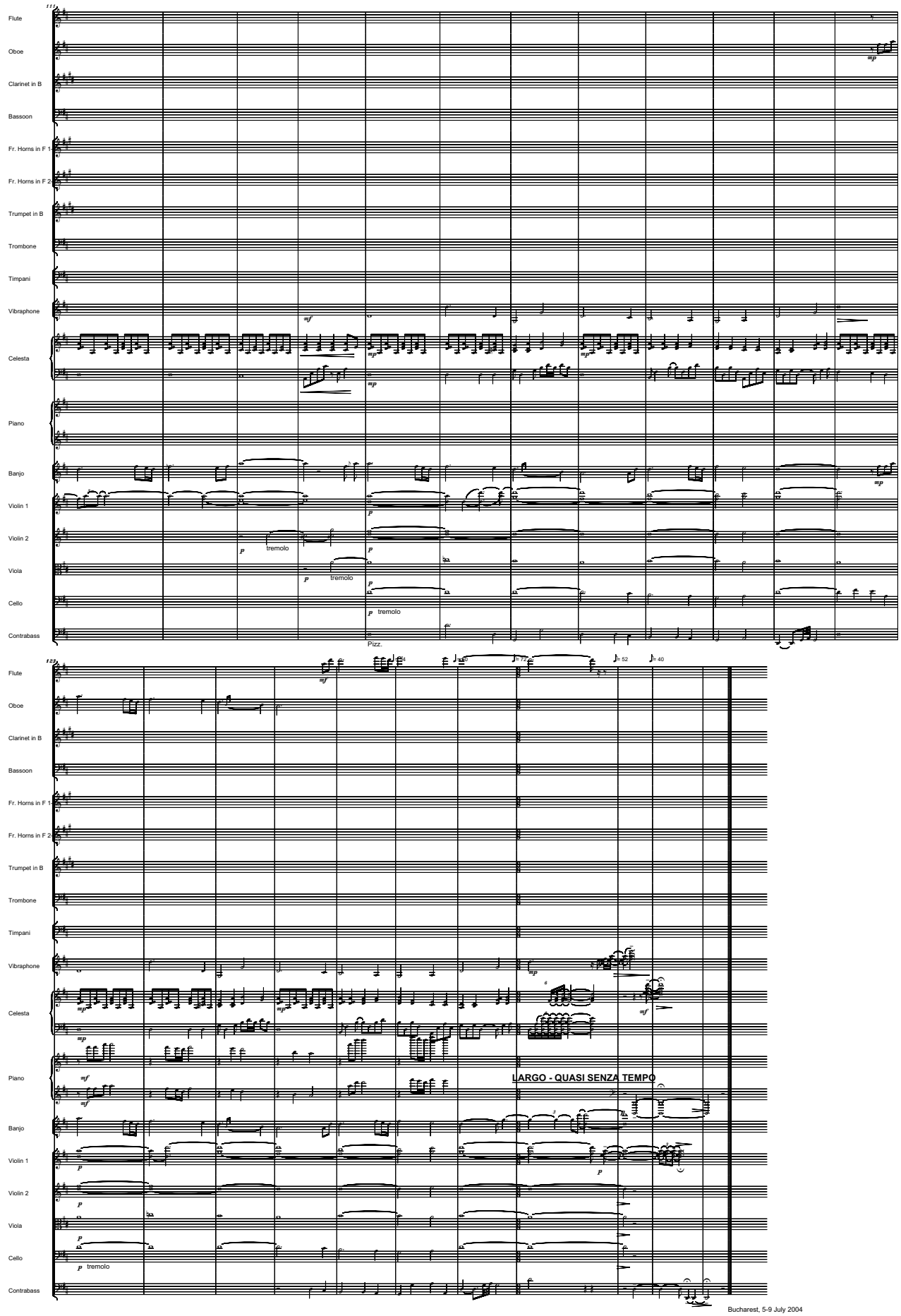

Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1
Fr. Horns in F 2
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
Pizz.
Arco
♩= 54


Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1
Fr. Horns in F 2
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
♩= 56
ord.
ord.


47
♩= 58
Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1
Fr. Horns in F 2
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
ord.
ord.
72
♩= 60


Flute
Oboe
Clarinet in B
Bassoon
Fr. Horns in F 1
Fr. Horns in F 2
Trumpet in B
Trombone
Timpani
Vibraphone
Celesta
Piano
Banjo
Violin 1
Violin 2
Viola
Cello
Contrabass
tremolo
ord.
tremolo



Bucharest, 5-9 July 2004

SERBAN NICHIFOR

(8-X-2014)

KADDISH

for Soprano or Tenor and Organ

Poems in Romanian by

BENEDICT SOLOMON

1. Tu mi-ai ucis credinta
2. Pastel multicolor
3. Kafka

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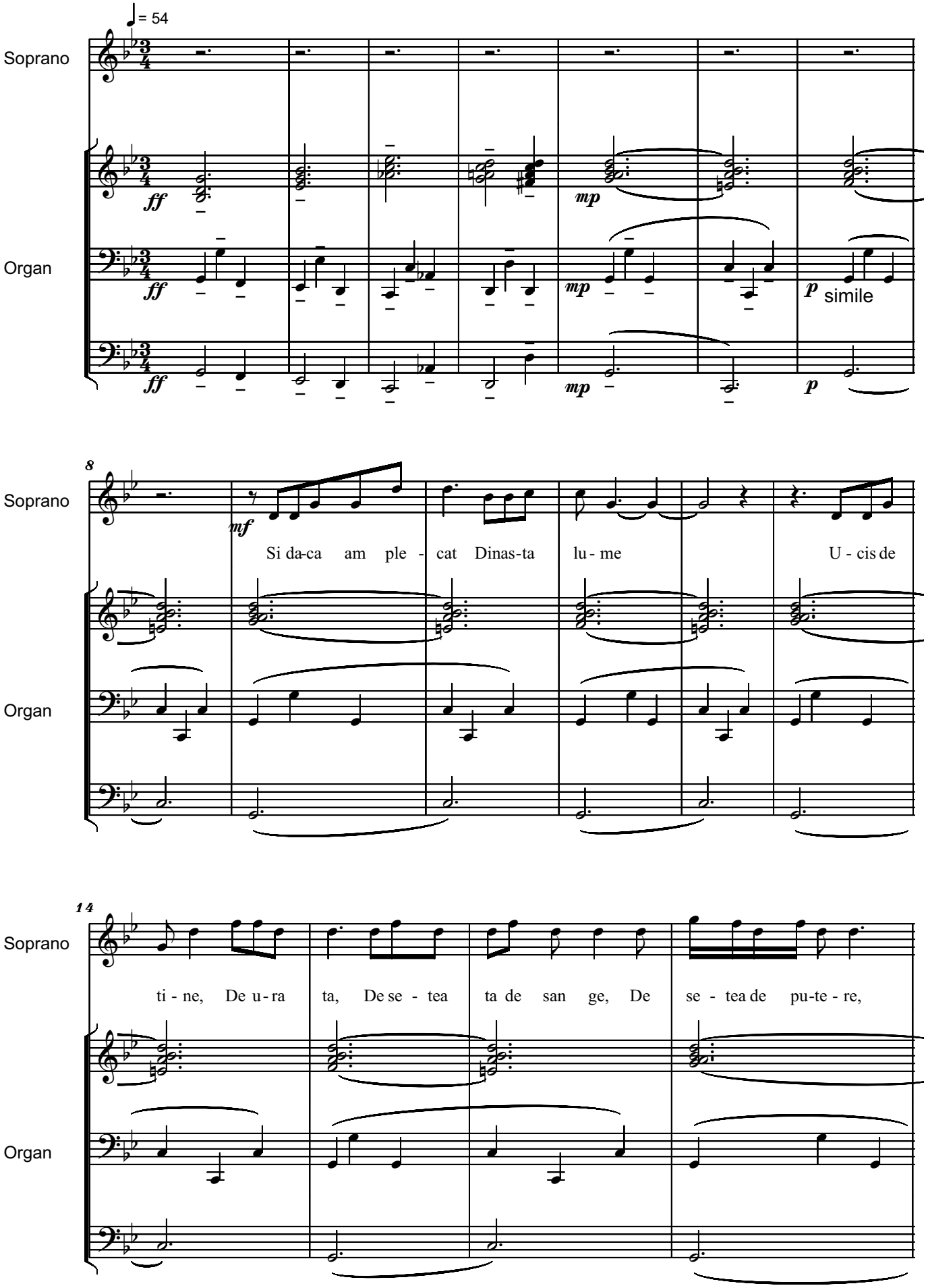
(SABAM, UCMR-ADA)

TU MI-AI UCIS CREDINTA

GRAVE — **Versuri de Benedict SOLOMON** — Muzica de Serban NICHIFOR



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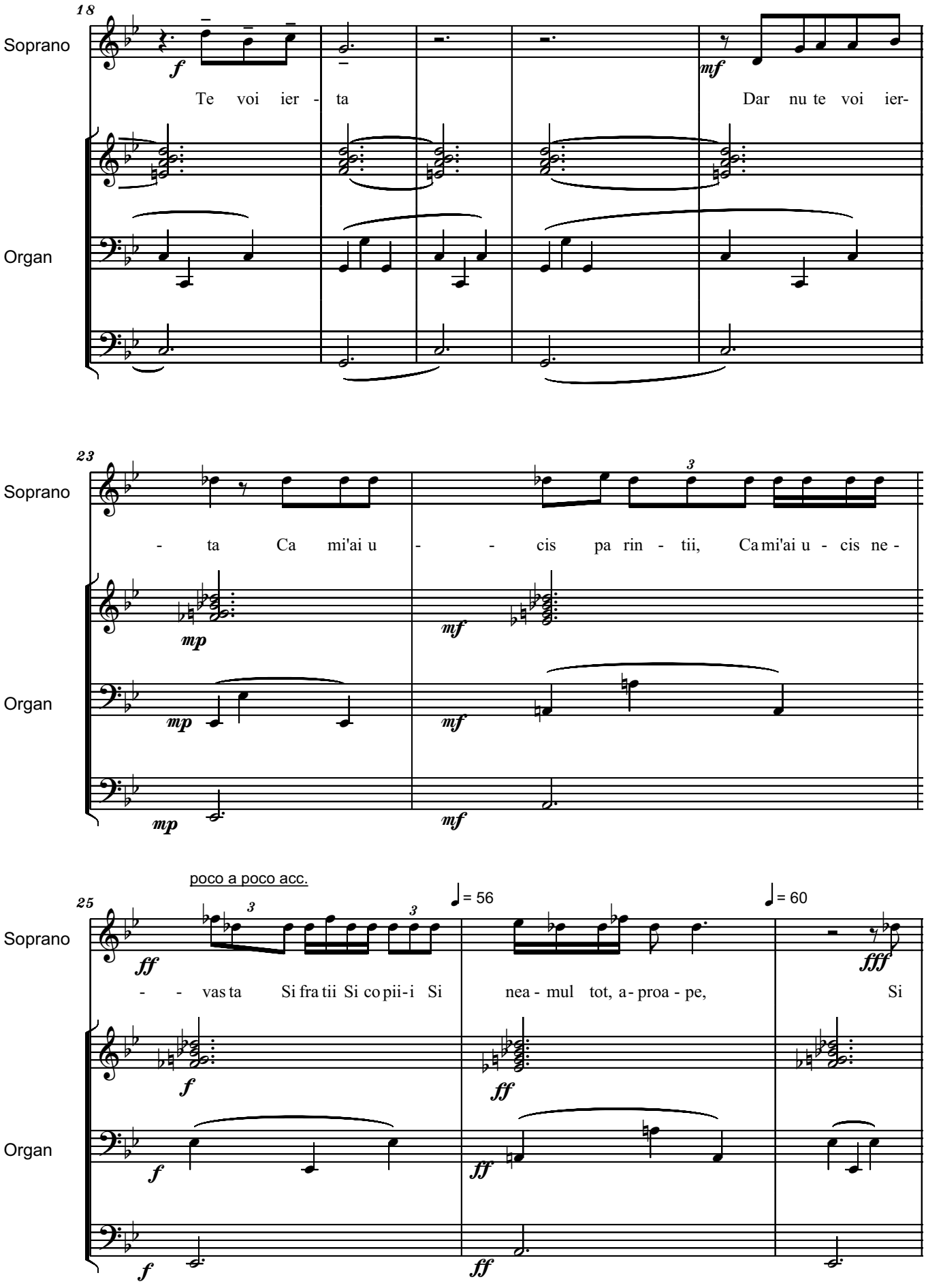
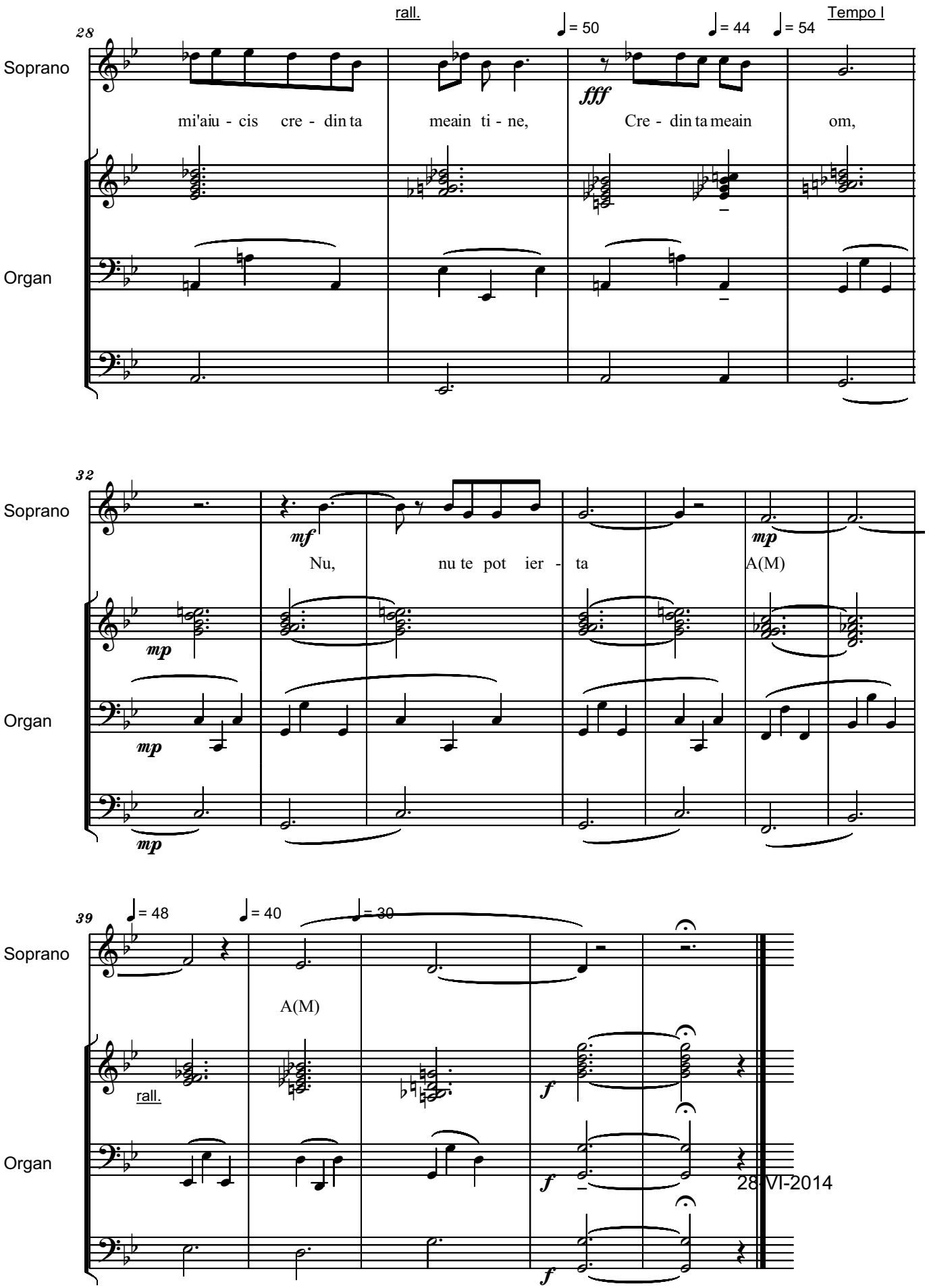
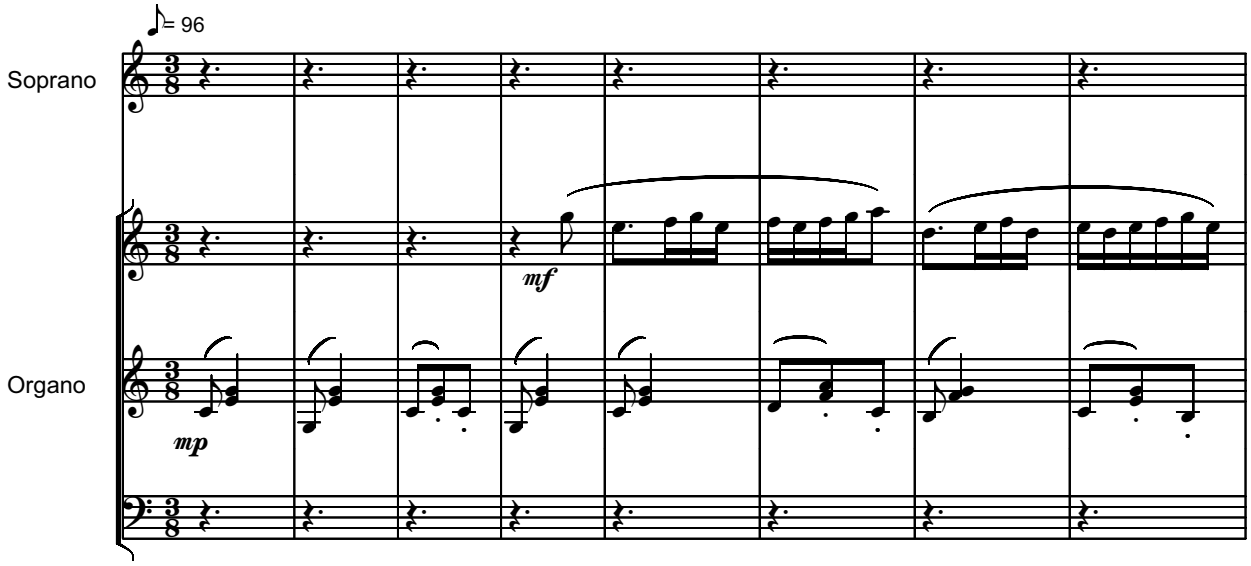

18
Soprano
Organ
f
Te voi ier - ta
mf
Dar nu te voi ier-
23
Soprano
Organ
- ta Ca mi'ai u - - cis pa rin - tii, Ca mi'ai u - cis ne -
mp
mf
25
poco a poco acc.
= 56
= 60
Soprano
Organ
ff
fff
- - vas ta Si fra tii Si co pii - i Si nea - mul tot, a - proa - pe, Si

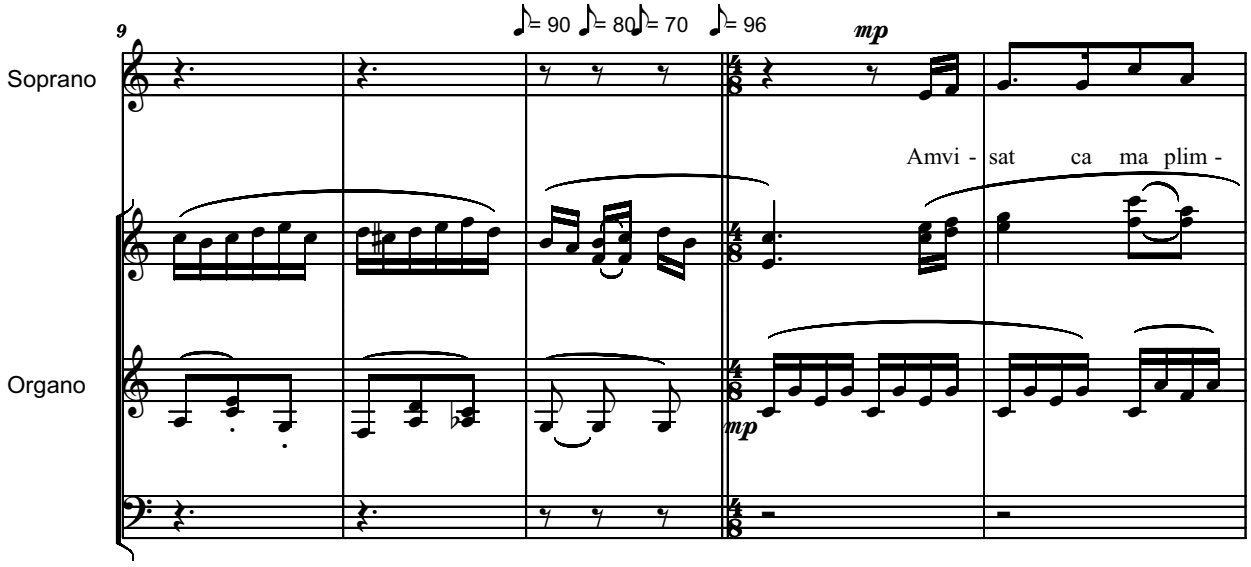

28
rall.
♩= 50
♩= 44
♩= 54
Tempo I
Soprano
fff
mi'aiu - cis cre - din ta meain ti - ne, Cre - din ta meain om,
Organ
32
Soprano
mf
mp
Nu, nu te pot ier - ta A(M)
mp
Organ
mp
mp
39
♩= 48
♩= 40
♩= 30
Soprano
A(M)
rall.
f
Organ
f
f
28-VI-2014

PASTEL MULTICOLOR
Versuri de Benedict SOLOMON

Andante

Muzica de Serban NICHIFOR





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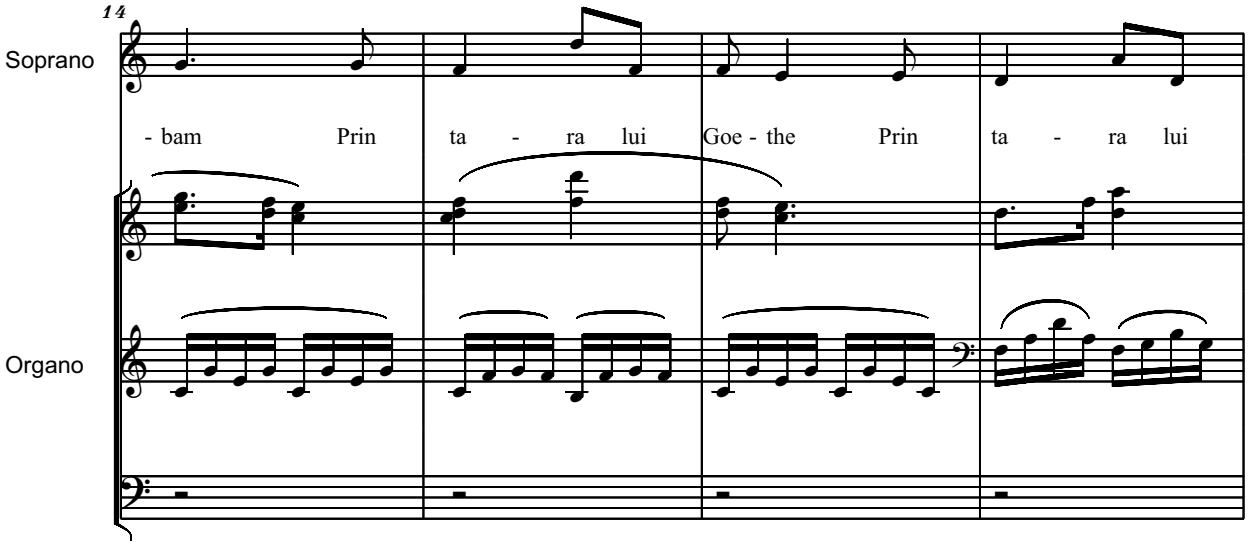
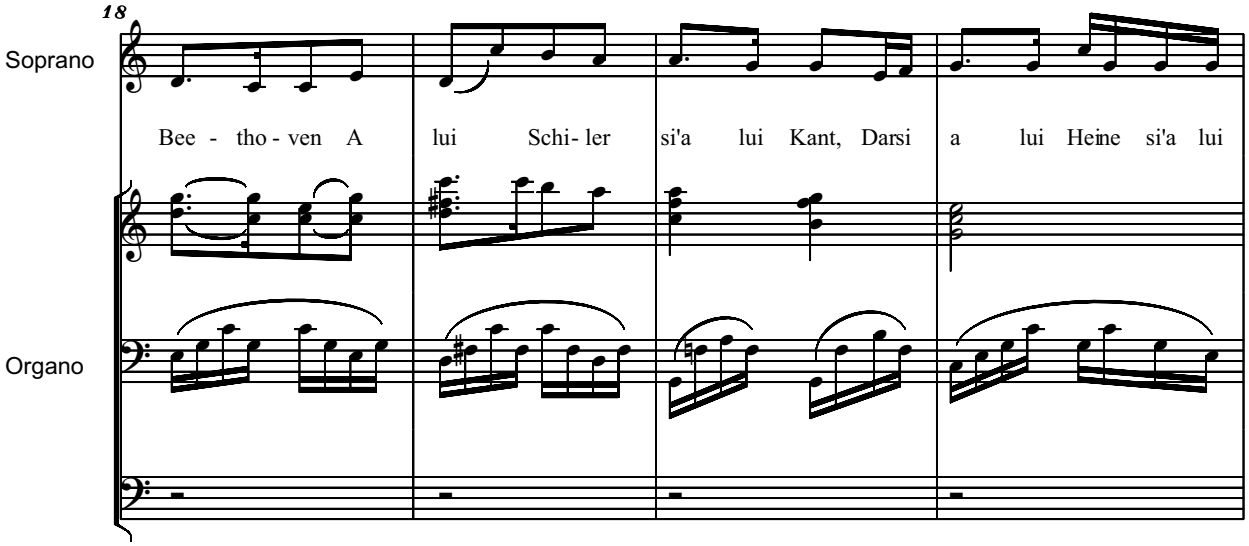
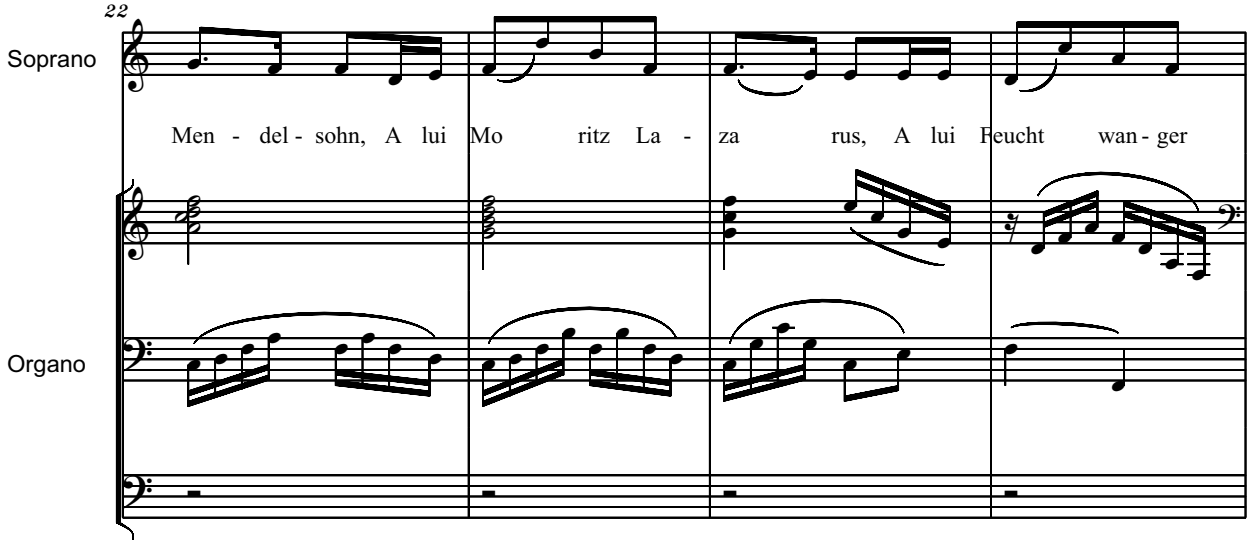
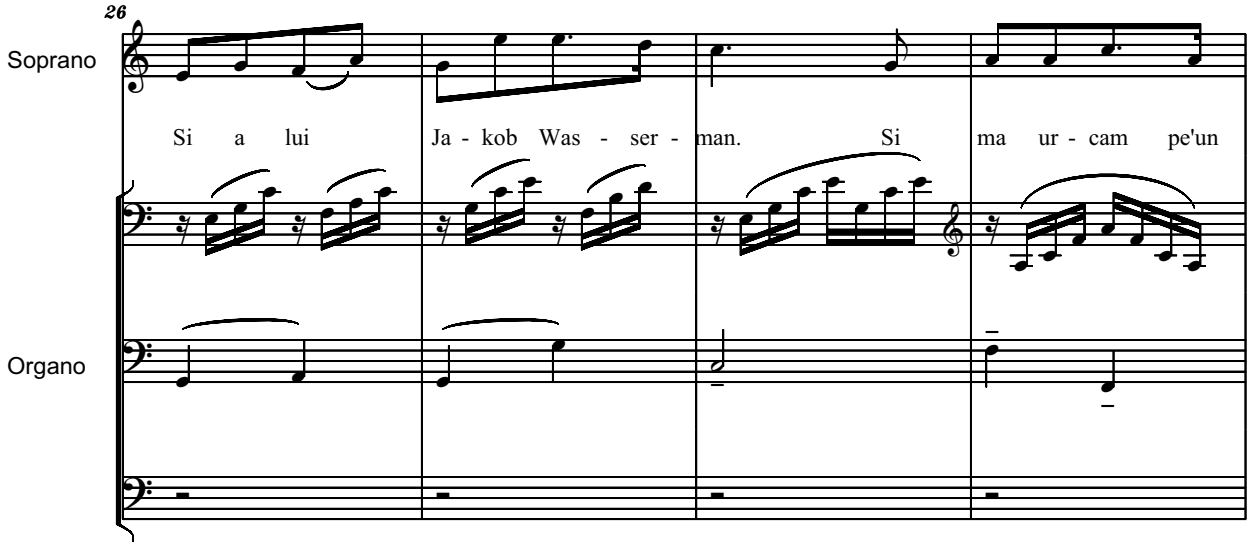
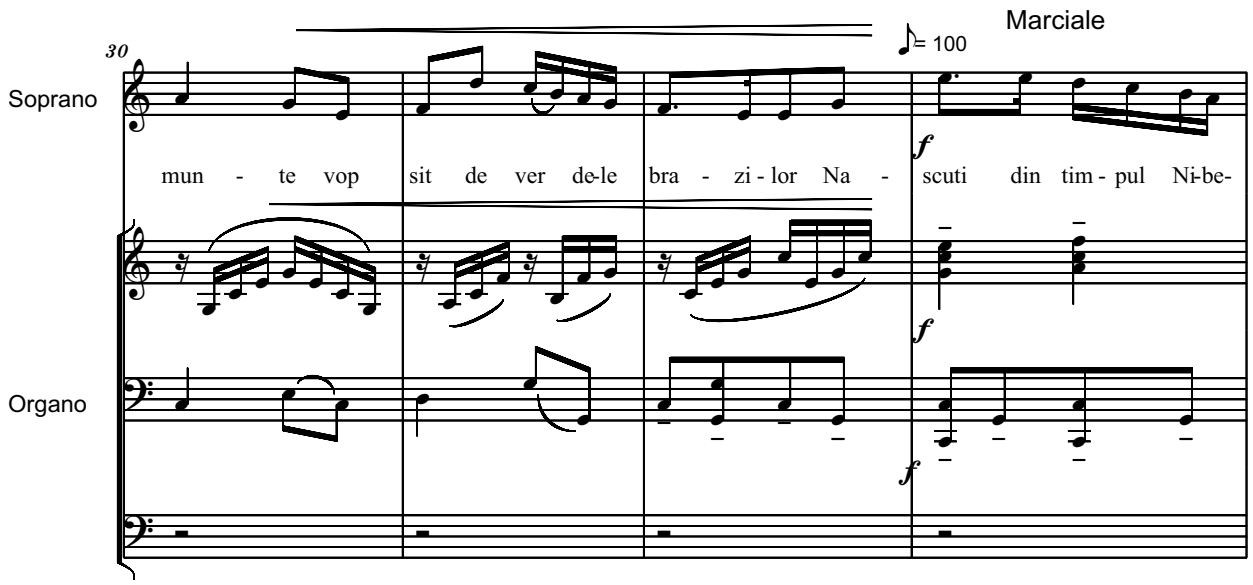
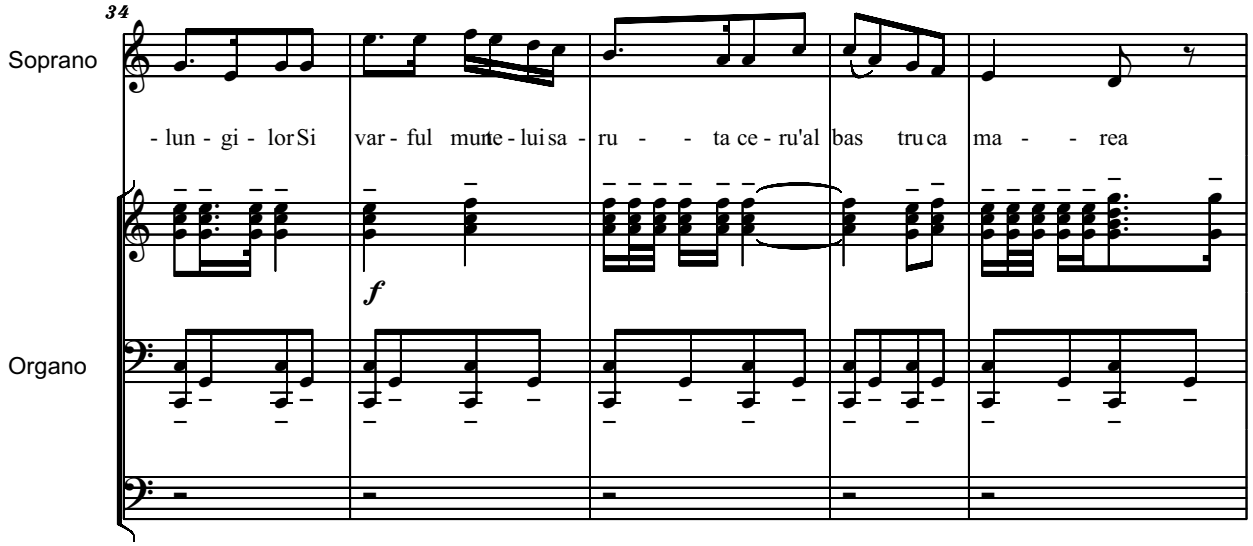

14
Soprano
- bam Prin ta - ra lui Goe - the Prin ta - ra lui
Organo

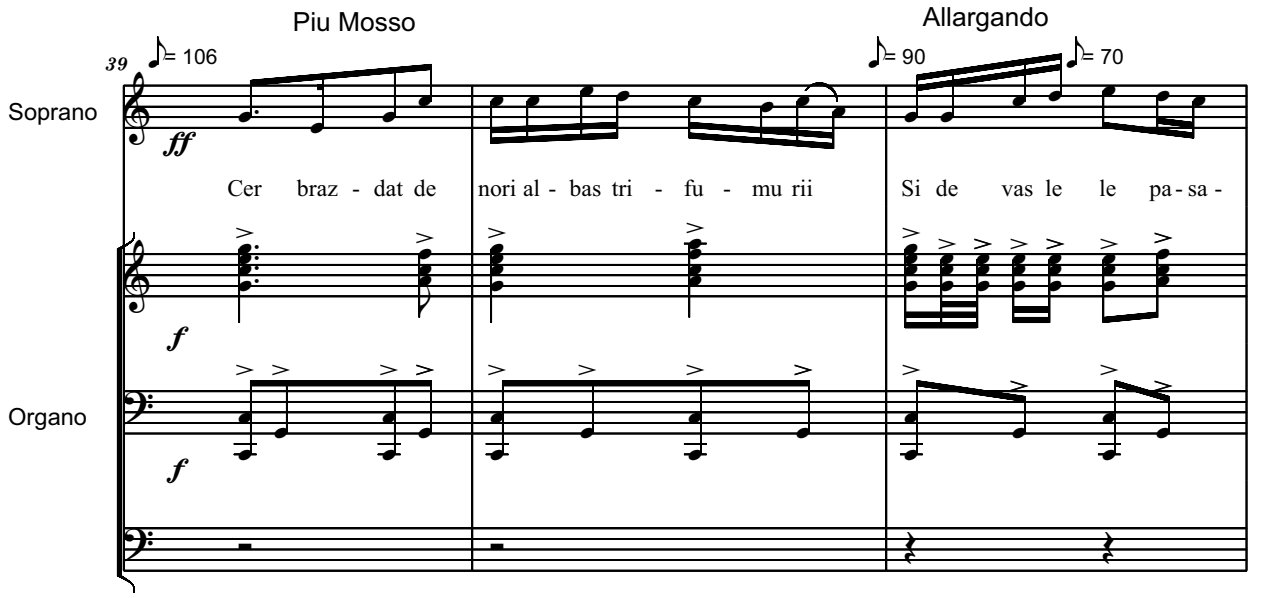

18
Soprano
Bee - tho - ven A lui Schi- ler si'a lui Kant, Darsi a lui Heine si'a lui
Organo

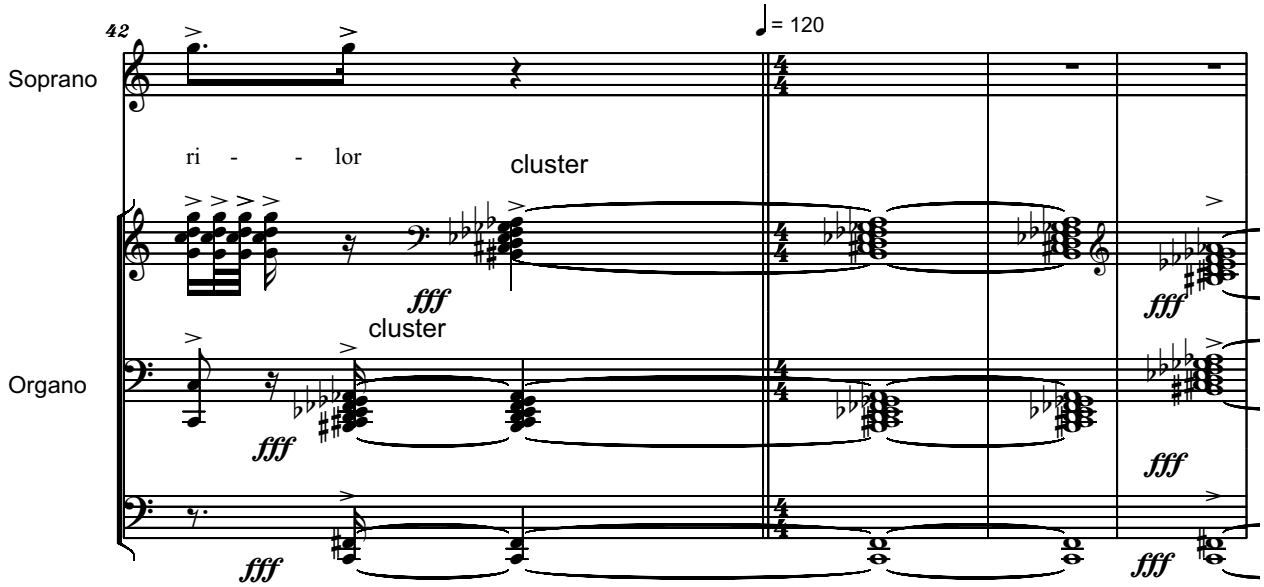

22
Soprano
Men - del - sohn, A lui Mo ritz La - za rus, A lui Feucht wan - ger
Organo


26
Soprano
Si a lui Ja - kob Was - ser - man. Si ma ur - cam pe'un
Organo


Marciale
30
♪= 100
Soprano
mun - te vop sit de ver de-le bra - zi - lor Na - scuti din tim - pul Ni-be-
f
Organo
f
f

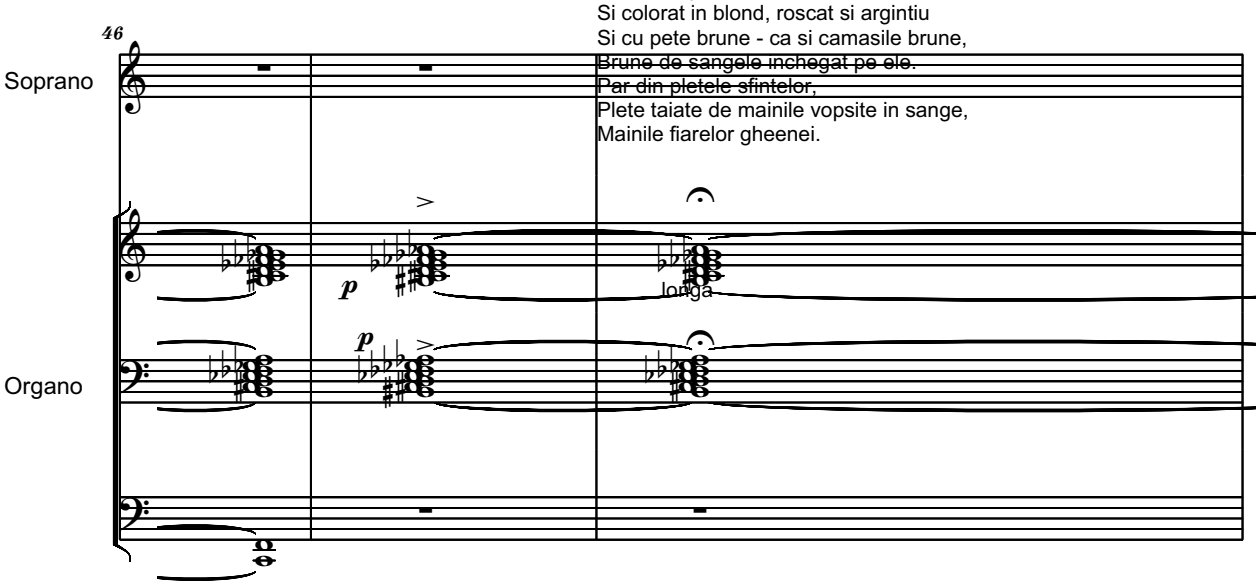

34
Soprano
- lun - gi - lor Si var - ful munte - lui sa - ru - - ta ce - ru'al bas tru ca ma - - rea
f
Organo


Piu Mosso
Allargando
39
= 106
= 90
= 70
Soprano
Organo
ff
f
f
Cer braz - dat de
nori al - bas tri - fu - mu rii
Si de vas le le pa - sa -

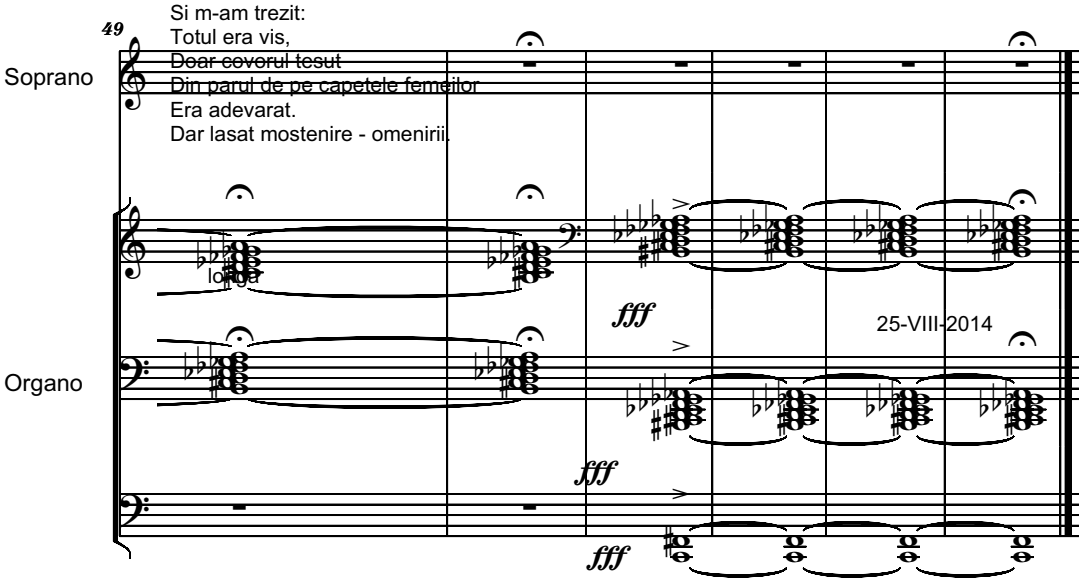

42
= 120
Soprano
Organo
ri - - lor
cluster
cluster
fff
fff
fff
fff
fff
fff

Parlando Rubato

Priveam de sus
Campia stropita in verde, in galben, in rosu
Si pe care curgeau suvitele de mercur ale apelor.
Era ca un covor
Tesut din parul martirelor
Si colorat in blond, roscat si argintiu
Si cu pete brune - ca si camasile brune,
~~Brune de sangele inchegat pe ele.~~
~~Par din pletele sfintelor,~~
Plete taiate de mainile vopsite in sange,
Mainile fiarelor gheenei.



Era o liniste de cimitir,
Ca in raiul lagarelor
Celui de-al treilea Reich.
Si m-am trezit:
Totul era vis,
~~Doar covorul tesut~~
~~Din parul de pe capetele femeilor~~
Era adevarat.
Dar lasat mostenire - omenirii.

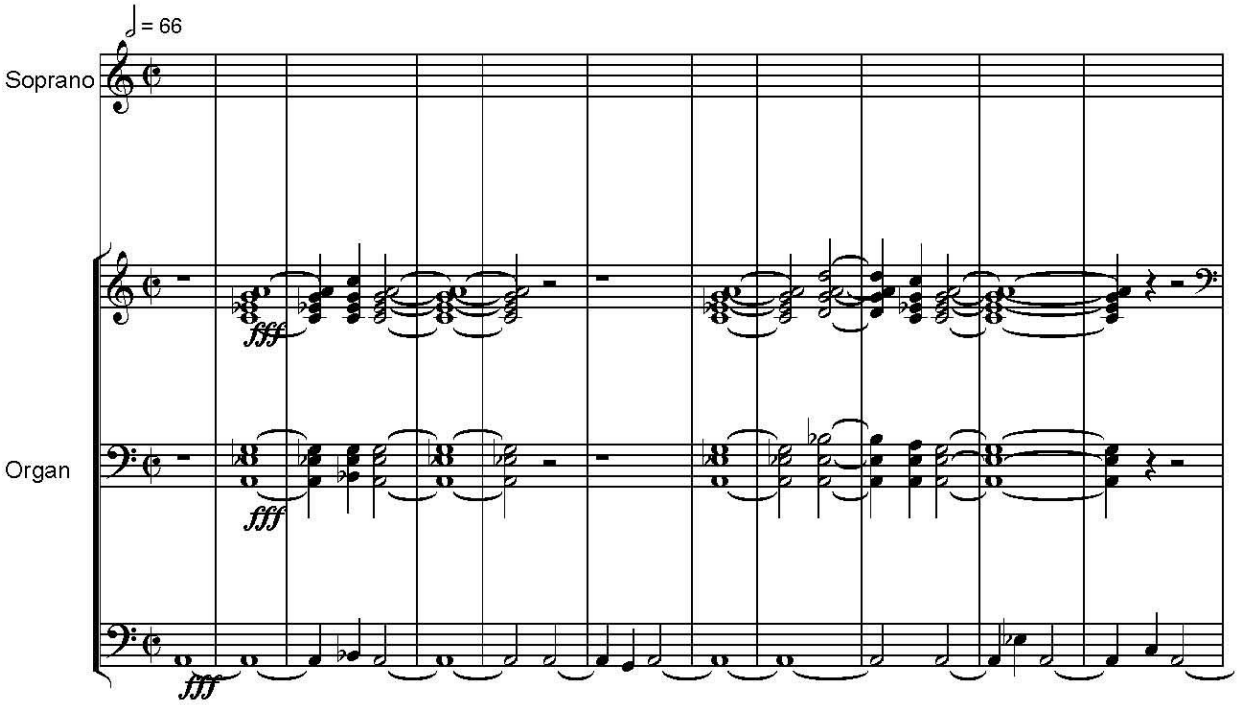


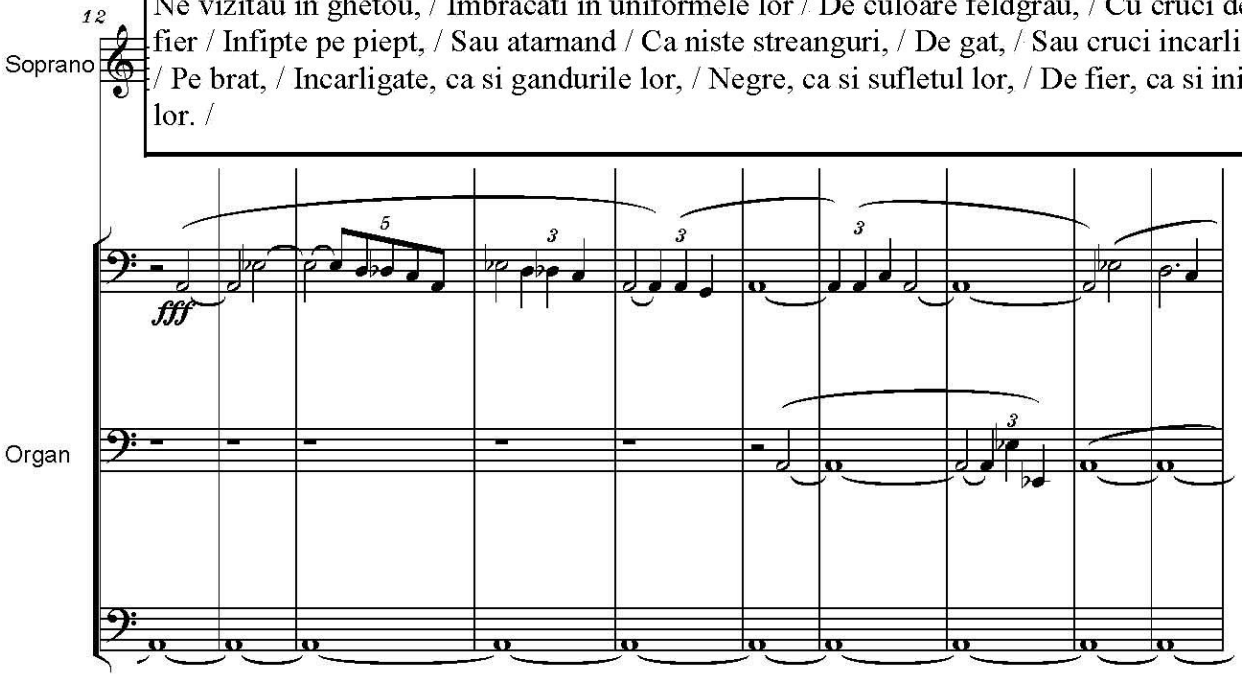
KAFKA

Parlando Rubato

Versuri de Benedict SOLOMON

Muzica de
Serban NICHIFOR





Ne vizitau in ghetou, / Imbracati in uniformele lor / De culoare feldgrau, / Cu cruci de fier / Infipte pe piept, / Sau atarnand / Ca niste streanguri, / De gat, / Sau cruci incarligate / Pe brat, / Incarligate, ca si gandurile lor, / Negre, ca si sufletul lor, / De fier, ca si inima lor. /

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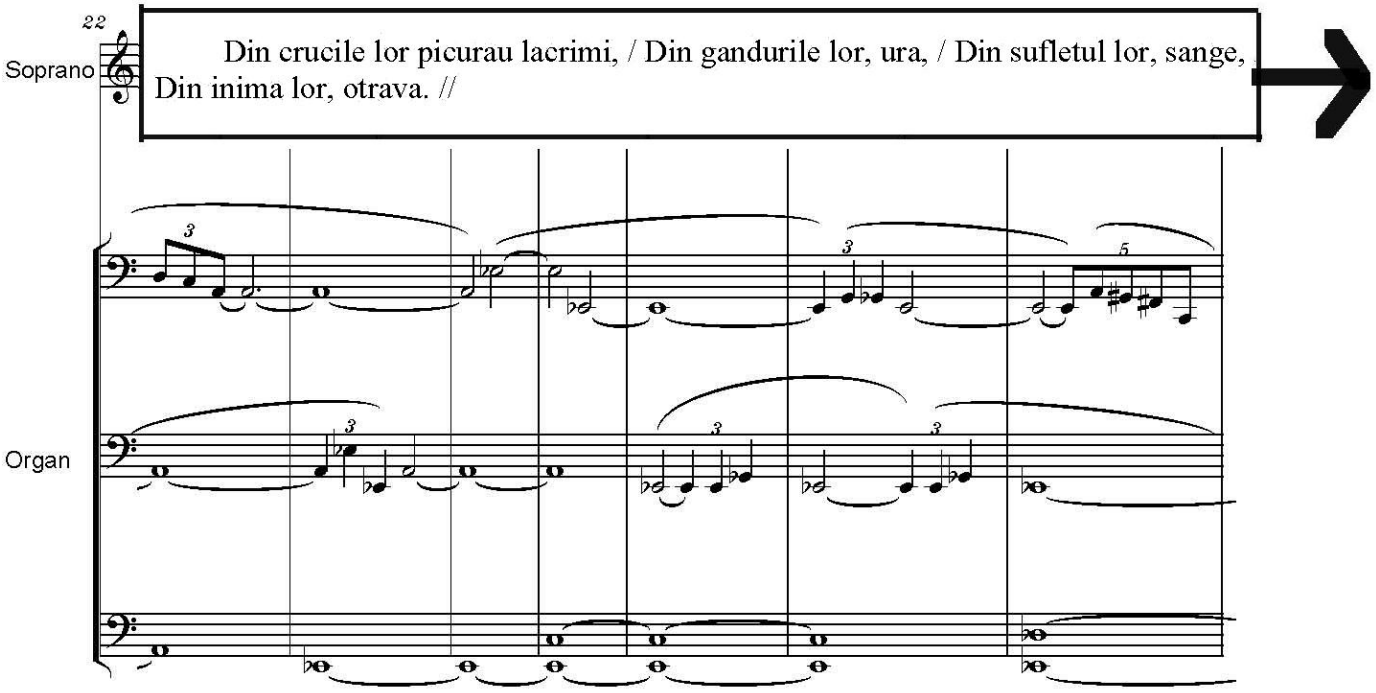
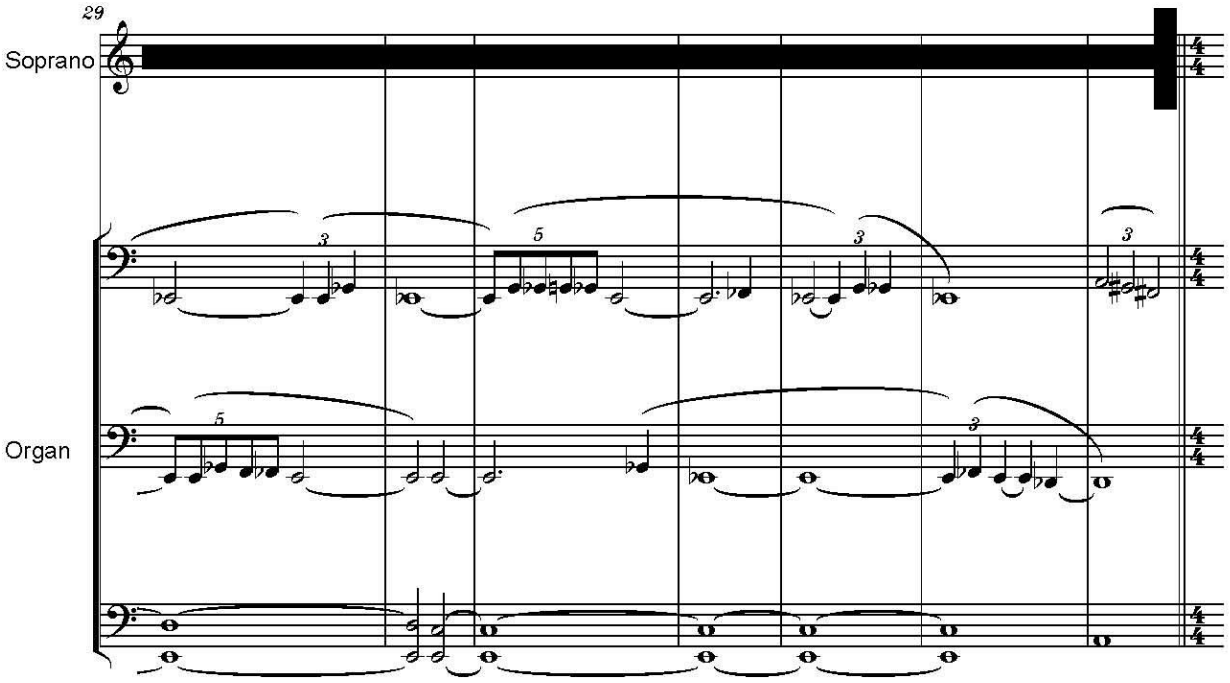
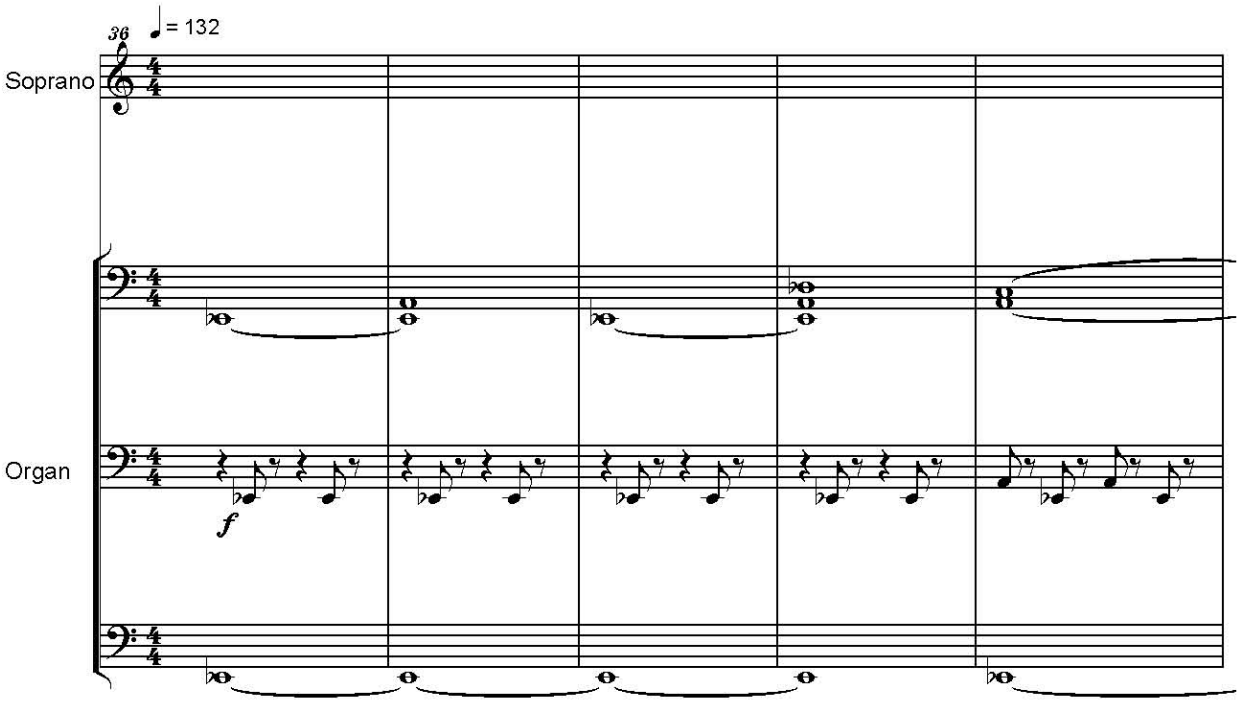
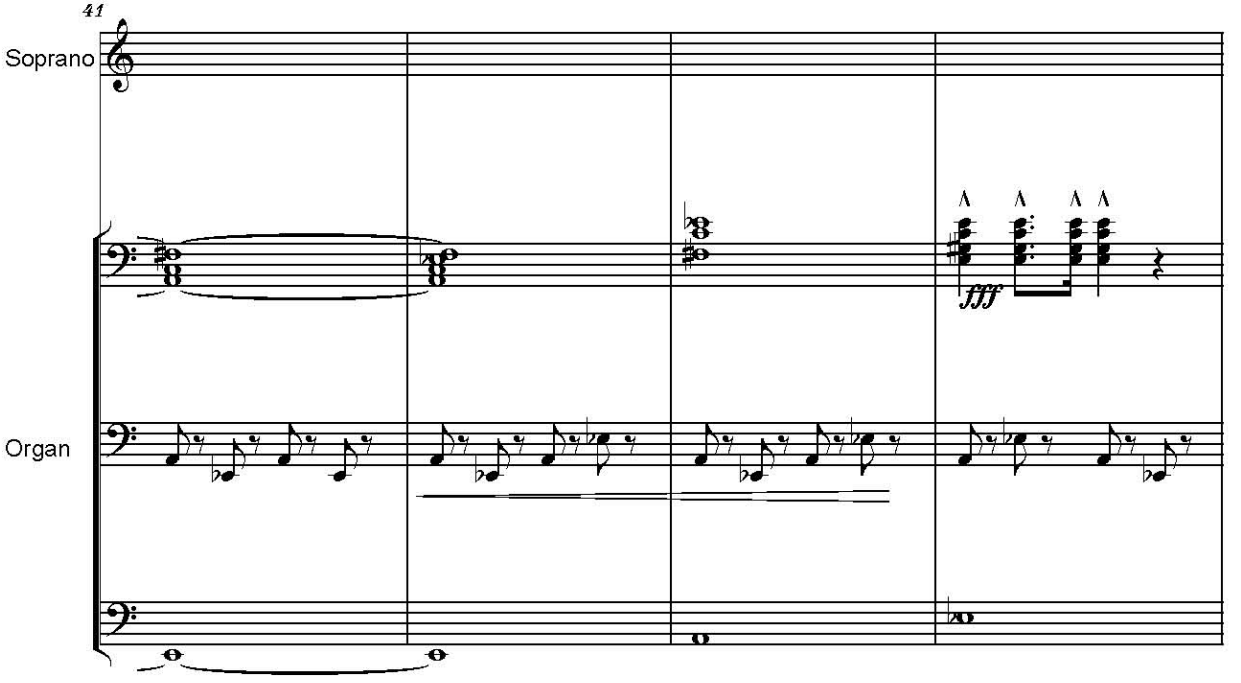
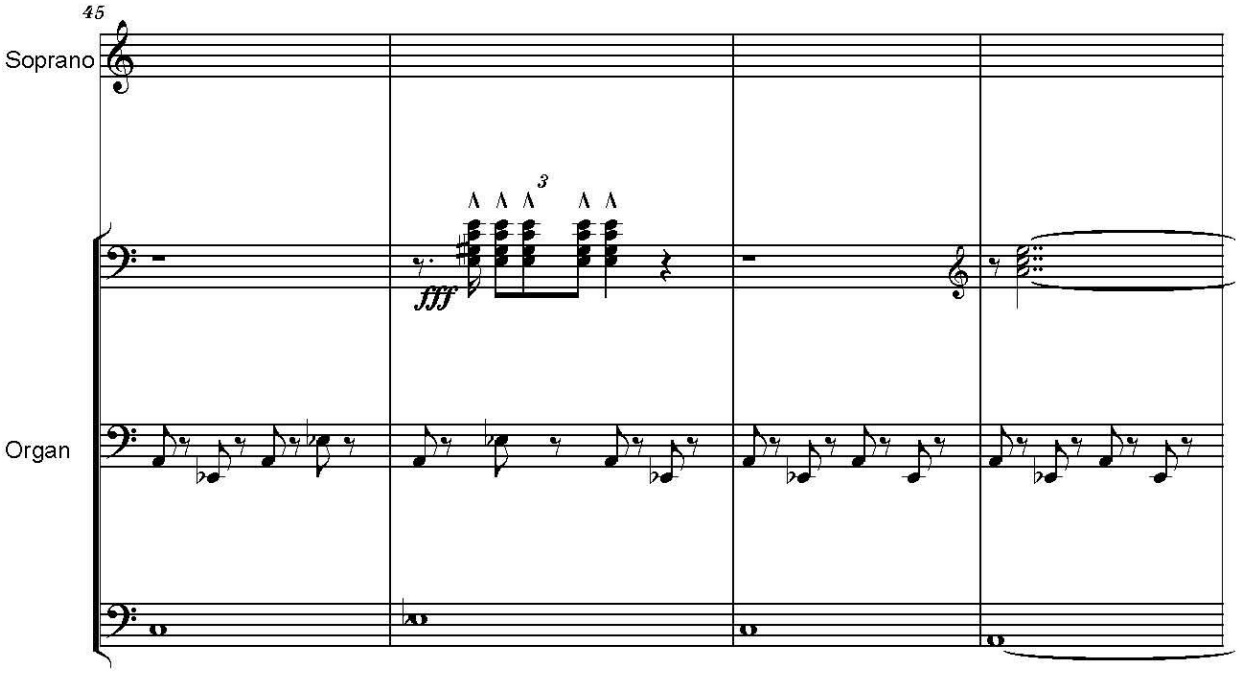
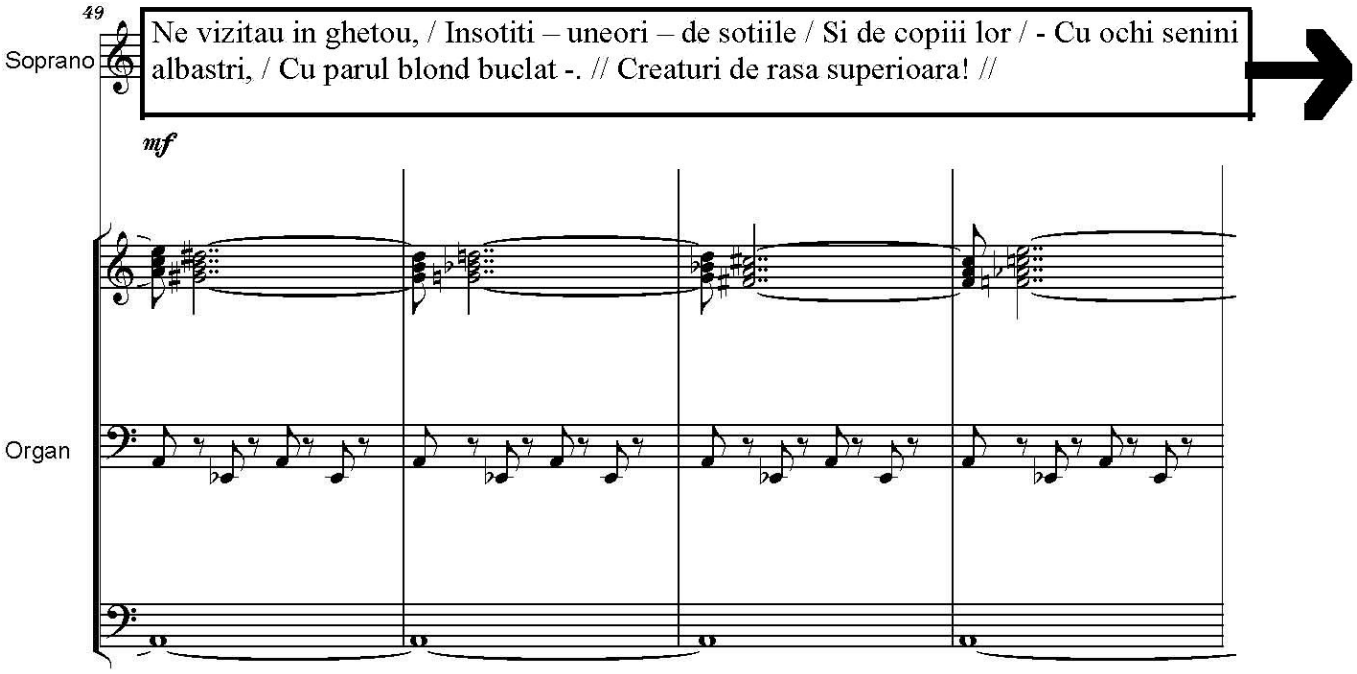

22
Soprano
Din crucile lor picurau lacrimi, / Din gandurile lor, ura, / Din sufletul lor, sange,
Din inima lor, otrava. //
Organ

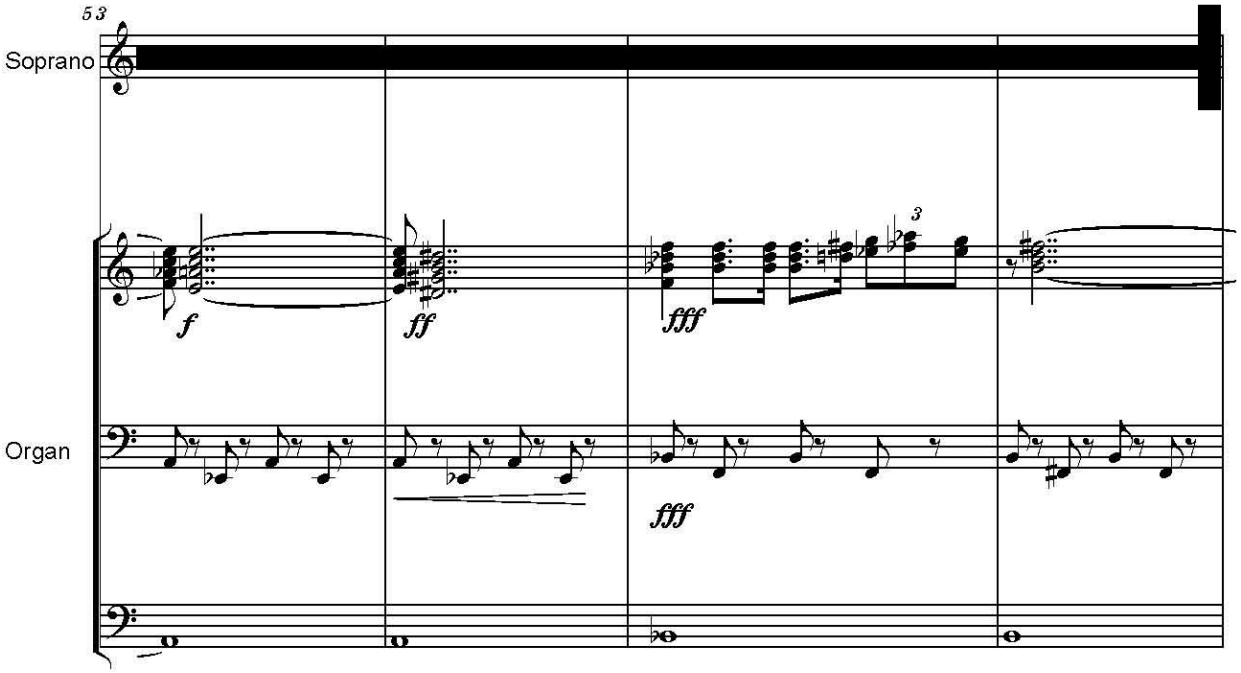

29
Soprano
Organ

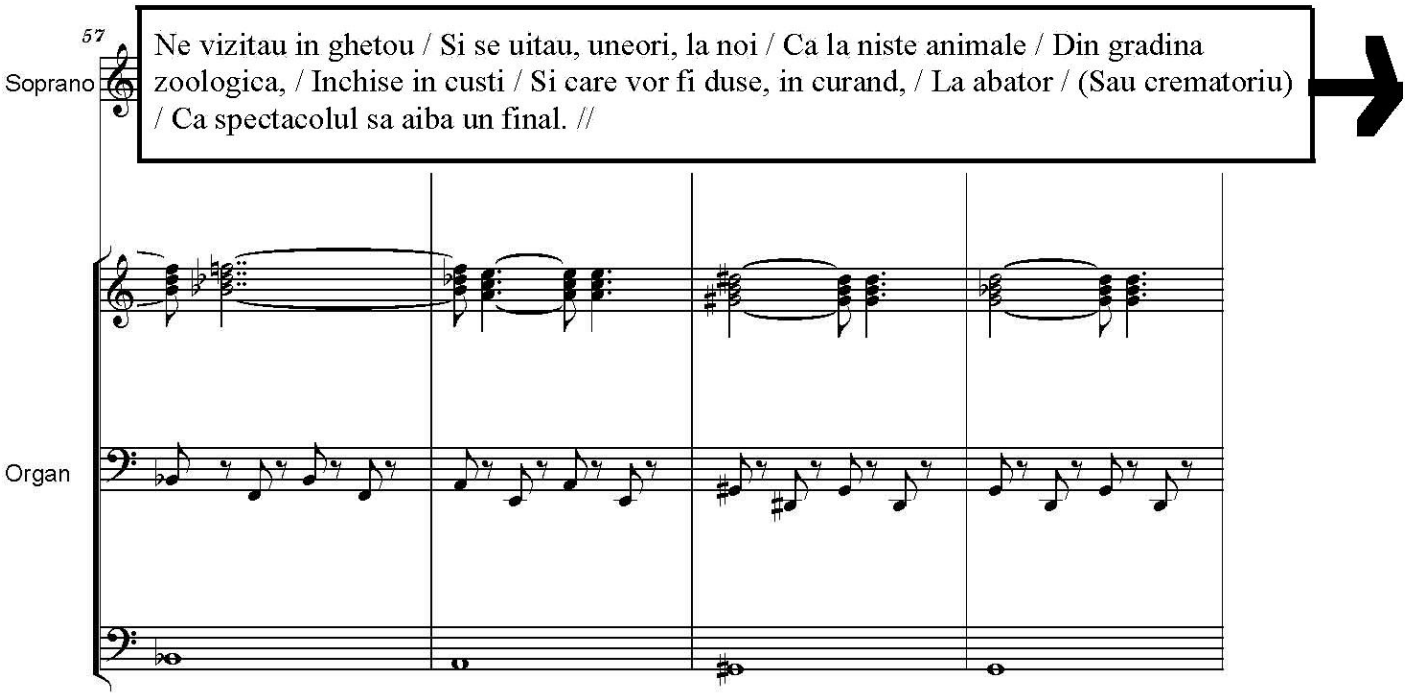

36
♩ = 132
Soprano
Organ
f

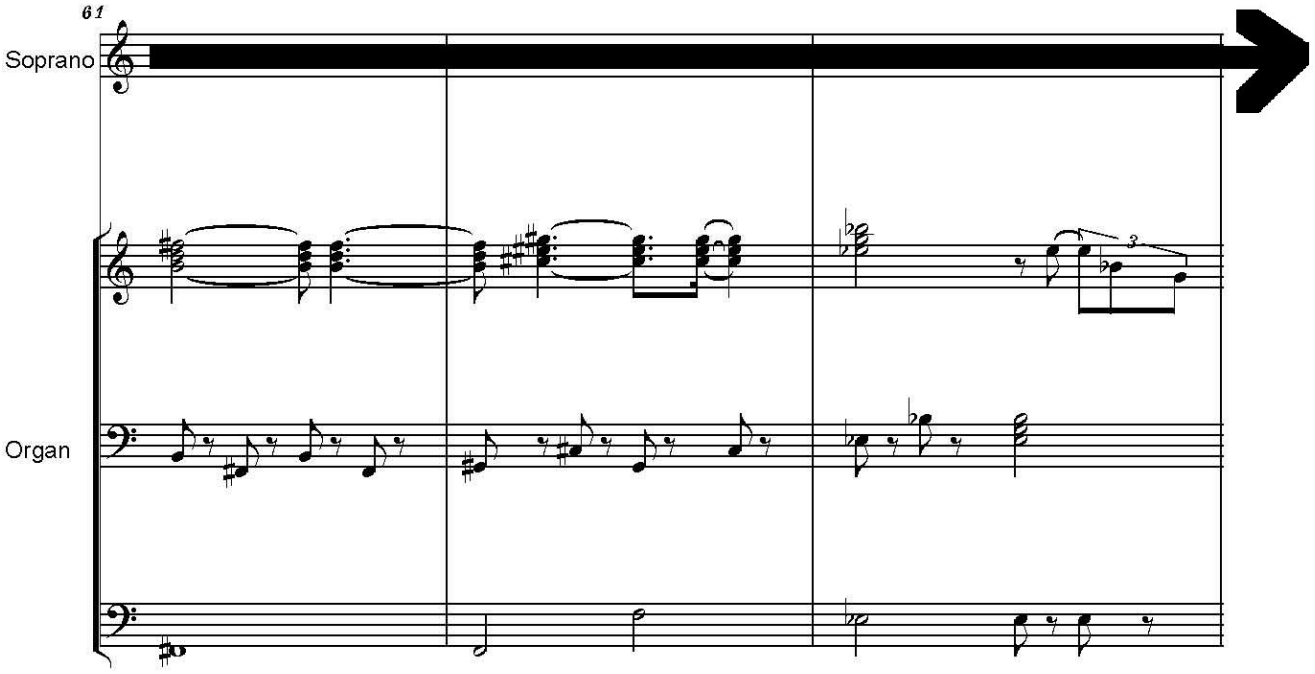

41
Soprano
Organ
fff

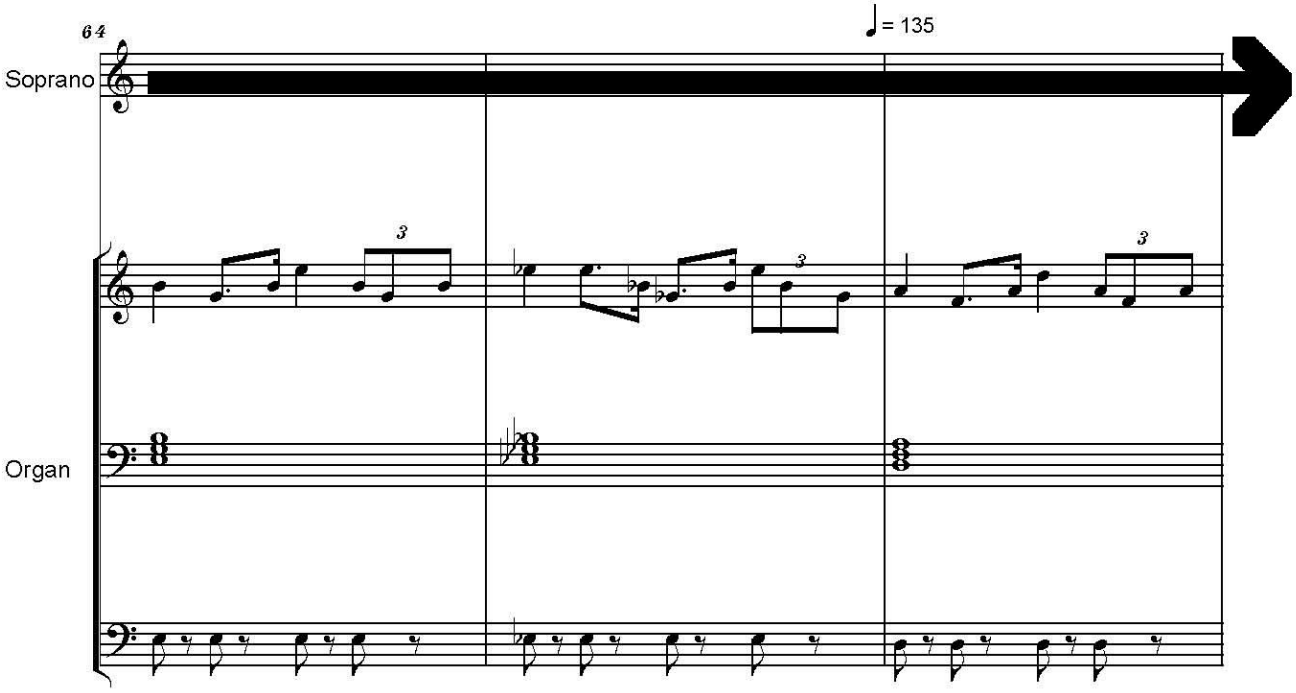

45
Soprano
3
fff
Organ

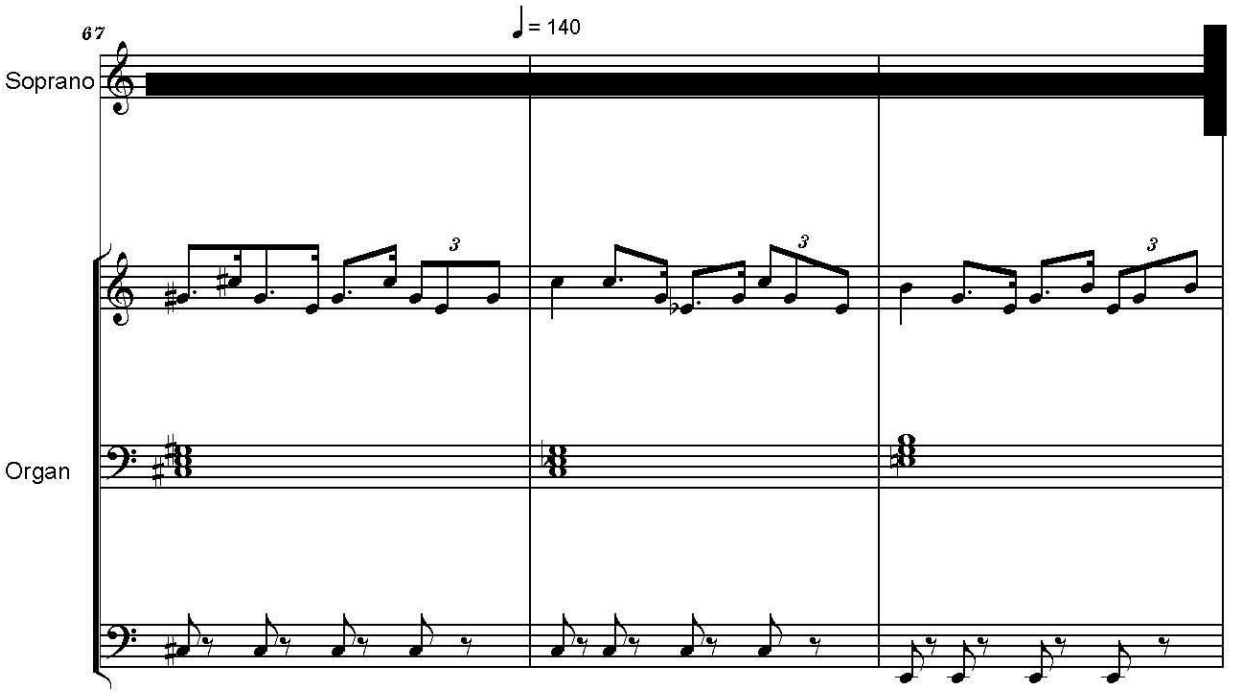

49
Soprano
Ne vizitau in ghetou, / Insotiti – uneori – de sotiile / Si de copiii lor / - Cu ochi senini albastri, / Cu parul blond buclat -. // Creaturi de rasa superioara! //
mf
Organ

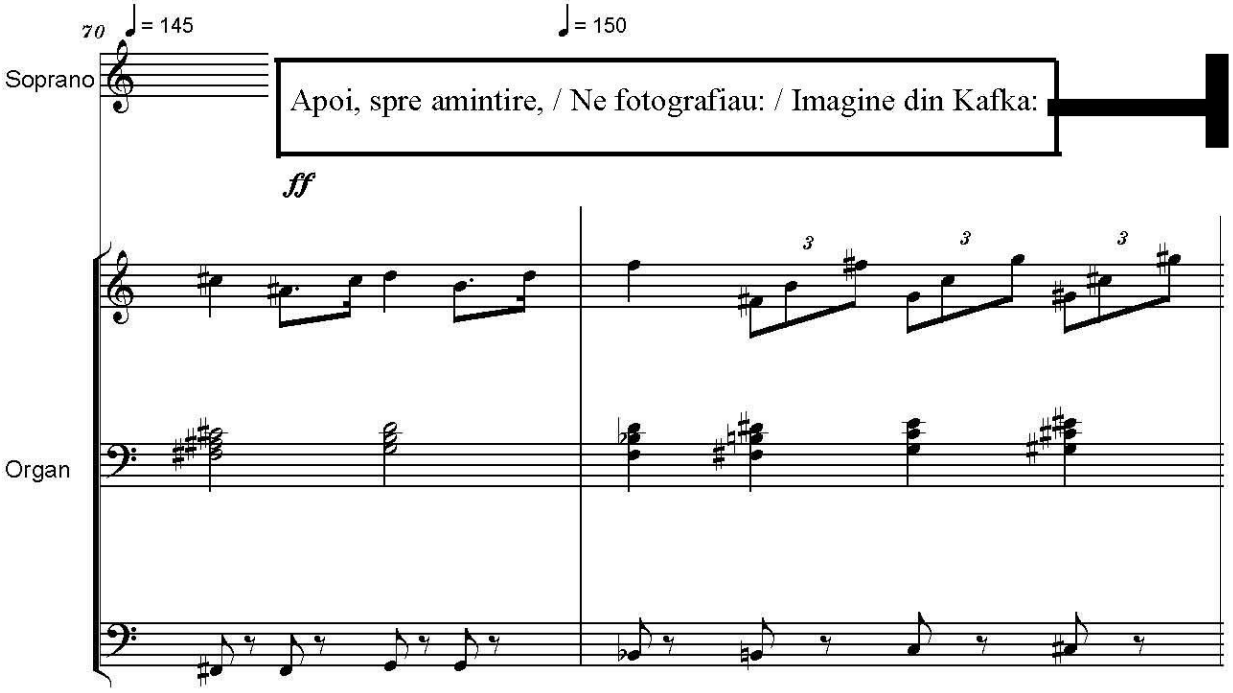

53
Soprano
Organ
f
ff
fff
fff
3

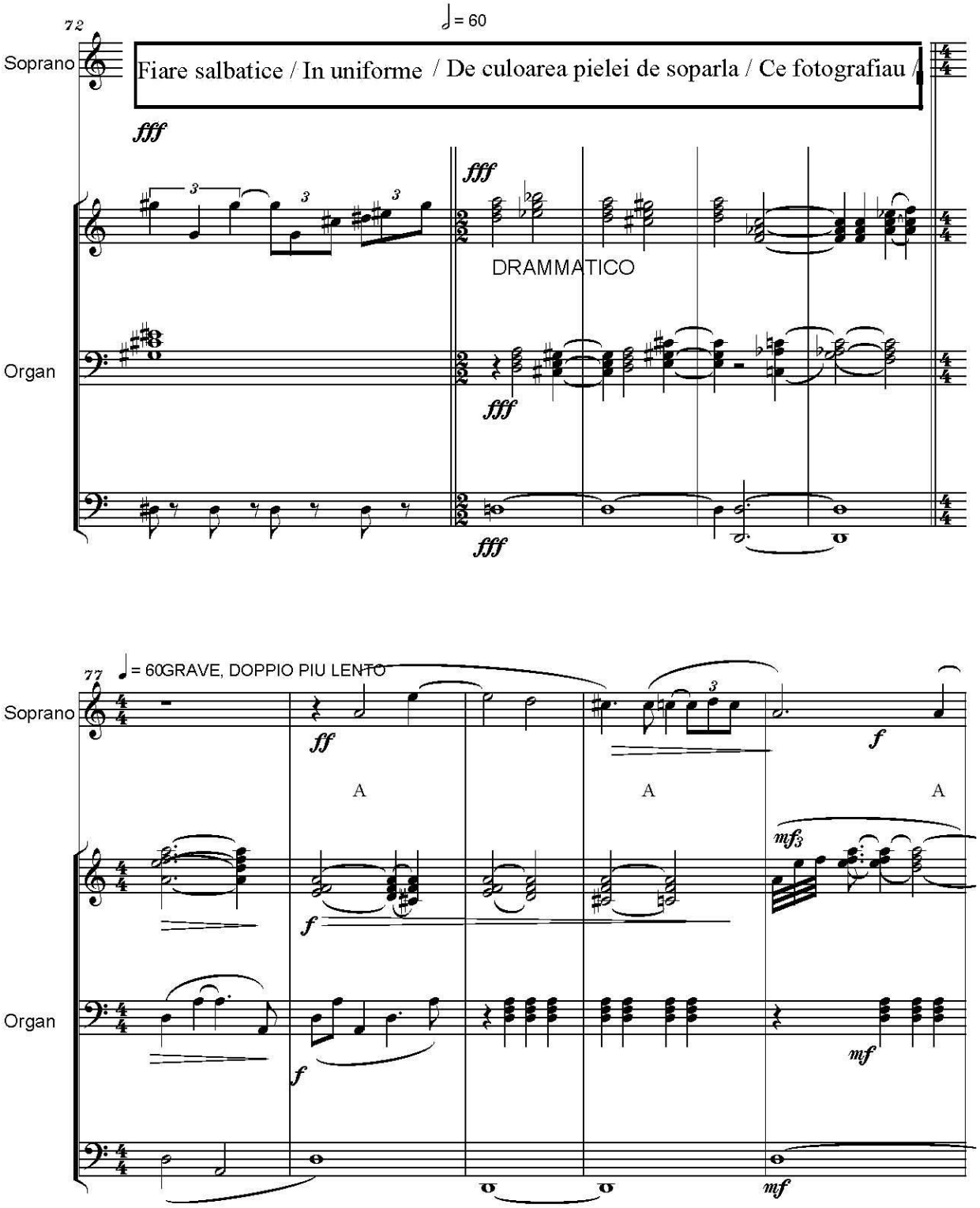

57
Soprano
Ne vizitau in ghetou / Si se uitau, uneori, la noi / Ca la niste animale / Din gradina zoologica, / Inchise in custi / Si care vor fi duse, in curand, / La abator / (Sau crematoriu) / Ca spectacolul sa aiba un final. //
Organ

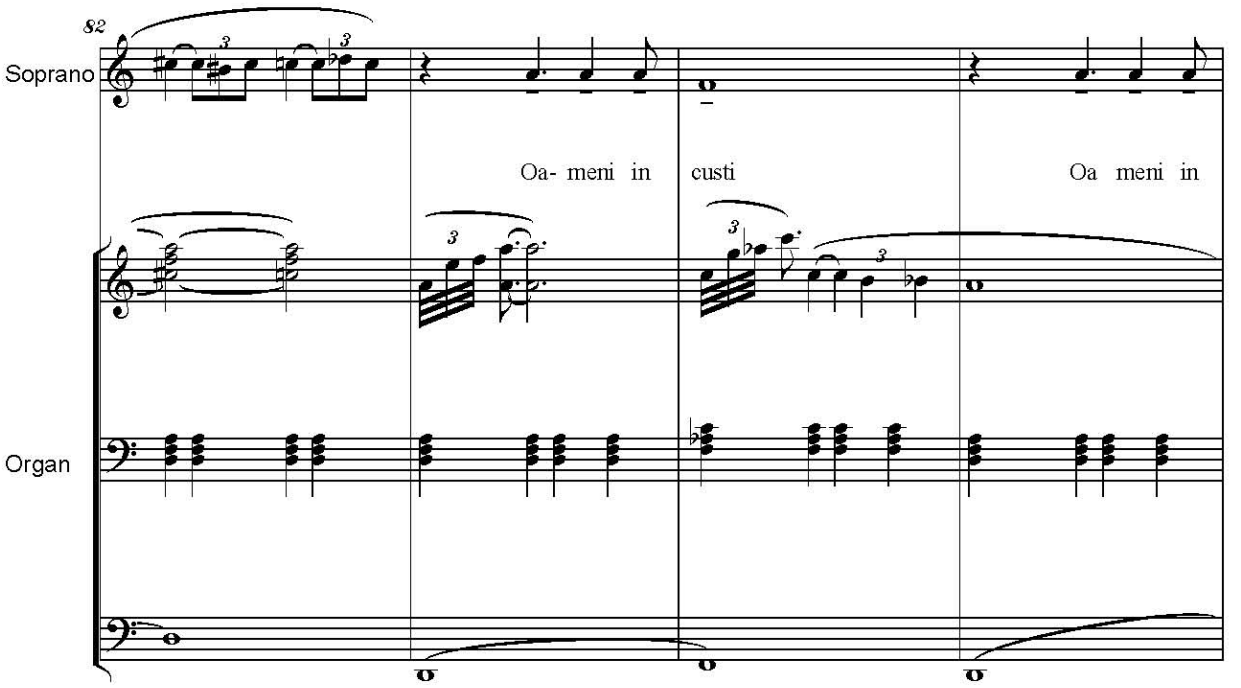

61
Soprano
Organ

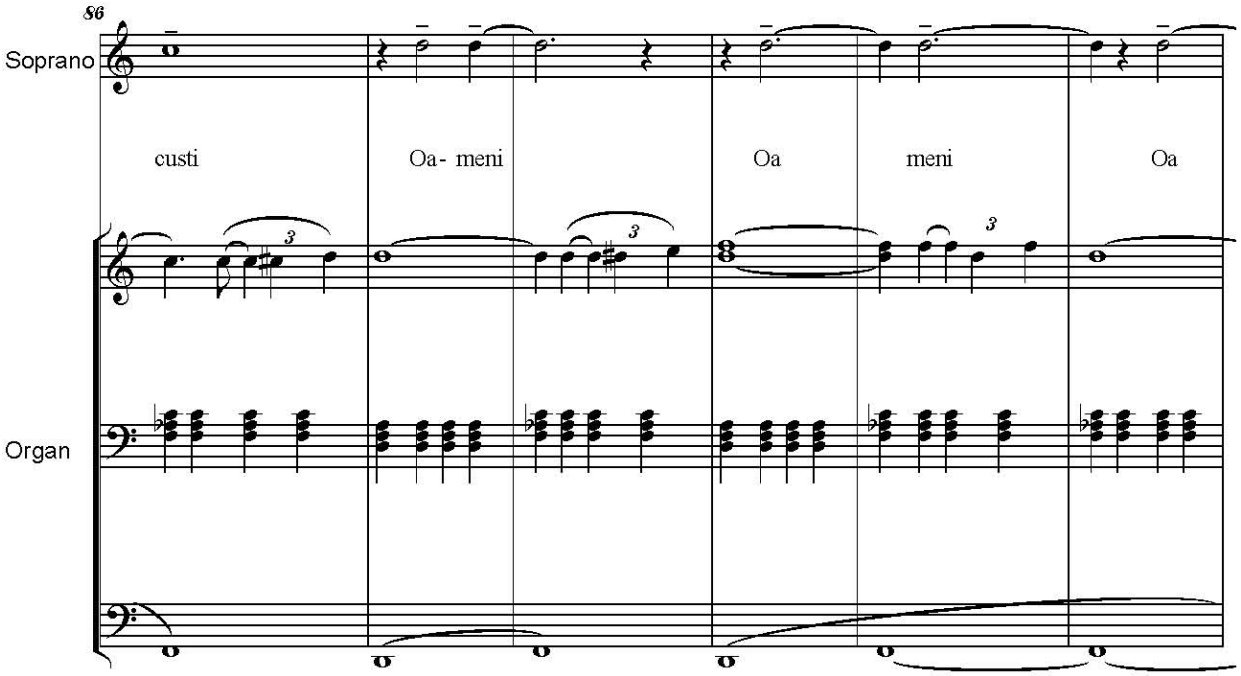

64
♩ = 135
Soprano
Organ

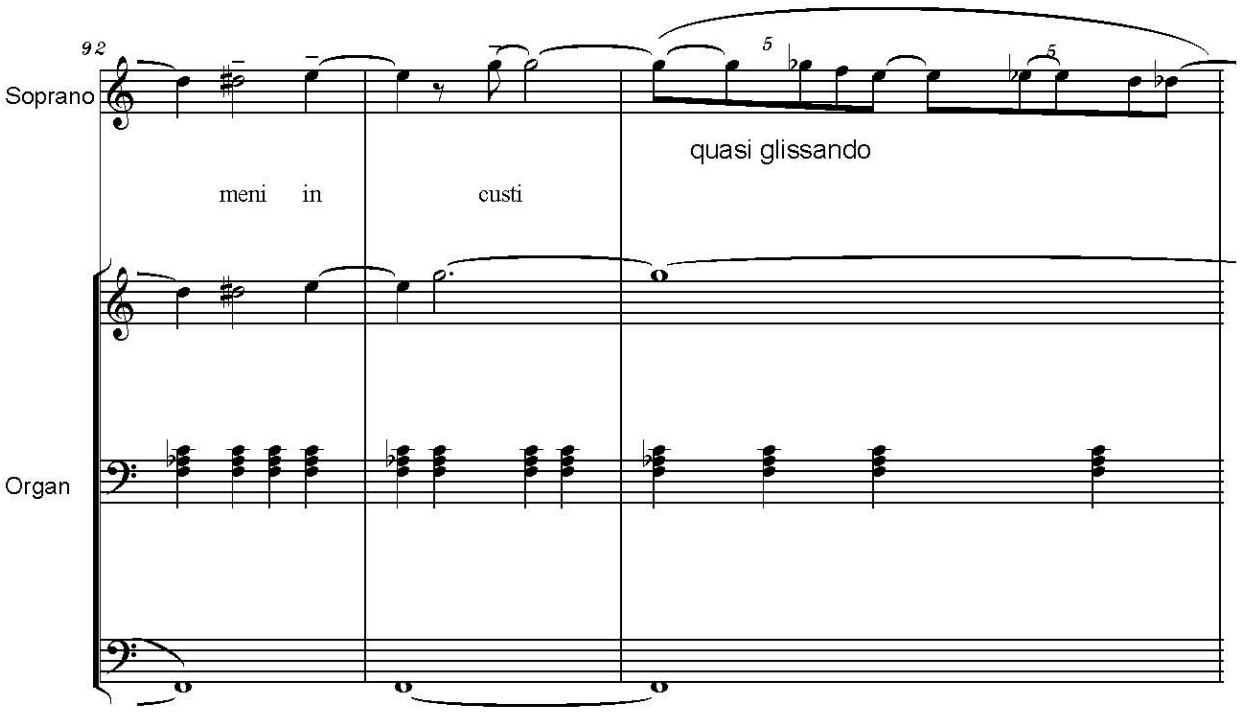

67
♩= 140
Soprano
Organ

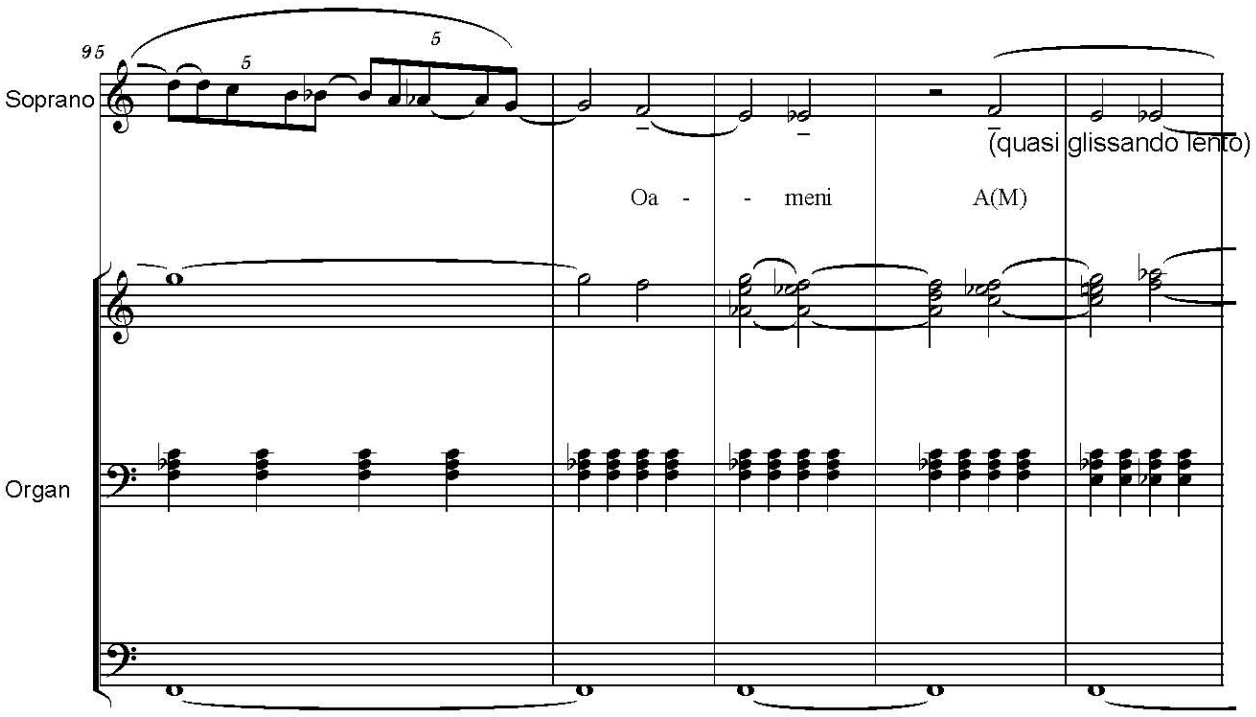

70
♩= 145
♩= 150
Soprano
Apoi, spre amintire, / Ne fotografiau: / Imagine din Kafka:
ff
Organ

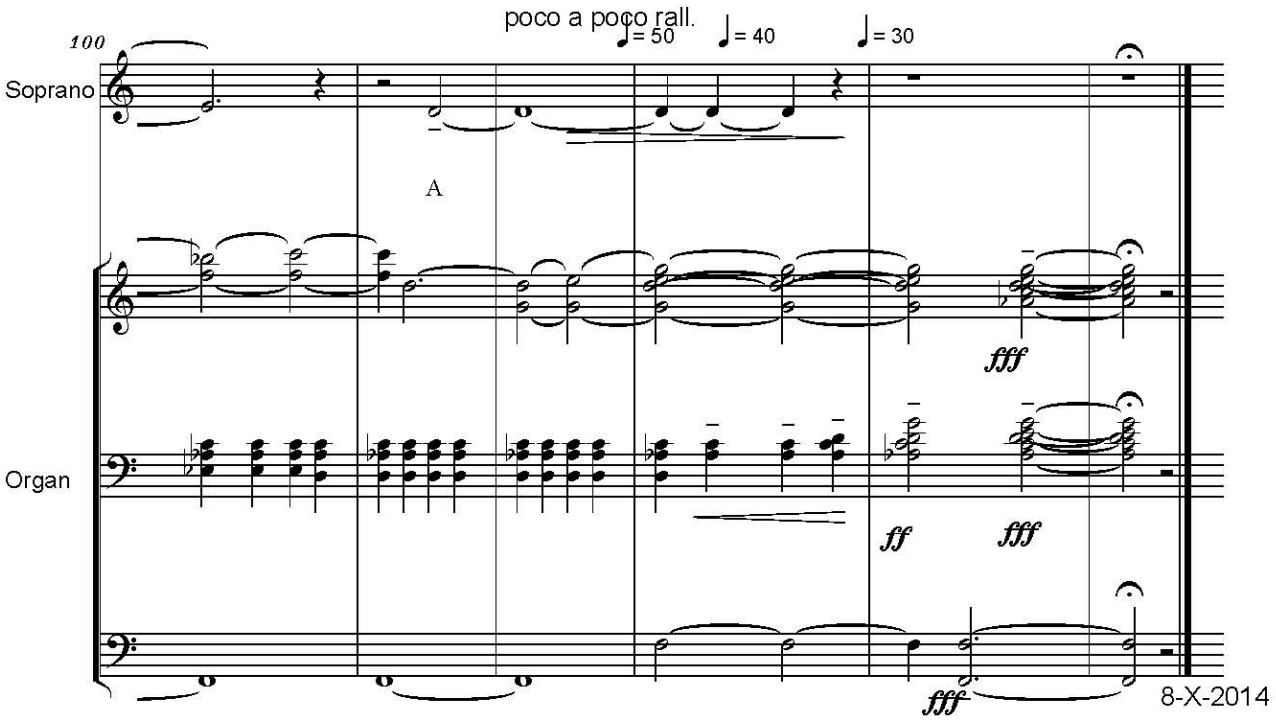

72
♩= 60
Soprano
Fiare salbatice / In uniforme / De culoarea pielei de soparla / Ce fotografiau /
fff
fff
DRAMMATICO
Organ
fff
fff
77
♩= 60GRAVE, DOPPIO PIU LENTO
Soprano
ff
f
A
A
A
mf3
f
Organ
f
mf
mf


82
Soprano
Oa- meni in
custi
Oa meni in
Organ


86
Soprano
custi
Oa- meni
Oa
meni
Oa
Organ


92
Soprano
meni in custi
quasi glissando
Organ


95
Soprano
Oa - - meni A(M)
(quasi glissando lento)
Organ


poco a poco rall.
♩= 50
♩= 40
♩= 30
100
Soprano
A
fff
Organ
ff
fff
fff
8-X-2014

SERBAN NICHIFOR

MOMENTS

CLIPE

Electroacoustic Symphony

inspired by poems of

VLAD SOLOMON

I.) "Clipe" / "Moments" I - Prelude (*page 1*);
II.) "Clipe" / "Moments" II (*page 10*);
III.) "Initiale" / "Initials" (*page 20*);
IV.) "Pasi de dans" / "Dance Steps" (*page 23*);
V.) "In noi e un cer mai adevarat" / "The True Heaven Is In Us" (*page 34*).

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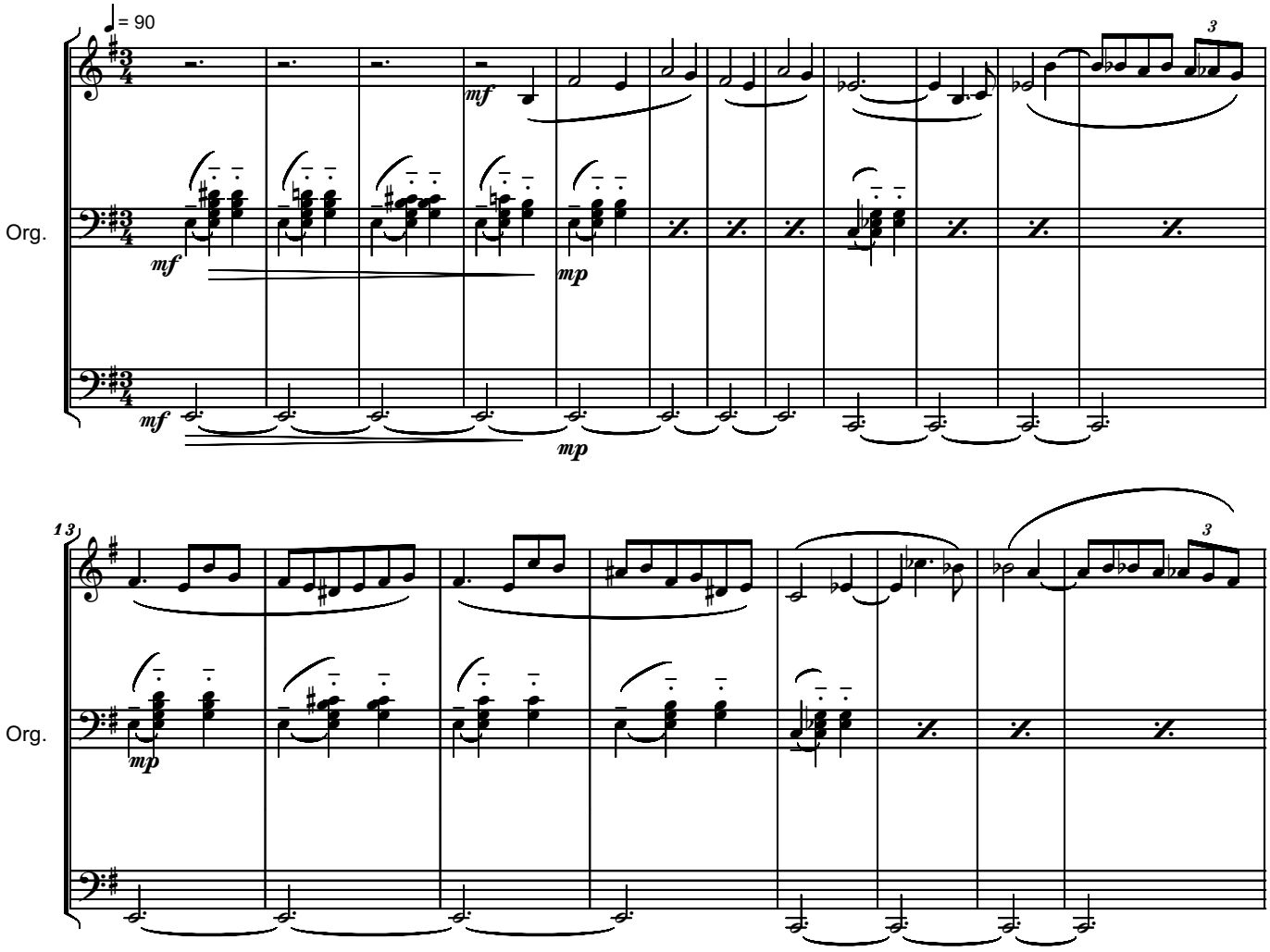
MOMENTS / CLIPE
- prelude on the poems by VLAD SOLOMON - Organ Version

Lontano

SERBAN NICHIFOR



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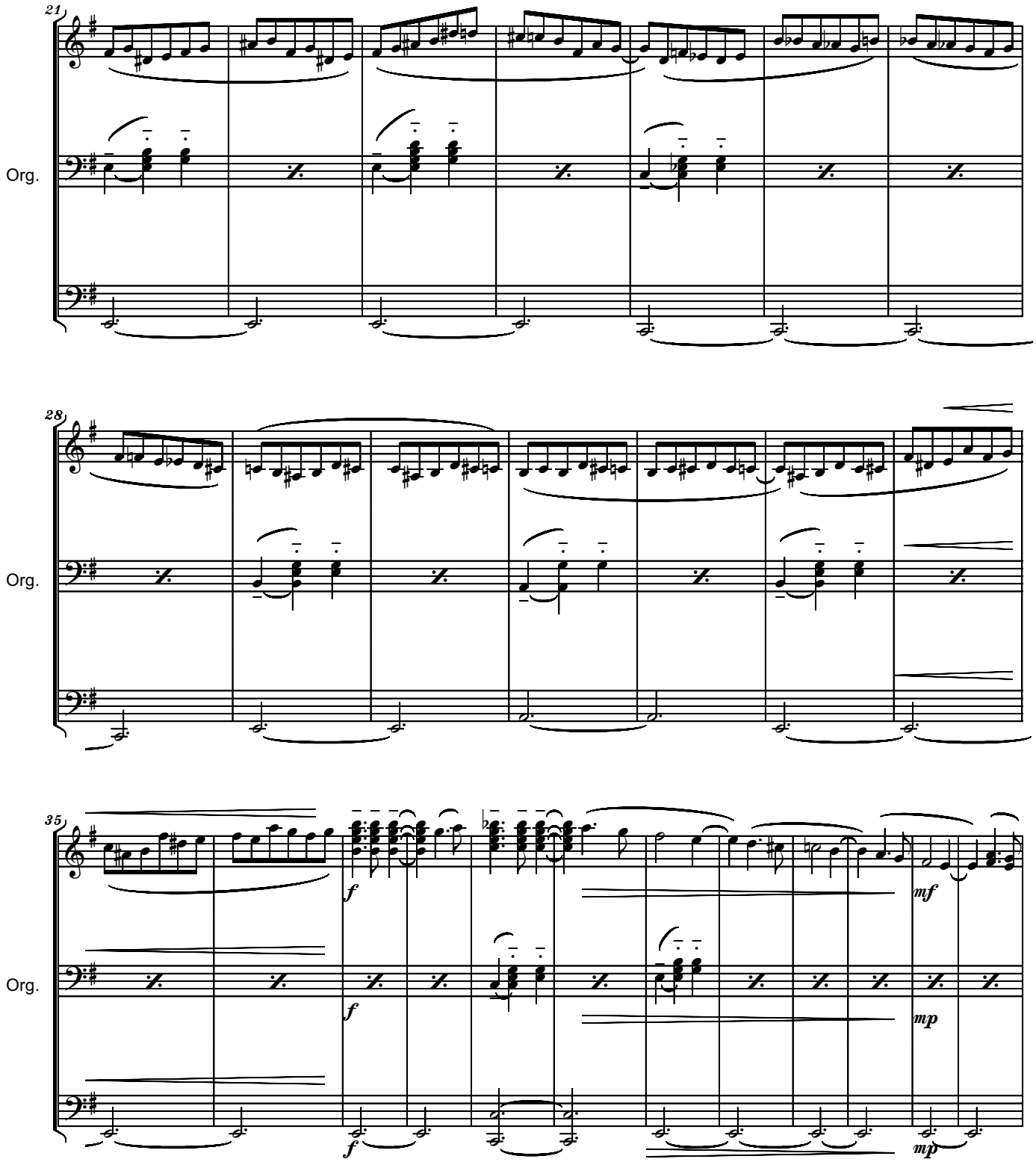
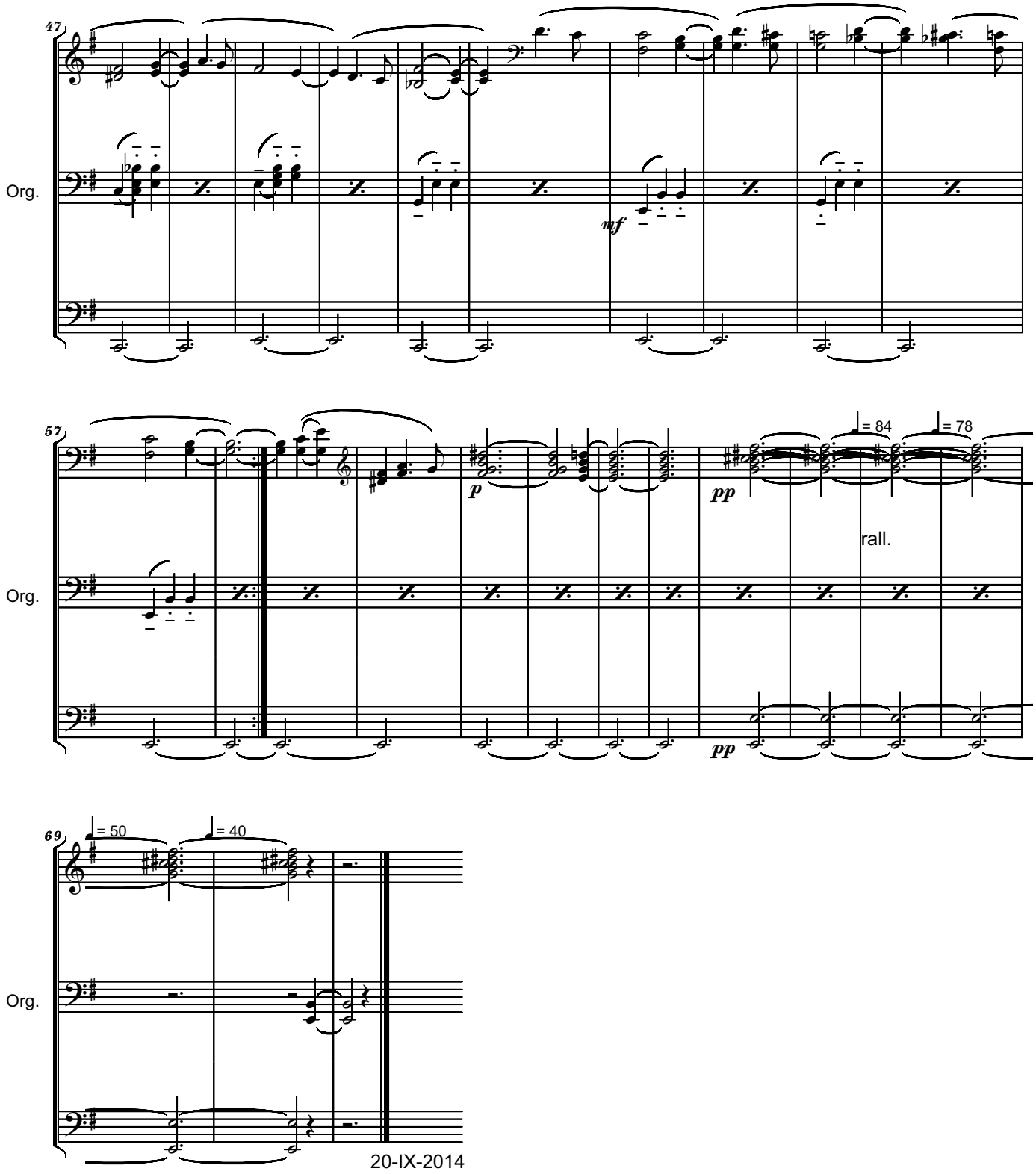
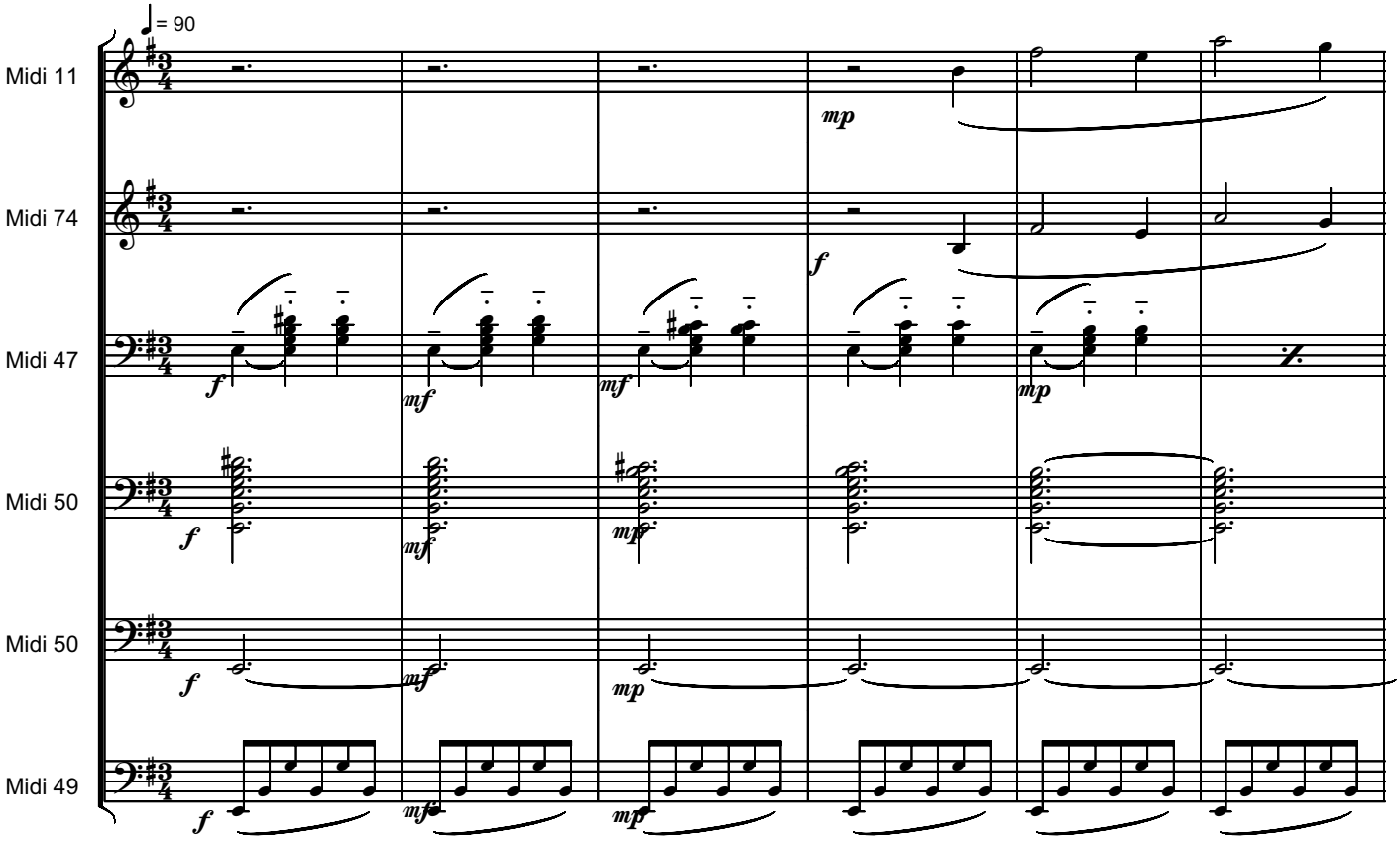

21
Org.
28
Org.
35
Org.
f
f
f
mf
mp
mp


47
Org.
mf
57
Org.
p
pp
= 84
= 78
rall.
pp
69
= 50
= 40
Org.
20-IX-2014

MOMENTS / CLIPE
- prelude on the poems by VLAD SOLOMON - Computer Music Version

Lontano

SERBAN NICHIFOR



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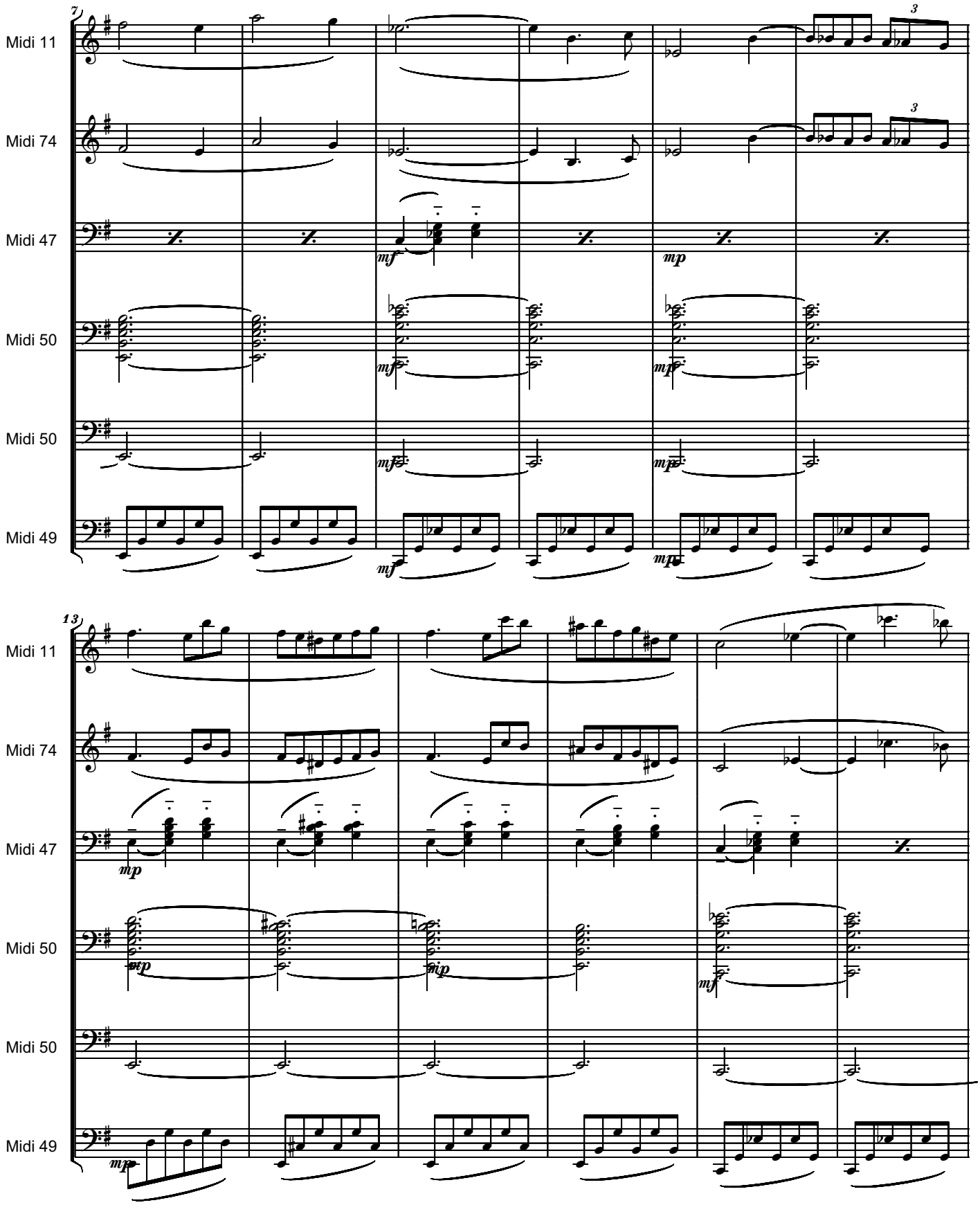
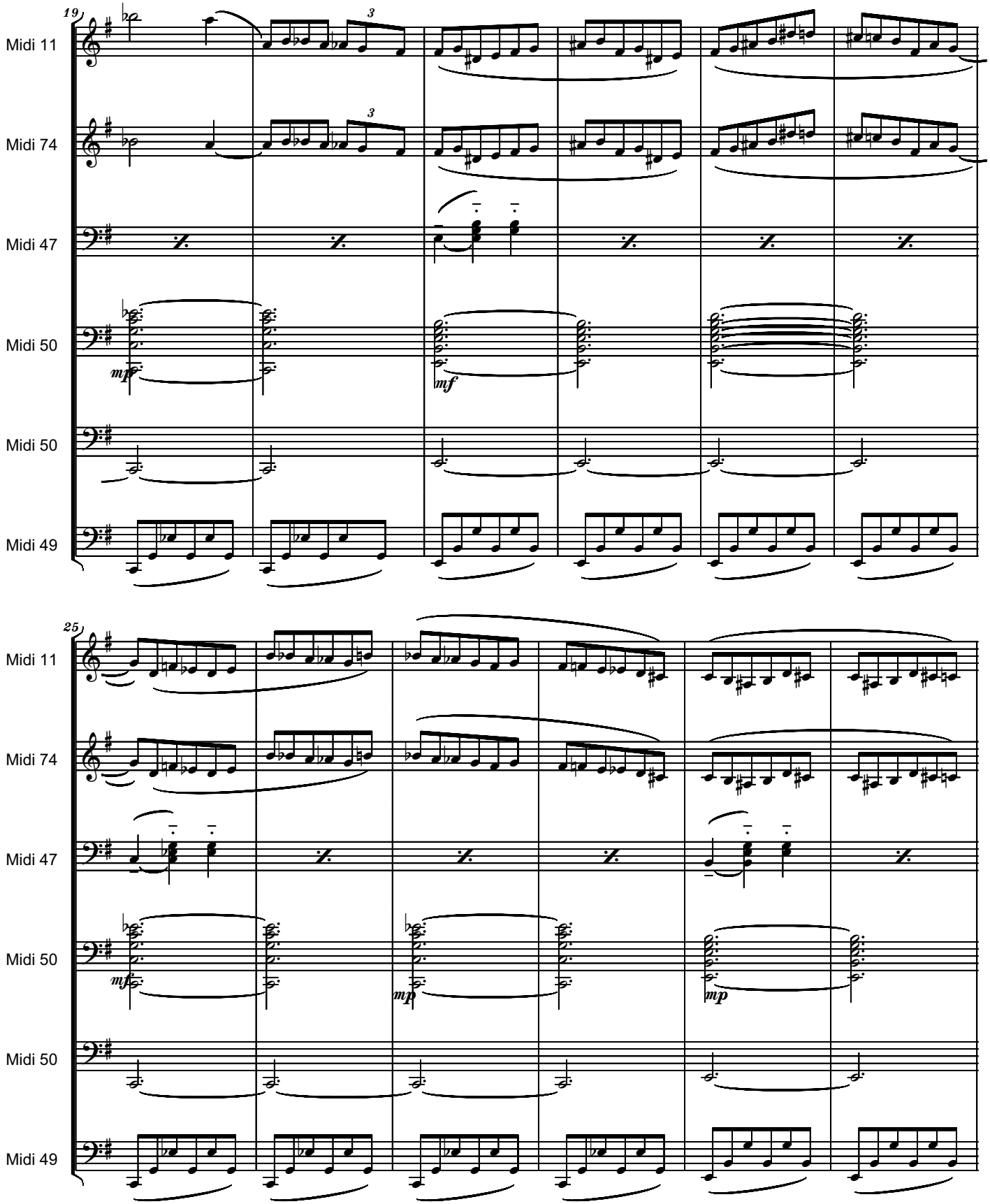
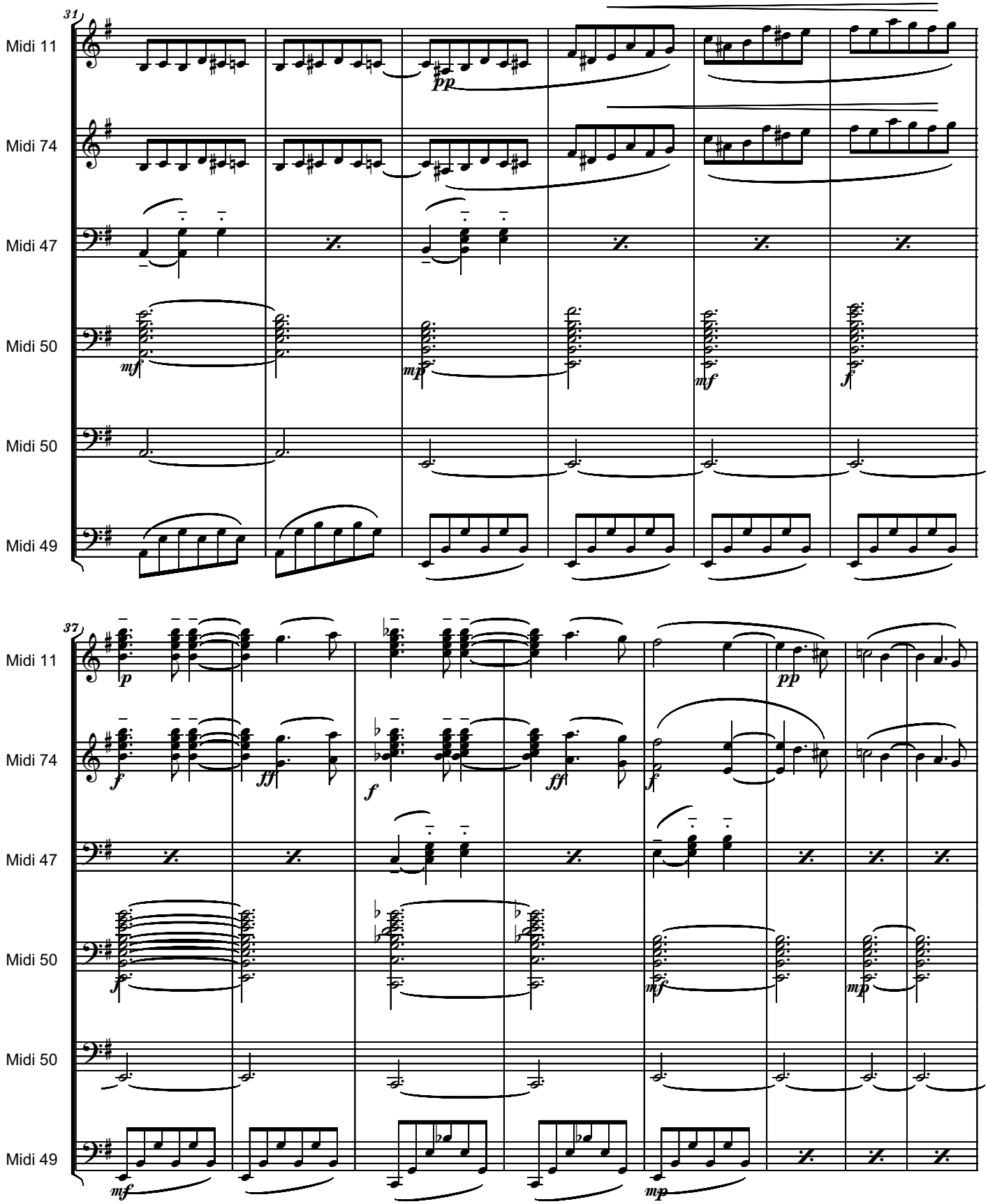
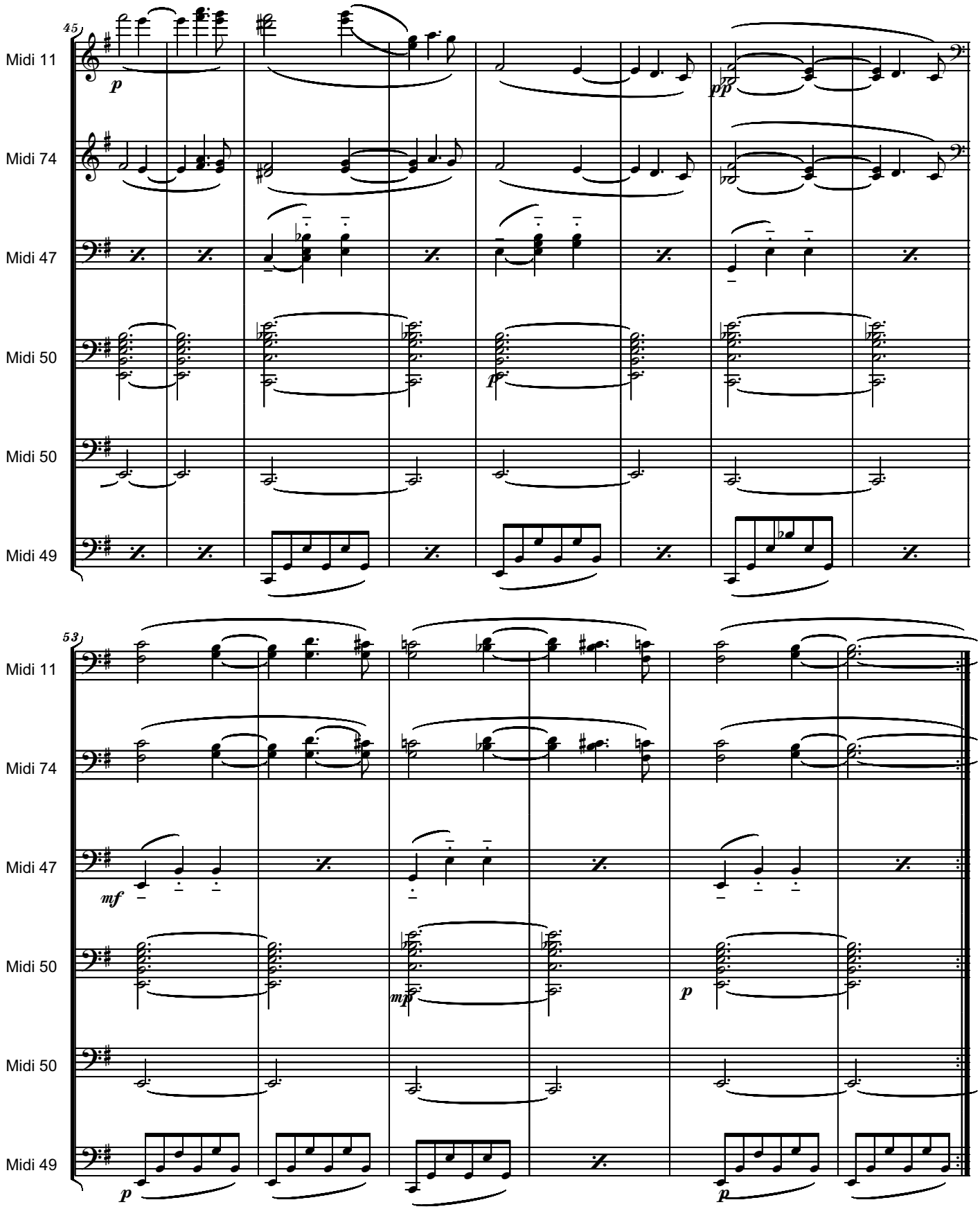
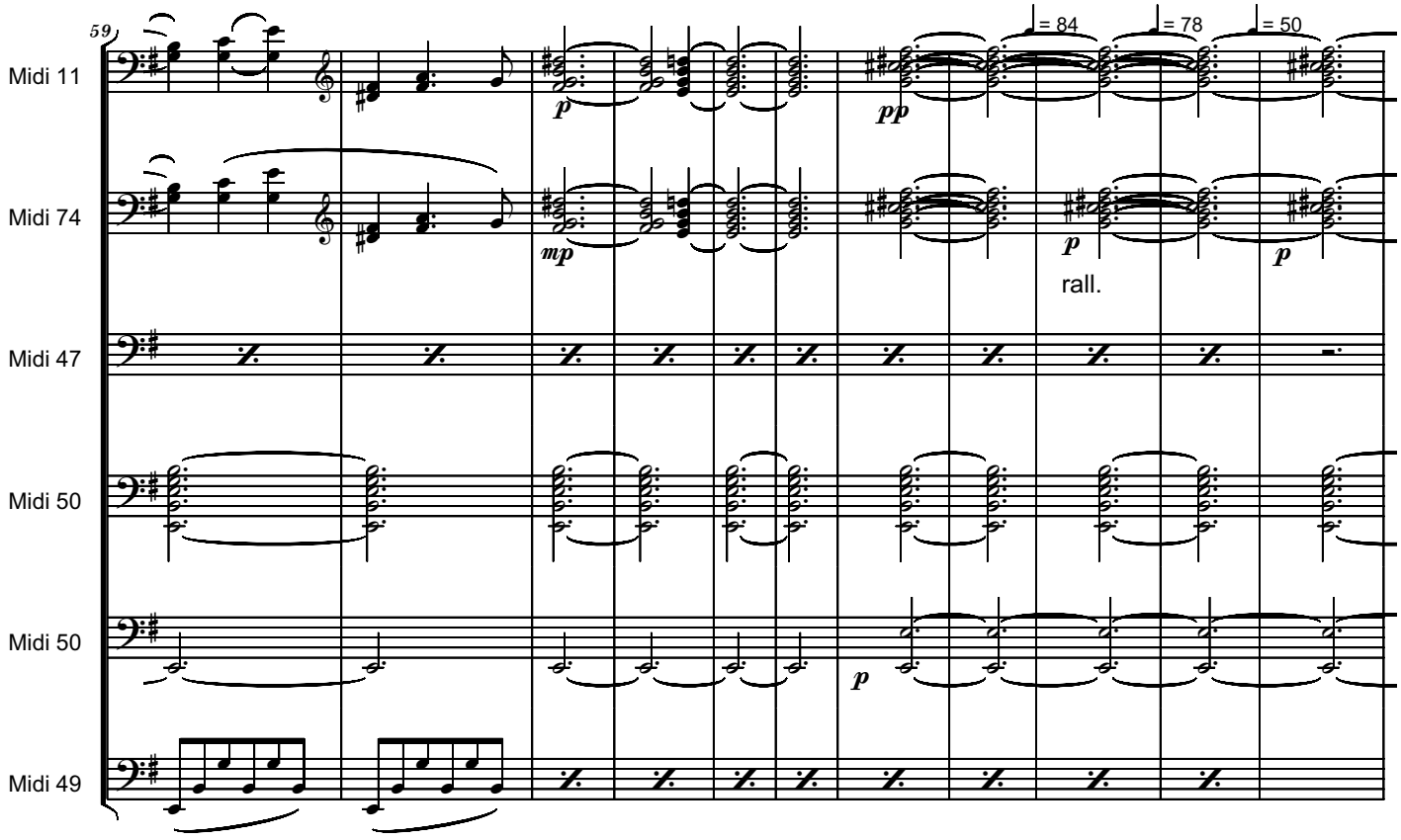
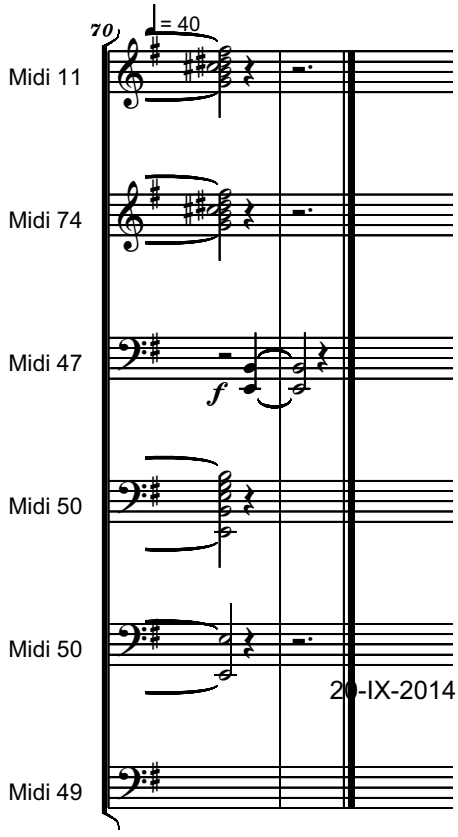

7
Midi 11
Midi 74
Midi 47
Midi 50
Midi 50
Midi 49
3
3
mf
mp
mf
mp
mf
mp
13
Midi 11
Midi 74
Midi 47
Midi 50
Midi 50
Midi 49
mp
mp
mp
mf


19
Midi 11
Midi 74
Midi 47
Midi 50
Midi 50
Midi 49
mp
mf
25
Midi 11
Midi 74
Midi 47
Midi 50
Midi 50
Midi 49
mf
mp
mp


31
Midi 11
Midi 74
Midi 47
Midi 50
Midi 50
Midi 49
37
Midi 11
Midi 74
Midi 47
Midi 50
Midi 50
Midi 49


45
Midi 11
Midi 74
Midi 47
Midi 50
Midi 50
Midi 49
53
Midi 11
Midi 74
Midi 47
Midi 50
Midi 50
Midi 49

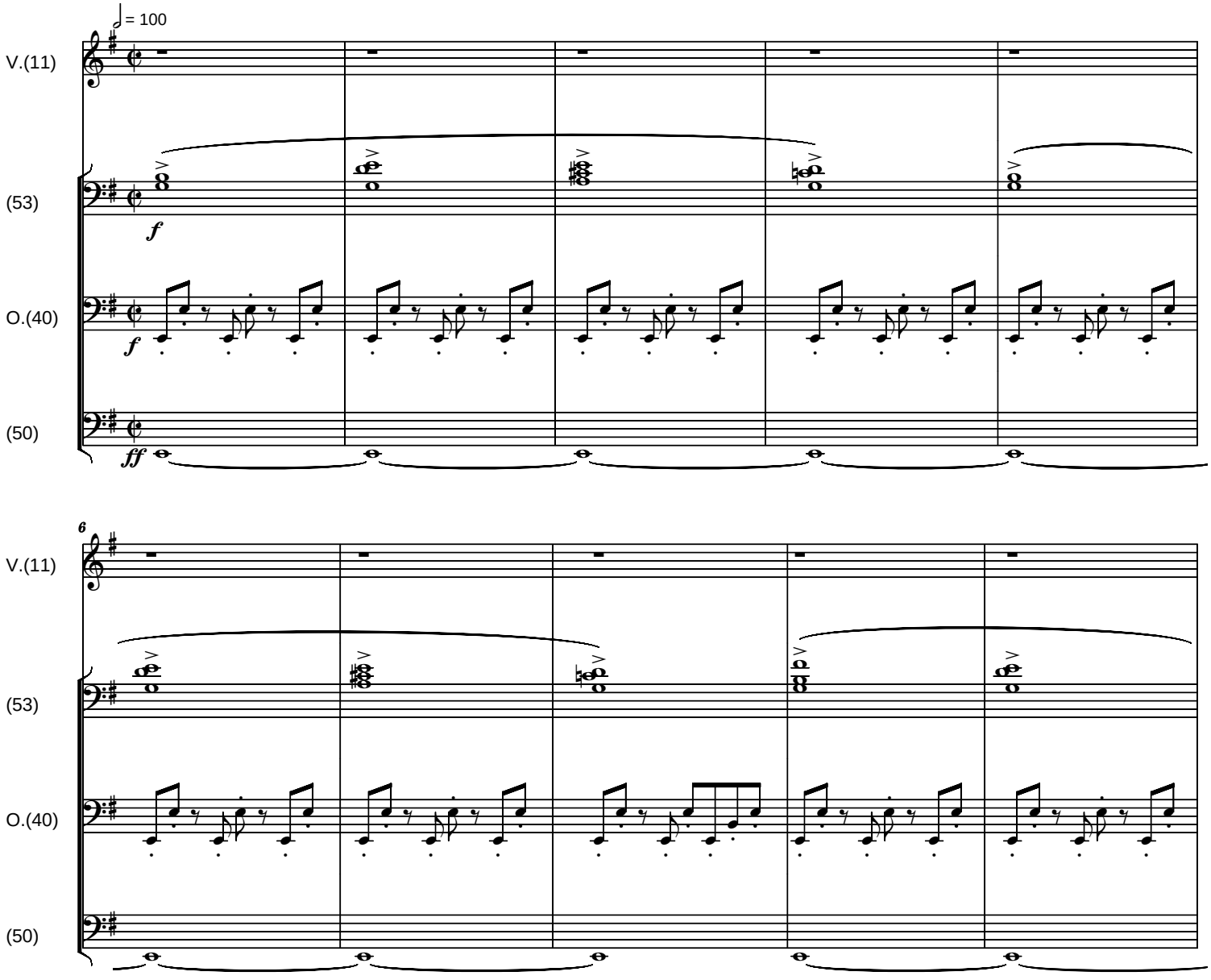

59
Midi 11
Midi 74
Midi 47
Midi 50
Midi 50
Midi 49
= 84
= 78
= 50
p
pp
mp
p
p
rall.


70
= 40
Midi 11
Midi 74
Midi 47
Midi 50
Midi 50
Midi 49
f
20-IX-2014

MOMENTS / CLIPE
- poem by VLAD SOLOMON -
for Voice (S or T) and Organ
II

Allegro Molto

Serban Nichifor



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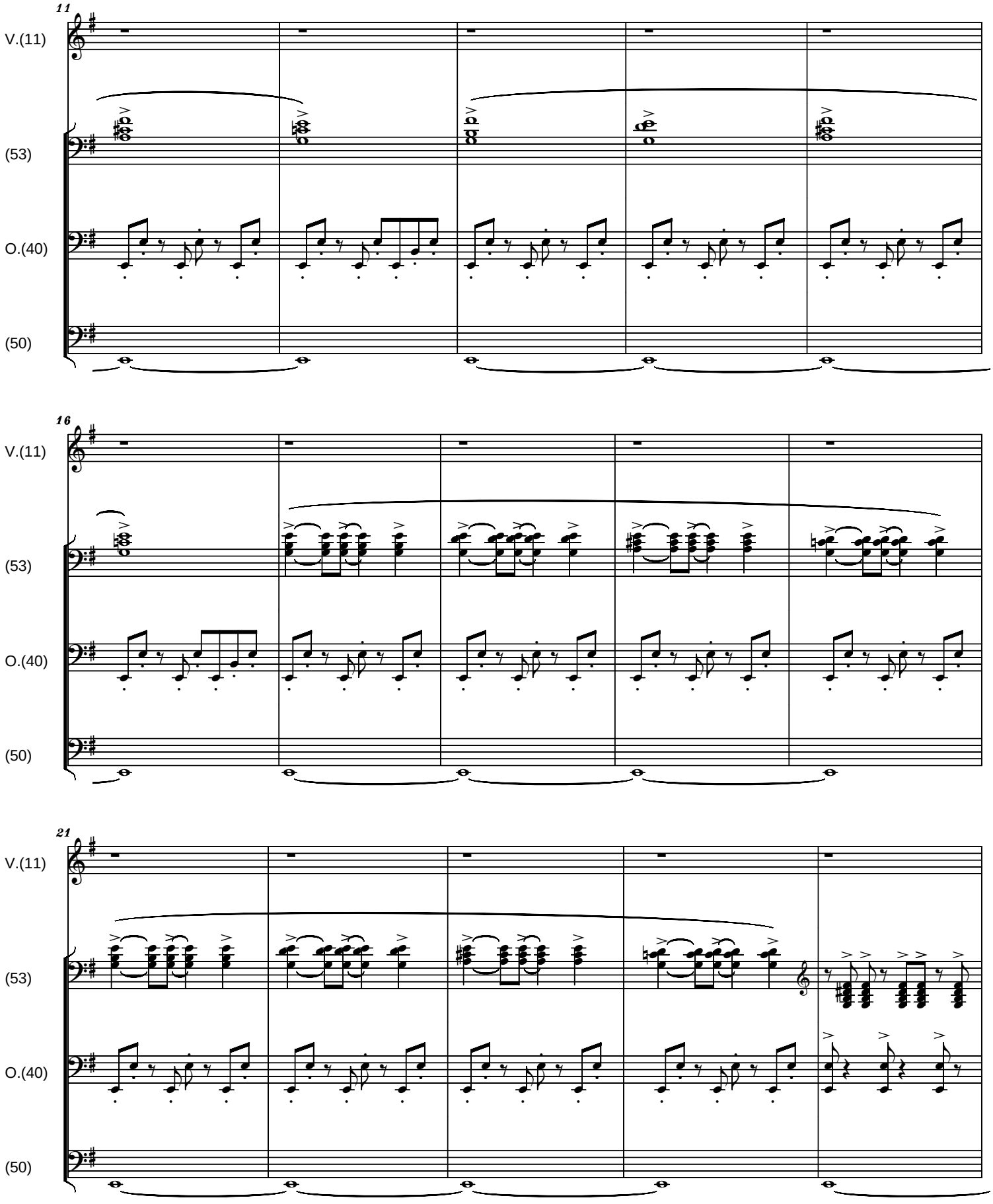
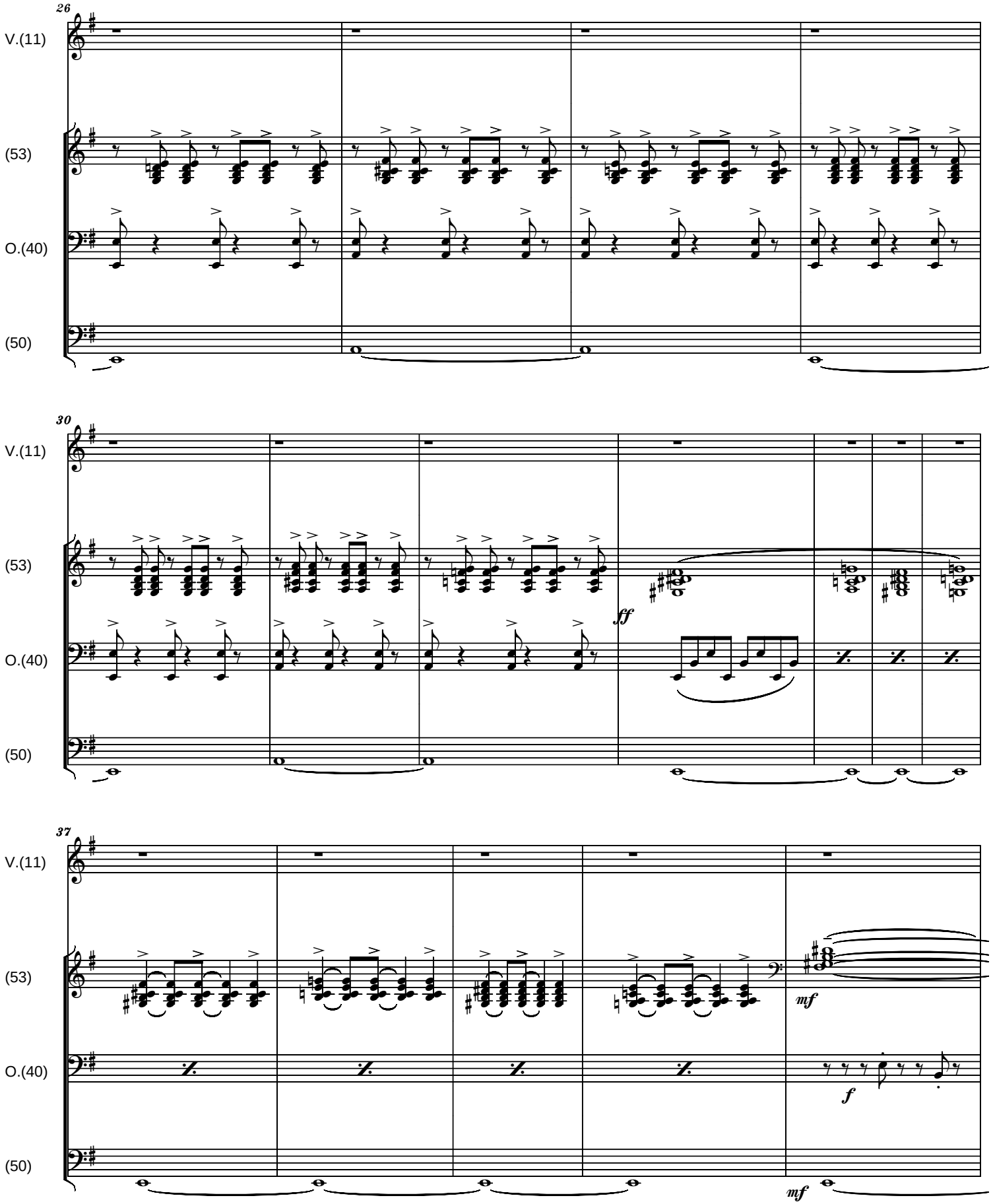
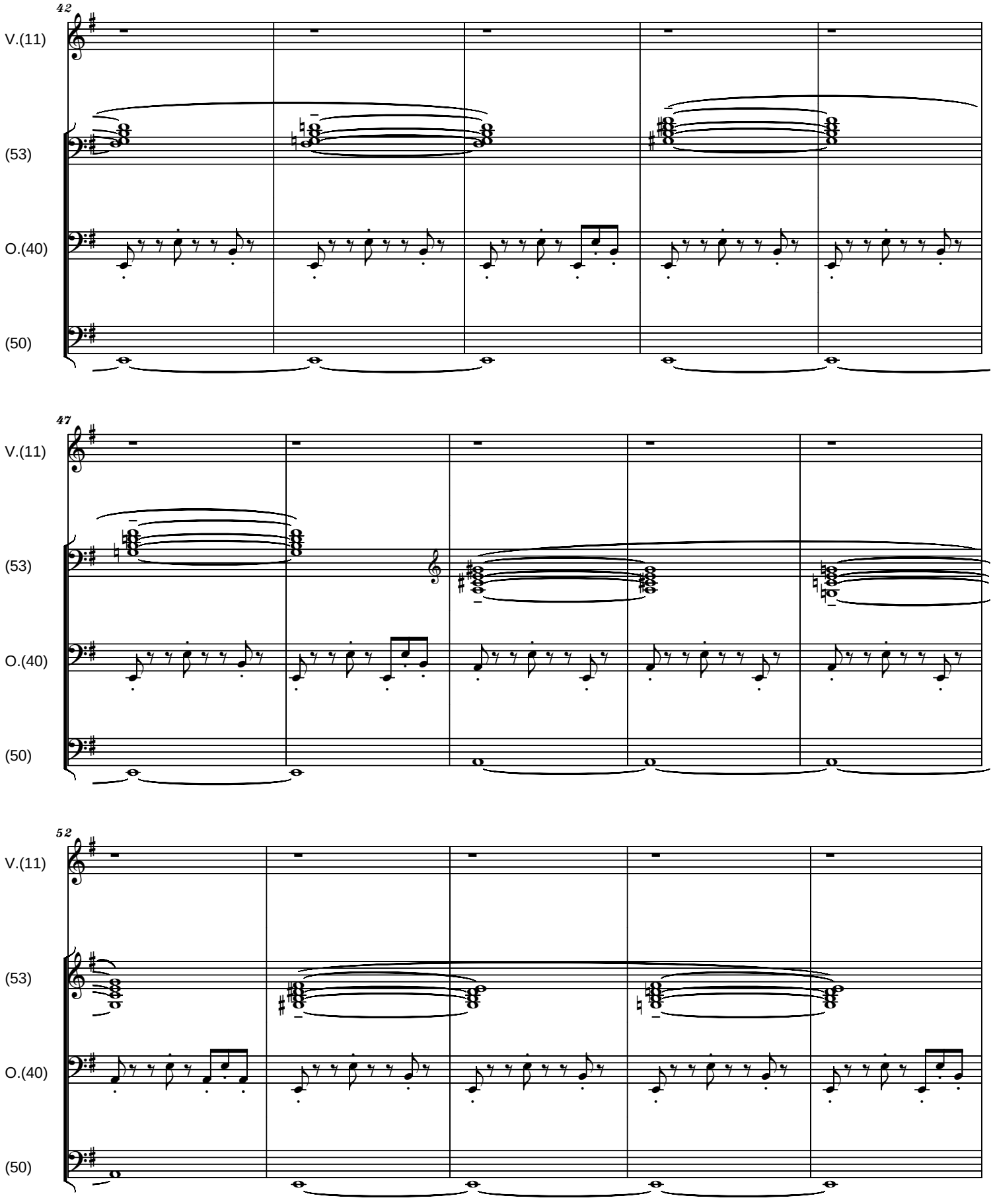
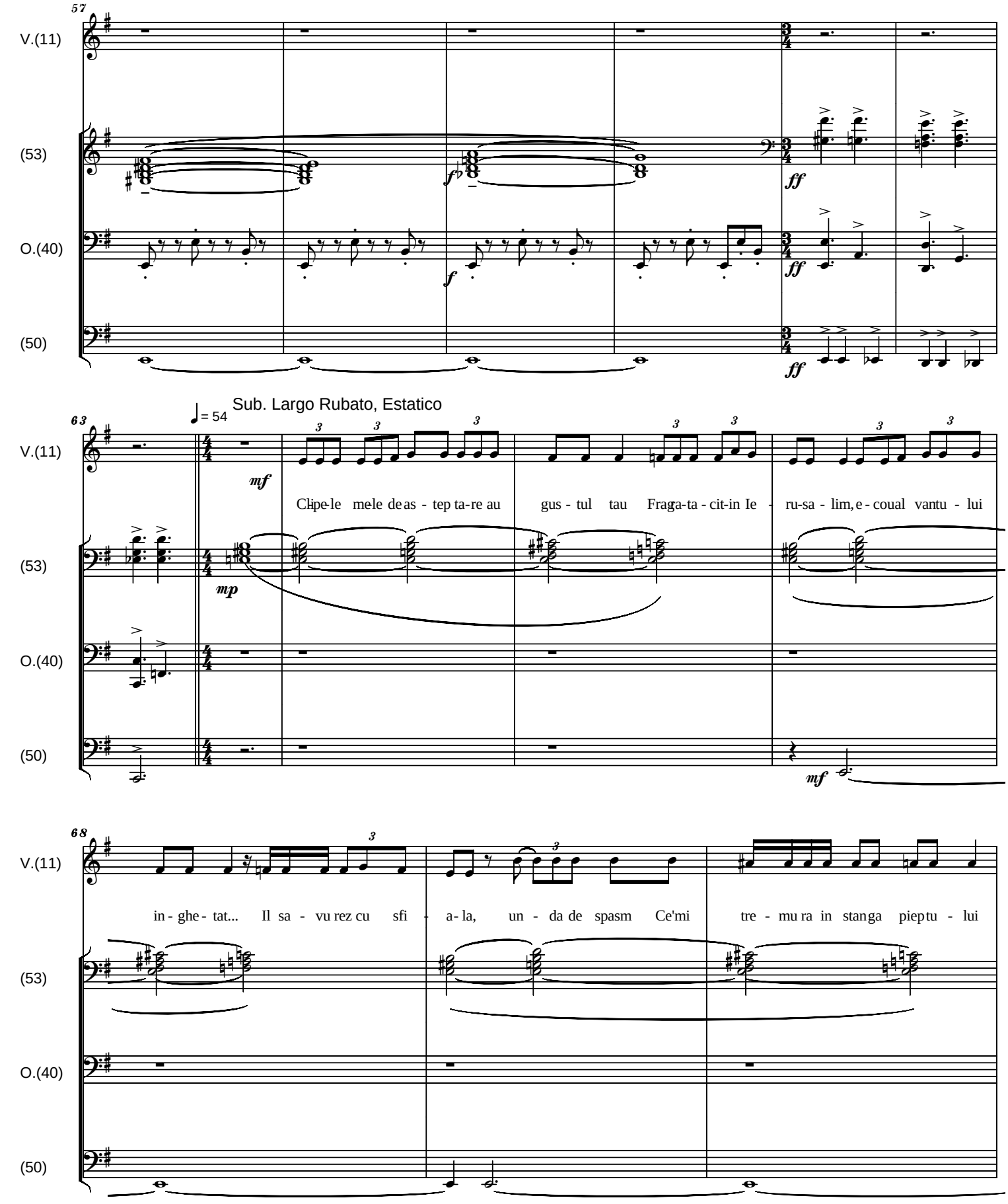
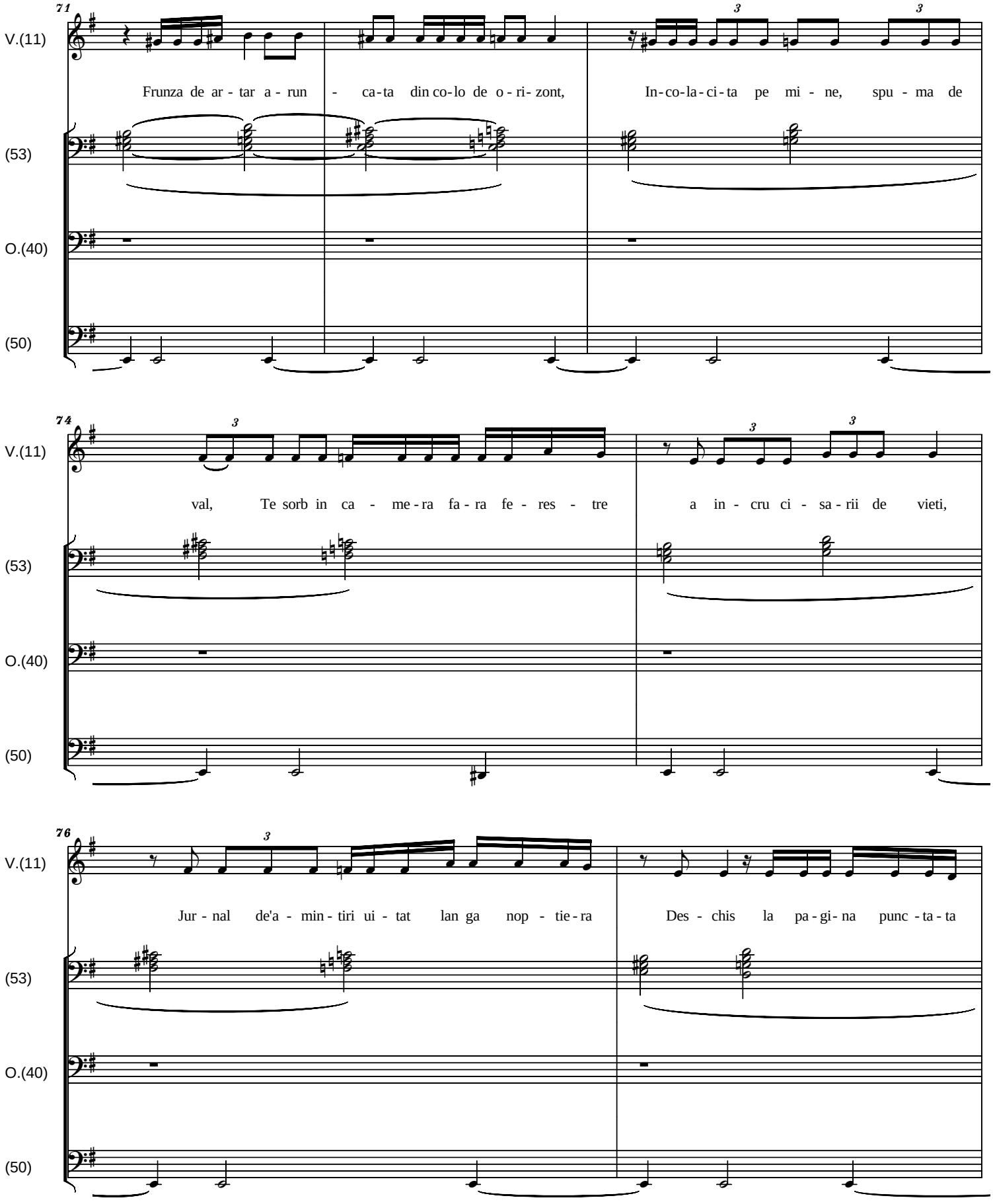
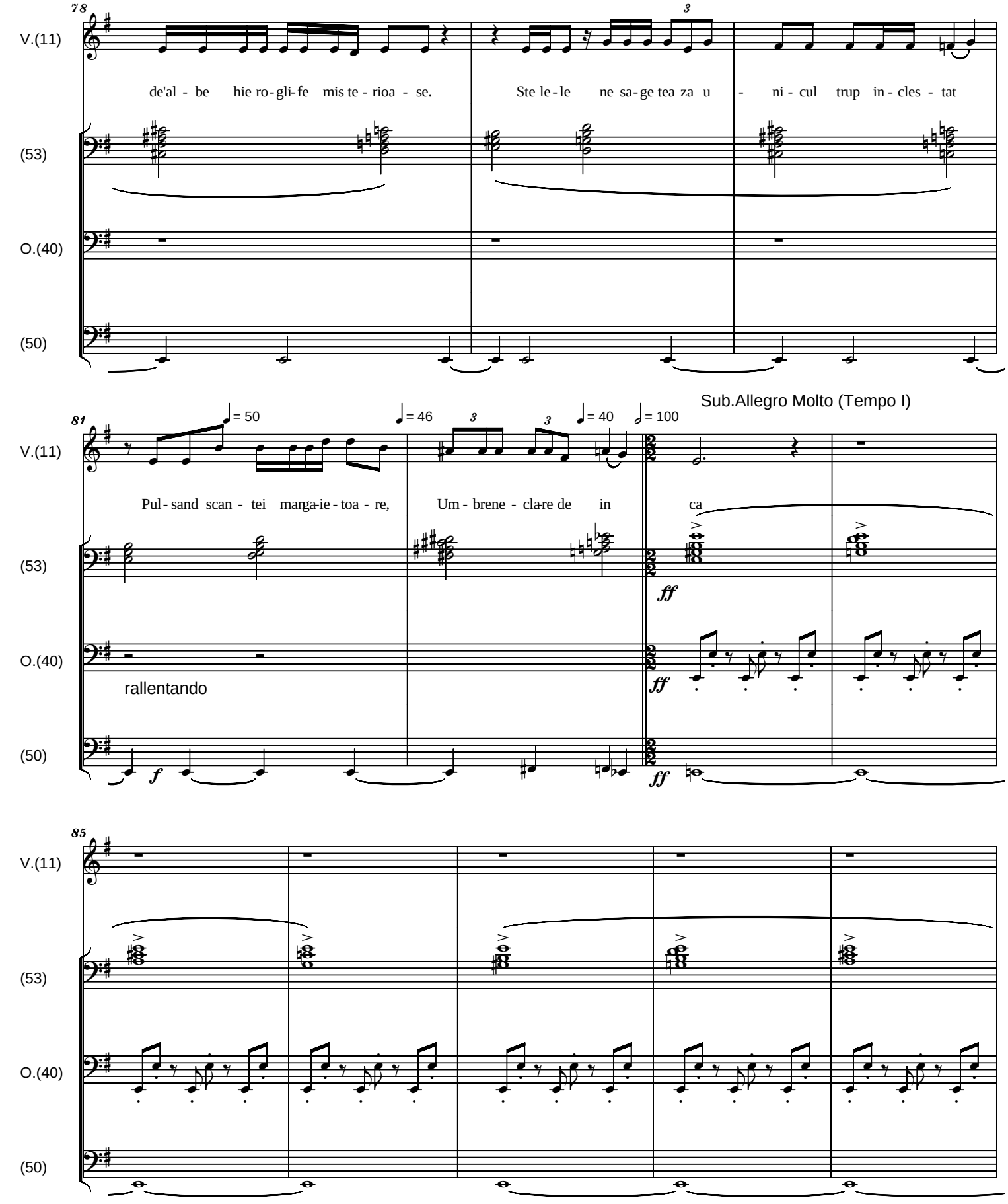

11
V.(11)
(53)
O.(40)
(50)
16
V.(11)
(53)
O.(40)
(50)
21
V.(11)
(53)
O.(40)
(50)

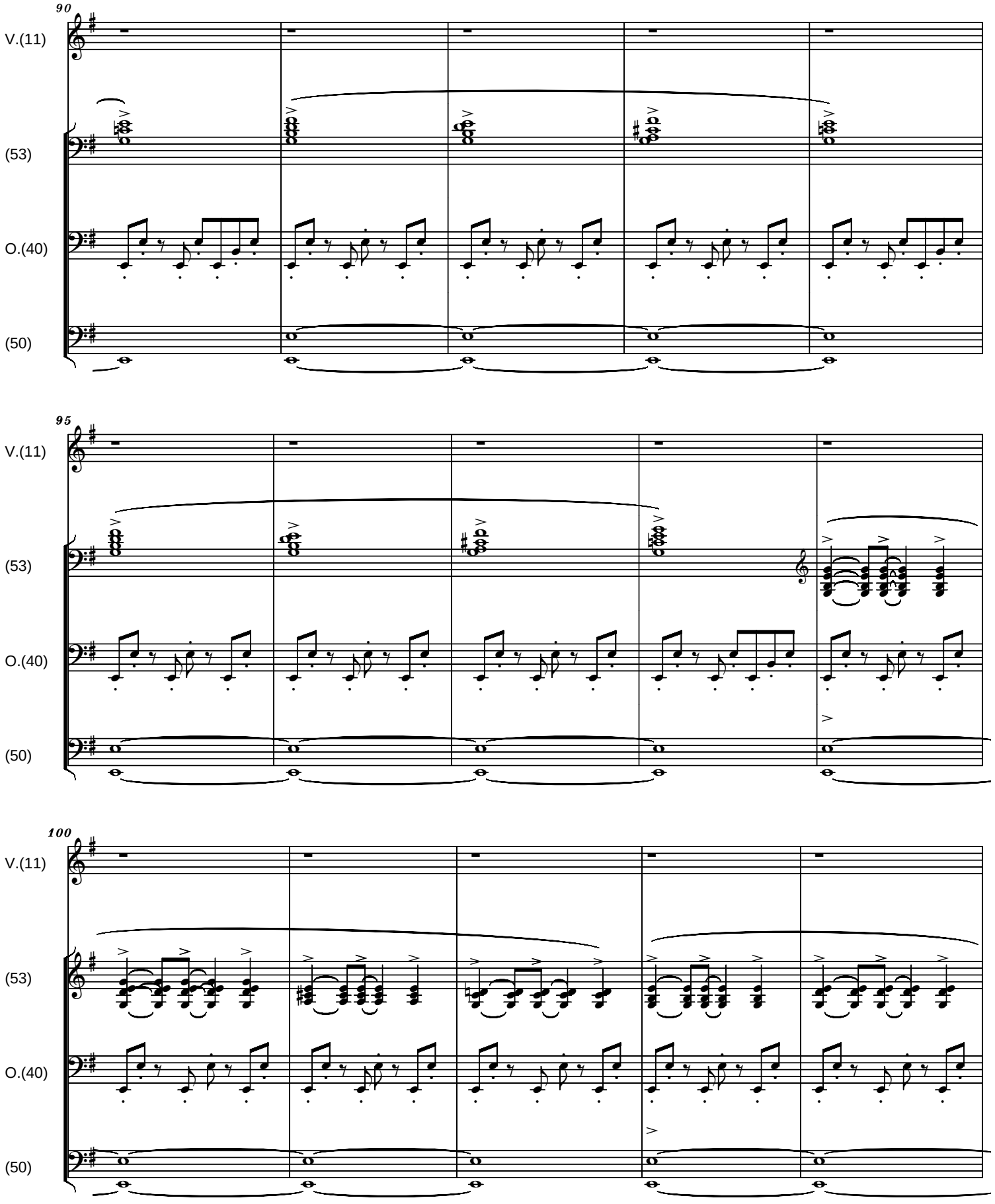

26
V.(11)
(53)
O.(40)
(50)
30
V.(11)
(53)
O.(40)
(50)
ff
37
V.(11)
(53)
O.(40)
(50)
mf
f
mf

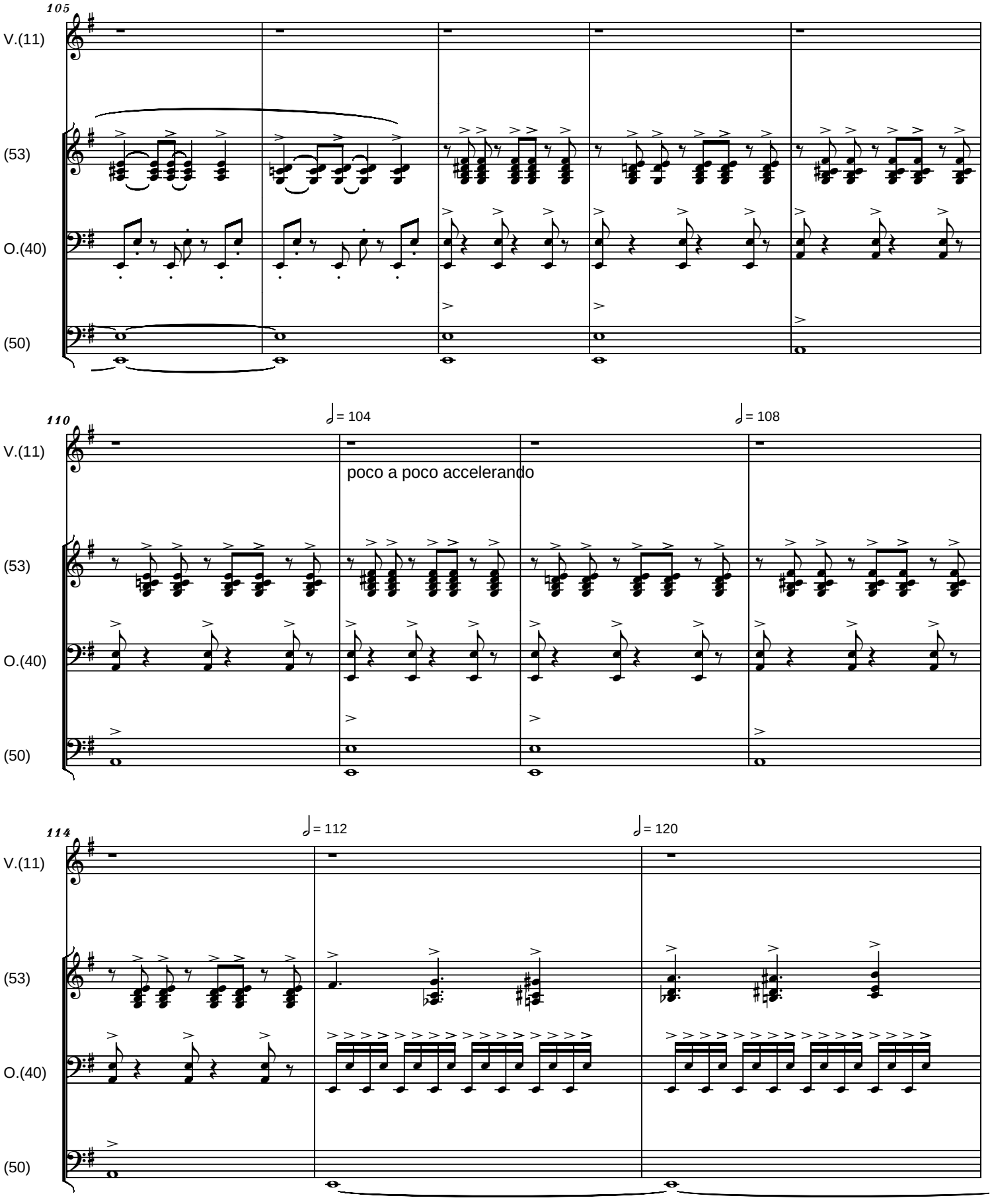

42
V.(11)
(53)
O.(40)
(50)
47
V.(11)
(53)
O.(40)
(50)
52
V.(11)
(53)
O.(40)
(50)

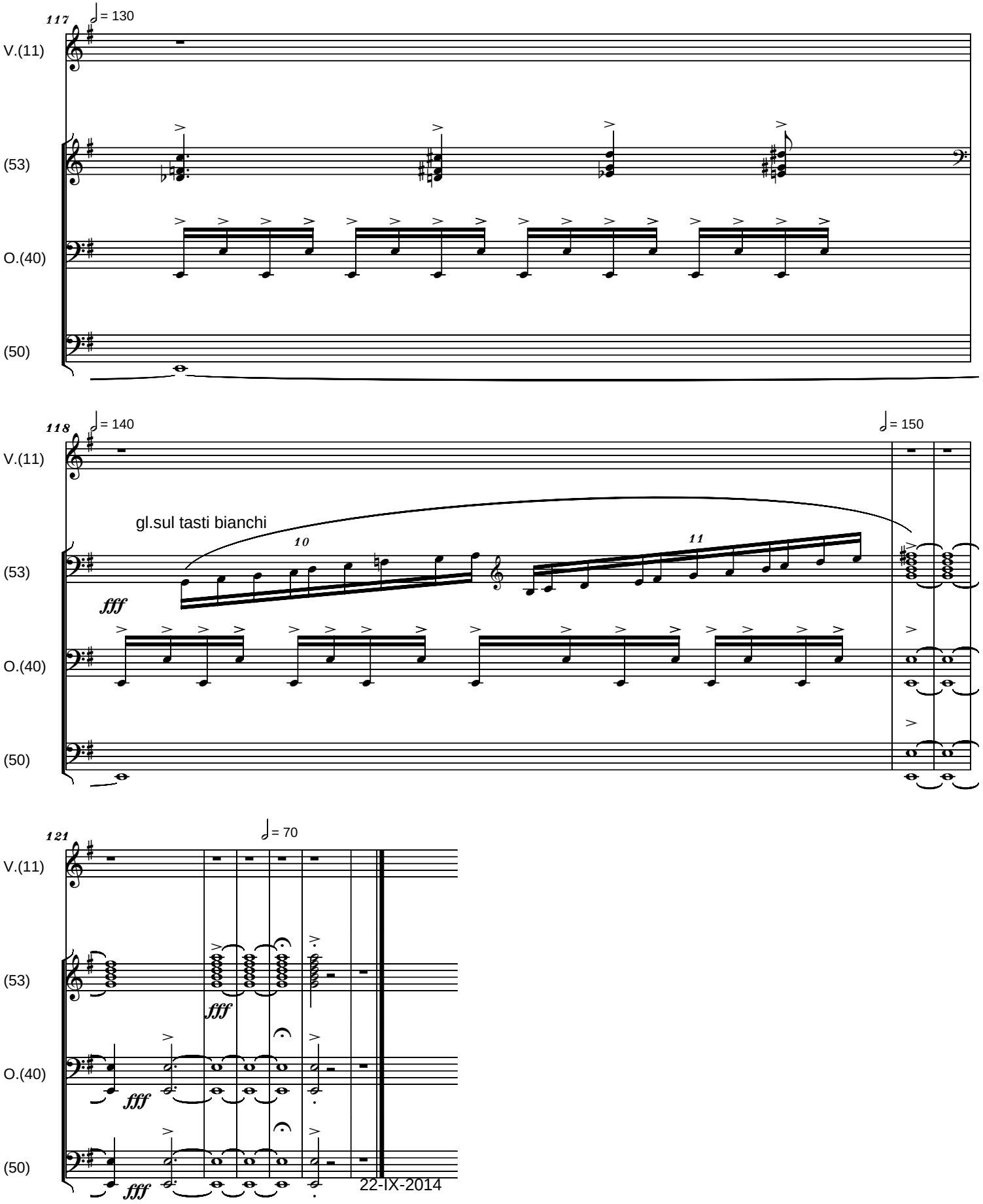

57
V.(11)
(53)
O.(40)
(50)
f
ff
63
Sub. Largo Rubato, Estatico
♩= 54
mf
mp
Clipe-le mele de as - tep ta-re au gus - tul tau Fraga-ta - cit-in Ie - ru-sa - lim, e - coual vantu - lui
68
in - ghe - tat... Il sa - vu rez cu sfi - a-la, un - da de spasm Ce'mi tre - mu ra in stanga piep tu - lui


71
V.(11)
Frunza de ar - tar a - run - ca-ta din co-lo de o - ri- zont,
In-co-la-ci-ta pe mi - ne, spu - ma de
(53)
O.(40)
(50)
74
V.(11)
val, Te sorb in ca - me-ra fa-ra fe - res - tre
a in - cru ci - sa-rii de vieti,
(53)
O.(40)
(50)
76
V.(11)
Jur - nal de'a - min-tiri ui - tat lan ga nop - tie-ra
Des - chis la pa-gi-na punc -ta-ta
(53)
O.(40)
(50)


78
V.(11)
(53)
O.(40)
(50)
de'al - be hie ro - gli - fe mis te - rioa - se.
Ste le - le ne sa - ge tea za u - ni - cul trup in - cles - tat
3
81
= 50
= 46
3
3
= 40
= 100
Sub.Allegro Molto (Tempo I)
Pul - sand scan - tei manga-ie - toa - re,
Um - brene - clare de in ca
ff
rallentando
f
85


90
V.(11)
(53)
O.(40)
(50)
95
V.(11)
(53)
O.(40)
(50)
100
V.(11)
(53)
O.(40)
(50)

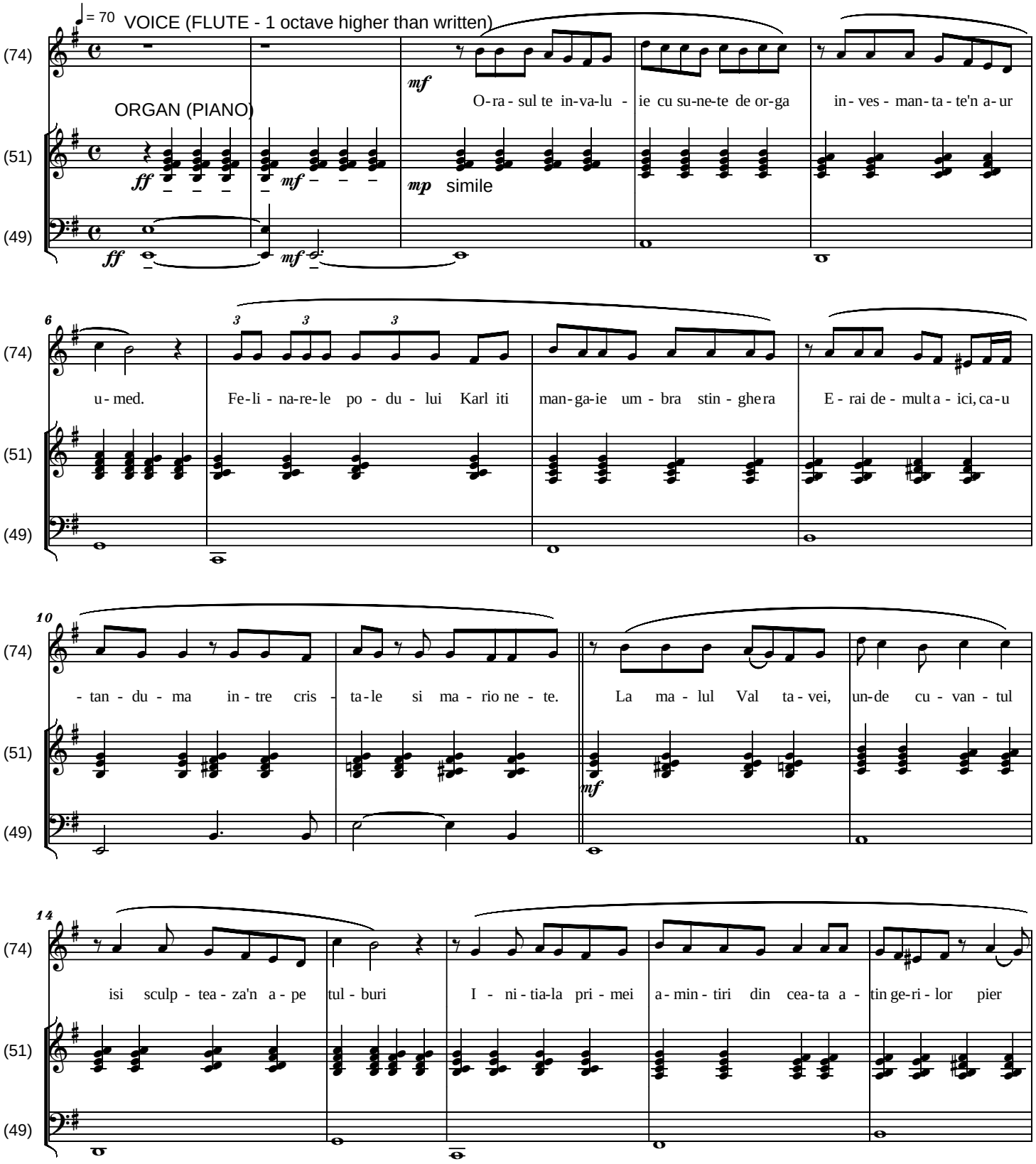

105
V.(11)
(53)
O.(40)
(50)
110
♩= 104
♩= 108
poco a poco accelerando
114
♩= 112
♩= 120


117
= 130
V.(11)
(53)
O.(40)
(50)
118
= 140
= 150
gl.sul tasti bianchi
10
11
fff
121
= 70
22-IX-2014

INITIALS / INITIALE
- poem by VLAD SOLOMON -
for Voice (S or T) or Flute & Organ or Piano

Largo,
Molto Cantabile

Serban Nichifor
Music In Memory of Liana Alexandra



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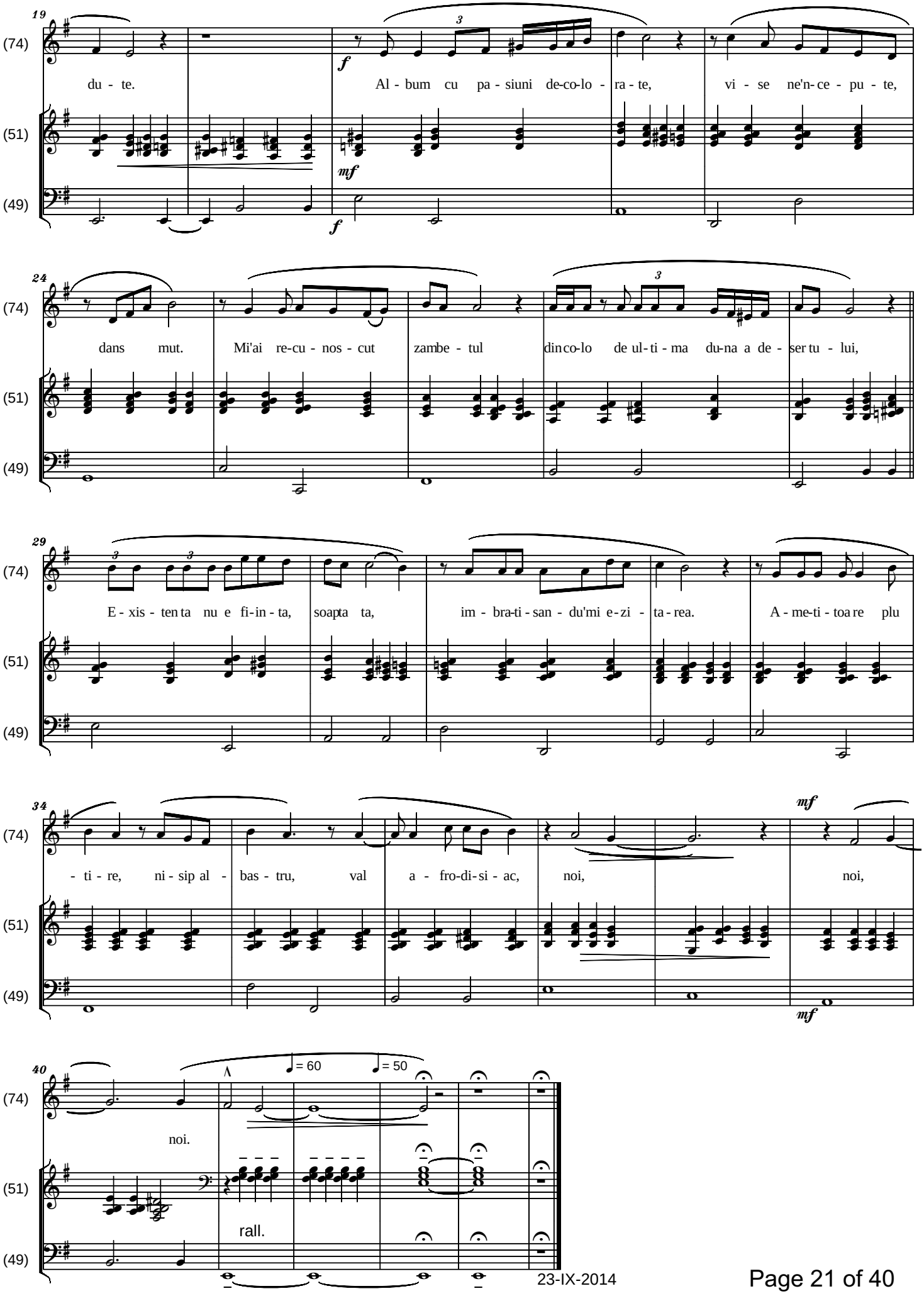
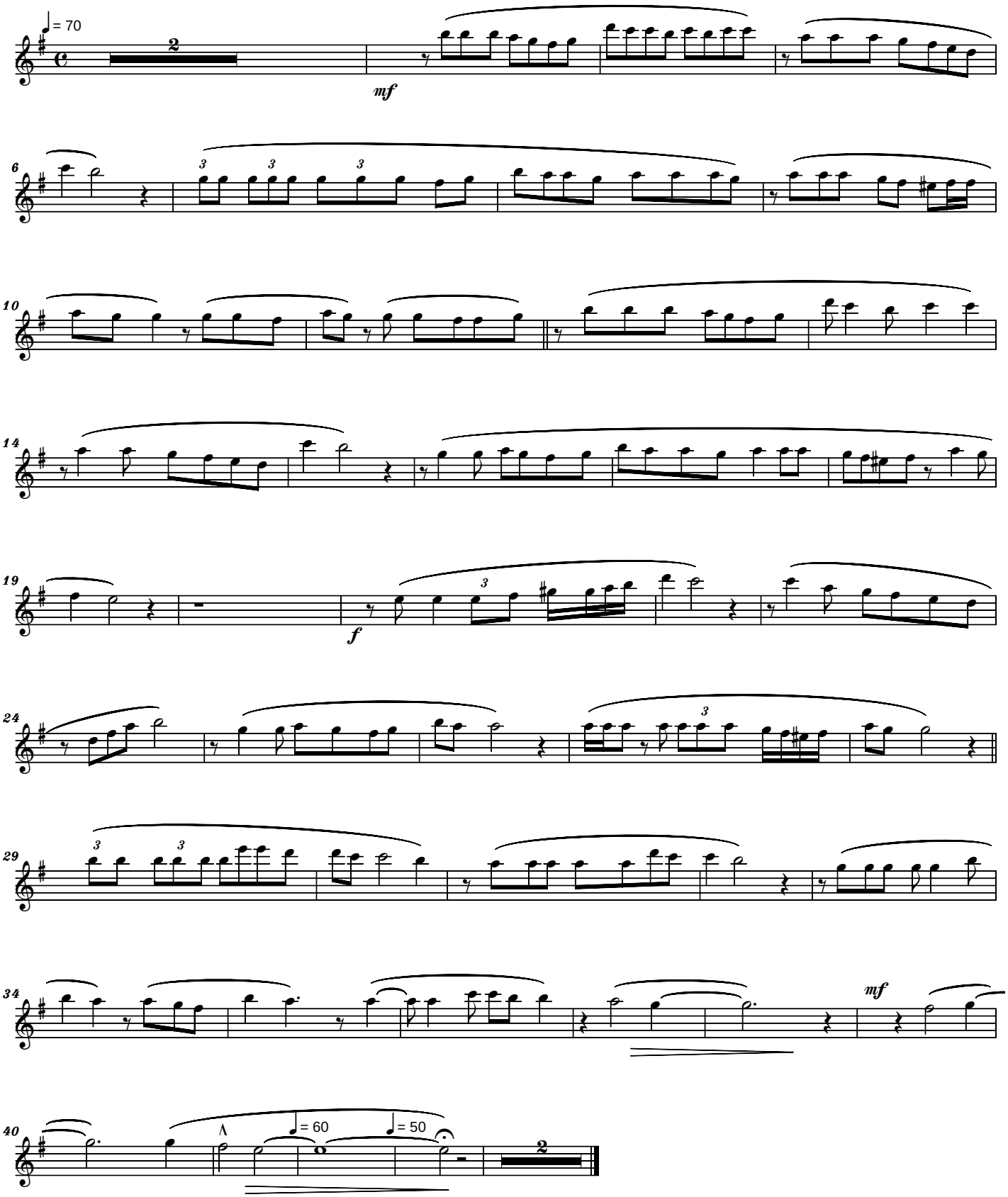

19
(74)
(51)
(49)
du - te.
Al - bum cu pa - siuni de-co-lo - ra - te,
vi - se ne'n-ce - pu - te,
24
dans mut.
Mi'ai re-cu - nos - cut
zambe - tul
din co-lo de ul-ti - ma du-na a de - ser tu - lui,
29
E - xis - ten ta nu e fi-in - ta,
soapta ta,
im - bra-ti - san - du'mi e-zi - ta-rea.
A - me-ti - toa re plu
34
- ti - re,
ni - sip al -
bas - tru,
val
a - fro-di-si - ac,
noi,
noi,
40
noi.
rall.
= 60
= 50

INITIALS / INITIALE
- poem by VLAD SOLOMON -
Flute Part

Largo,
Molto Cantabile

Serban Nichifor
Music In Memory of Liana Alexandra



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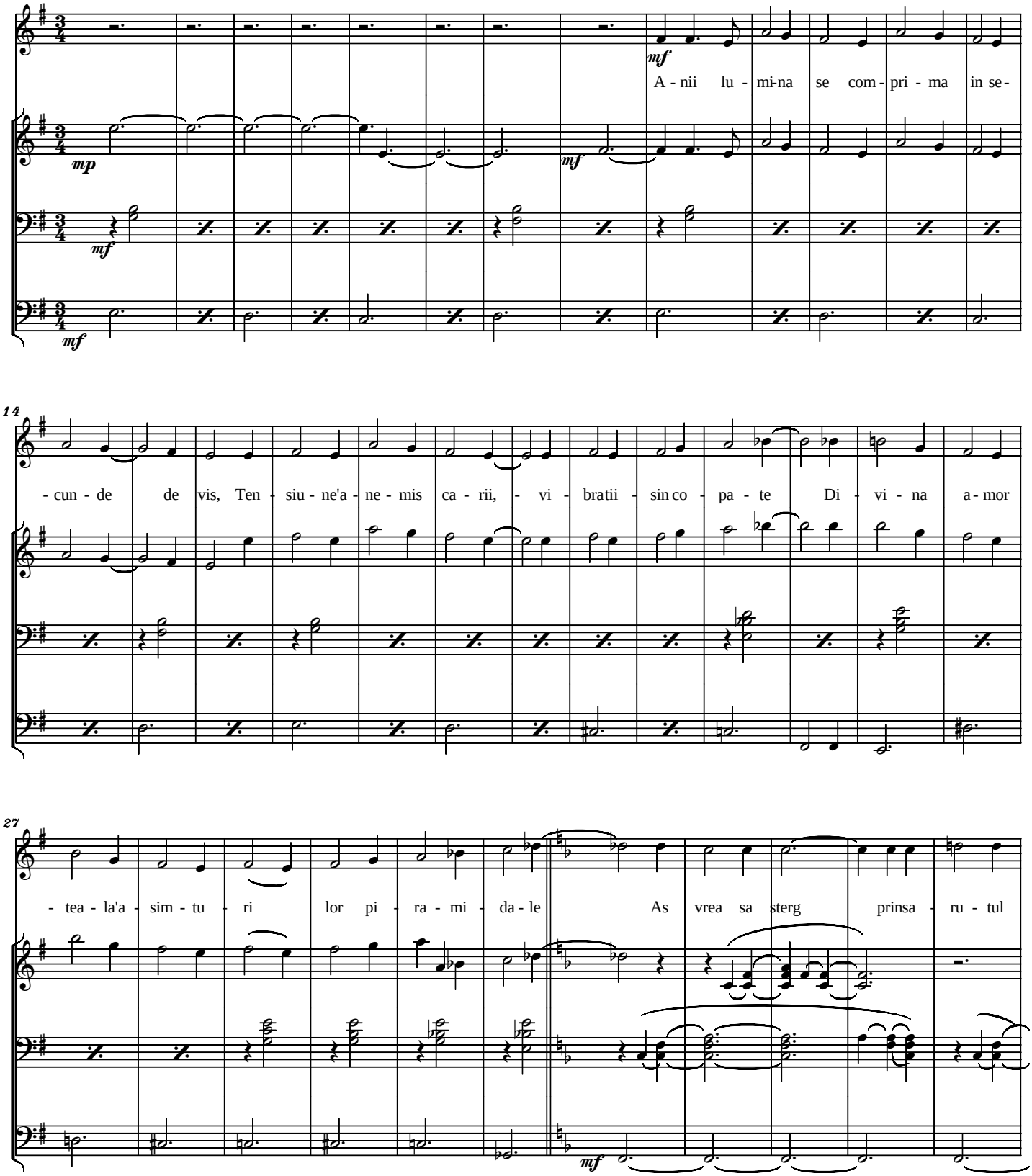
DANCE STEPS / PASI DE DANS
Poem by VLAD SOLOMON
- for Soprano (or Tenor) and Organ -

Serban Nichifor

Grazioso (120 MM)



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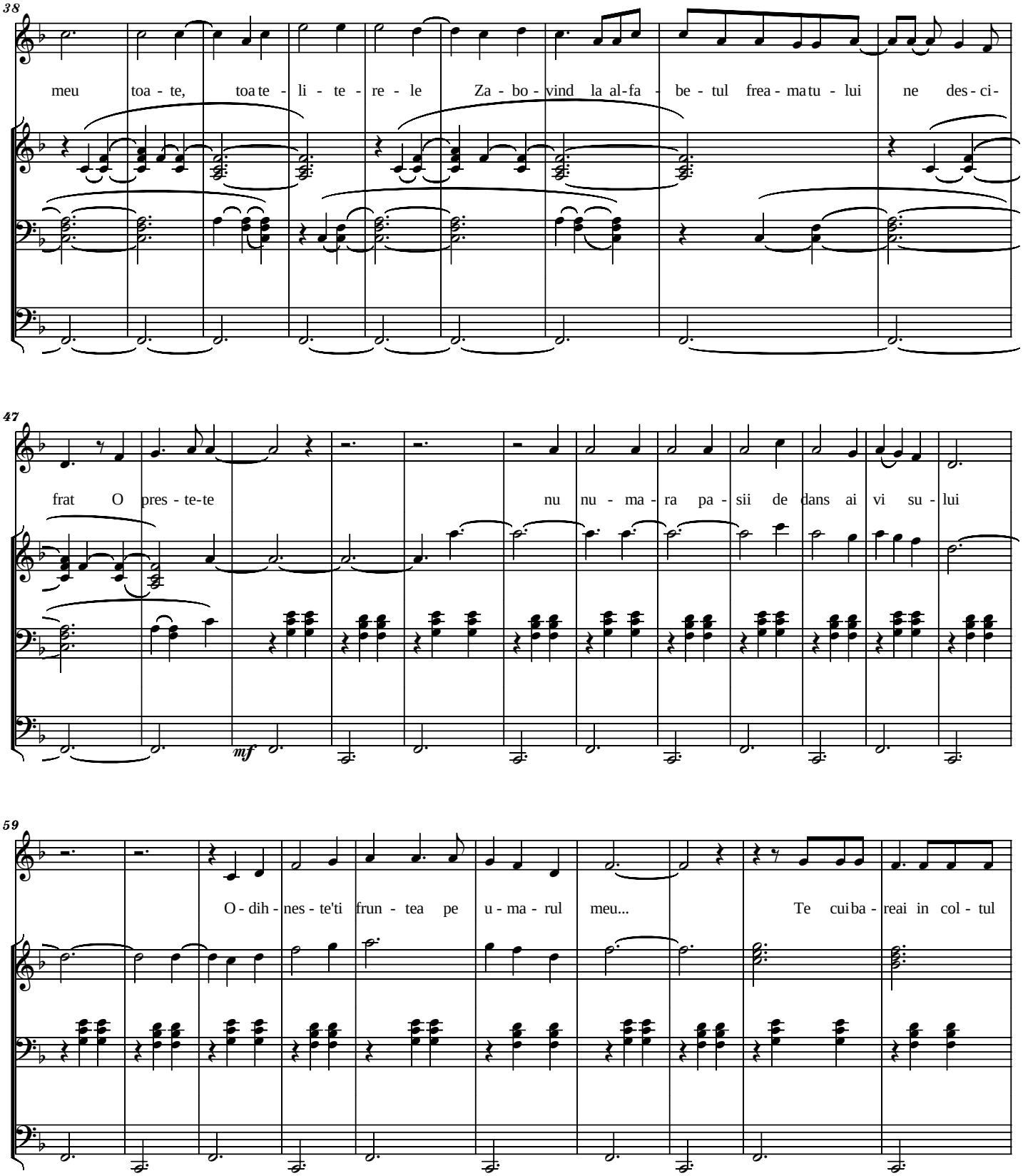
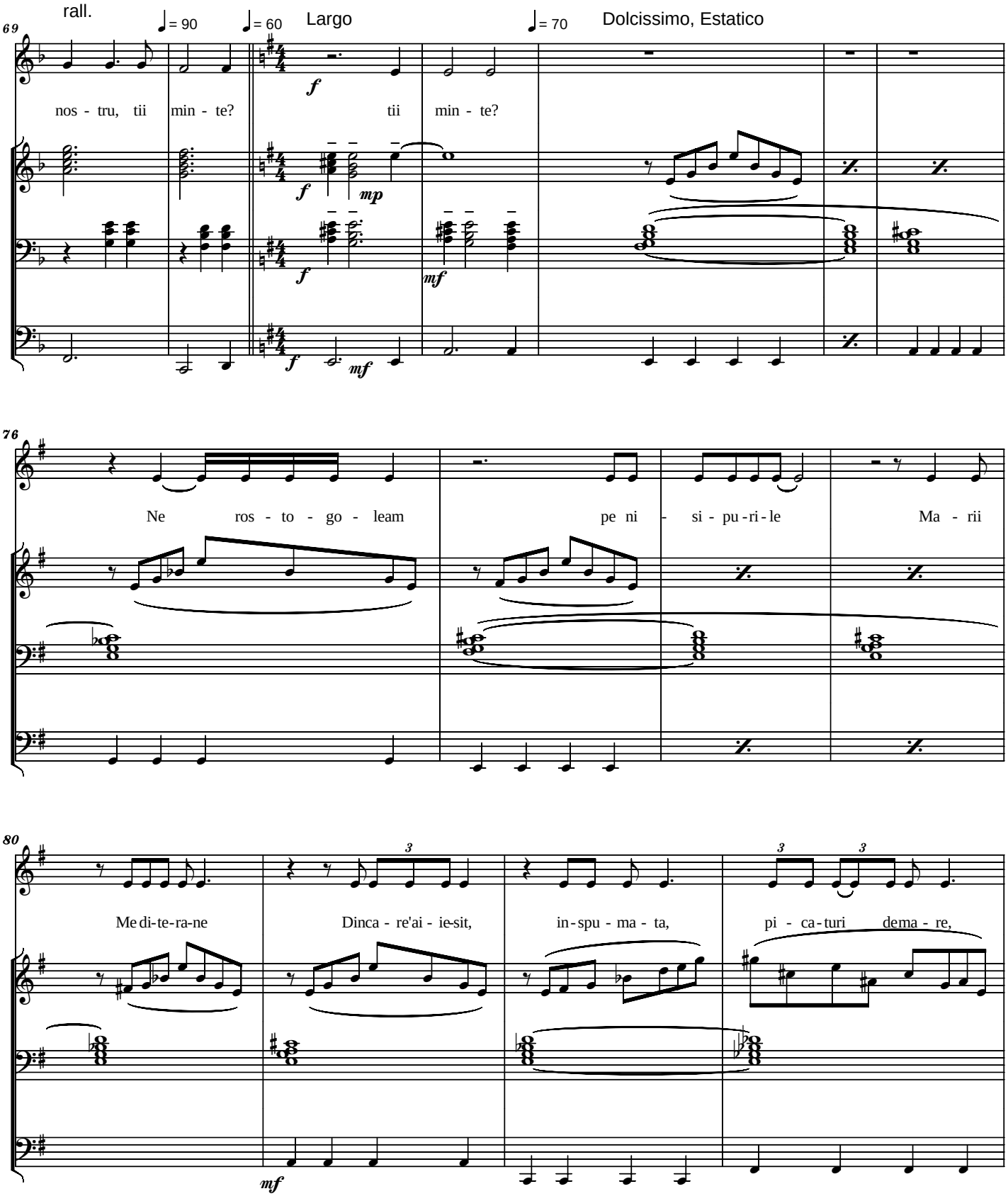
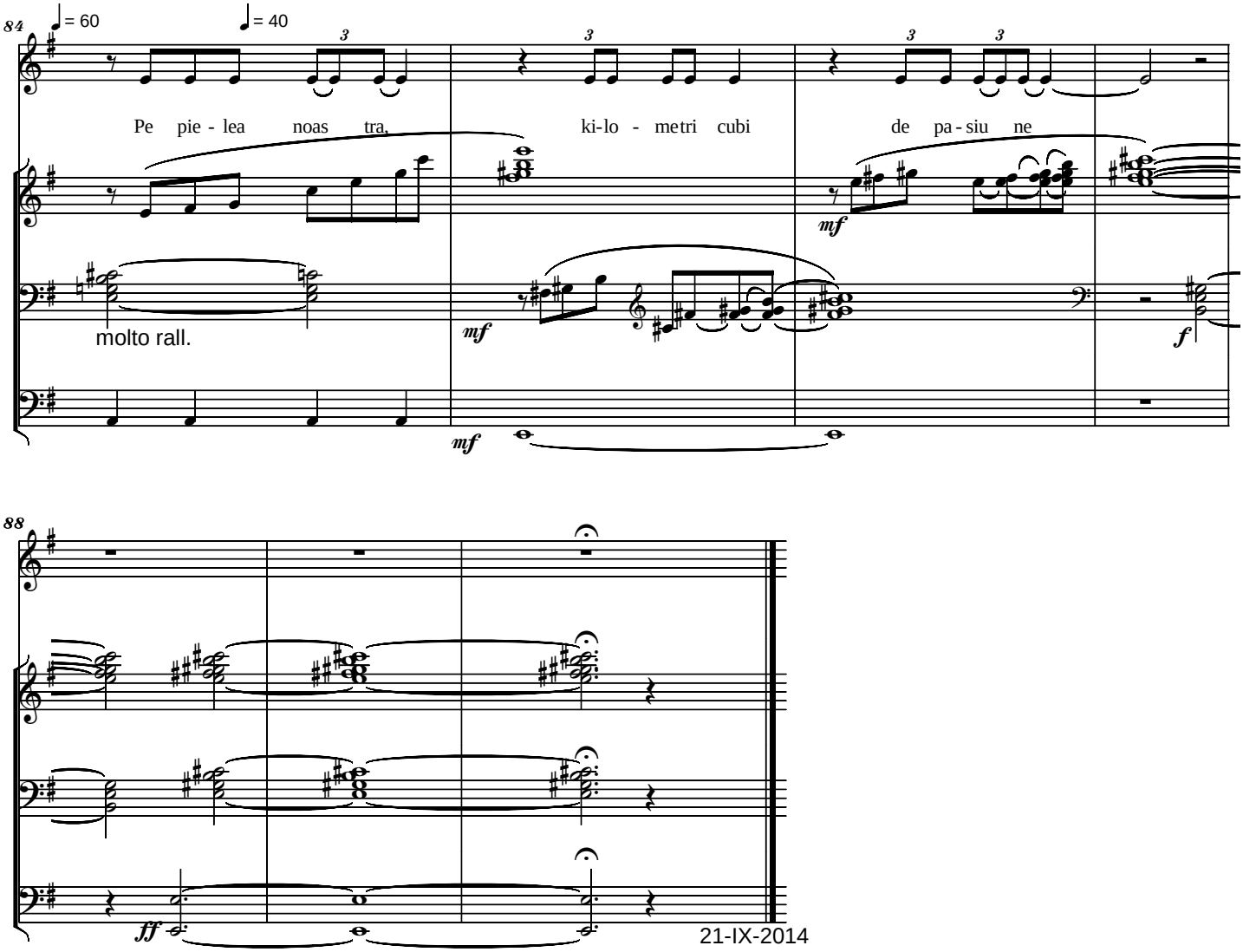

38
meu toa - te, toa te - li - te - re - le Za - bo - vind la al-fa - be - tul frea - ma tu - lui ne des - ci -
47
frat O pres - te-te nu nu - ma - ra pa - sii de dans ai vi su - lui
mf
59
O - dih - nes - te'ti frun - tea pe u - ma - rul meu... Te cui ba - reai in col - tul

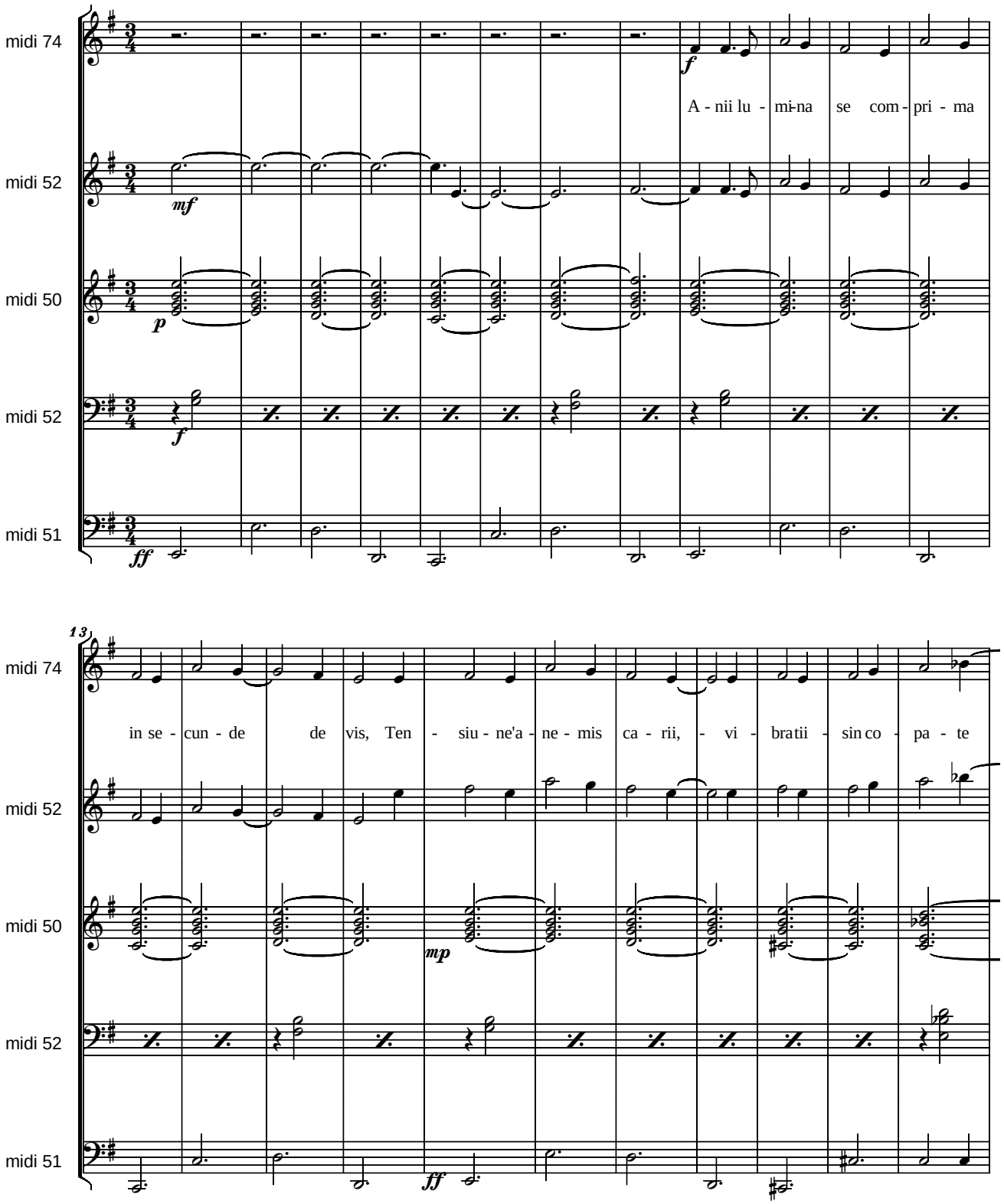

rall.
69
♩= 90
♩= 60
Largo
♩= 70
Dolcissimo, Estatico
nos - tru, tii min - te?
tii min - te?
76
Ne ros - to - go - leam
pe ni - si - pu - ri - le
Ma - rii
80
Me di-te-ra-ne
Dinca - re'ai - ie-sit,
in - spu - ma - ta,
pi - ca - turi dema - re,


84
♩= 60
♩= 40
Pe pie - lea noas tra,
ki-lo - metri cubi
de pa - siu ne
molto rall.
mf
mf
mf
f
88
ff
21-IX-2014

DANCE STEPS / PASI DE DANS
Poem by VLAD SOLOMON
- MIDI -

Serban Nichifor

Grazioso (120 MM)



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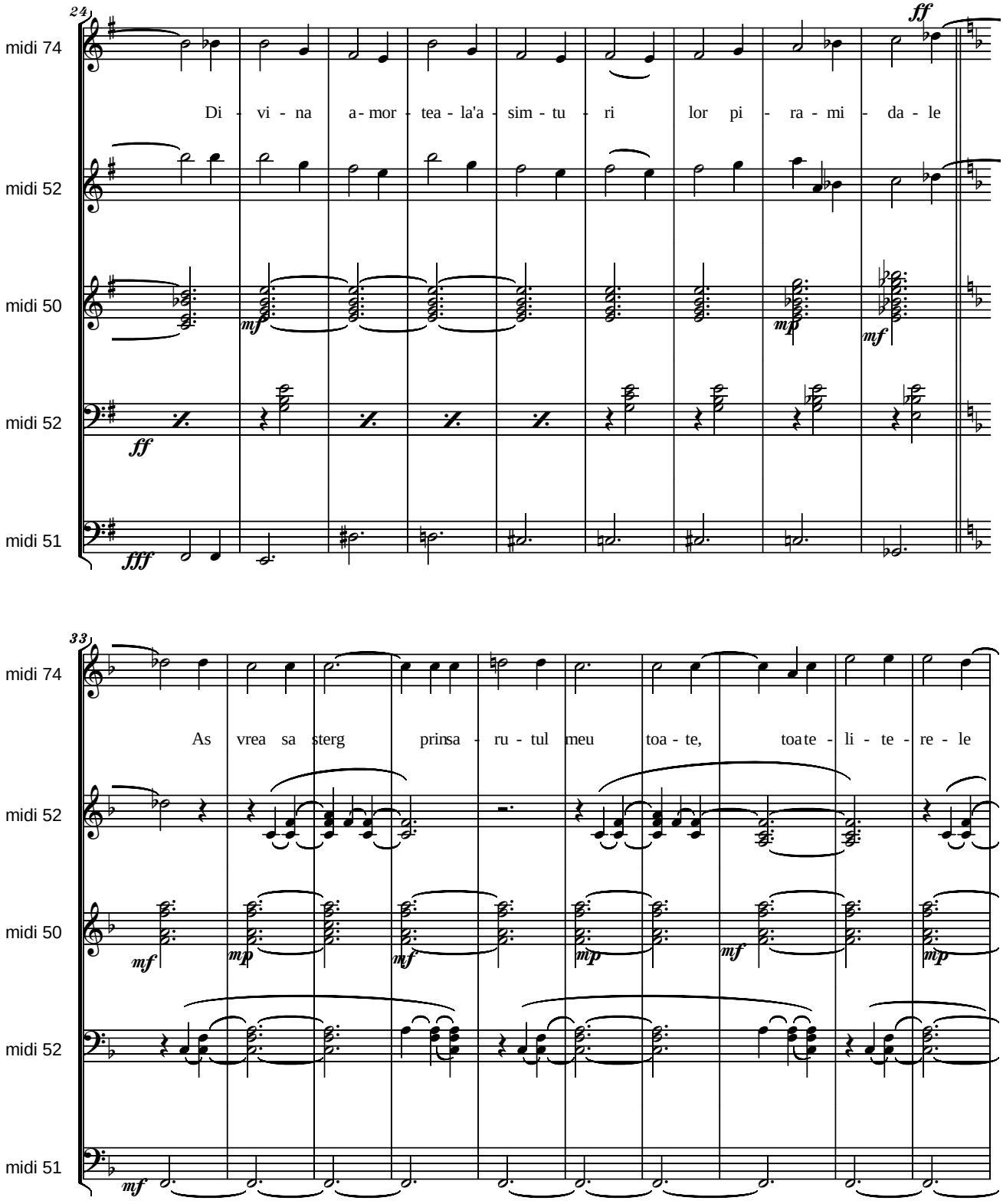
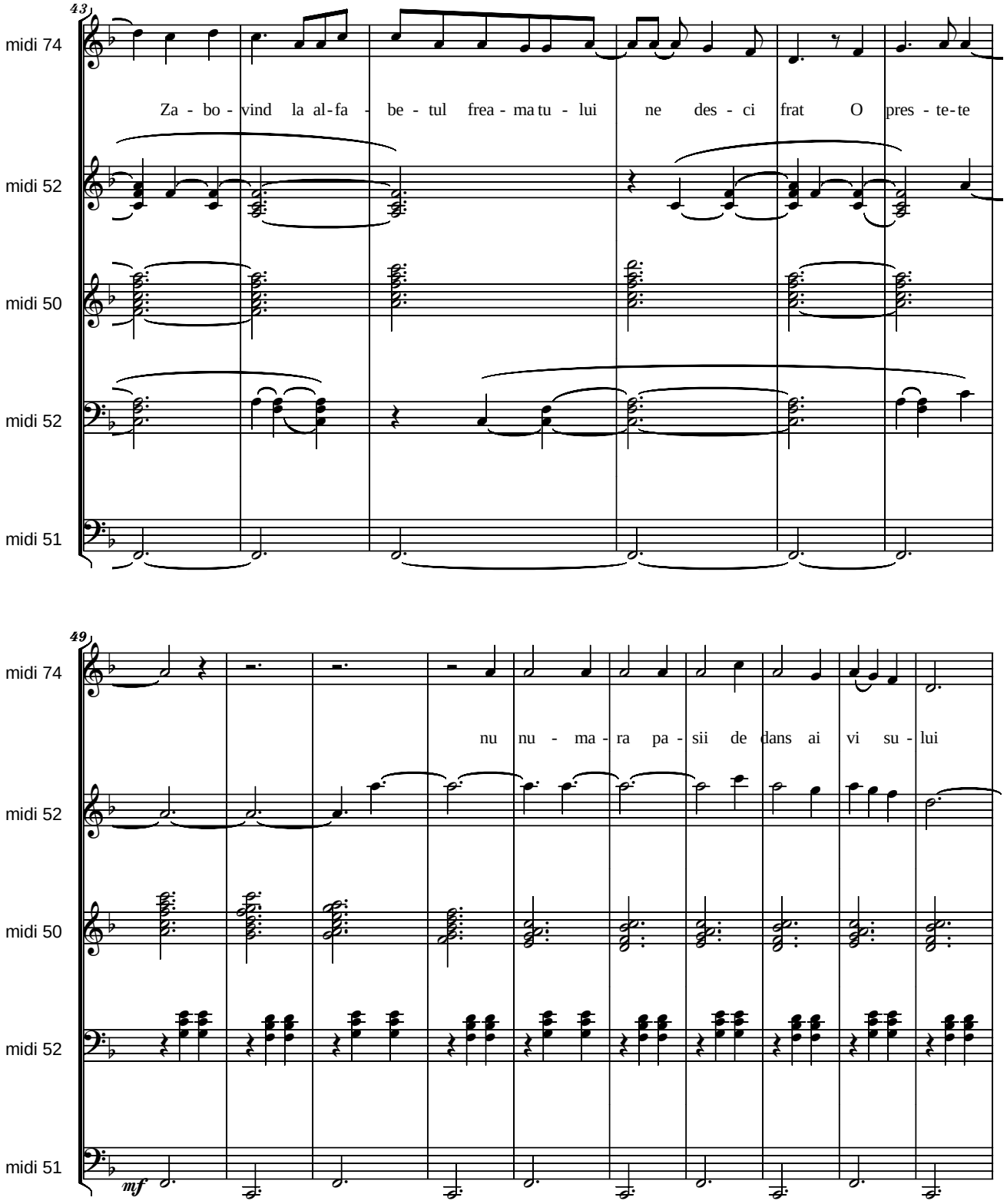
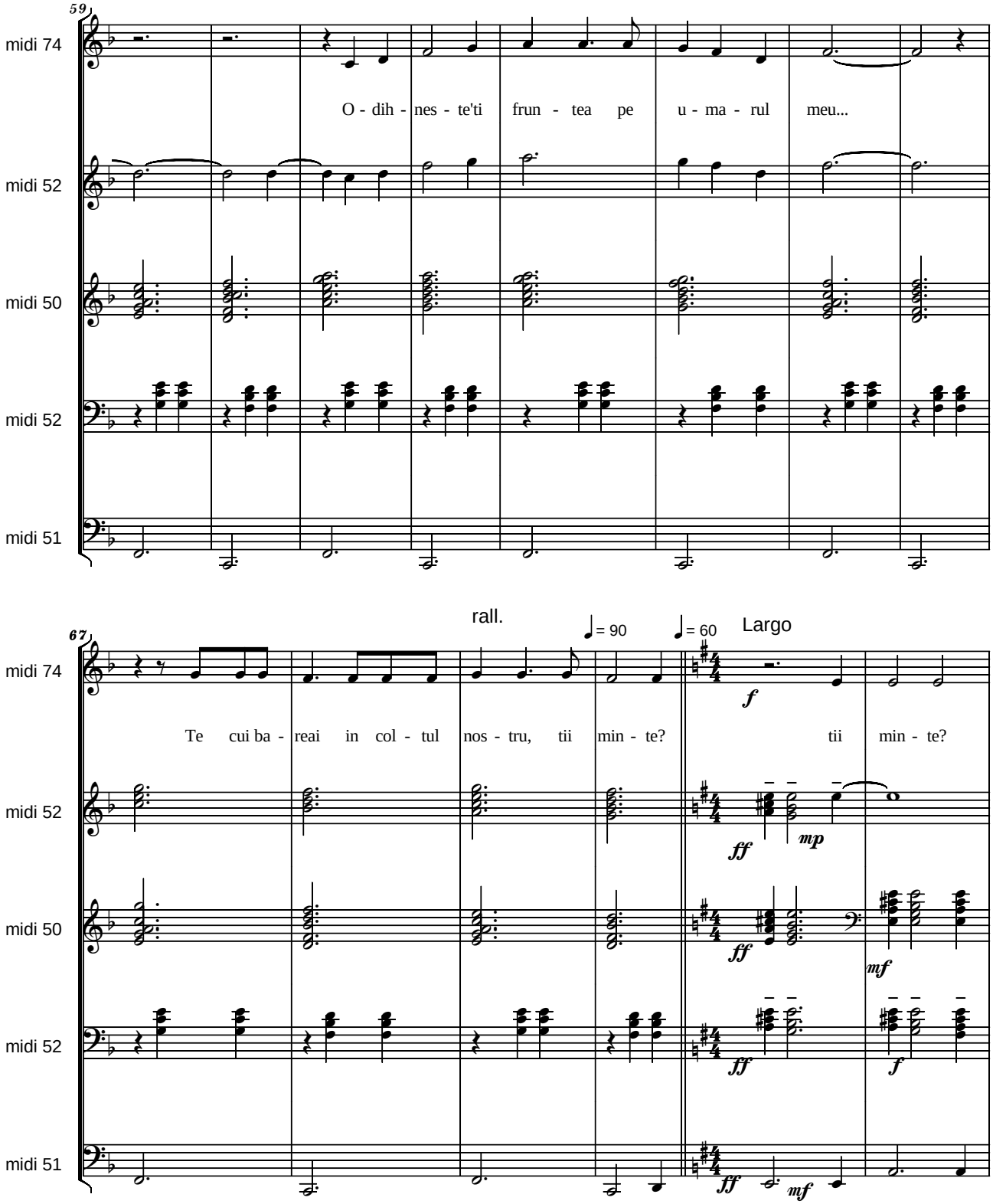
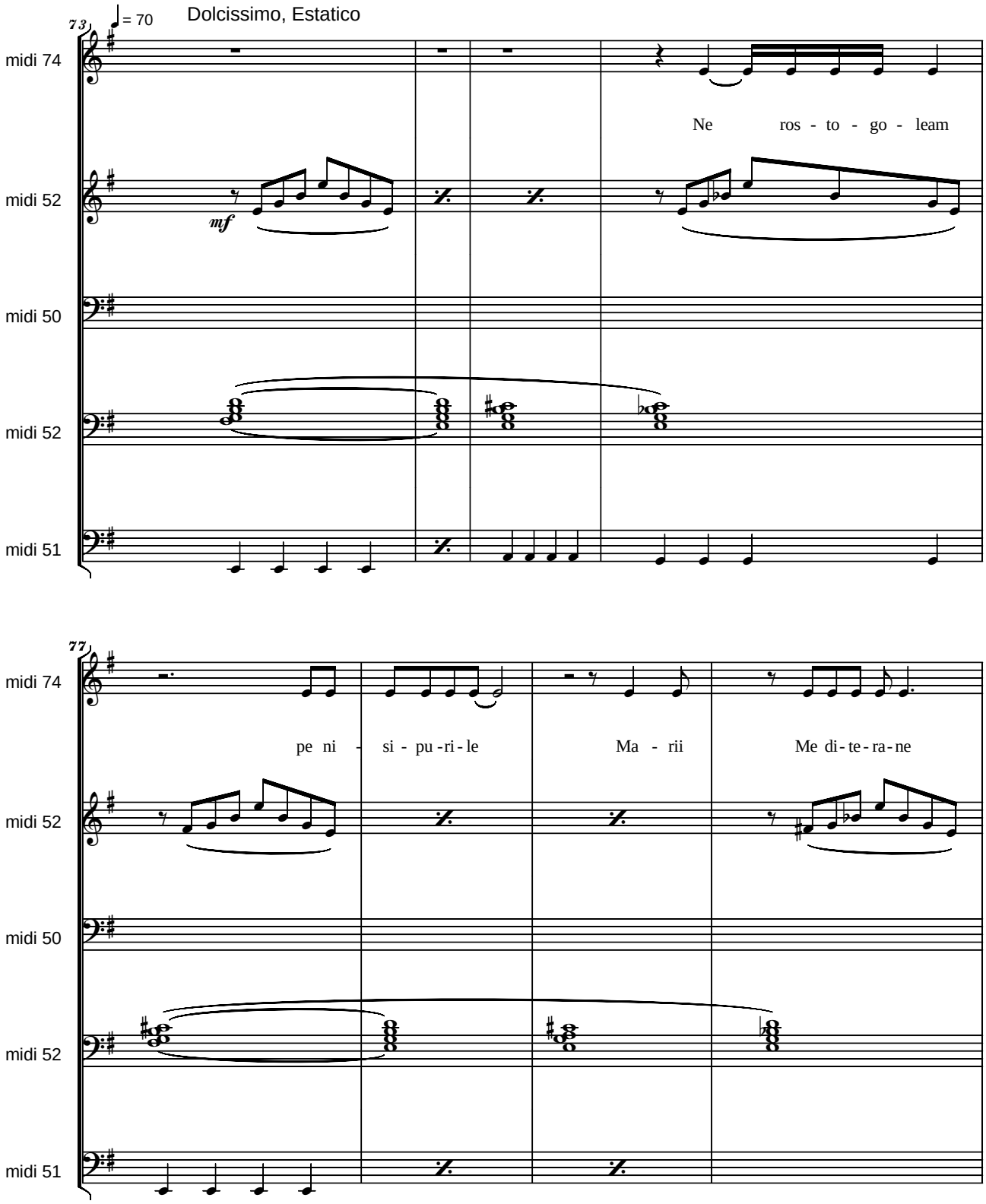
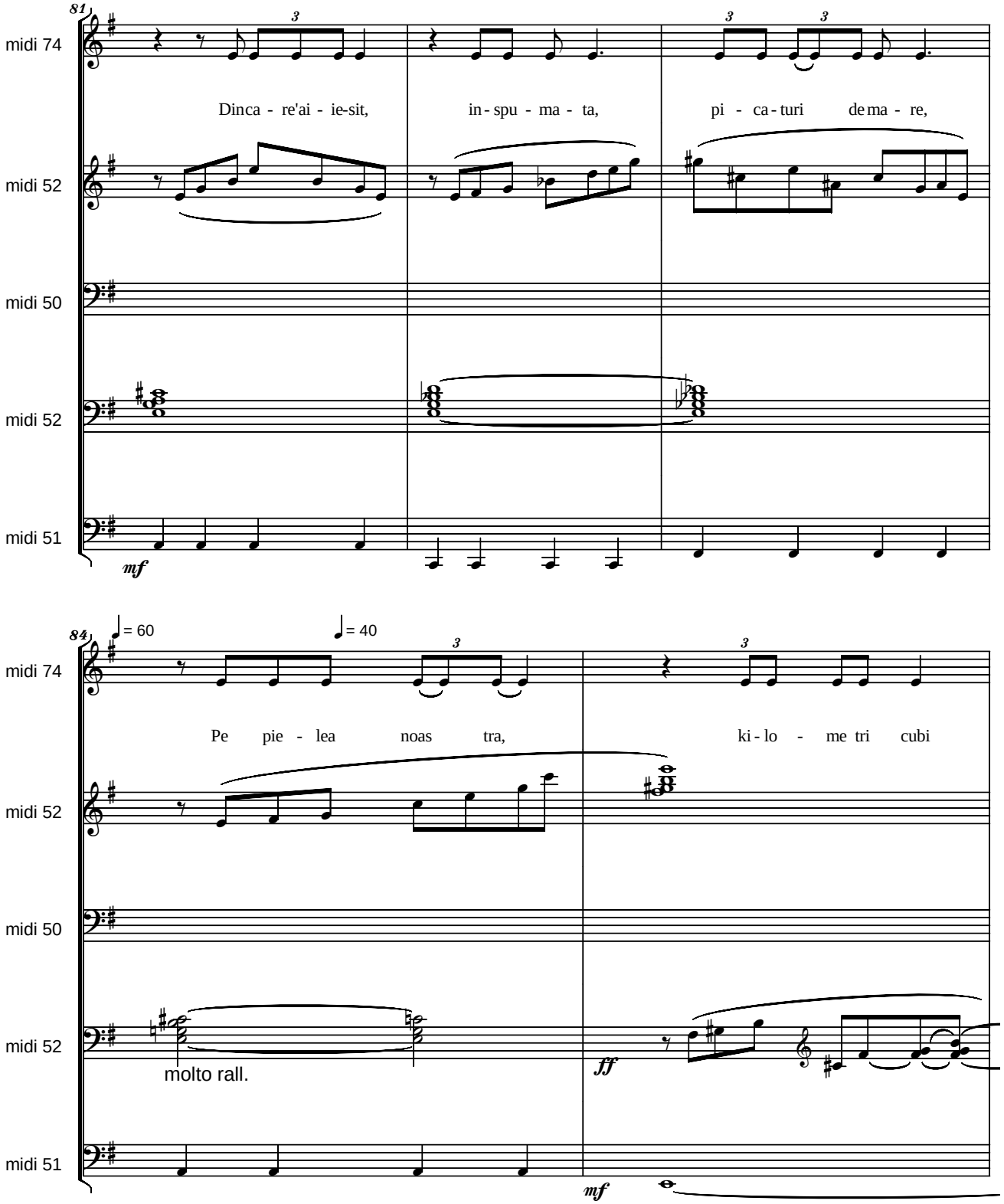
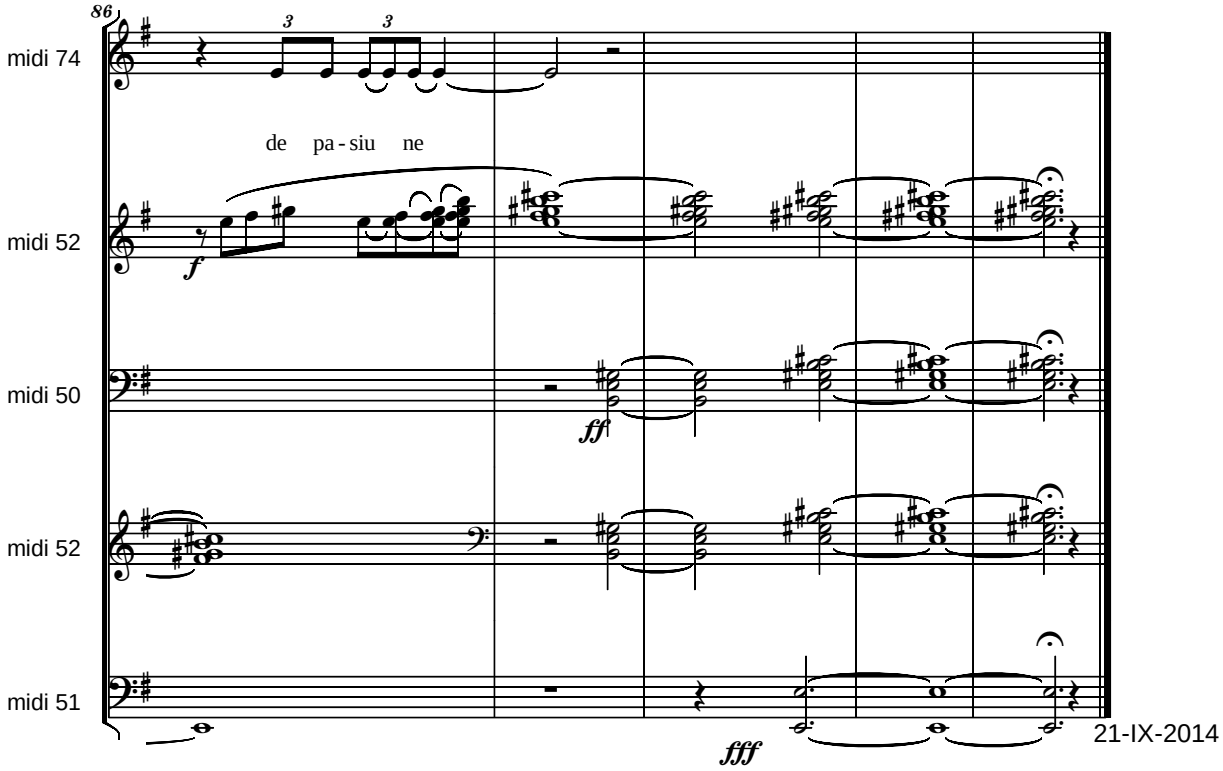

24
midi 74
midi 52
midi 50
midi 52
midi 51
Di - vi - na a - mor - tea - la'a - sim - tu - ri lor pi - ra - mi - da - le
ff
mf
mp
mf
ff
fff
33
midi 74
midi 52
midi 50
midi 52
midi 51
As vrea sa sterg prinsa - ru - tul meu toa - te, toate - li - te - re - le
mf
mp
mf
mp
mf
mp
mf


43
midi 74
midi 52
midi 50
midi 52
midi 51
Za - bo - vind la al-fa - be - tul frea - ma tu - lui ne des - ci frat O pres - te-te
49
midi 74
midi 52
midi 50
midi 52
midi 51
nu nu - ma - ra pa - sii de dans ai vi su - lui
mf


59
midi 74
midi 52
midi 50
midi 52
midi 51
O - dih - nes - te'ti frun - tea pe u - ma - rul meu...
67
rall.
♩= 90
♩= 60
Largo
midi 74
midi 52
midi 50
midi 52
midi 51
Te cui ba - reai in col - tul nos - tru, tii min - te? tii min - te?
f
ff
mp
ff
mf
ff
f
ff
mf


73
= 70
Dolcissimo, Estatico
midi 74
midi 52
midi 50
midi 52
midi 51
mf
Ne ros - to - go - leam
77
midi 74
midi 52
midi 50
midi 52
midi 51
pe ni - si - pu - ri - le
Ma - rii
Me di - te - ra - ne

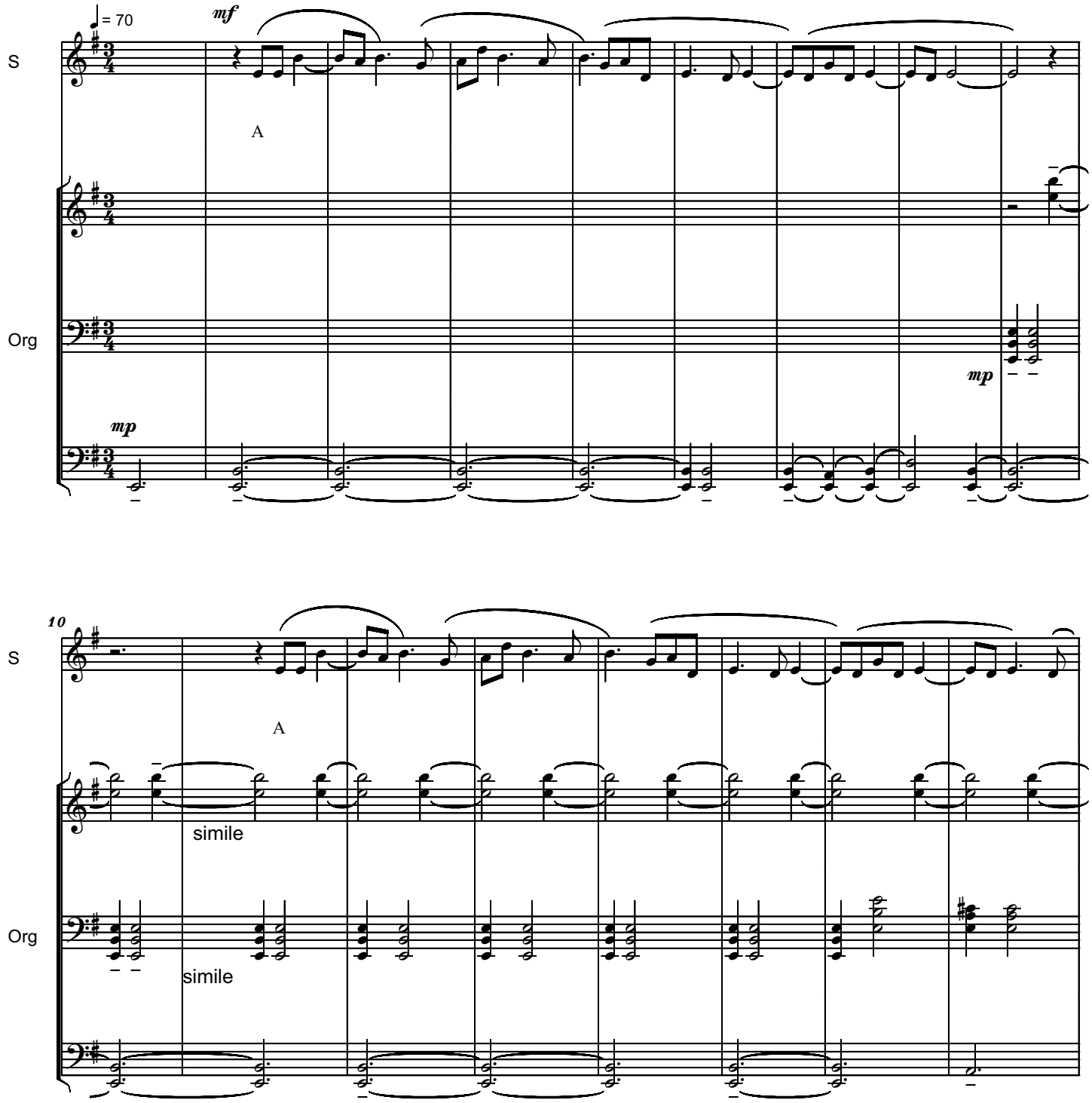

81
midi 74
midi 52
midi 50
midi 52
midi 51
Dinca - re'ai - ie-sit,
in - spu - ma - ta,
pi - ca - turi de ma - re,
mf
84
♩= 60
♩= 40
midi 74
midi 52
midi 50
midi 52
midi 51
Pe pie - lea noas tra,
ki - lo - me tri cubi
molto rall.
ff
mf


86
midi 74
de pa - siu ne
midi 52
f
midi 50
ff
midi 52
midi 51
fff
21-IX-2014

IN NOI E UN CER
MAI ADEVARAT

Estatico, Molto Cantabile **- Poem by VLAD SOLOMON -** Serban Nichifor

Soprano and Organ



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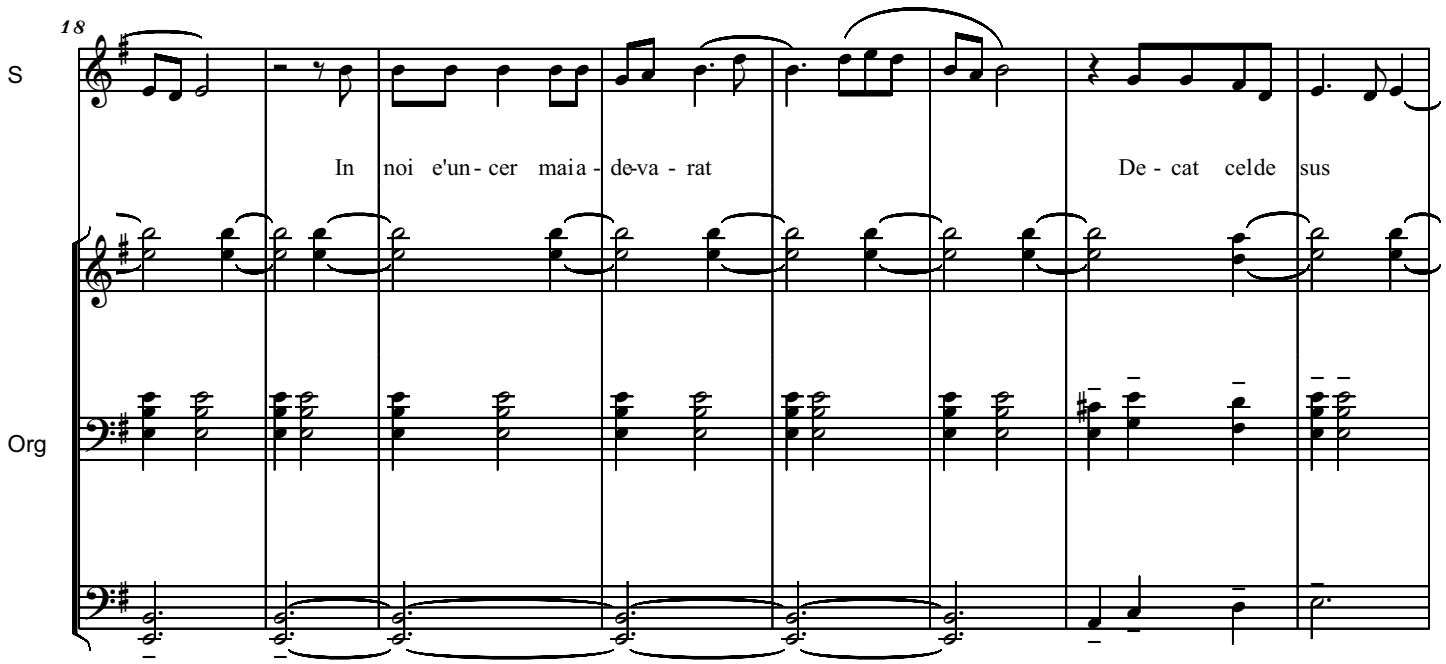
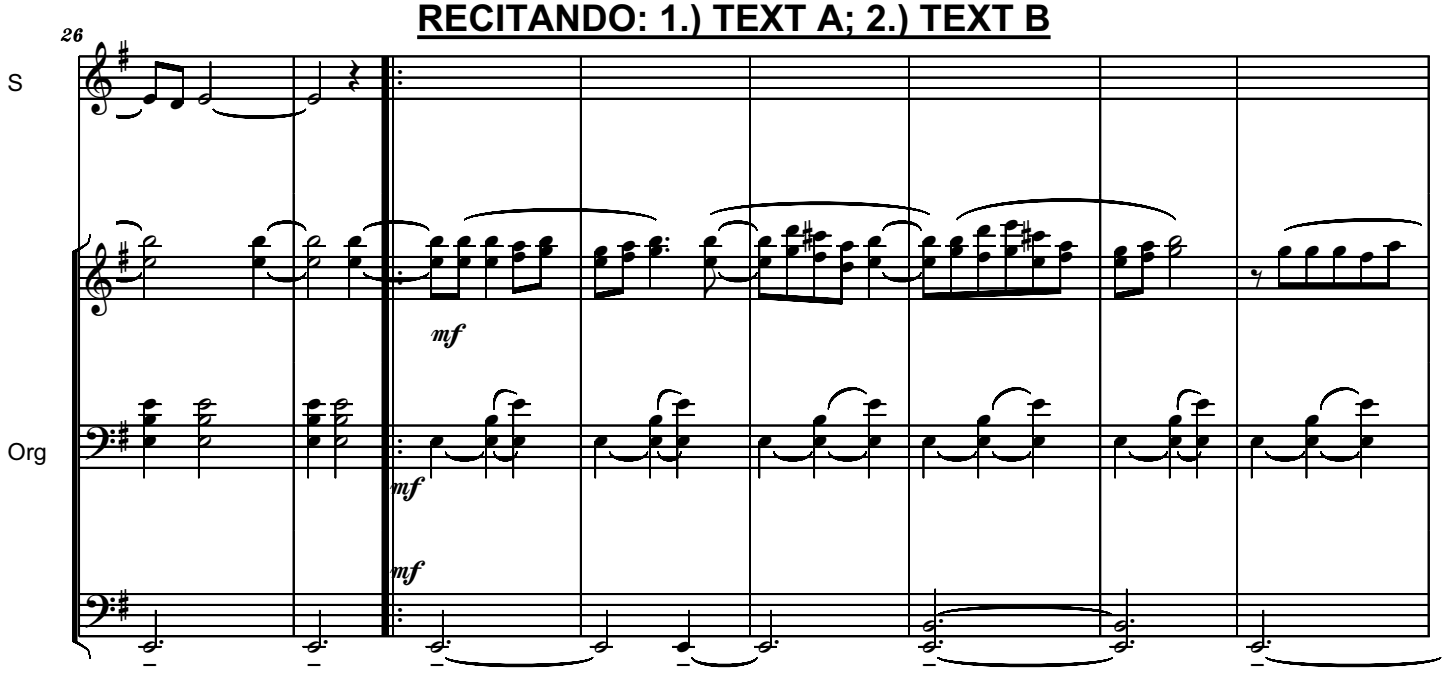
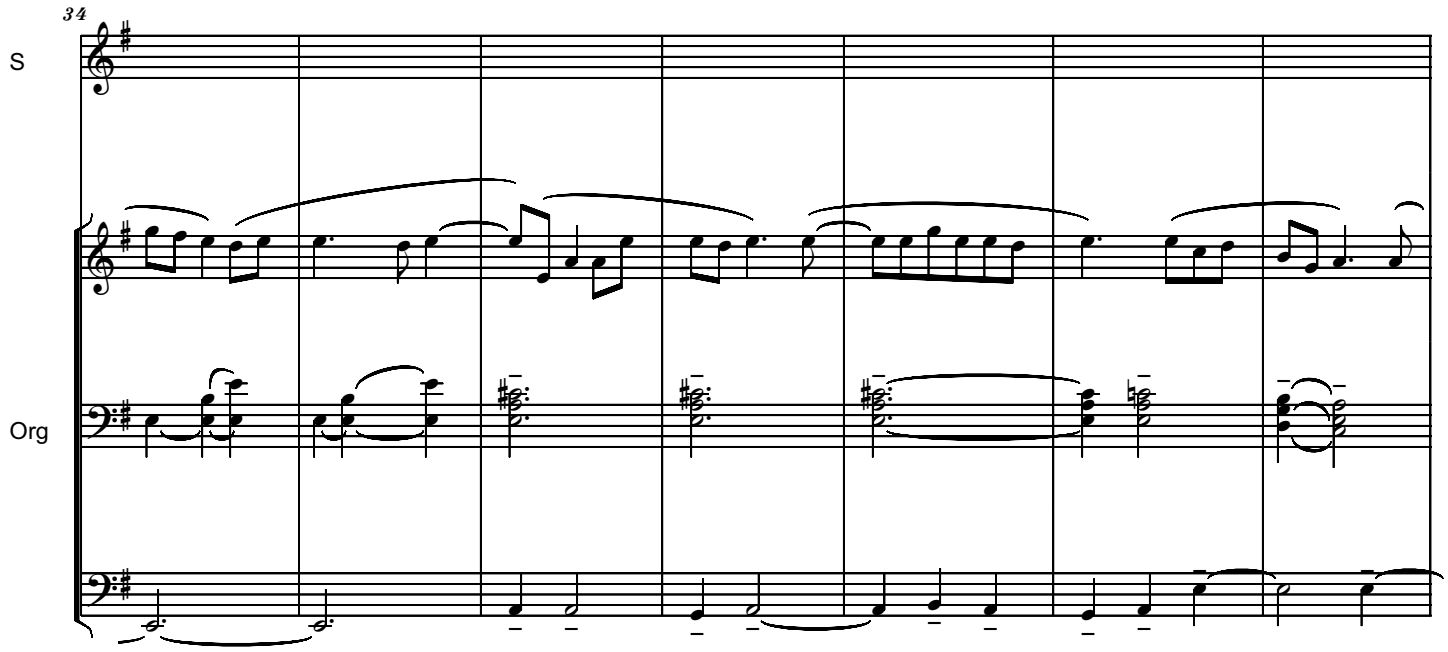
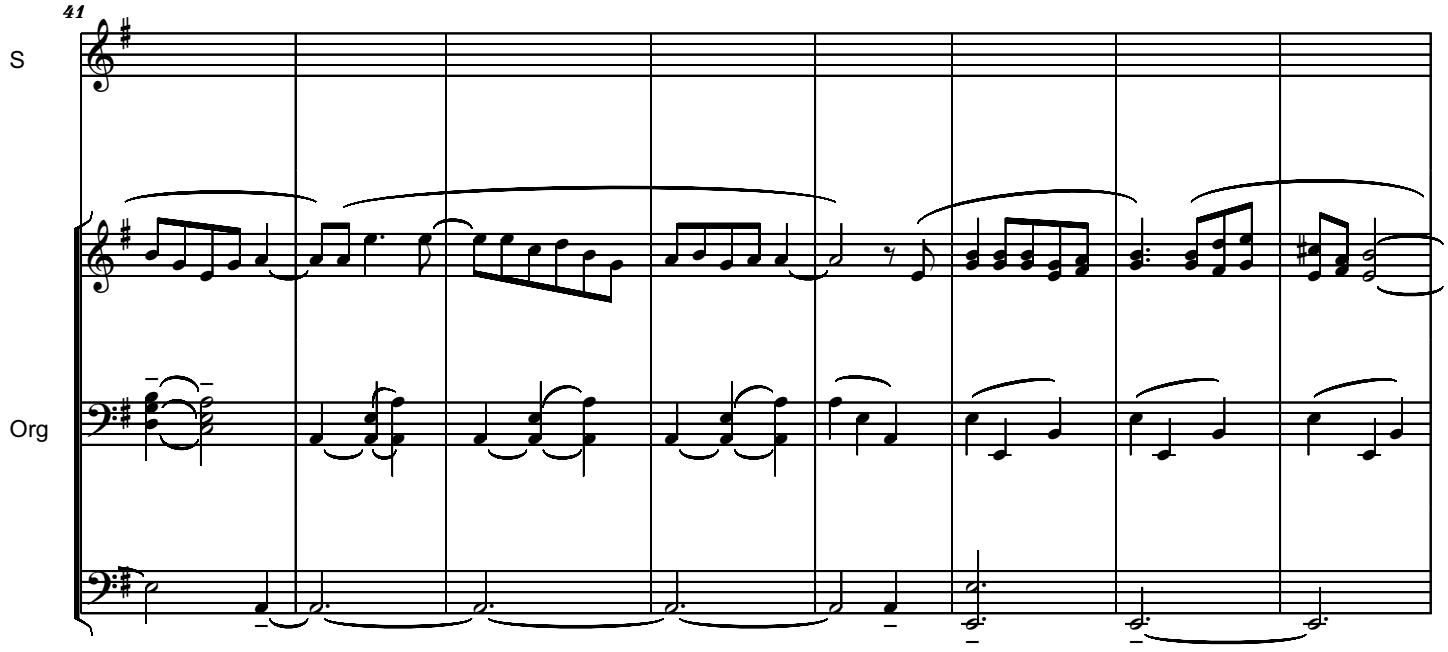
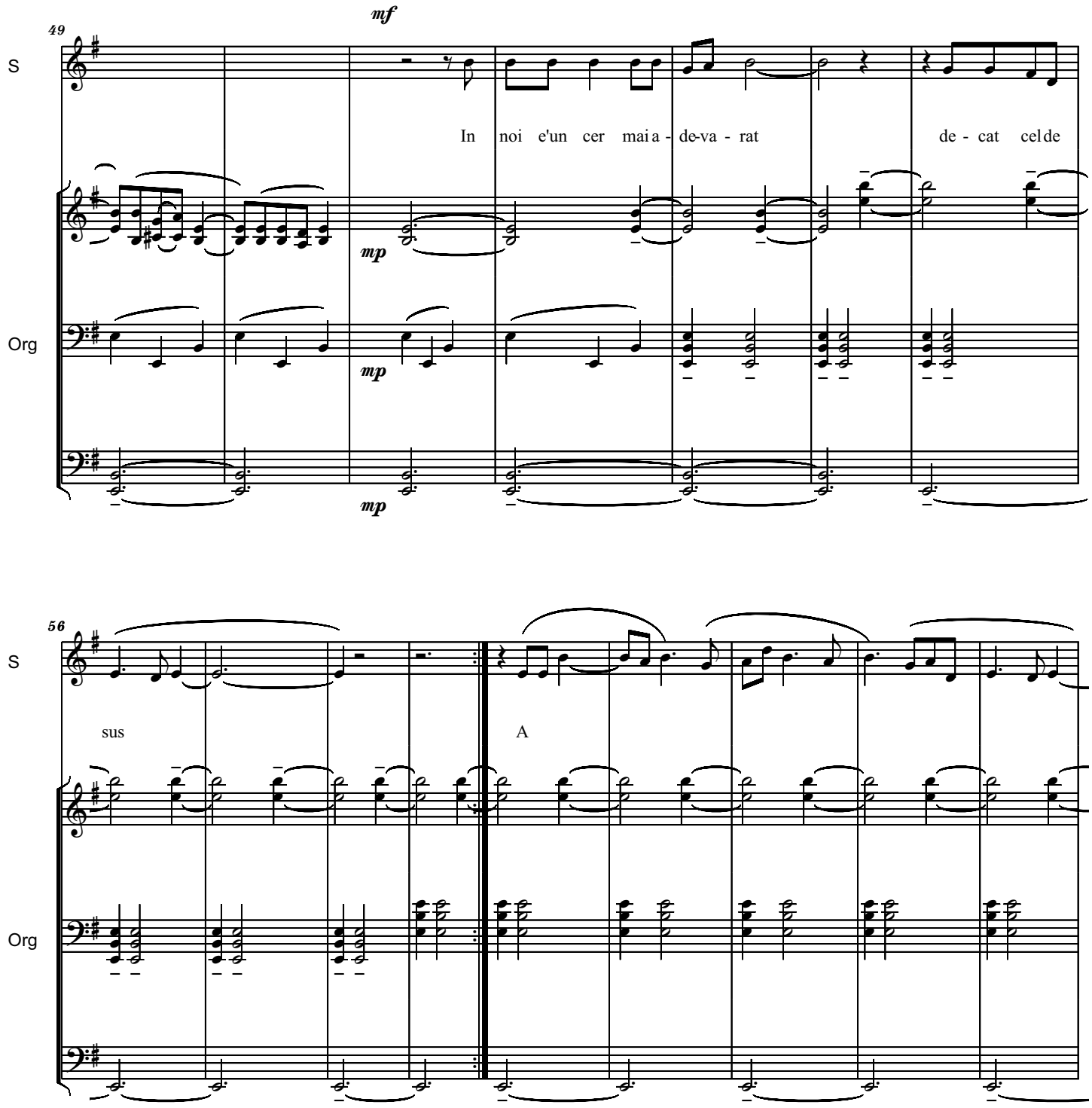


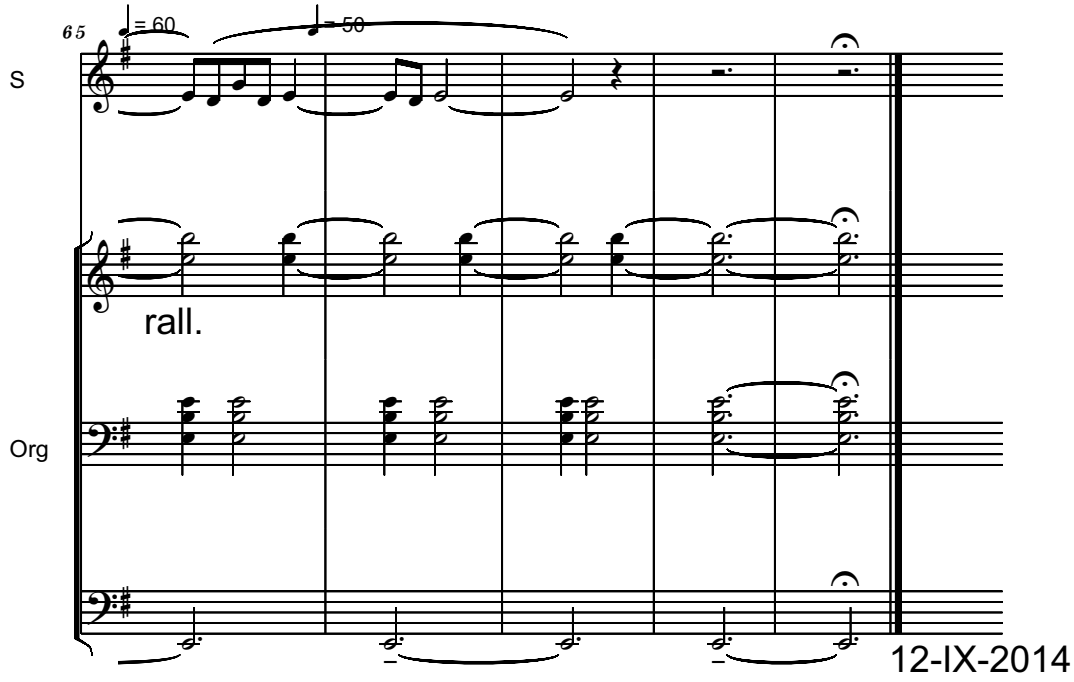
RECITANDO: 1.) TEXT A; 2.) TEXT B




34
S
Org


41
S
Org


49
mf
S
In noi e'un cer mai a - de-va - rat de - cat cel de
mp
Org
mp
mp
56
S
sus
A
Org


65
♩ = 60
♩ = 50
S
rall.
Org
12-IX-2014

În noi e un cer mai adevărat

Refrain (singing)

În noi
E un cer mai adevărat decât cel de sus.

Couplet (recited)

=

TEXT A

De sus, din când în când,
Cade câte o stea,
Care nu are ce căuta între celelalte.
Stelele, adunate într-un cor,
Cântă pe voci,
Cântă un imn al iubirii absolute.
De aceea
Perechile privesc noaptea cerul
Ascultând fericite imnul iubirii.
Din când în când,
O stea scoate un sunet fals.
Este alungată din cor
Şi se prăbuşeşte.
Atunci,
Trebuie să-ţi pui în gând o dorinţă;
Pentru ca altă stea,
Cu voce mai frumoasă,
Să-i ia locul primei.
Atunci imnul iubirii absolute reîncepe.
E mai frumos ca prima dată...

Dar altă stea va cânta fals
Şi va cădea şi ea.
Cerul este mincinos...
Niciodată corul nu va fi perfect
Niciodată corul nu va cânta iubirea perfectă.
Întotdeauna se va găsi un impostor,
O stea,
Care va strica iubirea cu sunetele-i false.

Refrain (singing)

În noi
E un cer mai adevărat decât cel de sus.

Couplet (recited)

=

TEXT B

Stelele din noi nu clipesc niciodată.
Sunt
Şi vor fi mereu aprinse...
Vor cânta un imn minunat,
Într-un măreţ crescendo.

Nici o stea nu-şi va permite să cânte fals,
Fiindcă atunci se va stinge corul
Şi odată cu el şi noi,
Şi va dispărea iubirea.
Alături de stele, vor cânta în noi
Şi munţii,
Şi apele,
Şi gânduri, sentimente, pasiuni,
Care nu există în jurul nostru.
Ne vom iubi în sunetele unei muzici
Care vine din noi
Şi se înalţă odată cu noi.
Aceasta este iubirea absolută...
Restul nu există, e numai minciună.

Refrain (singing)

În noi
E un cer mai adevărat decât cel de sus.

SERBAN NICHIFOR

MOMENTS

CLIPE

on the poems of VLAD SOLOMON

for voice and organ

I.) "Clipe" / "Moments" I - Prelude (*page 1*);
II.) "Clipe" / "Moments" II (*page 4*);
III.) "Initiale" / "Initials" (*page 14*);
IV.) "Pasi de dans" / "Dance Steps" (*page 17*);
V.) "In noi e un cer mai adevarat" / "The True Heaven Is In Us" (*page 21*).

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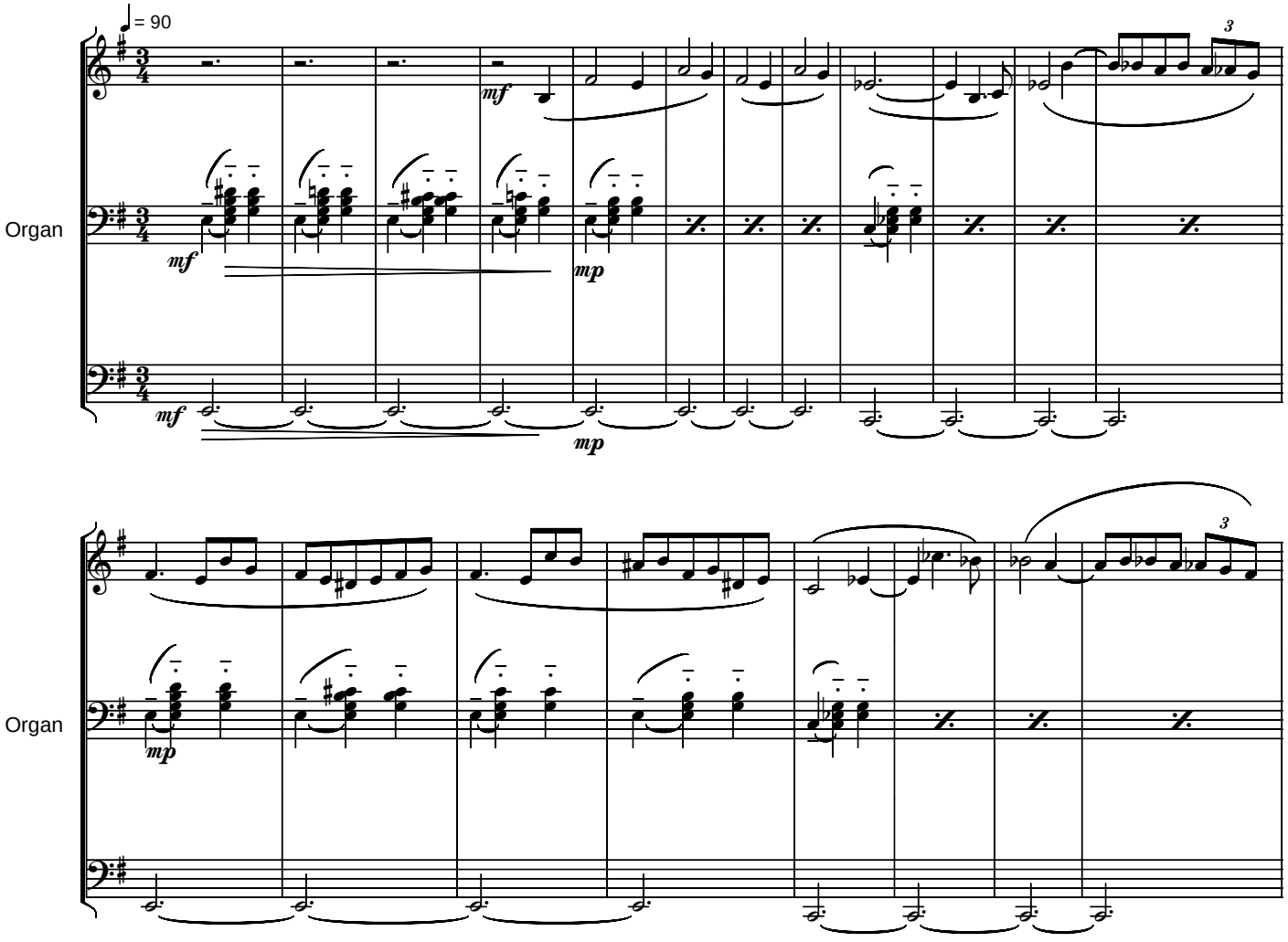
MOMENTS / CLIPE
- prelude to the poems of
VLAD SOLOMON -
I

Lontano

SERBAN NICHIFOR



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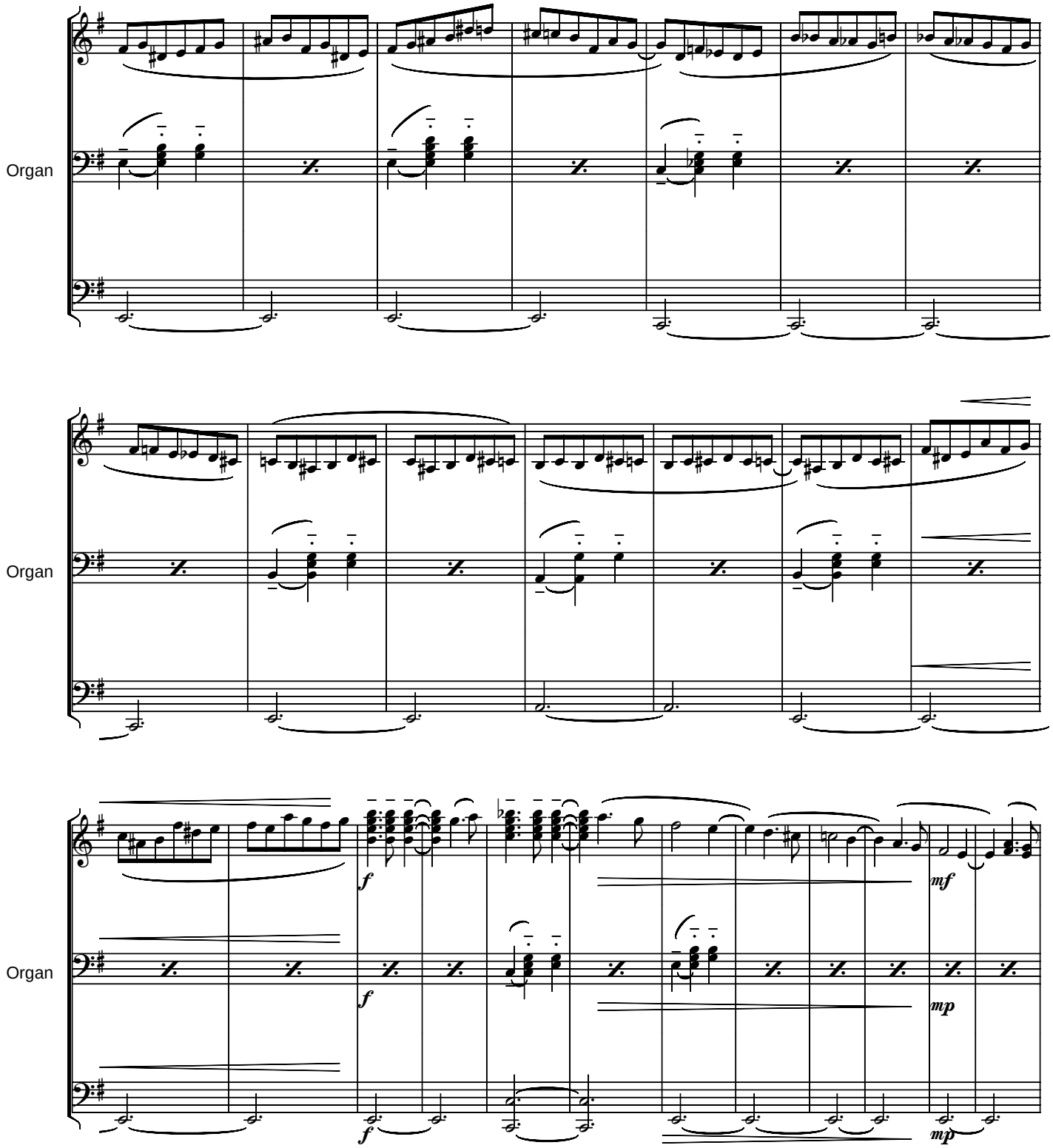
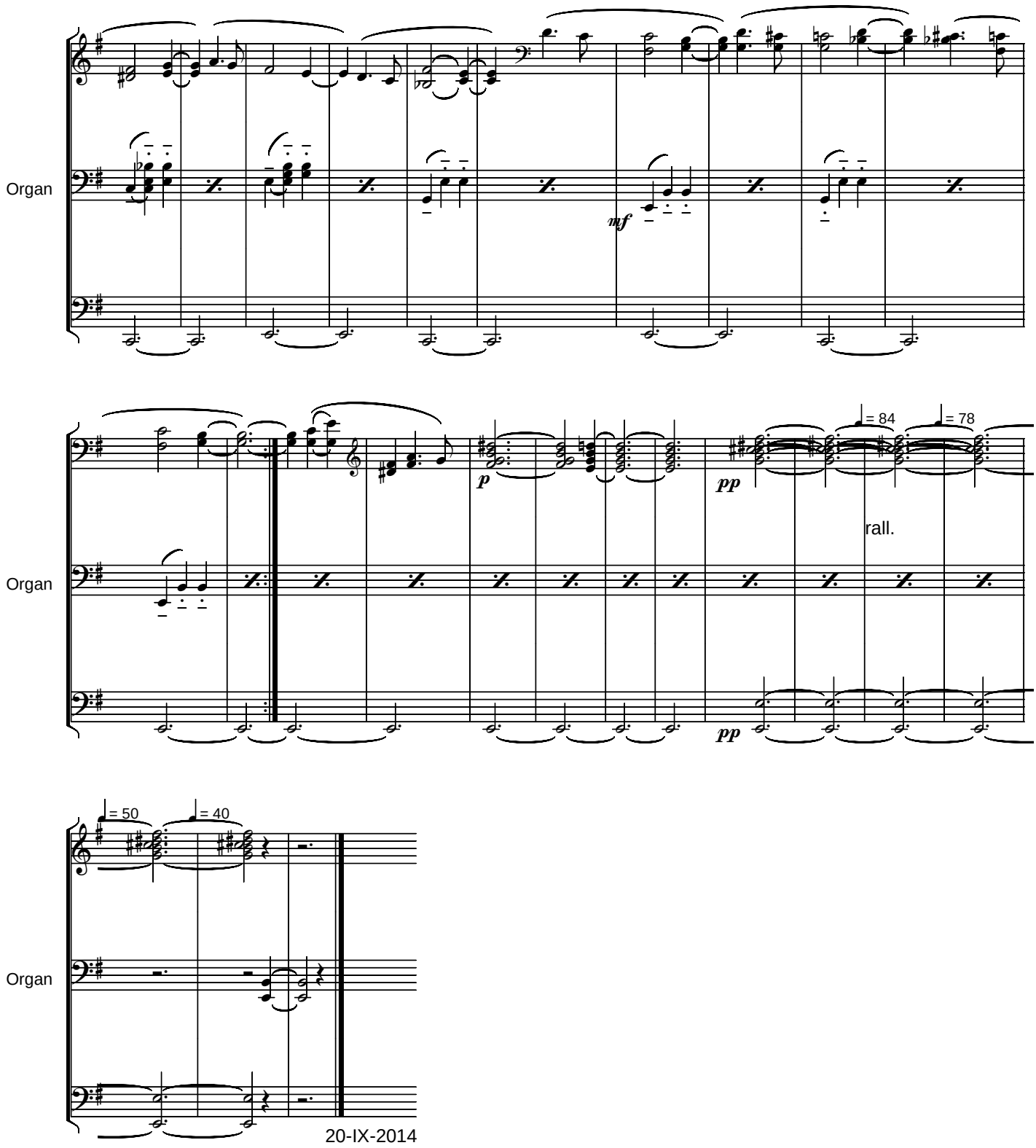
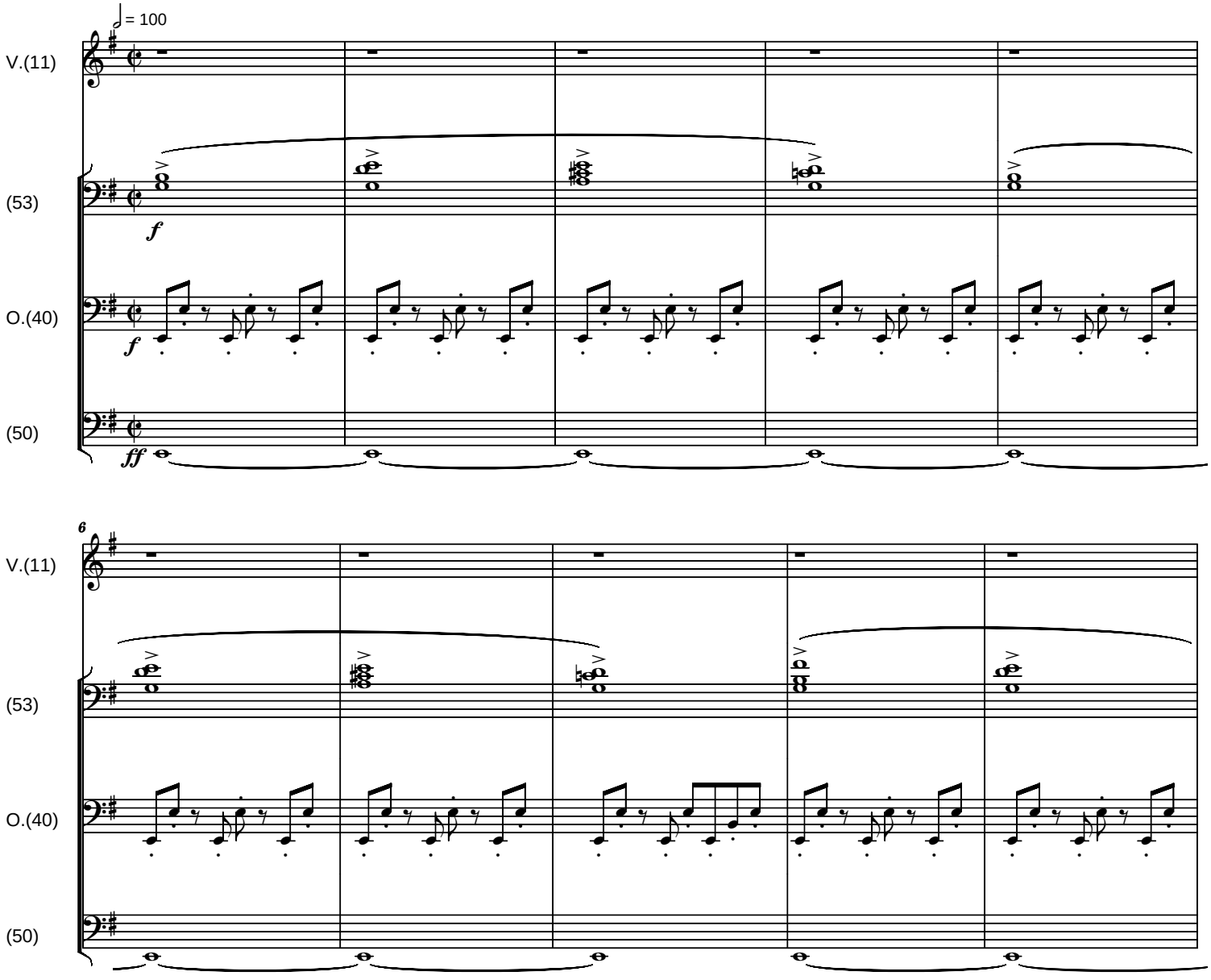

Organ
Organ
Organ
f
f
f
mf
mp
mp


Organ
mf
Organ
p
pp
= 84
= 78
rall.
pp
Organ
= 50
= 40
20-IX-2014

MOMENTS / CLIPE
- poem by VLAD SOLOMON -
for Voice (S or T) and Organ
II

Allegro Molto

Serban Nichifor



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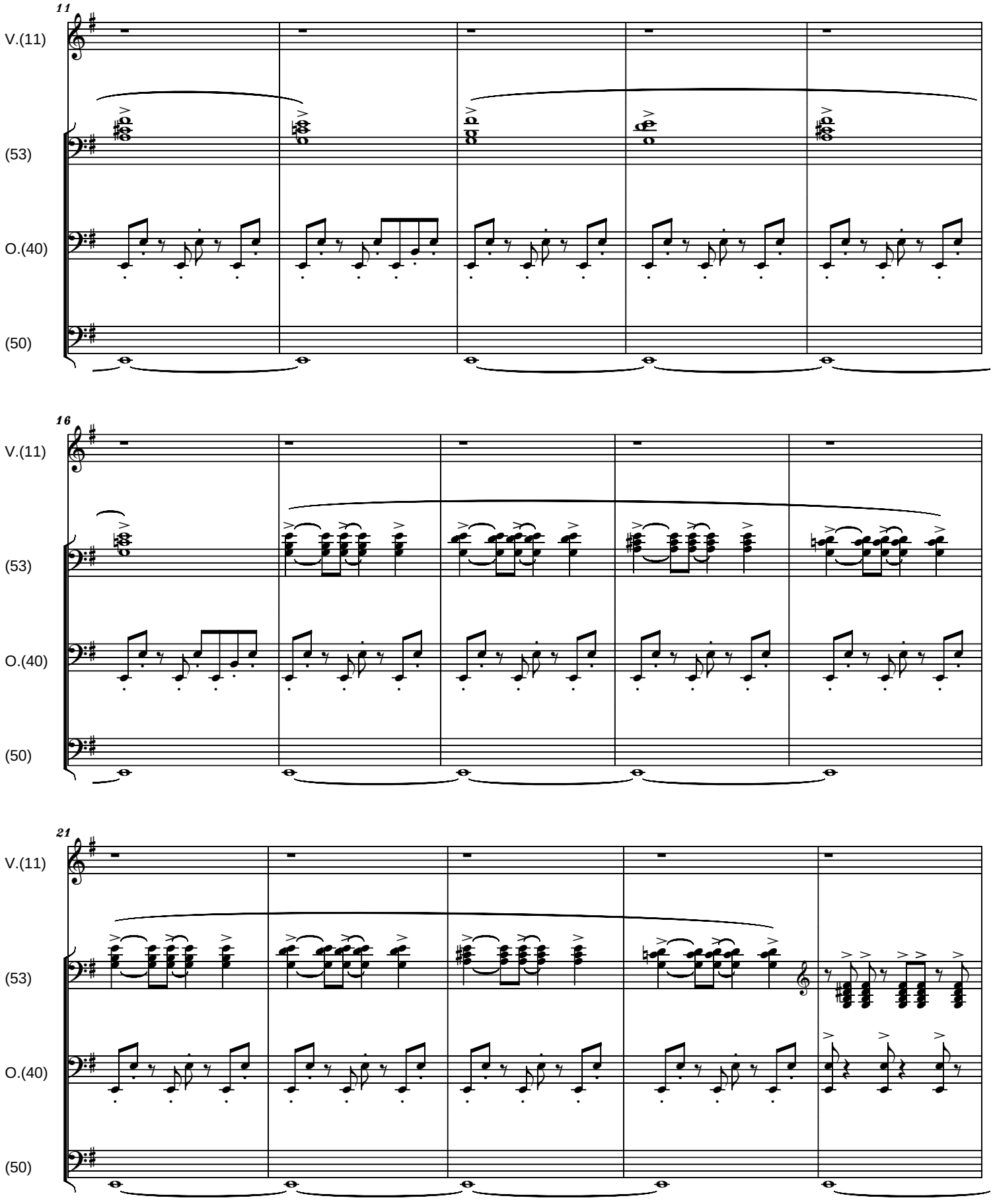
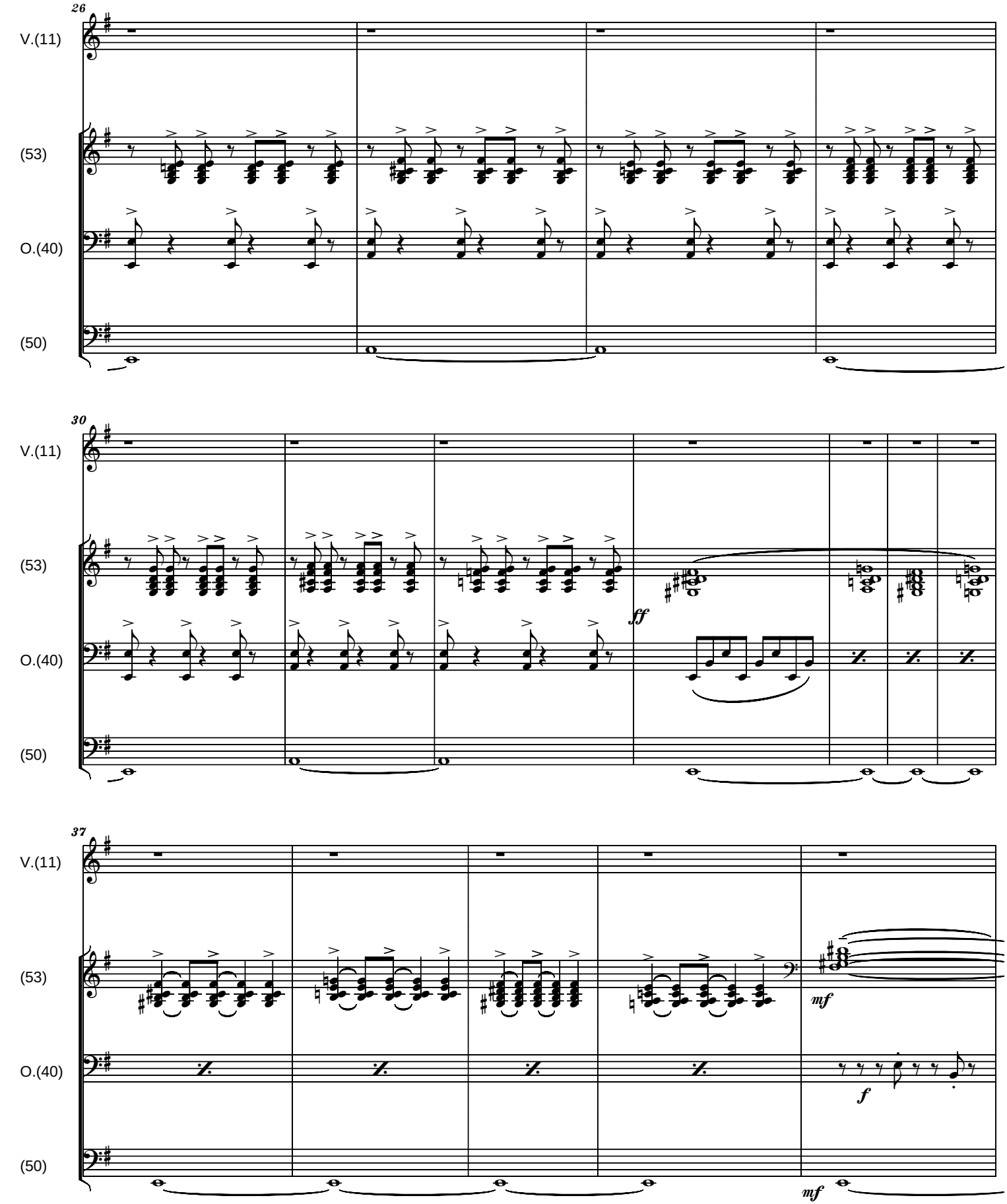
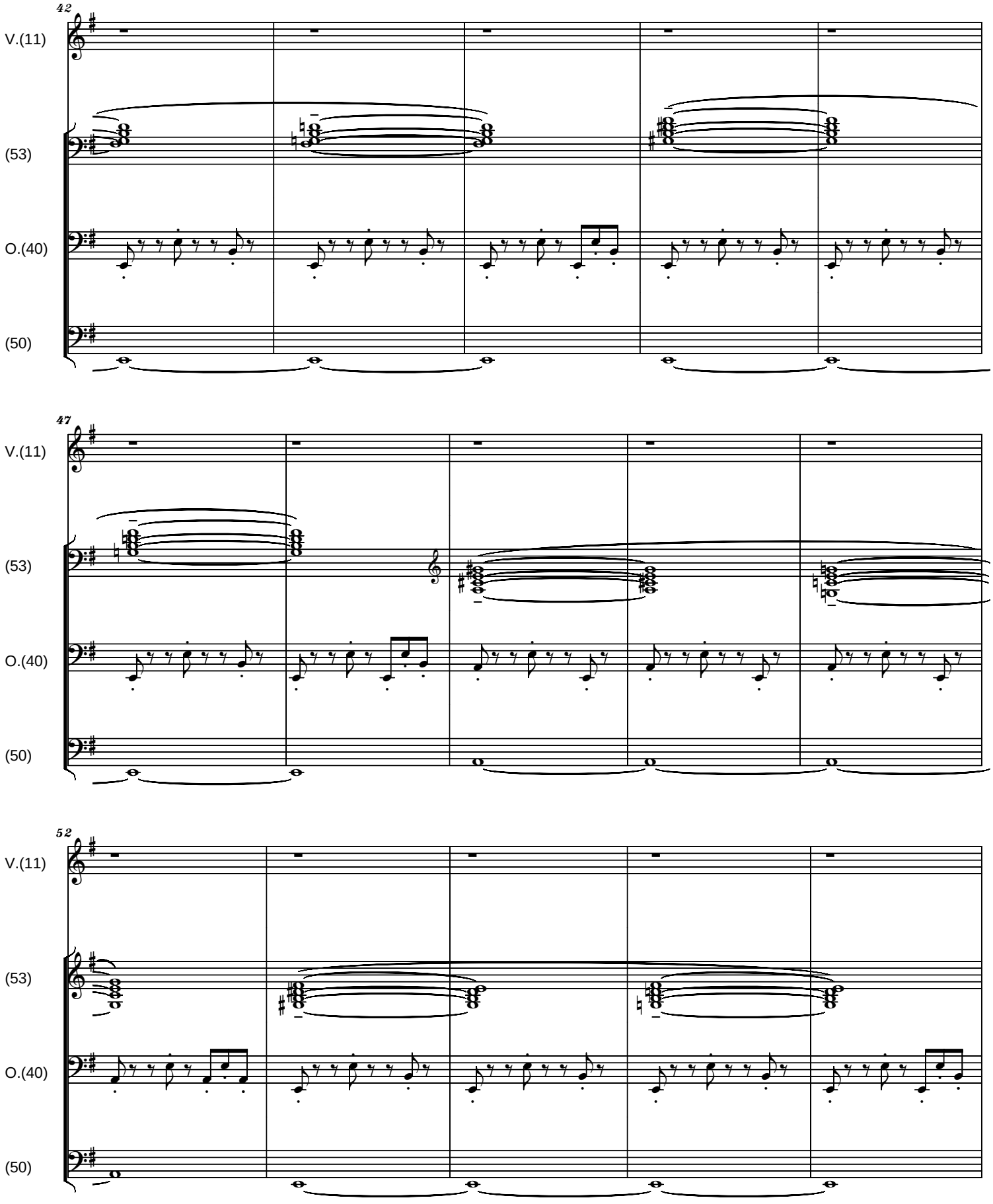
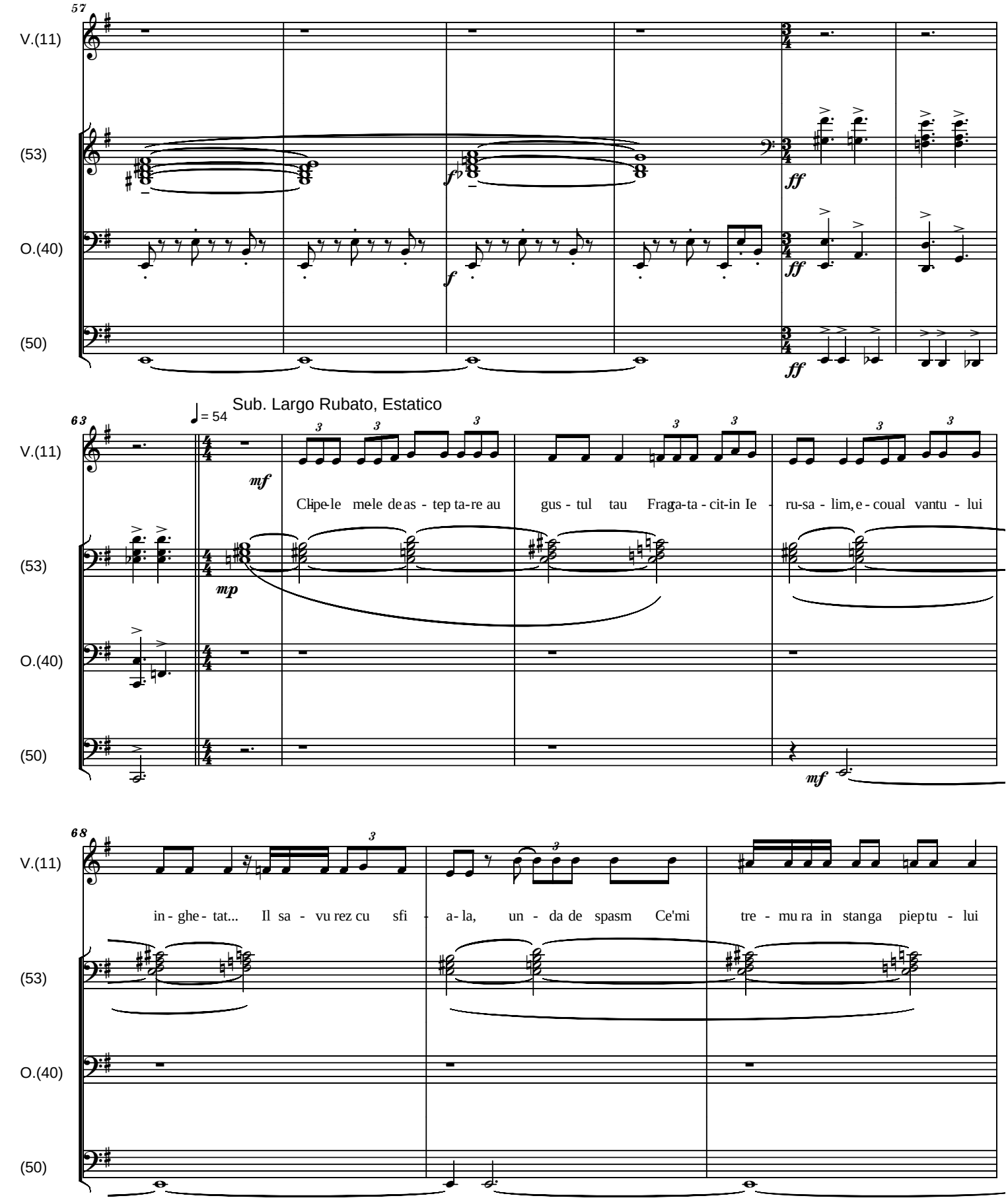
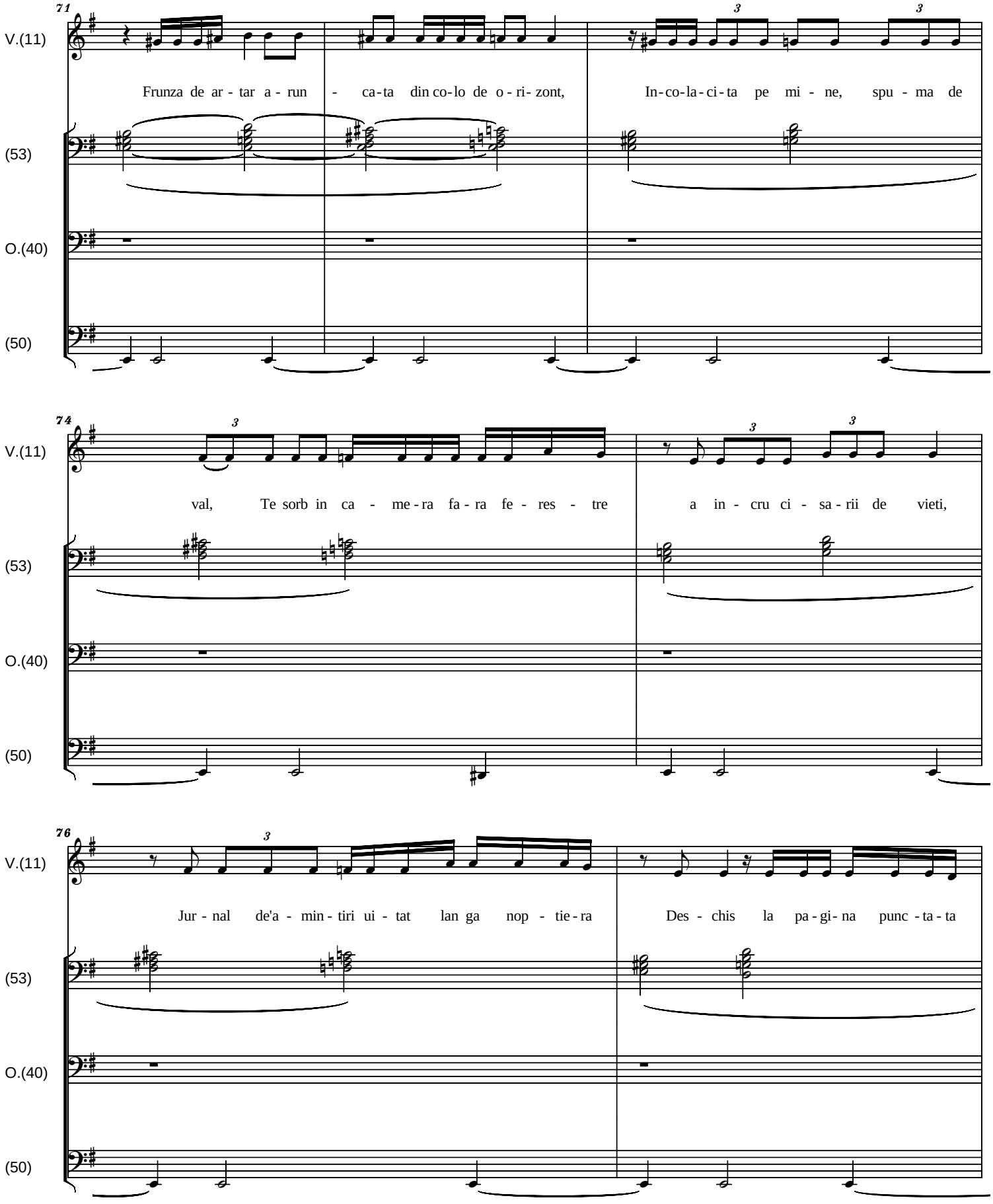
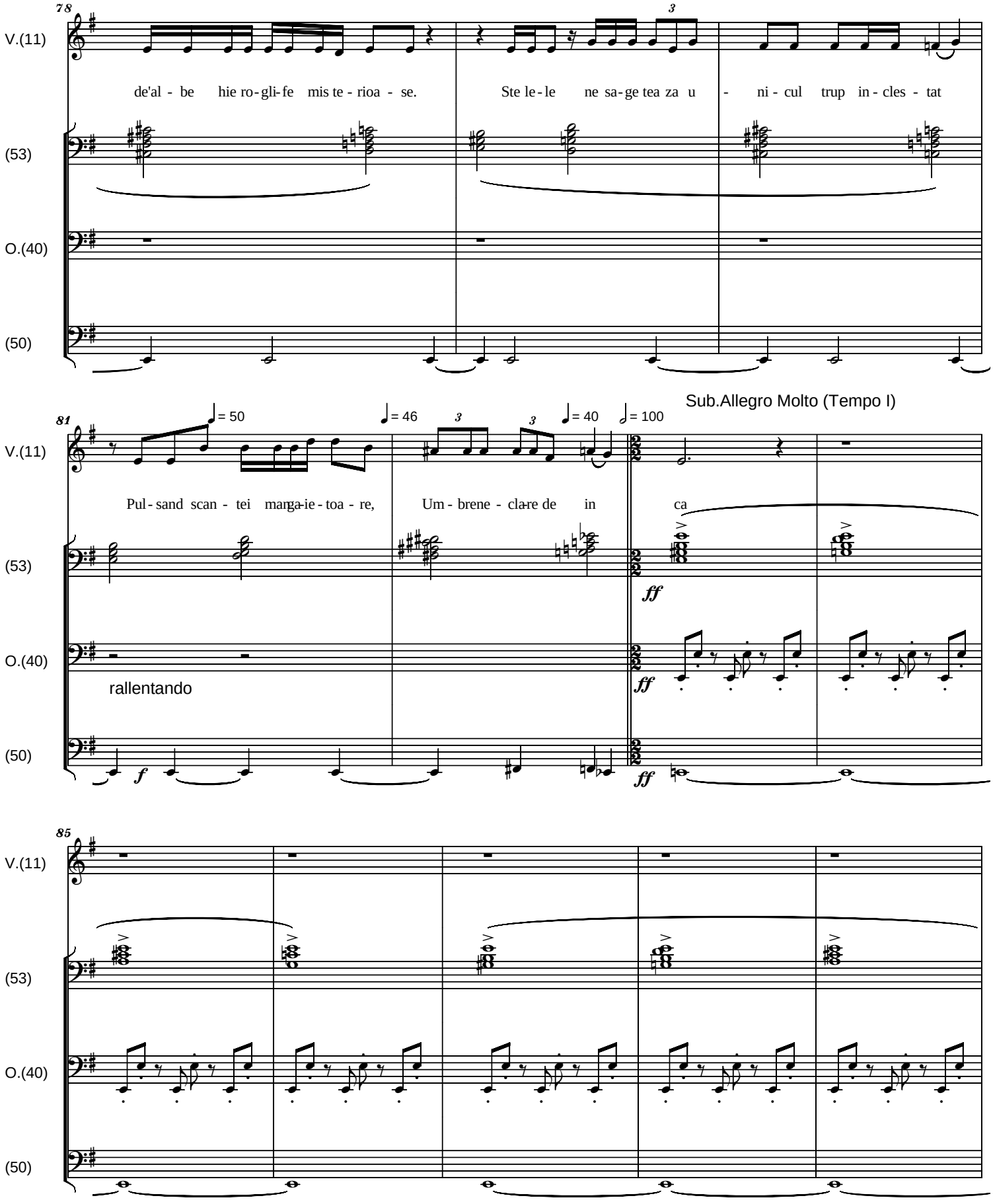

11
V.(11)
(53)
O.(40)
(50)
16
V.(11)
(53)
O.(40)
(50)
21
V.(11)
(53)
O.(40)
(50)

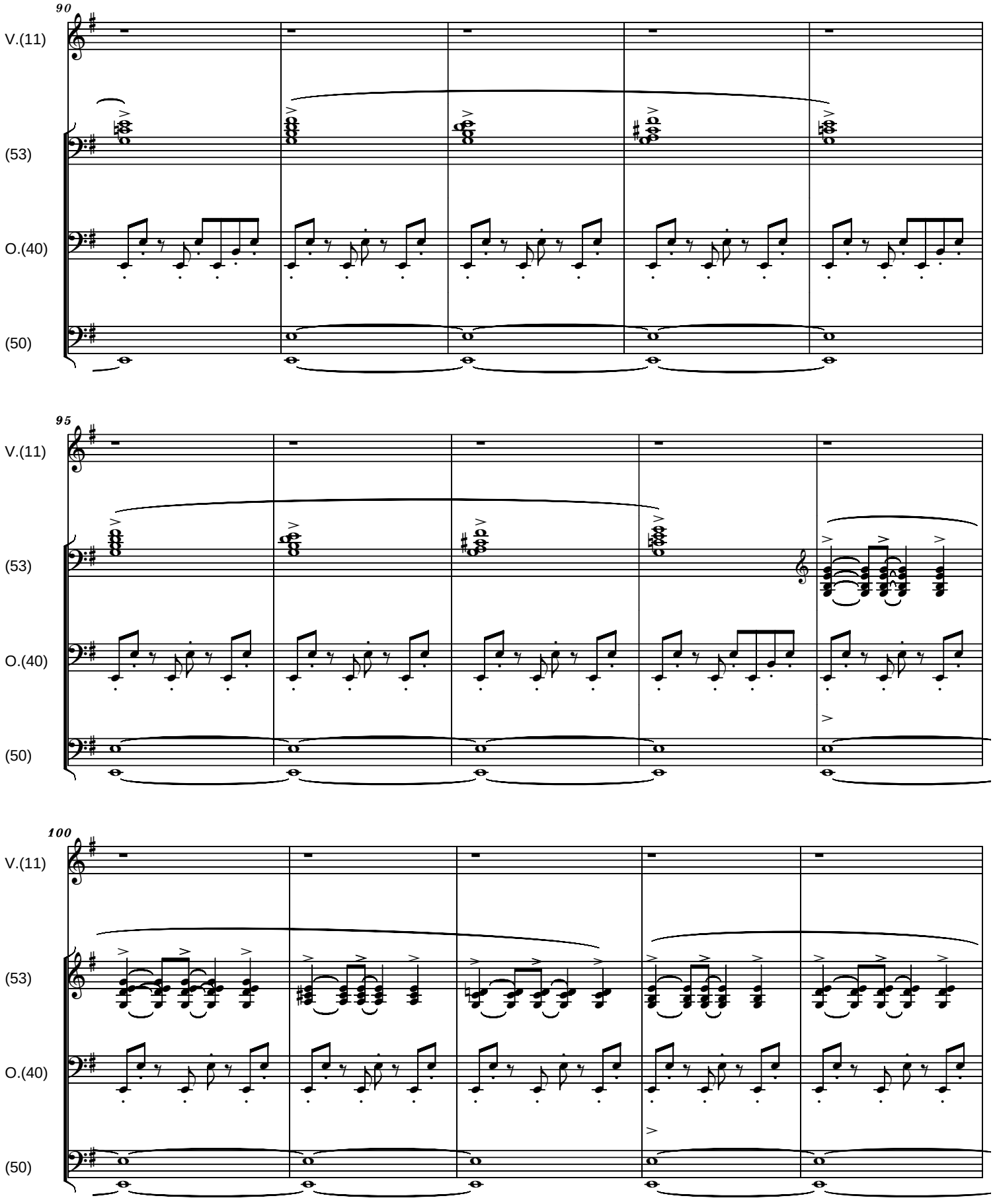

26
V.(11)
(53)
O.(40)
(50)
30
V.(11)
(53)
O.(40)
(50)
ff
37
V.(11)
(53)
O.(40)
(50)
mf
f
mf

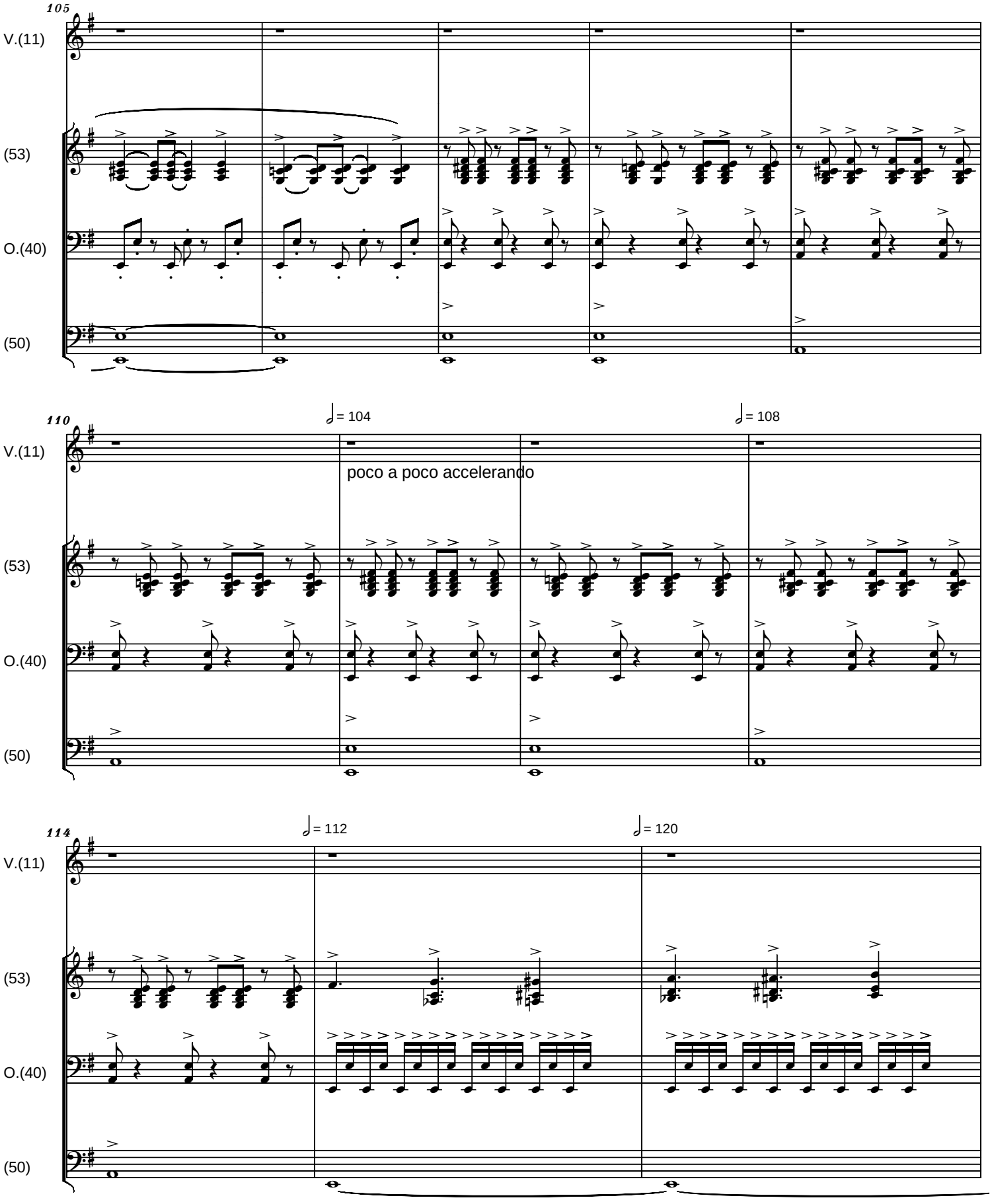

42
V.(11)
(53)
O.(40)
(50)
47
V.(11)
(53)
O.(40)
(50)
52
V.(11)
(53)
O.(40)
(50)

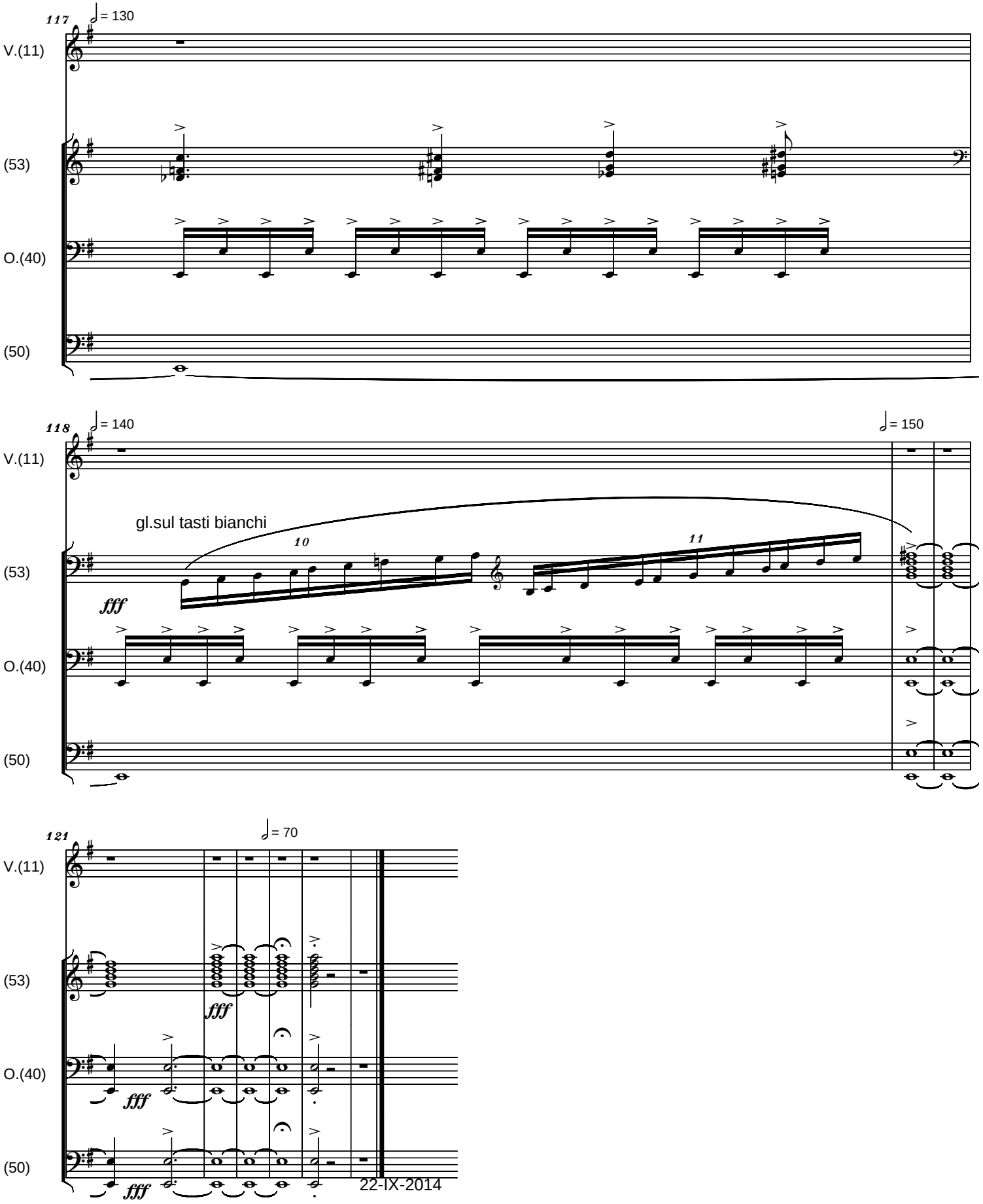

57
V.(11)
(53)
O.(40)
(50)
ff
f
63
Sub. Largo Rubato, Estatico
♩= 54
mf
mp
Clipe-le mele de as - tep ta-re au gus - tul tau Fraga-ta - cit-in Ie - ru-sa - lim, e - coual vantu - lui
68
in - ghe - tat... Il sa - vu rez cu sfi - a-la, un - da de spasm Ce'mi tre - mu ra in stanga piep tu - lui


71
V.(11)
(53)
O.(40)
(50)
Frunza de ar - tar a - run - ca-ta din co-lo de o - ri- zont,
In-co-la-ci-ta pe mi - ne, spu - ma de
74
V.(11)
(53)
O.(40)
(50)
val, Te sorb in ca - me-ra fa-ra fe - res - tre
a in - cru ci - sa-rii de vieti,
76
V.(11)
(53)
O.(40)
(50)
Jur - nal de'a - min-tiri ui - tat lan ga nop - tie-ra
Des - chis la pa-gi-na punc -ta-ta


78
V.(11)
(53)
O.(40)
(50)
de'al - be hie ro - gli - fe mis te - rioa - se.
Ste le - le ne sa - ge tea za u - ni - cul trup in - cles - tat
3
81
= 50
= 46
3
3
= 40
= 100
Sub.Allegro Molto (Tempo I)
Pul - sand scan - tei manga-ie - toa - re,
Um - brene - clare de in ca
ff
rallentando
f
85


90
V.(11)
(53)
O.(40)
(50)
95
V.(11)
(53)
O.(40)
(50)
100
V.(11)
(53)
O.(40)
(50)

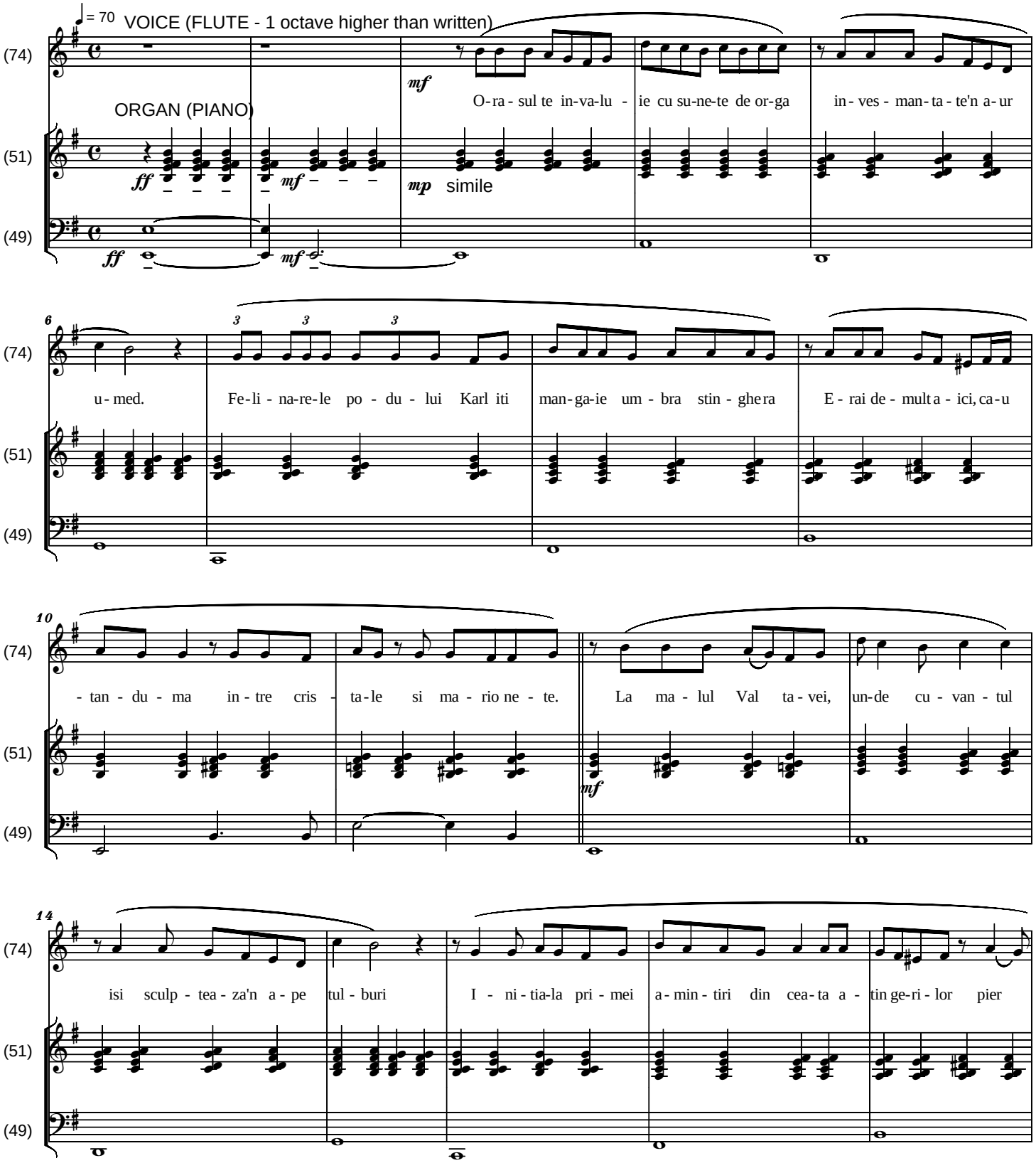

105
V.(11)
(53)
O.(40)
(50)
110
♩= 104
♩= 108
poco a poco accelerando
114
♩= 112
♩= 120


117
= 130
V.(11)
(53)
O.(40)
(50)
118
= 140
= 150
gl.sul tasti bianchi
10
11
fff
121
= 70
22-IX-2014

INITIALS / INITIALE
- poem by VLAD SOLOMON -
for Voice (S or T) or Flute & Organ or Piano

Largo,
Molto Cantabile

Serban Nichifor
Music In Memory of Liana Alexandra



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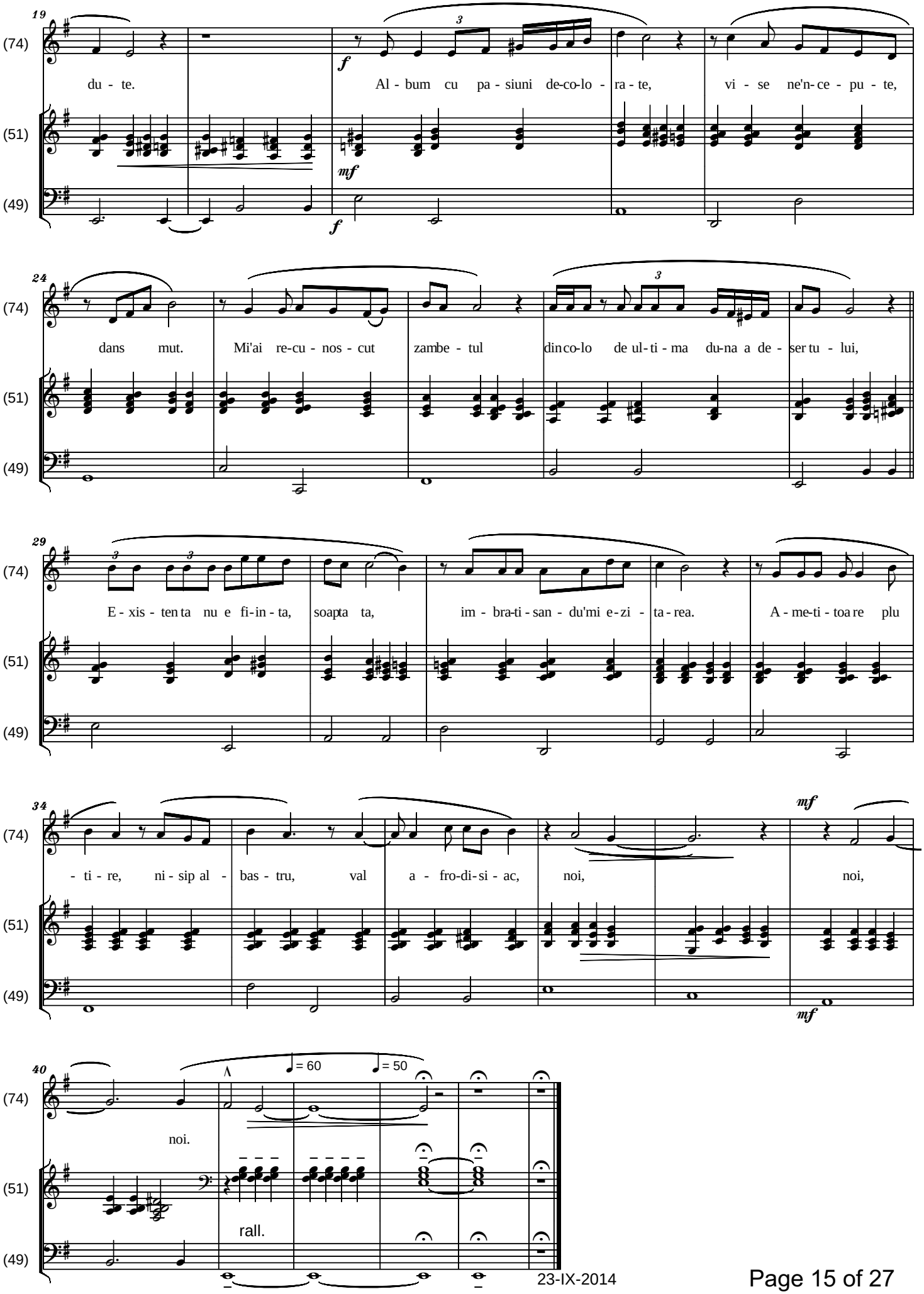
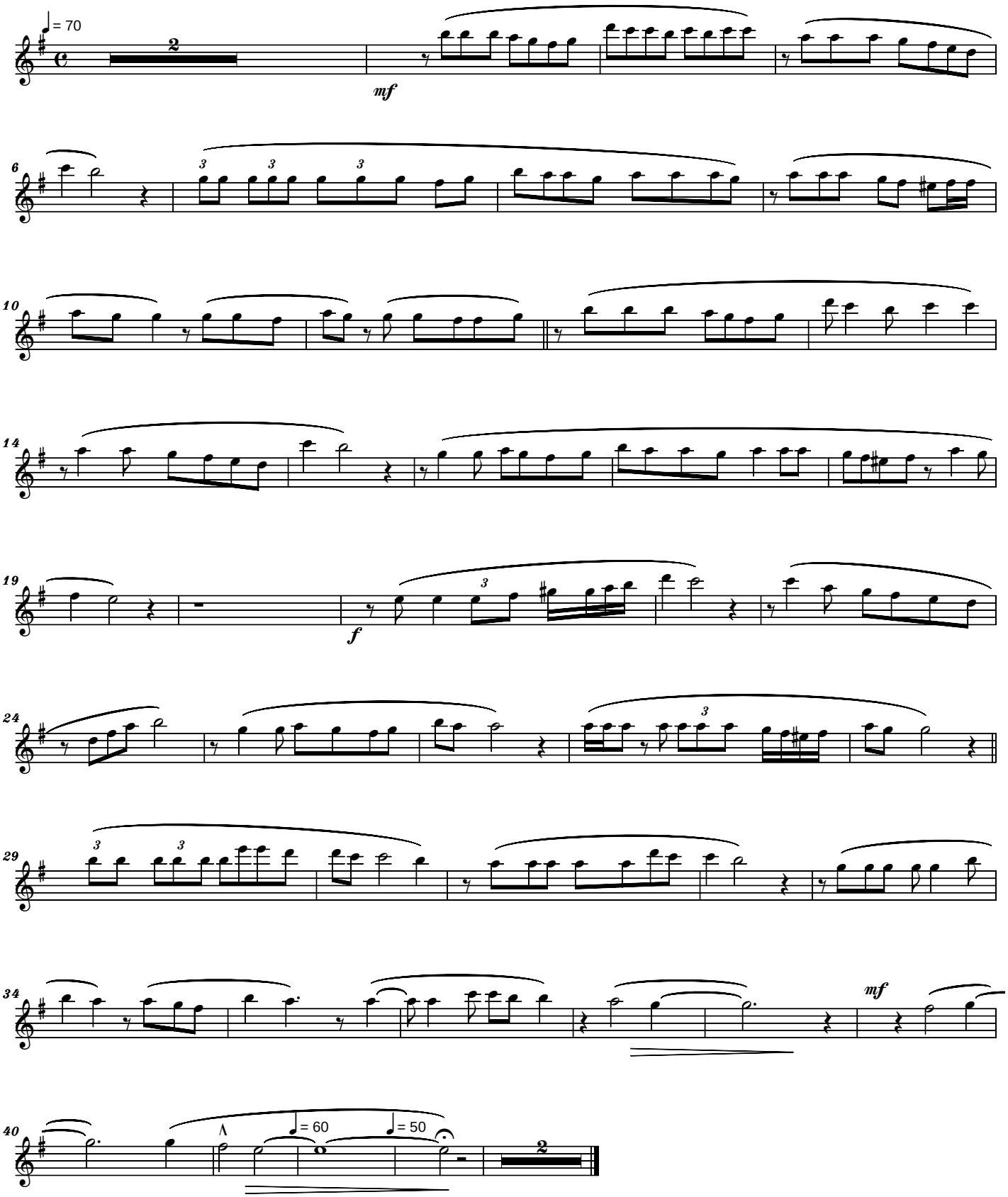

19
(74)
(51)
(49)
du - te.
Al - bum cu pa - siuni de-co-lo - ra - te,
vi - se ne'n-ce - pu - te,
f
mf
f
24
dans mut.
Mi'ai re-cu - nos - cut
zambe - tul
din co-lo de ul-ti - ma du-na a de - ser tu - lui,
29
E - xis - ten ta nu e fi-in - ta,
soapta ta,
im - bra-ti - san - du'mi e-zi - ta-rea.
A - me-ti - toa re plu
34
- ti - re,
ni - sip al - bas - tru,
val a - fro-di-si - ac,
noi,
noi,
mf
mf
40
= 60
= 50
noi.
rall.

INITIALS / INITIALE
- poem by VLAD SOLOMON -
Flute Part

Largo,
Molto Cantabile

Serban Nichifor
Music In Memory of Liana Alexandra



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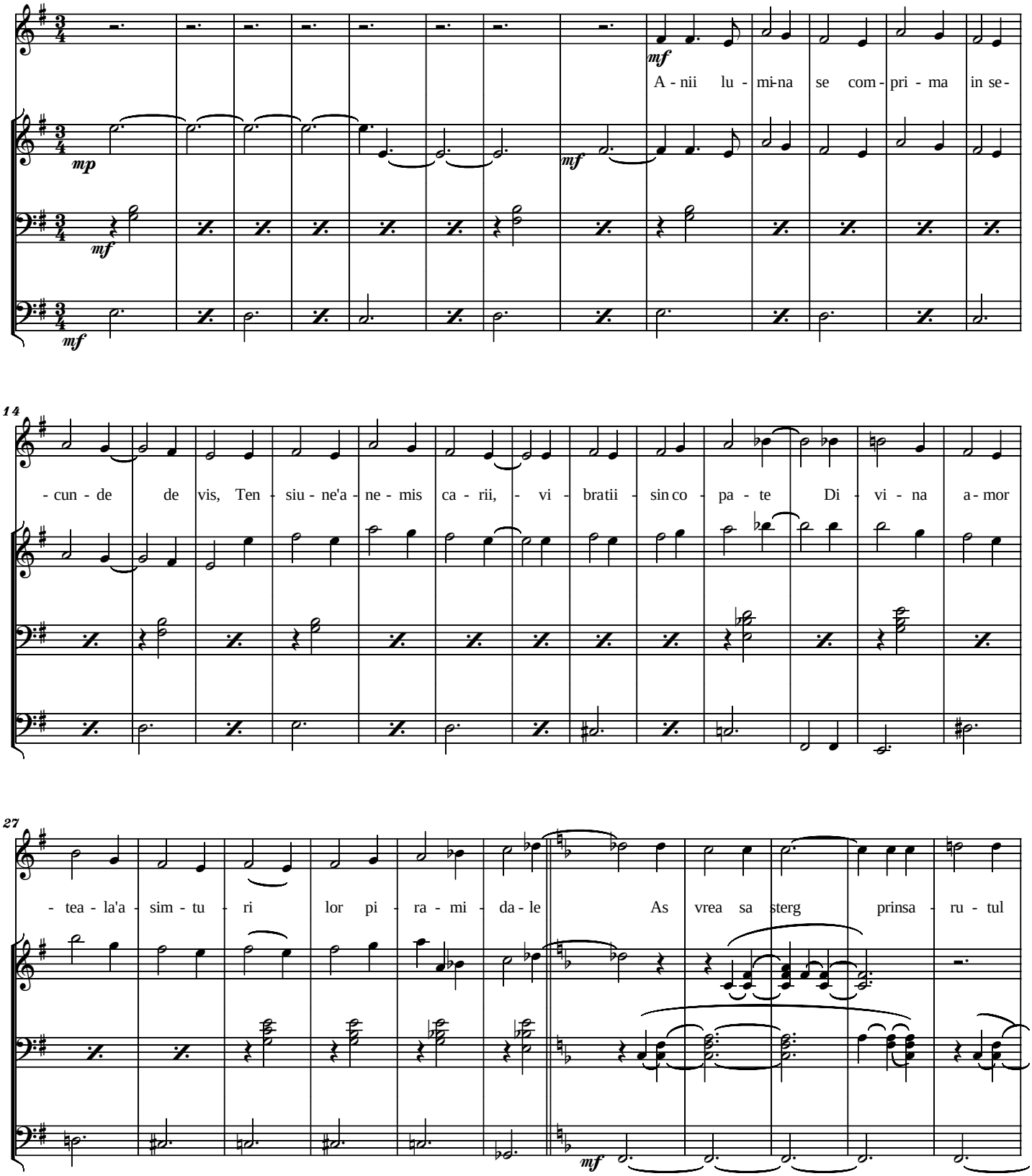
DANCE STEPS / PASI DE DANS
Poem by VLAD SOLOMON
- for Soprano (or Tenor) and Organ -

Serban Nichifor

Grazioso (120 MM)



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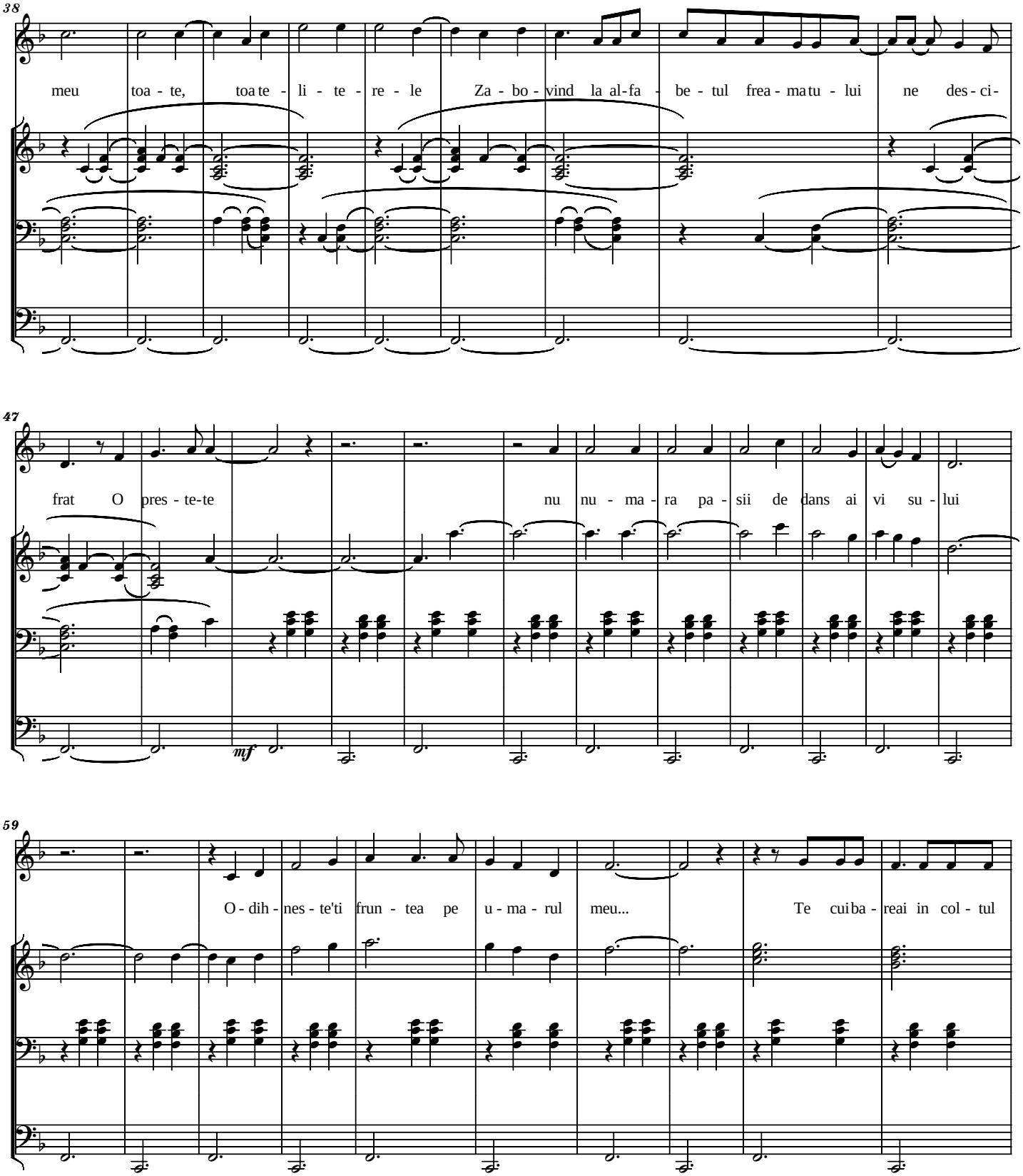
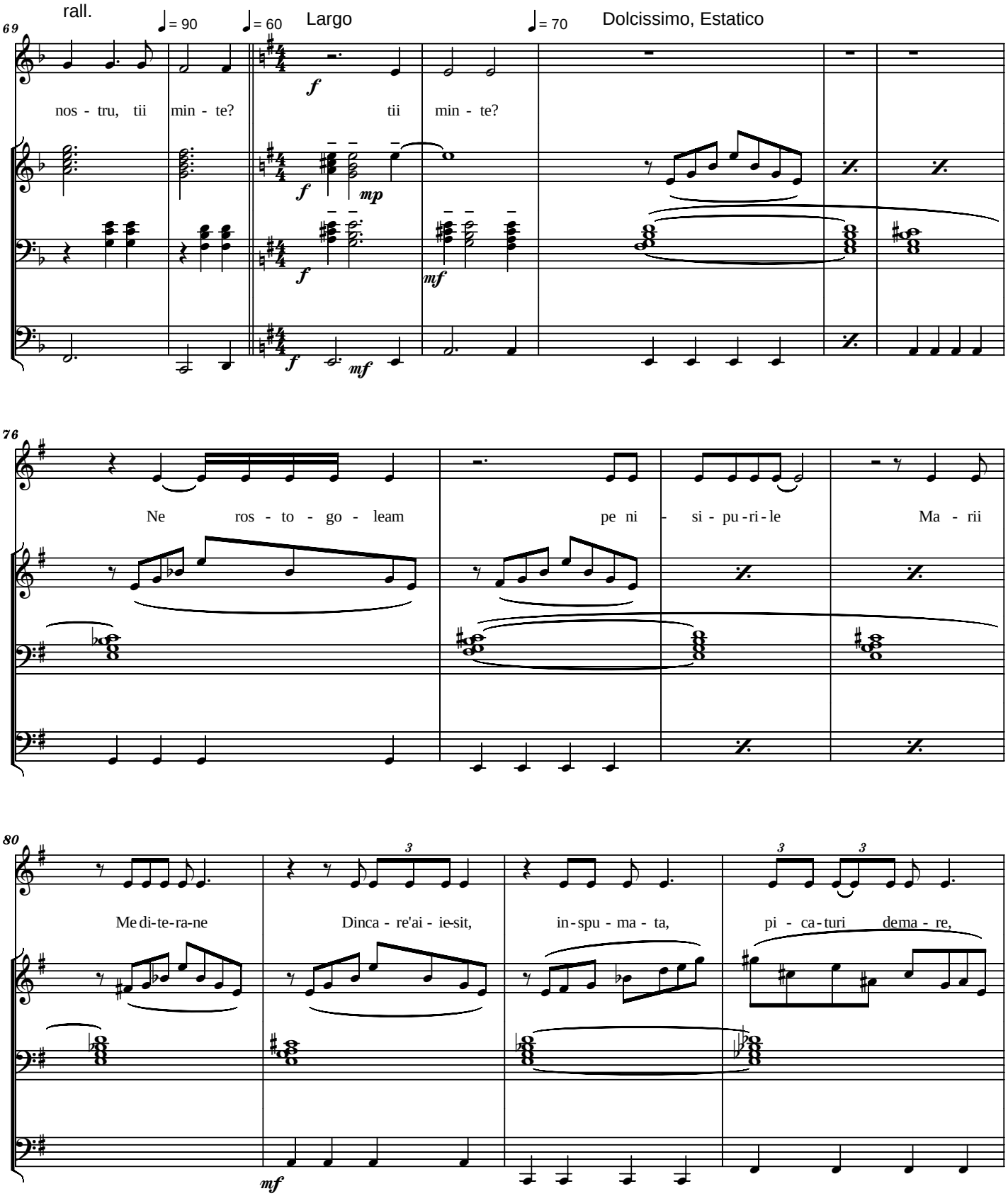
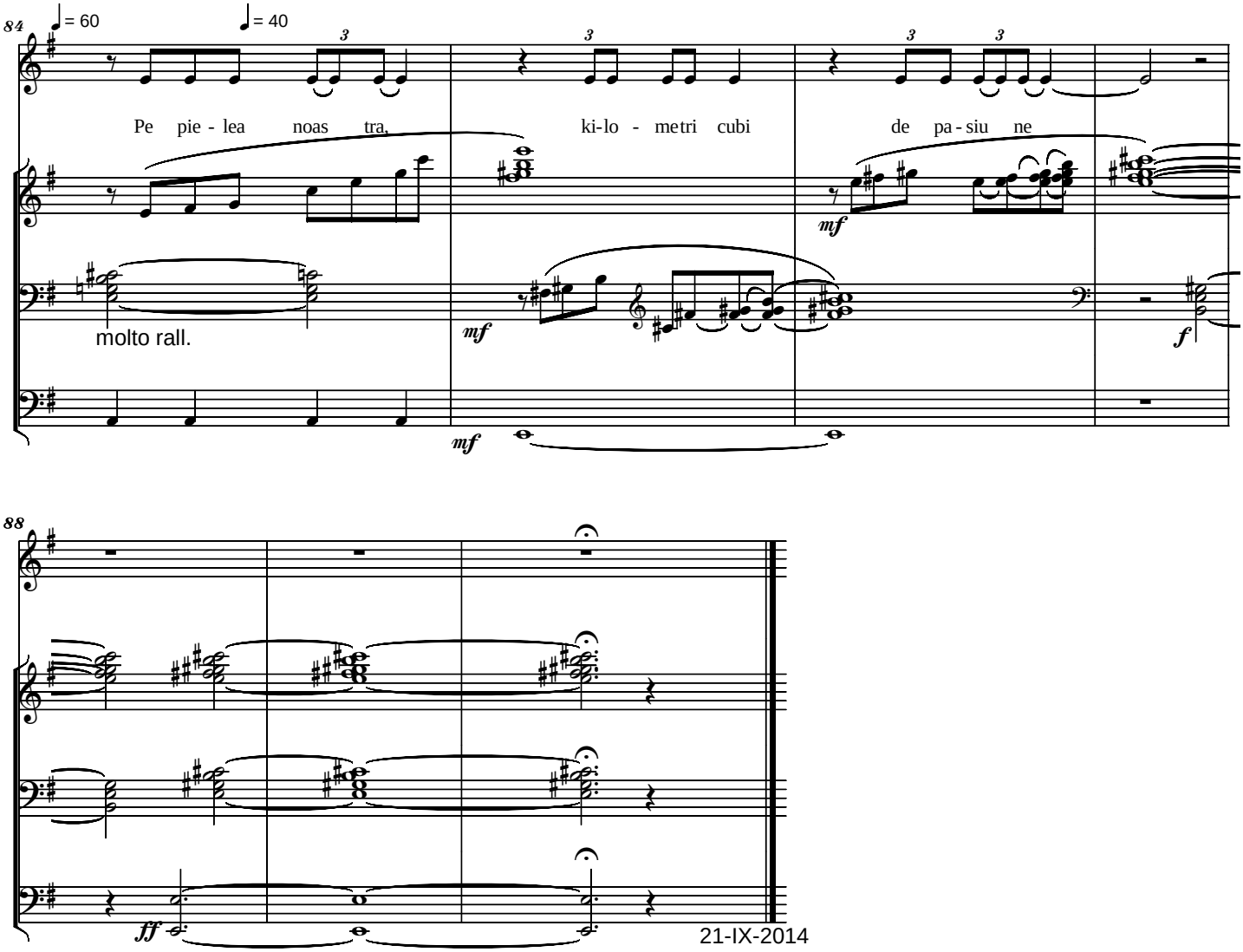

38
meu toa - te, toa te - li - te - re - le Za - bo - vind la al-fa - be - tul frea - ma tu - lui ne des - ci -
47
frat O pres - te-te nu nu - ma - ra pa - sii de dans ai vi su - lui
mf
59
O - dih - nes - te'ti frun - tea pe u - ma - rul meu... Te cui ba - reai in col - tul


rall.
69
♩= 90
♩= 60
Largo
♩= 70
Dolcissimo, Estatico
nos - tru, tii min - te?
tii min - te?
76
Ne ros - to - go - leam
pe ni - si - pu - ri - le
Ma - rii
80
Me di-te-ra-ne
Dinca - re'ai - ie-sit,
in - spu - ma - ta,
pi - ca - turi dema - re,


84
♩= 60
♩= 40
Pe pie - lea noas tra,
ki-lo - metri cubi
de pa - siu ne
molto rall.
mf
mf
mf
f
88
ff
21-IX-2014

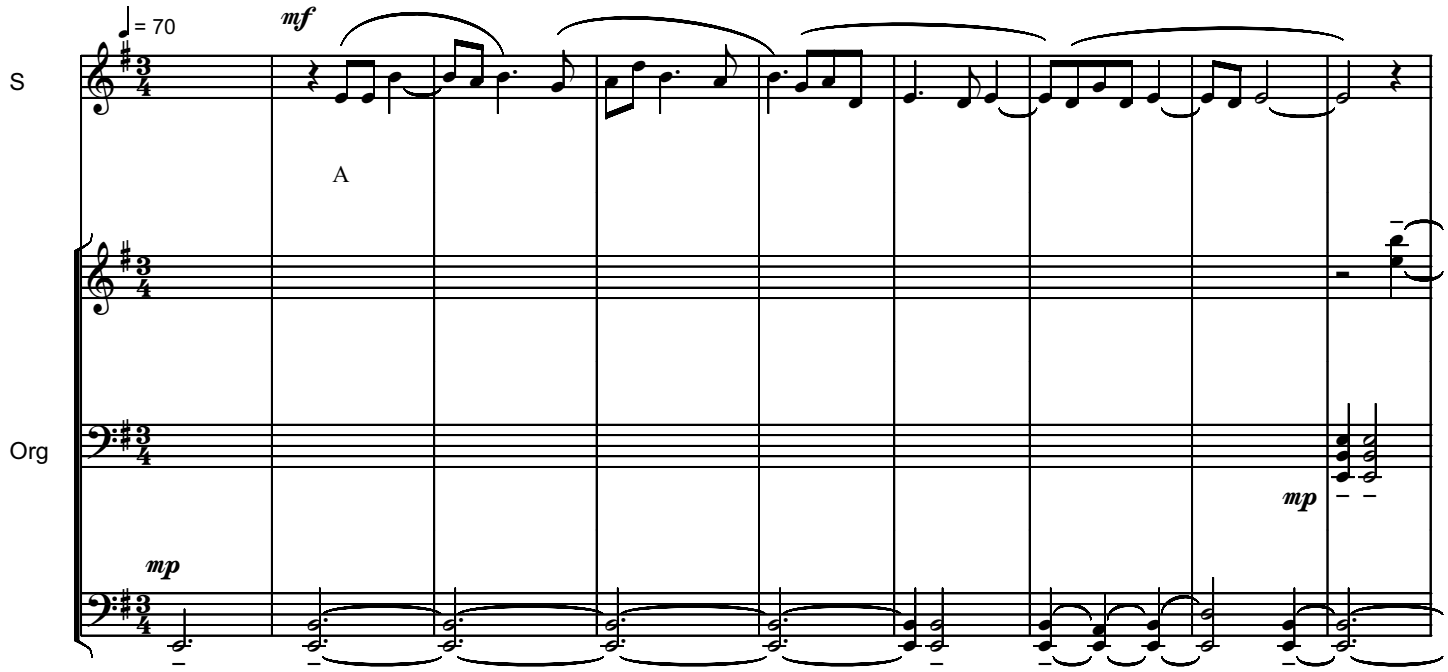
IN NOI E UN CER
MAI ADEVARAT

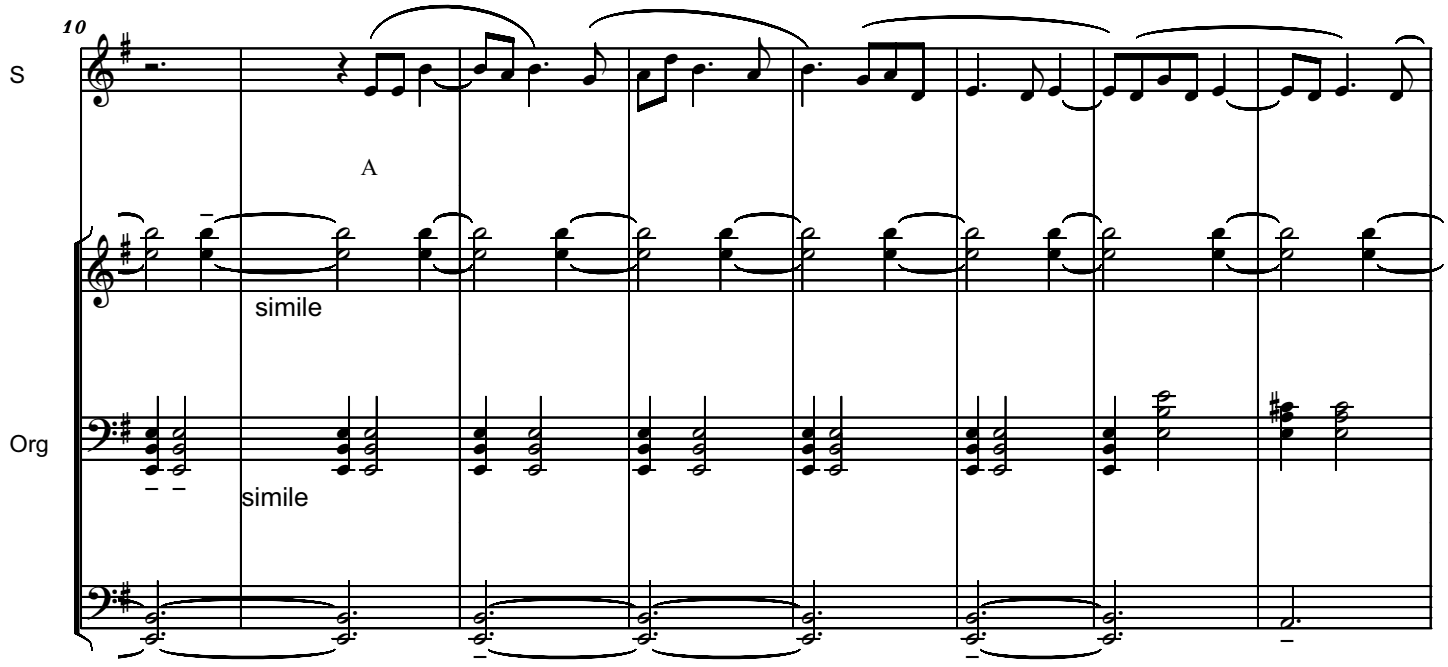
Estatico, Molto Cantabile

- Poem by VLAD SOLOMON -

Serban Nichifor

Soprano and Organ





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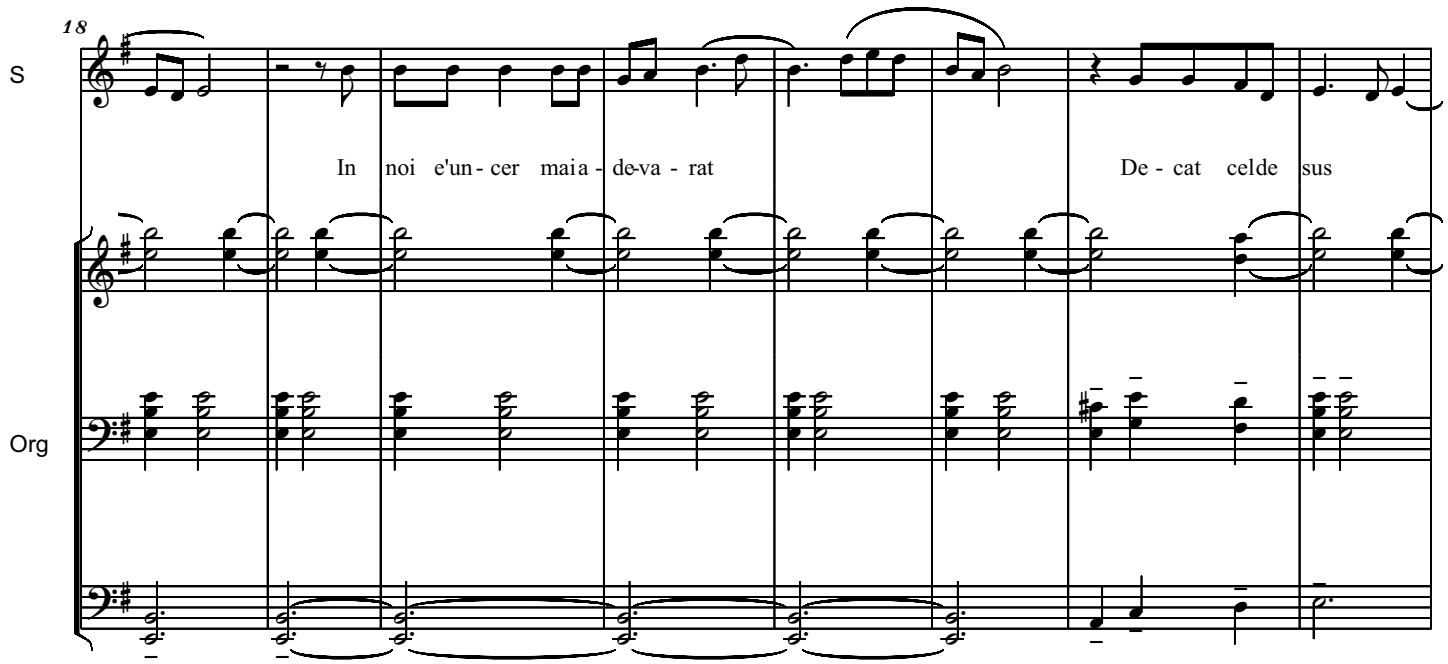

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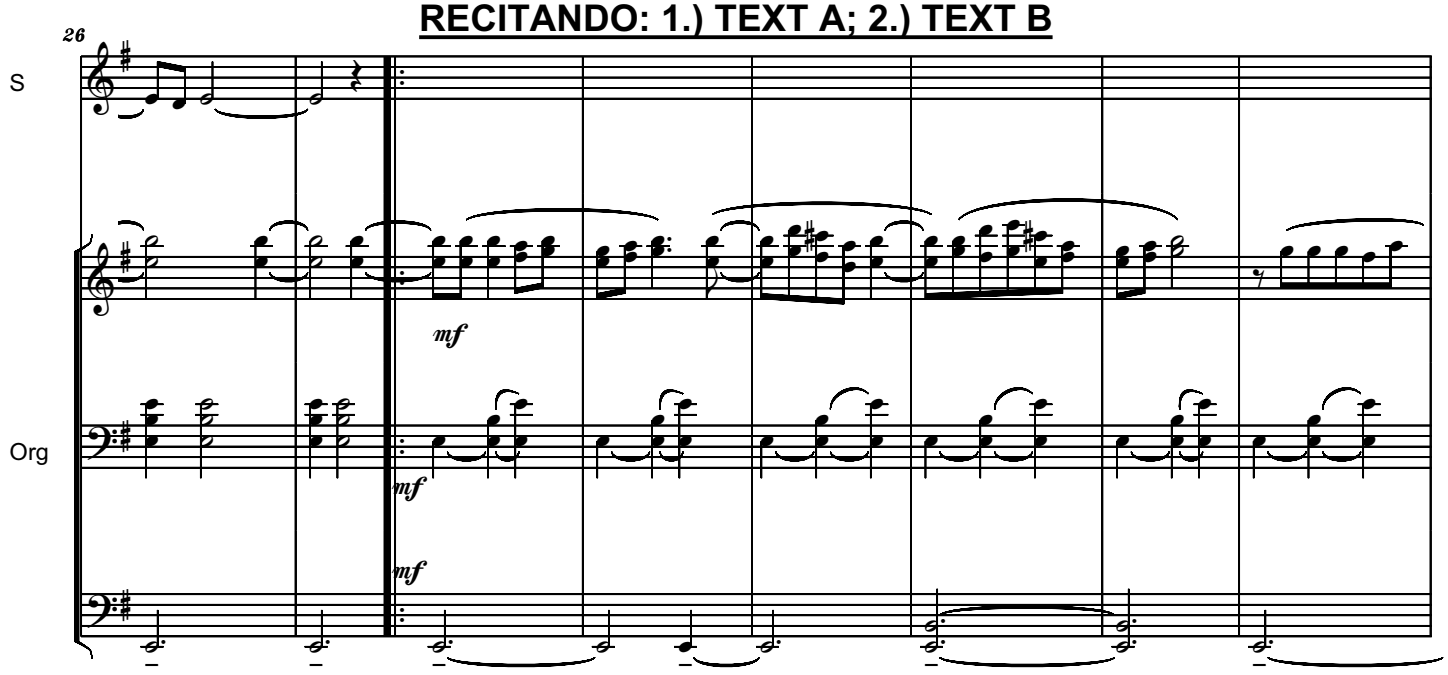
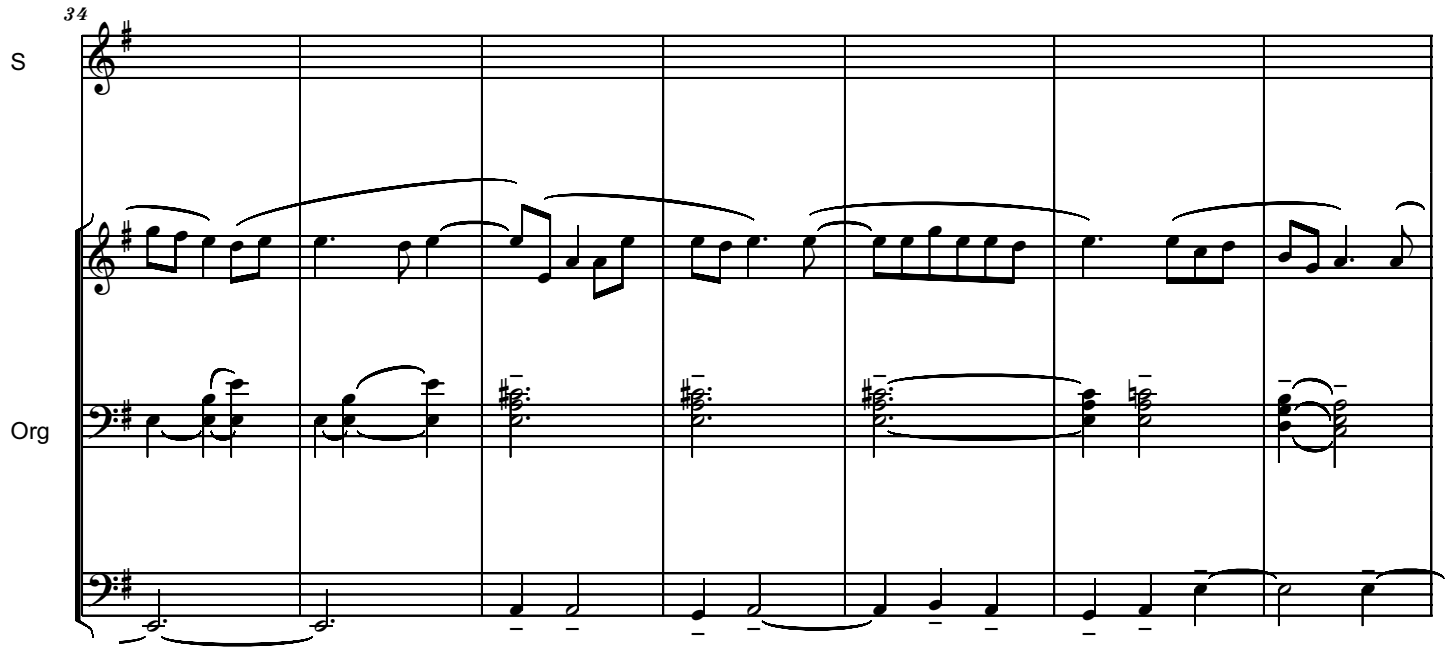
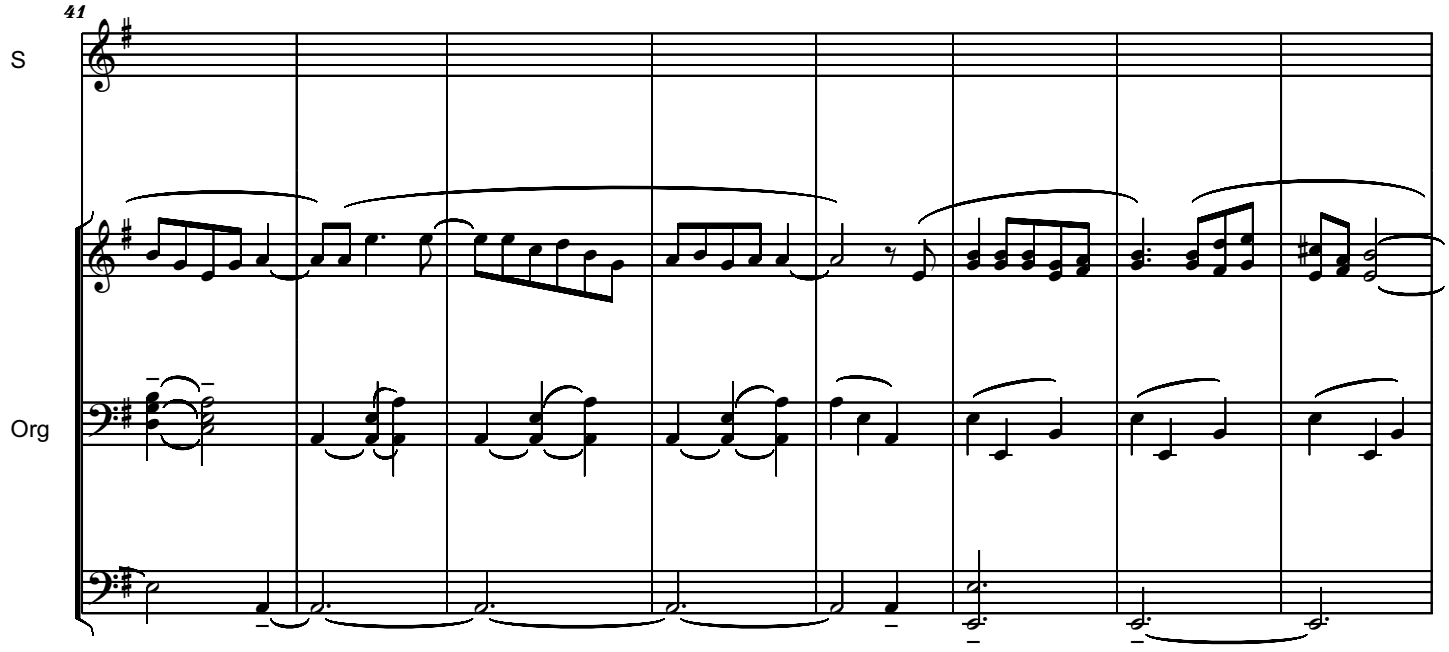
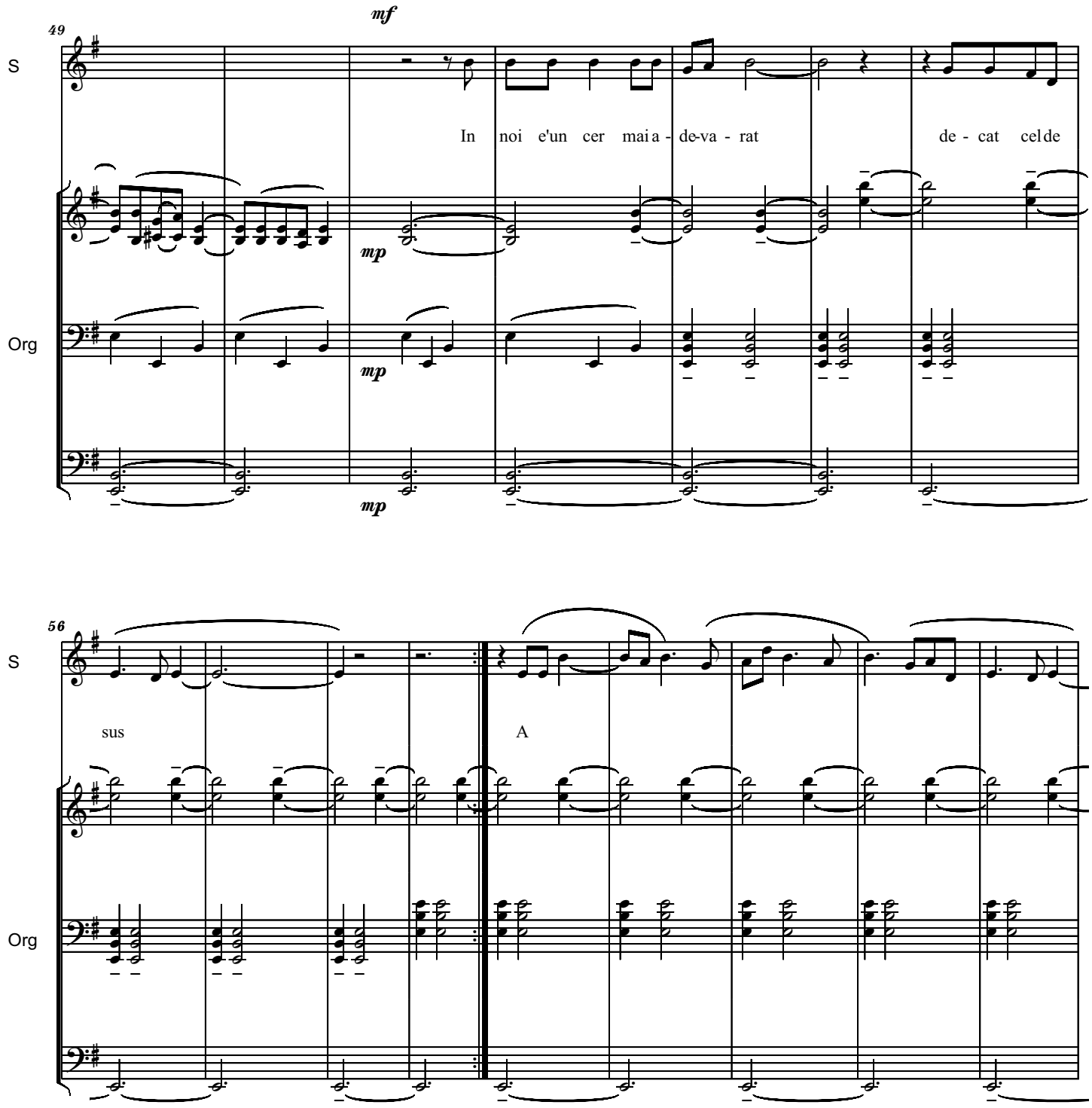
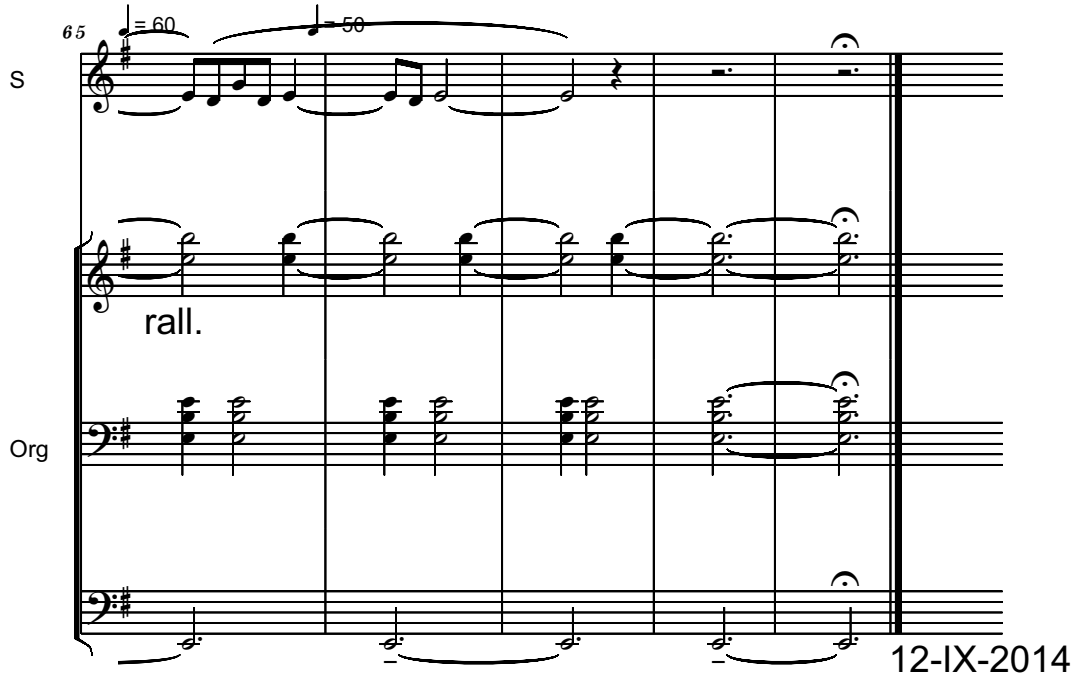



34
S
Org


41
S
Org


49
mf
S
In noi e'un cer mai a - de-va - rat de - cat cel de
mp
Org
mp
mp
56
S
sus
A
Org


65
♩ = 60
♩ = 50
S
rall.
Org
12-IX-2014

În noi e un cer mai adevărat

Refrain (singing)

În noi
E un cer mai adevărat decât cel de sus.

Couplet (recited)

=

TEXT A

De sus, din când în când,
Cade câte o stea,
Care nu are ce căuta între celelalte.
Stelele, adunate într-un cor,
Cântă pe voci,
Cântă un imn al iubirii absolute.
De aceea
Perechile privesc noaptea cerul
Ascultând fericite imnul iubirii.
Din când în când,
O stea scoate un sunet fals.
Este alungată din cor
Şi se prăbuşeşte.
Atunci,
Trebuie să-ţi pui în gând o dorinţă;
Pentru ca altă stea,
Cu voce mai frumoasă,
Să-i ia locul primei.
Atunci imnul iubirii absolute reîncepe.
E mai frumos ca prima dată...

Dar altă stea va cânta fals
Şi va cădea şi ea.
Cerul este mincinos...
Niciodată corul nu va fi perfect
Niciodată corul nu va cânta iubirea perfectă.
Întotdeauna se va găsi un impostor,
O stea,
Care va strica iubirea cu sunetele-i false.

Refrain (singing)

În noi
E un cer mai adevărat decât cel de sus.

Couplet (recited)

=

TEXT B

Stelele din noi nu clipesc niciodată.
Sunt
Şi vor fi mereu aprinse...
Vor cânta un imn minunat,
Într-un măreţ crescendo.

Nici o stea nu-şi va permite să cânte fals,
Fiindcă atunci se va stinge corul
Şi odată cu el şi noi,
Şi va dispărea iubirea.
Alături de stele, vor cânta în noi
Şi munţii,
Şi apele,
Şi gânduri, sentimente, pasiuni,
Care nu există în jurul nostru.
Ne vom iubi în sunetele unei muzici
Care vine din noi
Şi se înalţă odată cu noi.
Aceasta este iubirea absolută...
Restul nu există, e numai minciună.

Refrain (singing)

În noi
E un cer mai adevărat decât cel de sus.

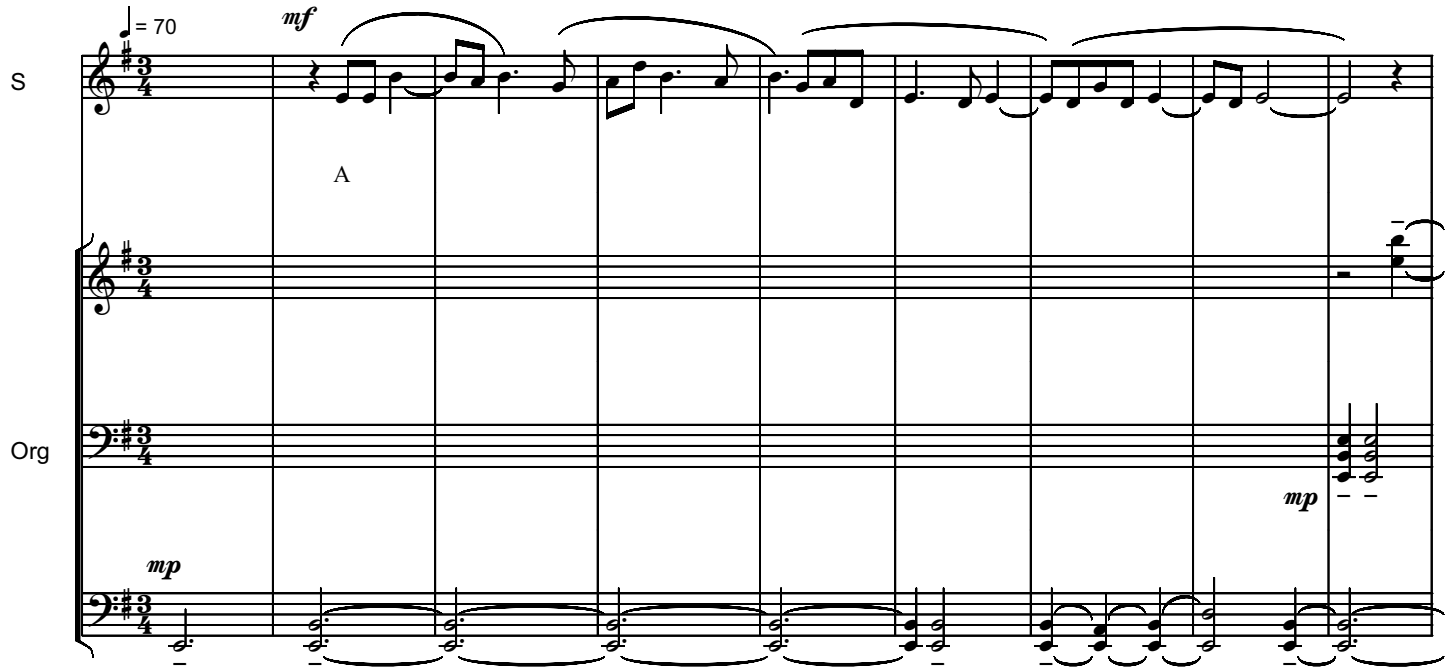
IN NOI E UN CER
MAI ADEVARAT

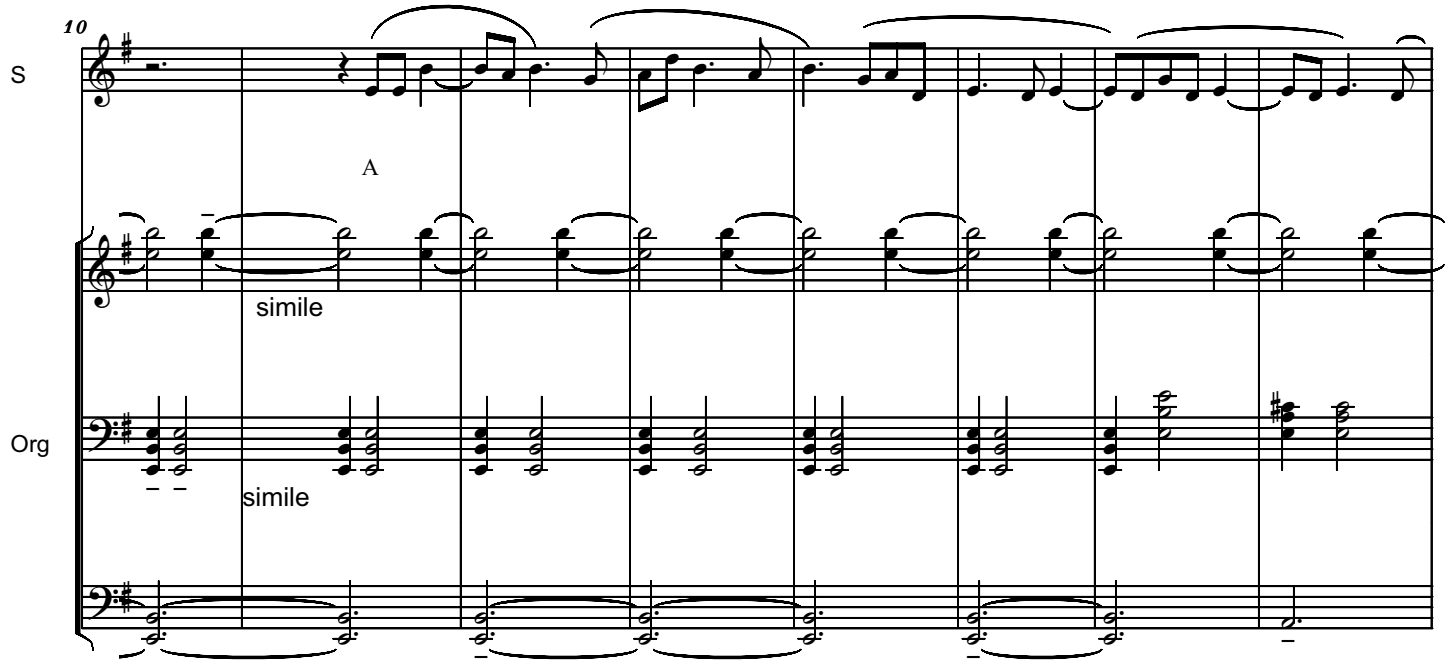
Estatico, Molto Cantabile

- Poem by VLAD SOLOMON -

Serban Nichifor

Soprano and Organ





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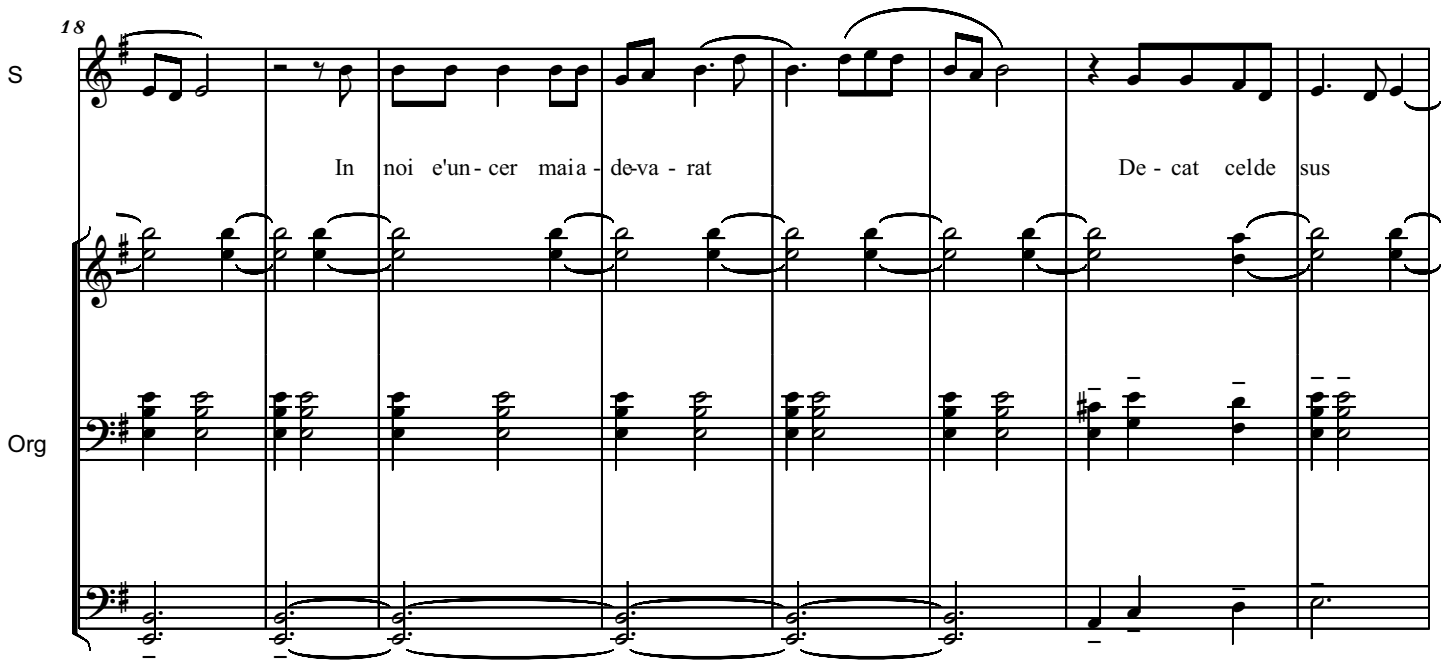
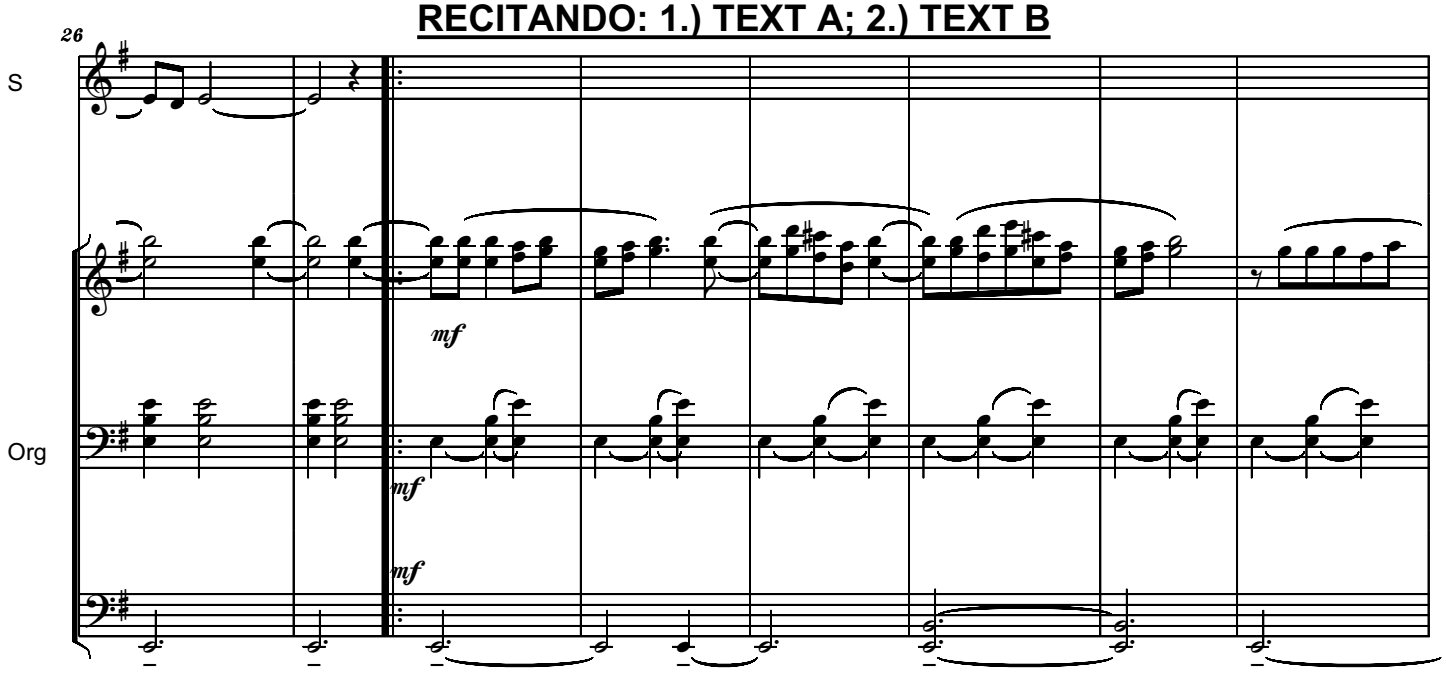
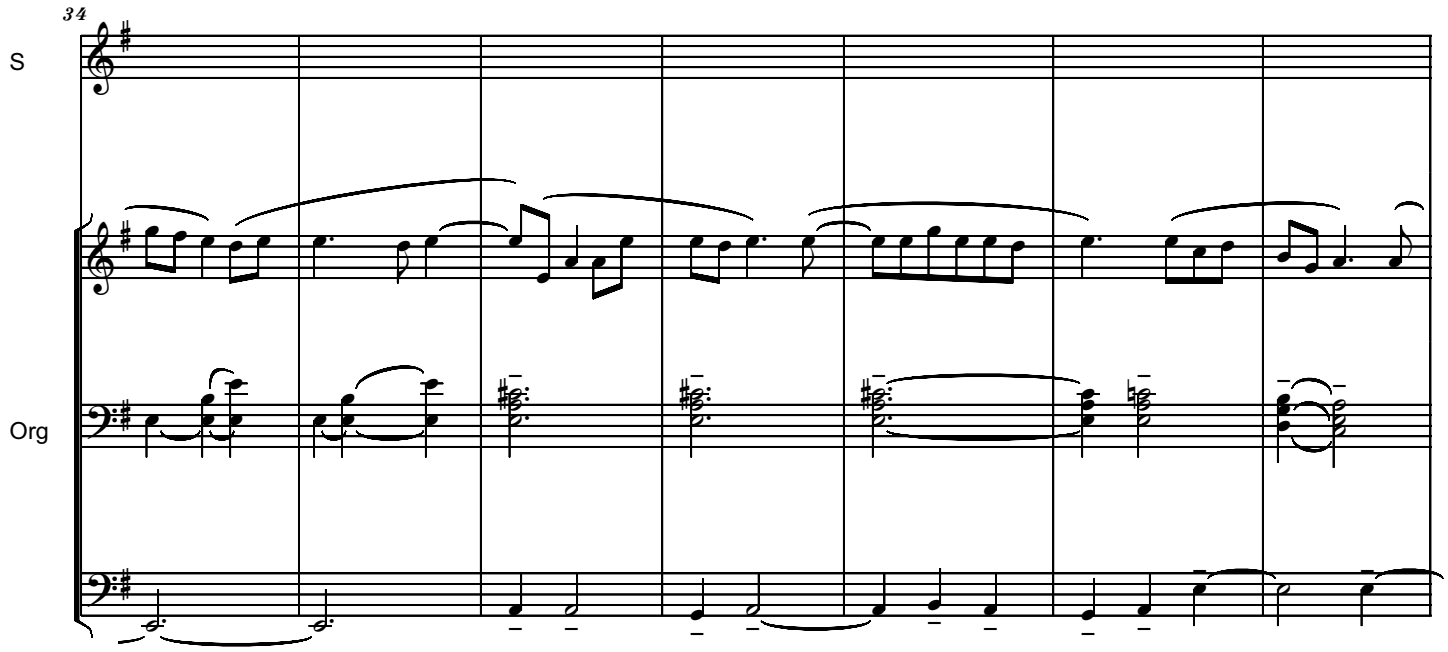
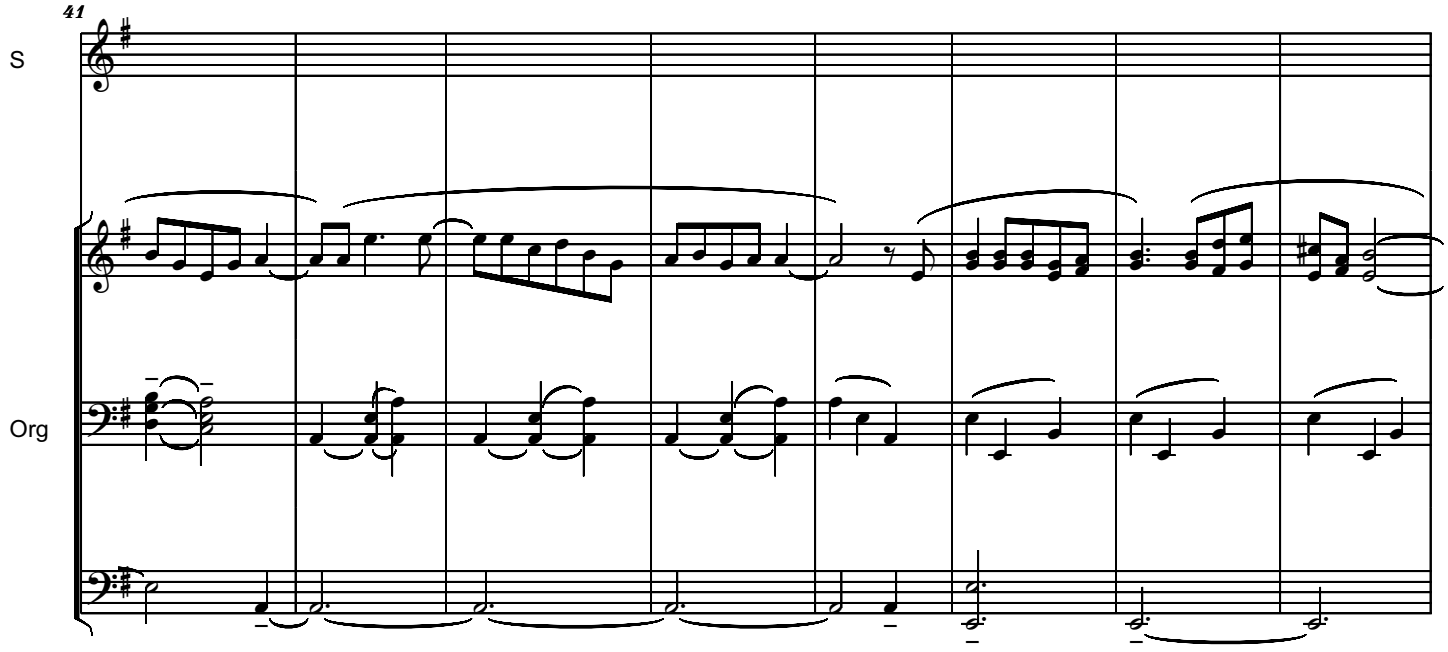
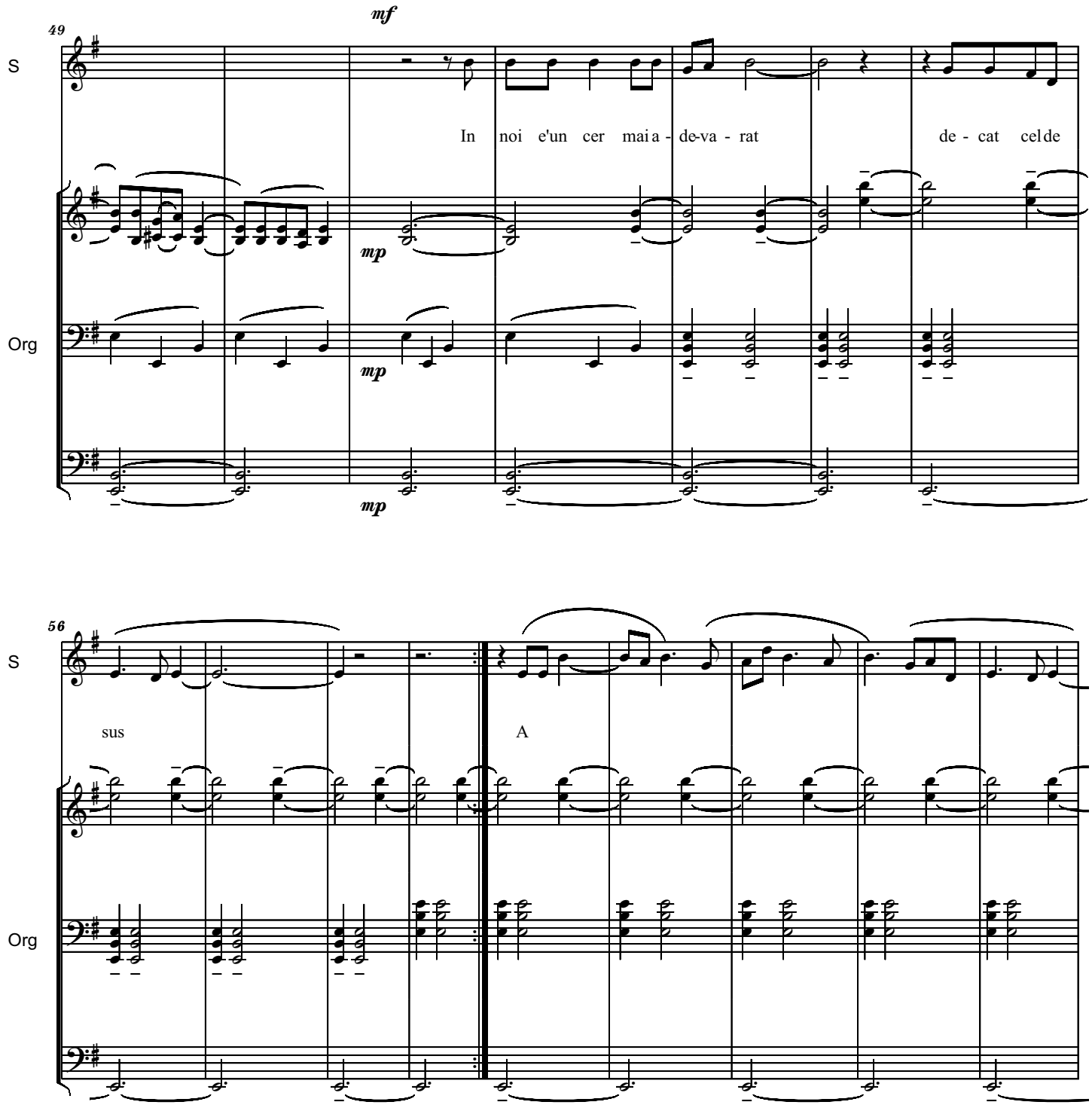


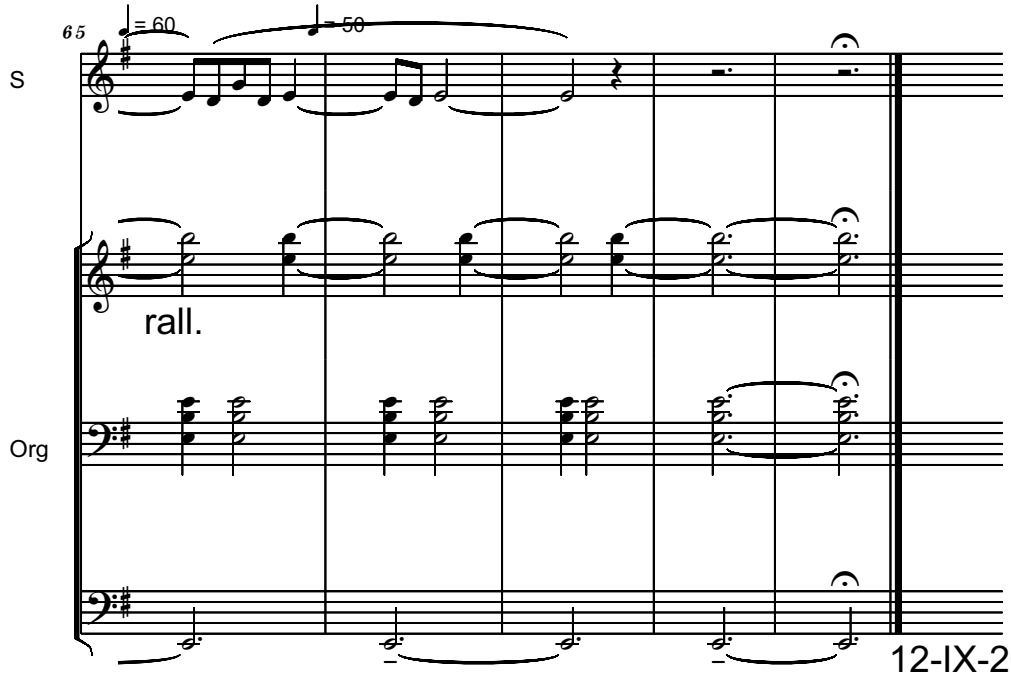
RECITANDO: 1.) TEXT A; 2.) TEXT B




34
S
Org


41
S
Org


49
mf
S
In noi e'un cer mai a - de-va - rat de - cat cel de
mp
Org
mp
mp
56
S
sus
A
Org


65
= 60
= 50
S
rall.
Org
12-IX-2014

În noi e un cer mai adevărat

Refrain (singing)

În noi
E un cer mai adevărat decât cel de sus.

Couplet (recited)

=

TEXT A

De sus, din când în când,
Cade câte o stea,
Care nu are ce căuta între celelalte.
Stelele, adunate într-un cor,
Cântă pe voci,
Cântă un imn al iubirii absolute.
De aceea
Perechile privesc noaptea cerul
Ascultând fericite imnul iubirii.
Din când în când,
O stea scoate un sunet fals.
Este alungată din cor
Şi se prăbuşeşte.
Atunci,
Trebuie să-ţi pui în gând o dorinţă;
Pentru ca altă stea,
Cu voce mai frumoasă,
Să-i ia locul primei.
Atunci imnul iubirii absolute reîncepe.
E mai frumos ca prima dată...

Dar altă stea va cânta fals
Şi va cădea şi ea.
Cerul este mincinos...
Niciodată corul nu va fi perfect
Niciodată corul nu va cânta iubirea perfectă.
Întotdeauna se va găsi un impostor,
O stea,
Care va strica iubirea cu sunetele-i false.

Refrain (singing)

În noi
E un cer mai adevărat decât cel de sus.

Couplet (recited)

=

TEXT B

Stelele din noi nu clipesc niciodată.
Sunt
Şi vor fi mereu aprinse...
Vor cânta un imn minunat,
Într-un măreţ crescendo.

Nici o stea nu-şi va permite să cânte fals,
Fiindcă atunci se va stinge corul
Şi odată cu el şi noi,
Şi va dispărea iubirea.
Alături de stele, vor cânta în noi
Şi munţii,
Şi apele,
Şi gânduri, sentimente, pasiuni,
Care nu există în jurul nostru.
Ne vom iubi în sunetele unei muzici
Care vine din noi
Şi se înalţă odată cu noi.
Aceasta este iubirea absolută...
Restul nu există, e numai minciună.

Refrain (singing)

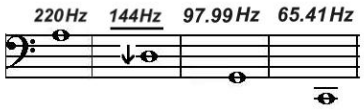
În noi
E un cer mai adevărat decât cel de sus.

SIGNALS V

for Cello solo

Tunings used :

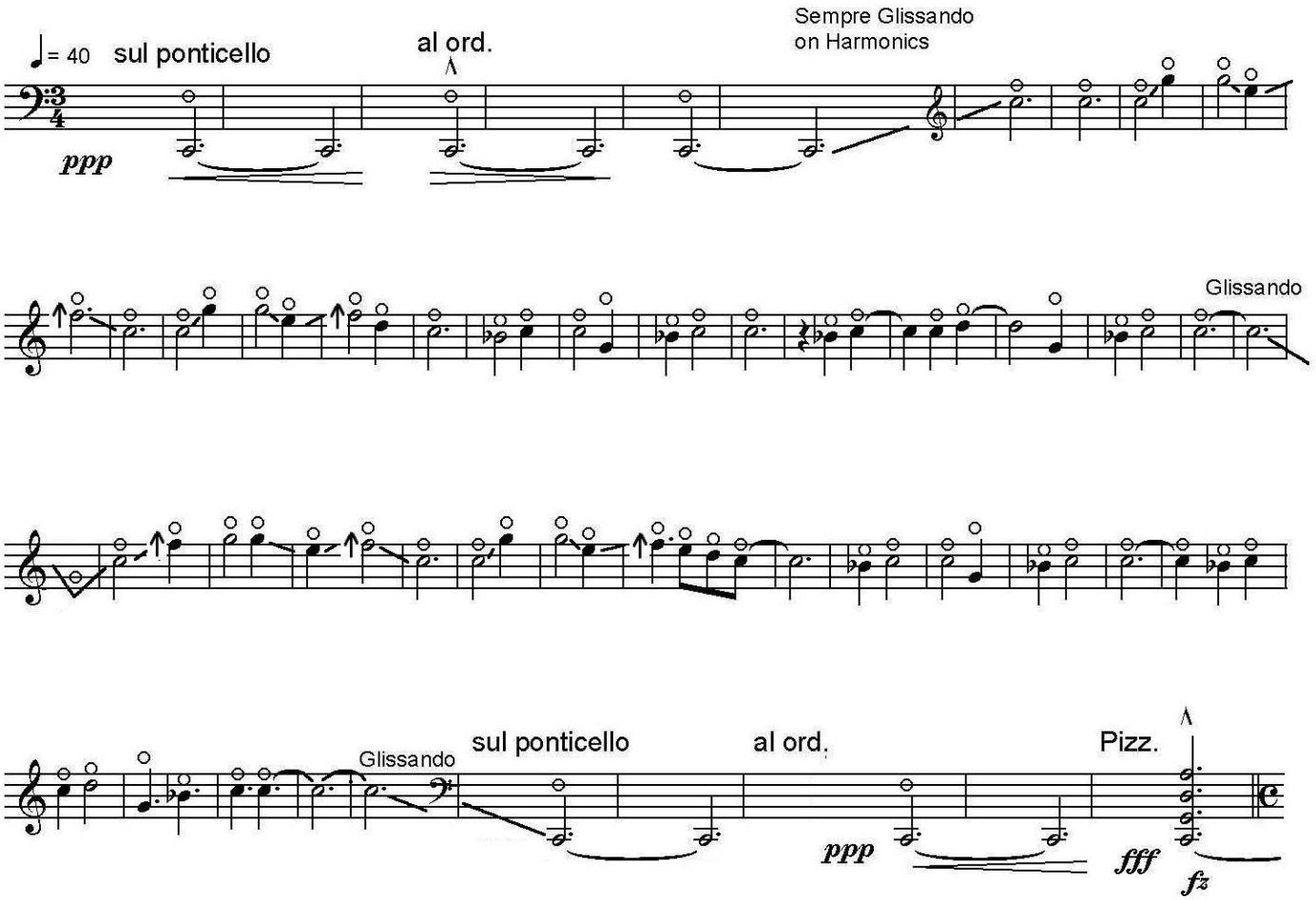
Harmonics 1-12 of the strings A, D, G and C
in scordatura



Duration: ca 4'30" (+/- 30")

Serban Nichifor

1.) Parlando Rubato
Sempre Harmonics Sul Do **(C)**



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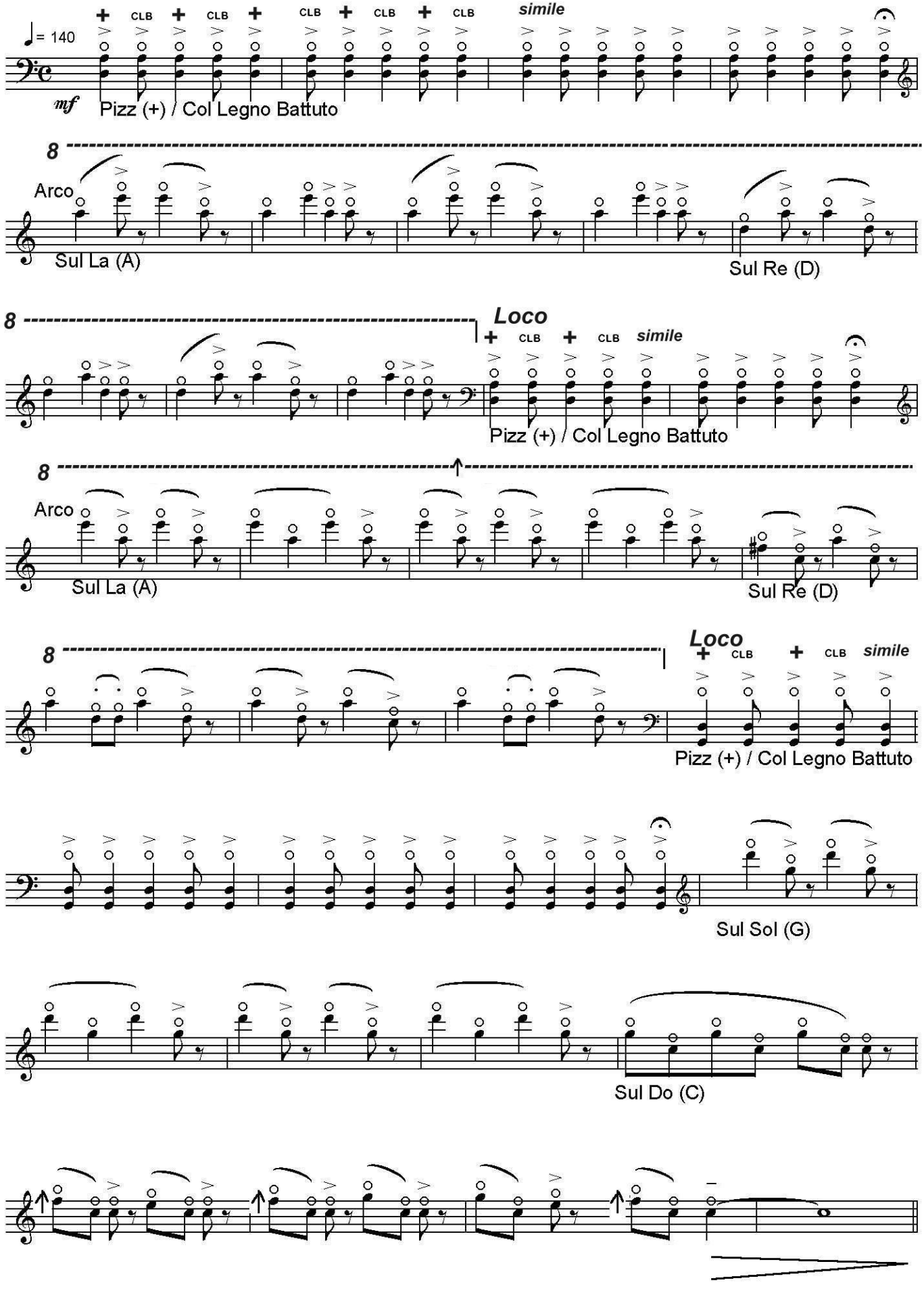
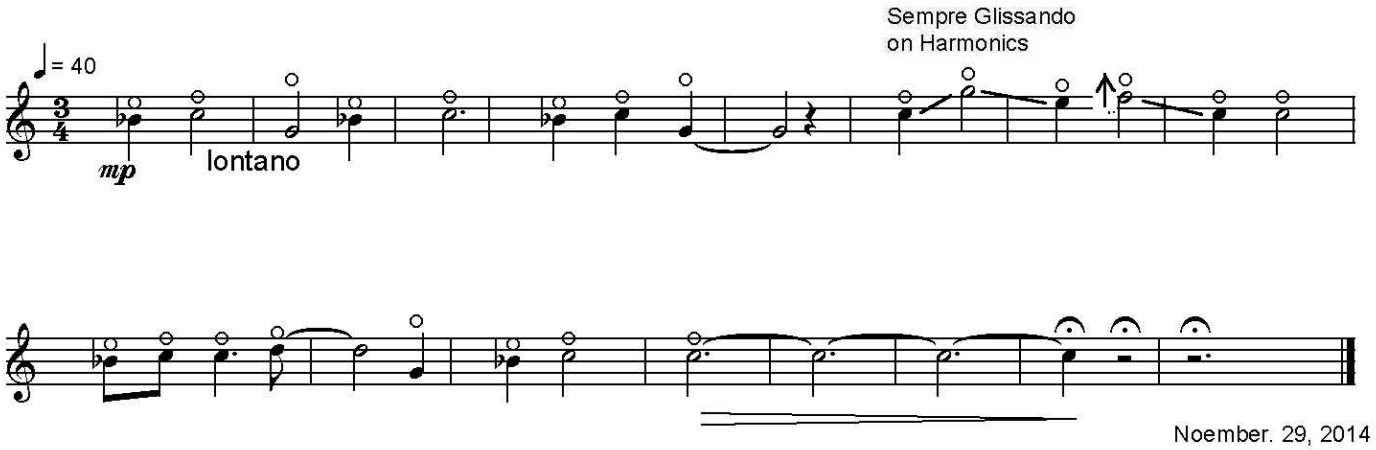
2.) Subito Allegro Giocoso



3.) Parlando Rubato
Sempre Harmonics Sul Do **(C)**



Noember. 29, 2014

To My Eternal Motherland ROMANIA

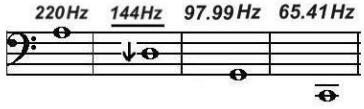
SARMIZEGETUSA

for Cello and Tape

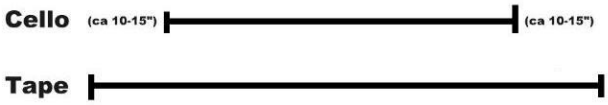
(Signals V)

Tunings used :

Harmonics 1-12 of the strings A, D, G and C
in scordatura

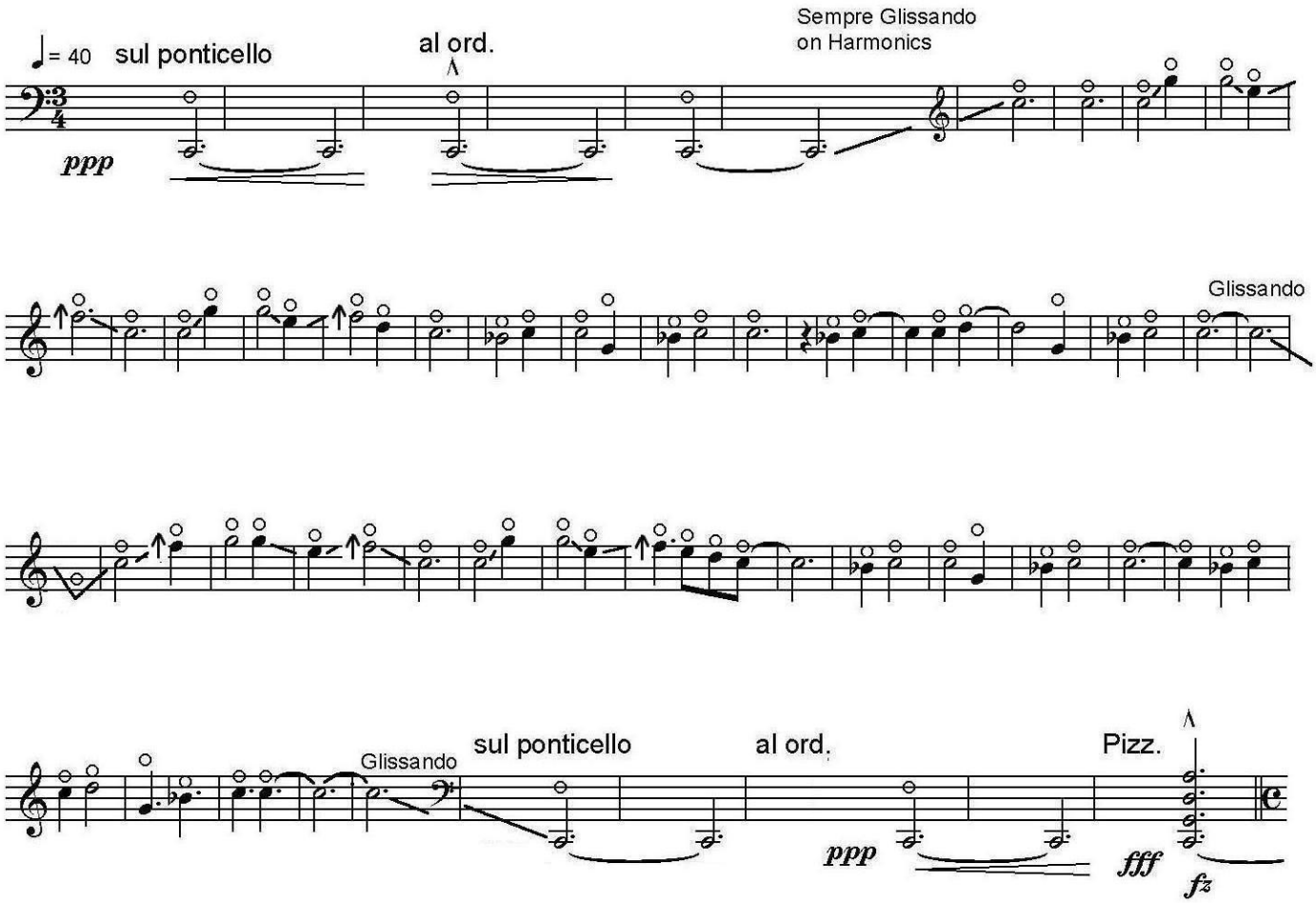


Duration: ca 5'



Serban Nichifor

1.) Parlando Rubato
Sempre Harmonics Sul Do **(C)**



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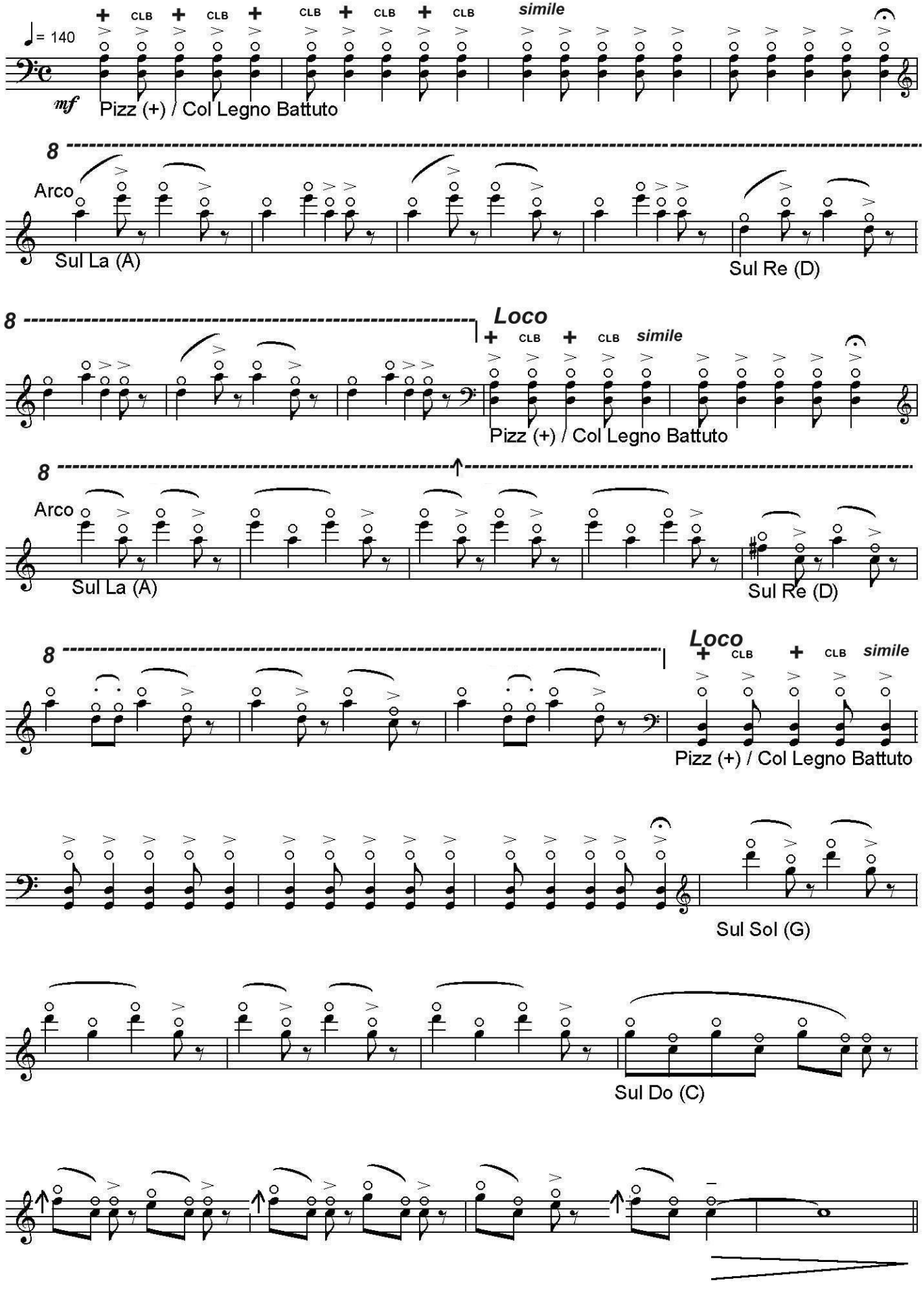
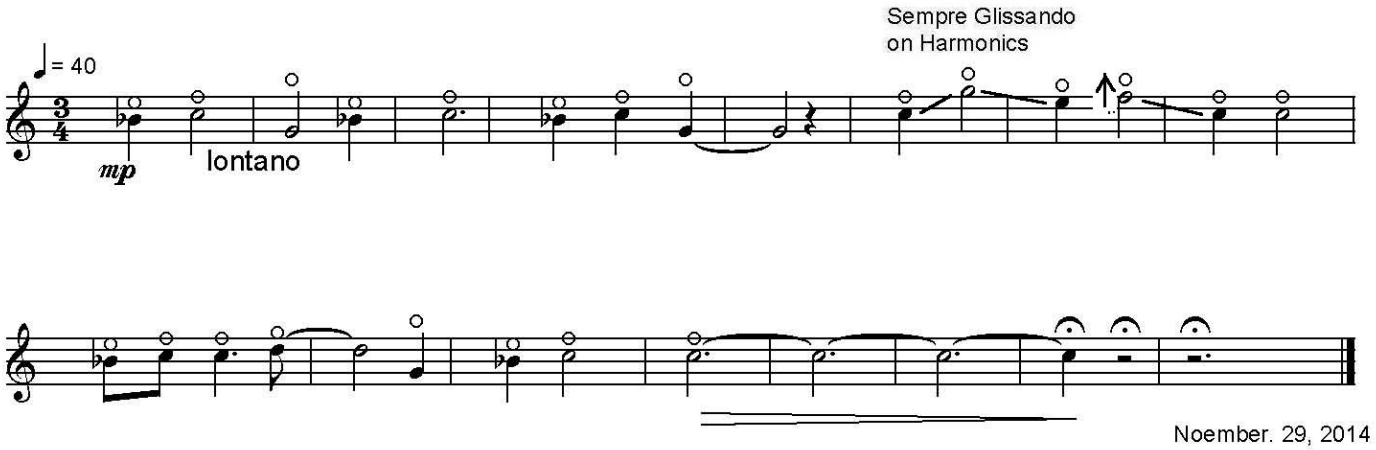
2.) Subito Allegro Giocoso



3.) Parlando Rubato
Sempre Harmonics Sul Do **(C)**



Noember. 29, 2014

SERBAN NICHIFOR
(2014)

HOMMAGE
TO
KING LEOPOLD I OF BELGIUM

Variations on the song "Andenken"
by King Leopold I of Belgium

Andenken.

PAROLES DE MATTHISSON.

MUSIQUE

DE

LEOPOLD

Roi des Belges

Composée

en

1811.

BIBLIOTHEQUE ROYALE DE BELGIQUE

Andenken.

Poesies de Matthisson

MUSIQUE DE

LEOPOLD

Roi des Belges

Composée en 1811

Mit gefühl

STIMME

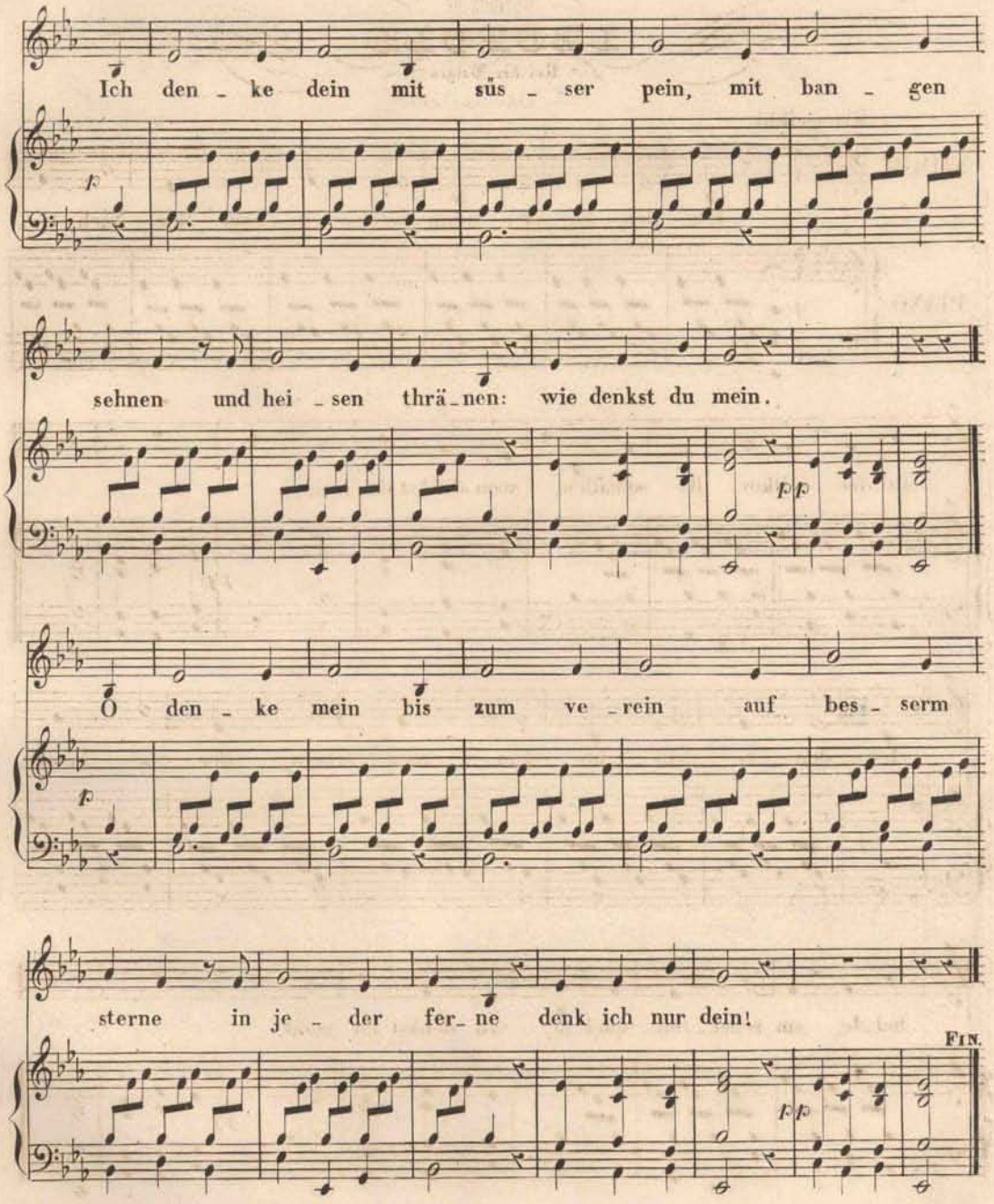
PIANO

Ich den_ke dein wenn durch den hain der Nach_ti_

_gal_len akkor_de schallen, wen denkst du mein.

Ich den_ke dein im däm_mer_schein der a_bend_

_hel_le, am schat_ten_quel_le, wo denkst du mein.

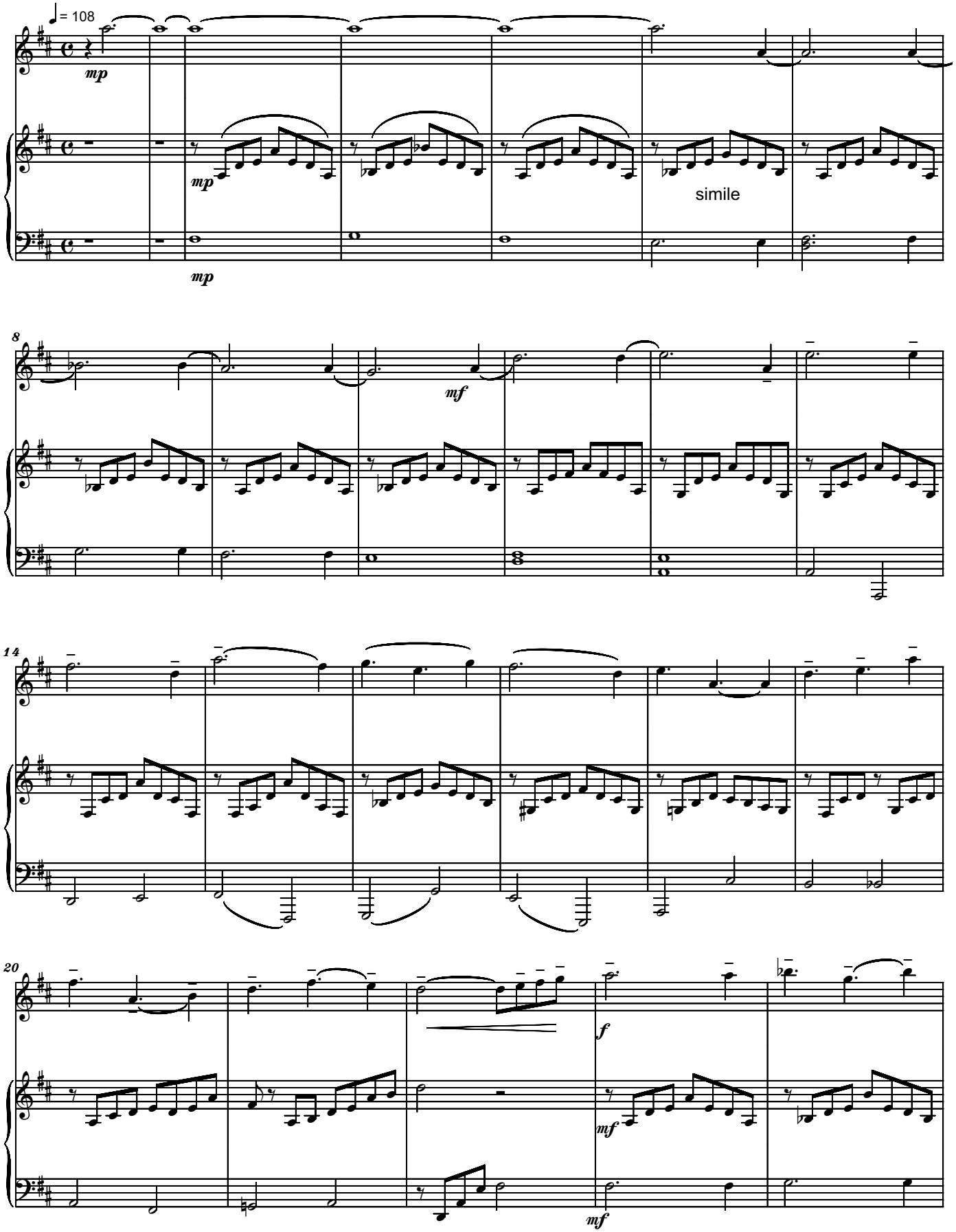

Ich den - ke dein mit süs - ser pein, mit ban - gen
f
sehnen und hei - sen thrä - nen: wie denkst du mein.
pp
O den - ke mein bis zum ve - rein auf bes - serm
f
sterne in je - der fer - ne denk ich nur dein!
FIN.
pp

SOUVENIR
SUR UN THEME DU
ROI LEOPOLD I DE BELGIQUE

Molto Cantabile

for violin and piano

Serban Nichifor



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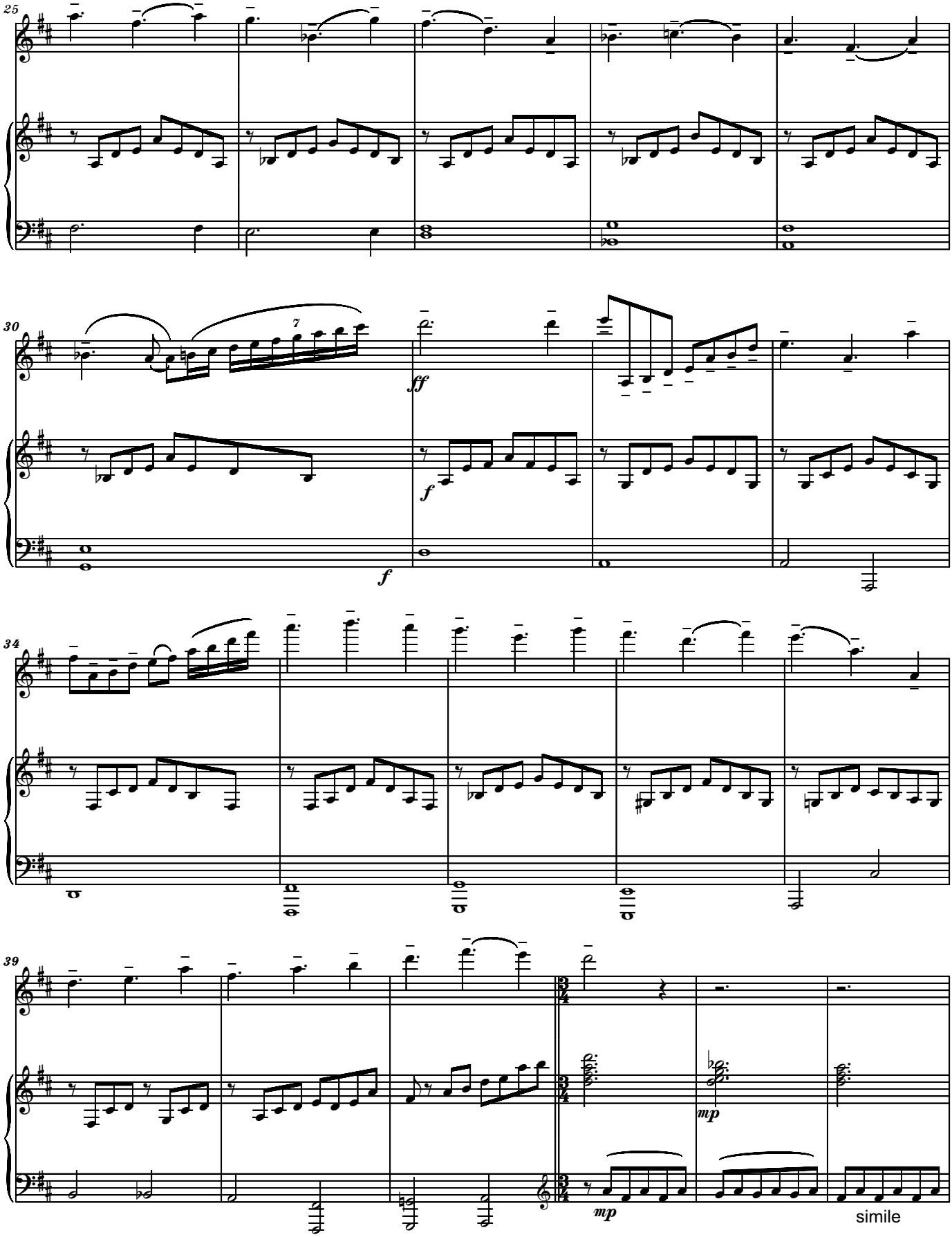

25
30
7
ff
f
f
34
39
mp
mp
simile

["Andenken", 1811]

45

Pizz.

mf

52

60

Arco

mp

Pizz.

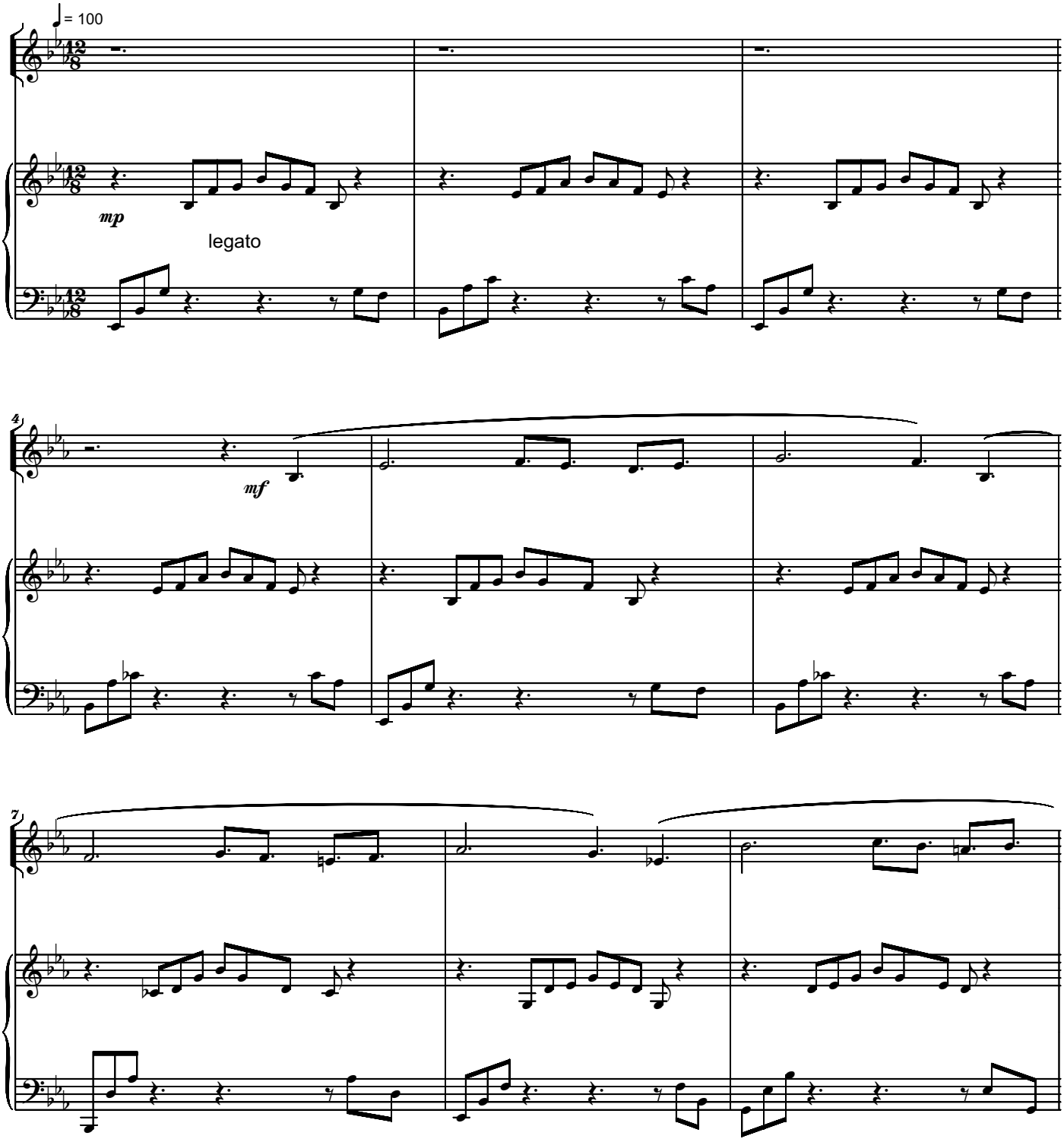
68

18-VI-2014

Melody for
KING LEOPOLD I OF BELGIUM
Violin and Piano

Molto Cantabile

Serban Nichifor



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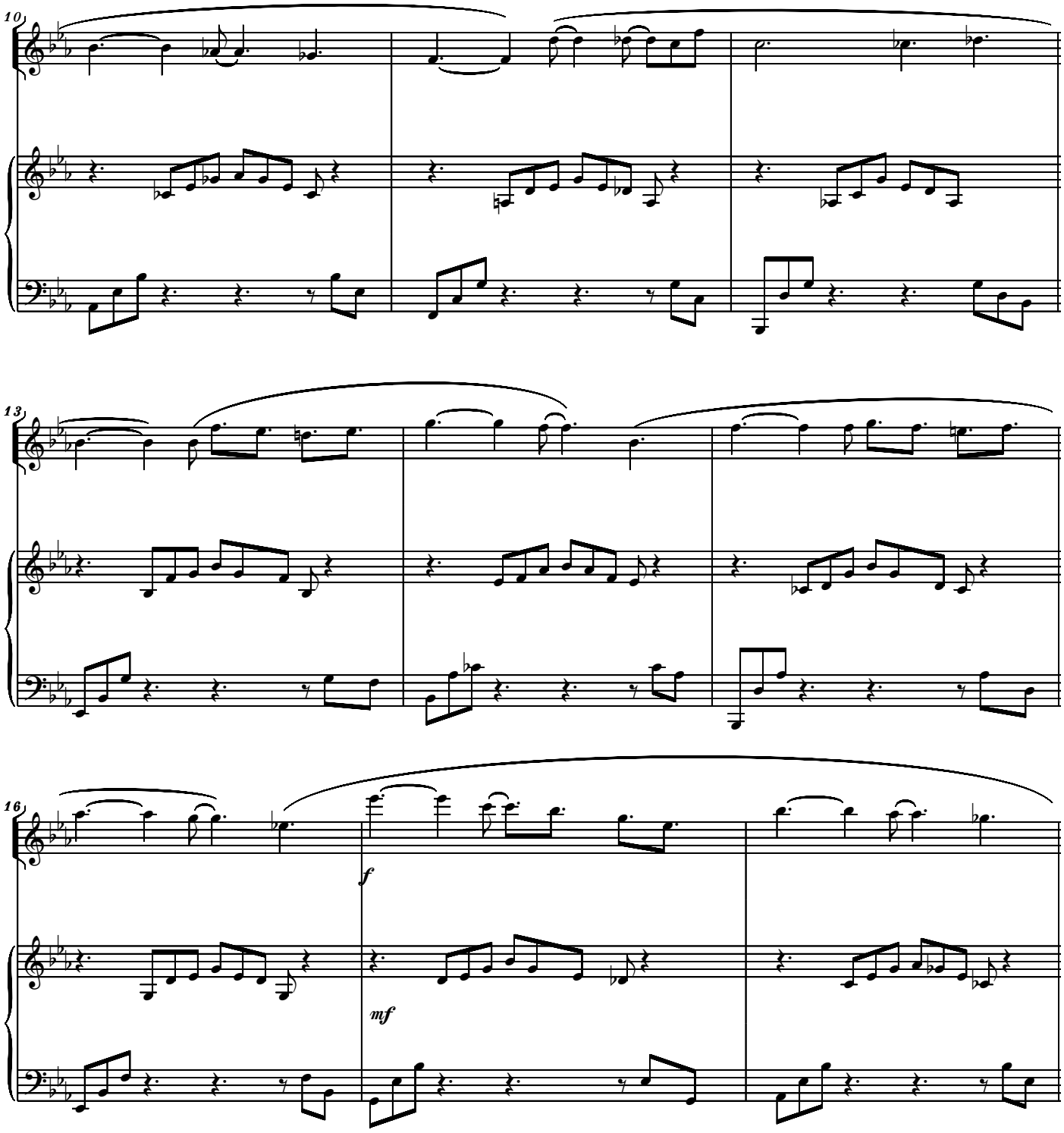
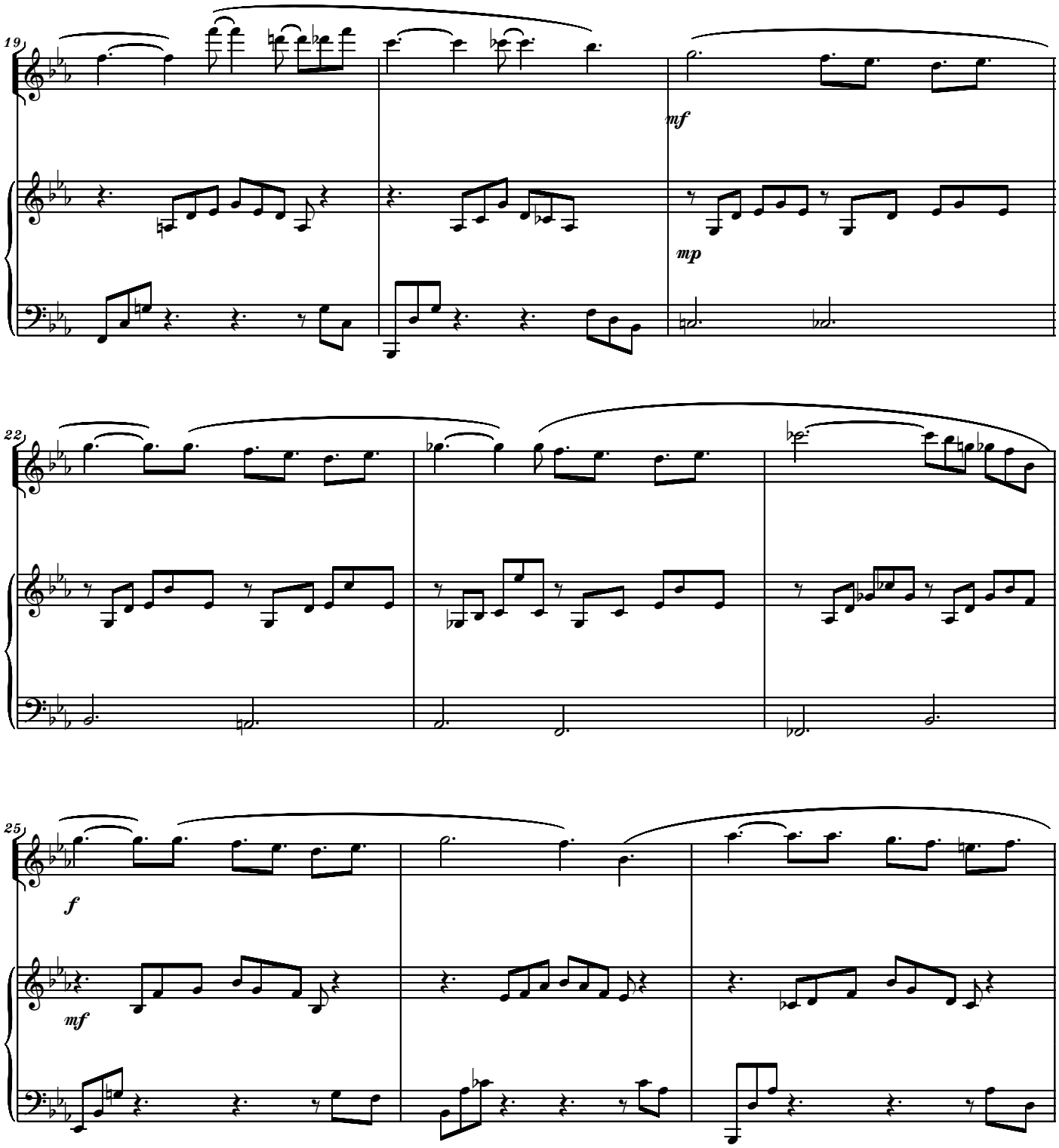

10
13
16
f
mf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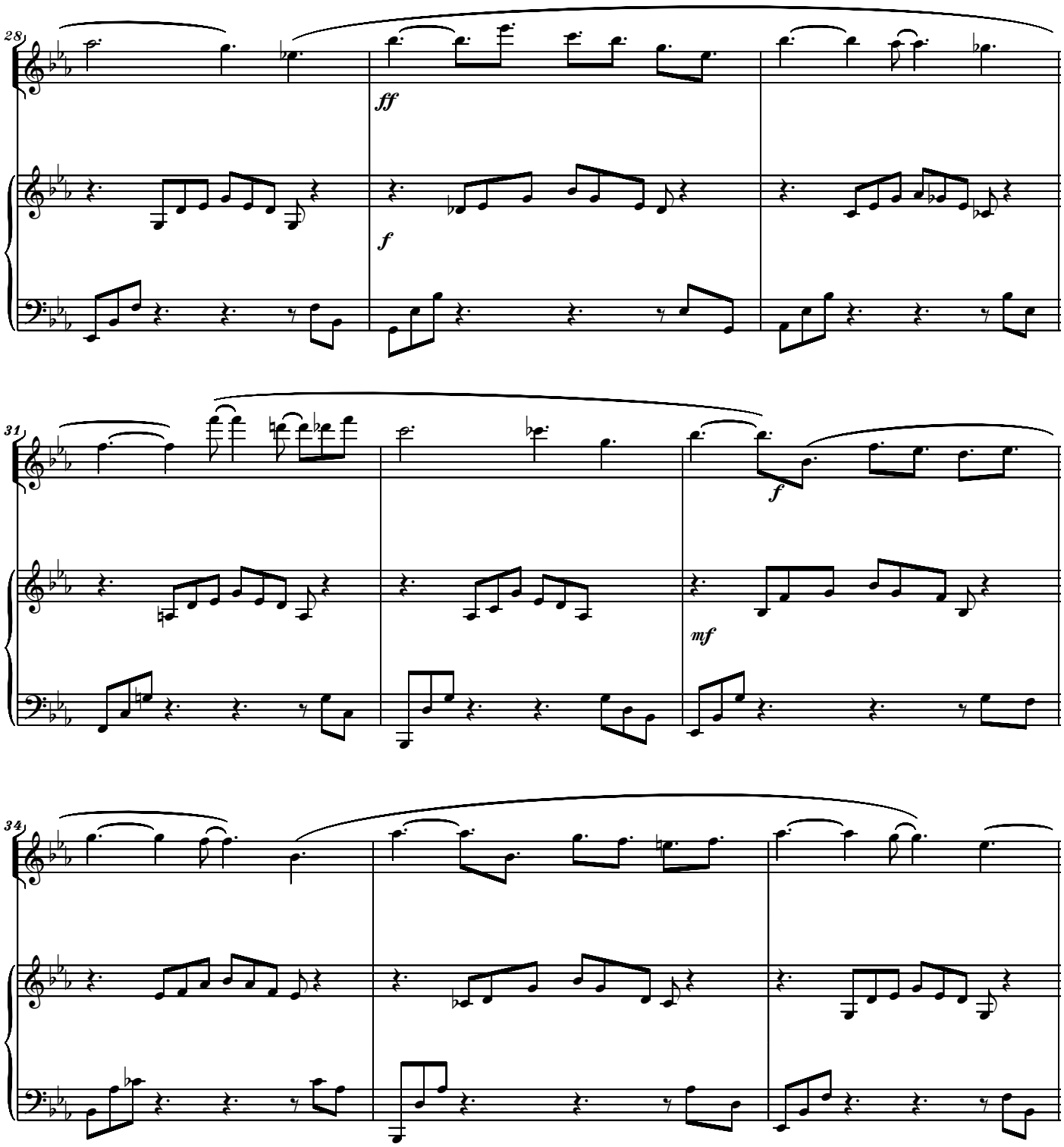
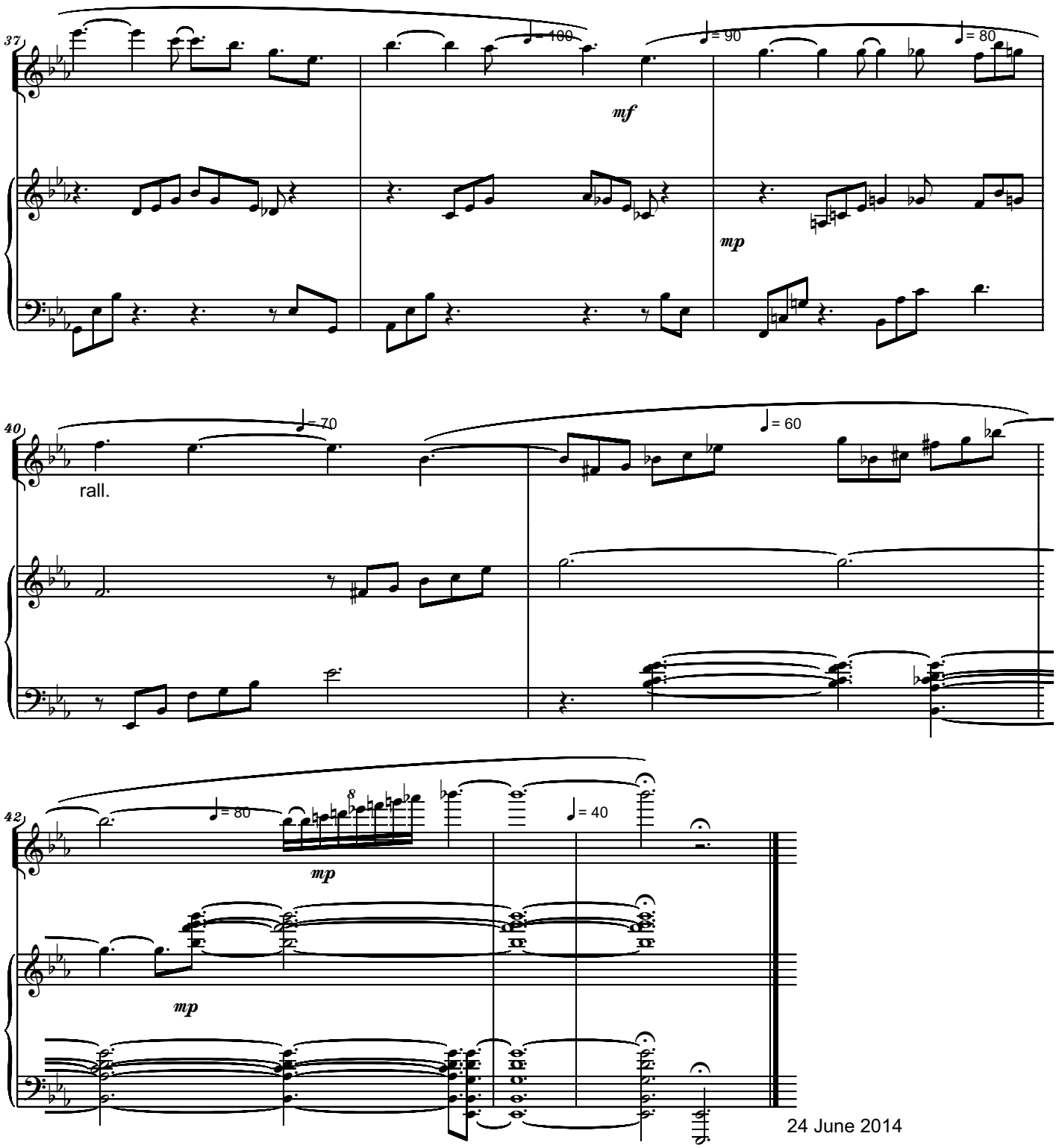
mf
mp
22
25
f
mf


28
ff
f
31
f
mf
34

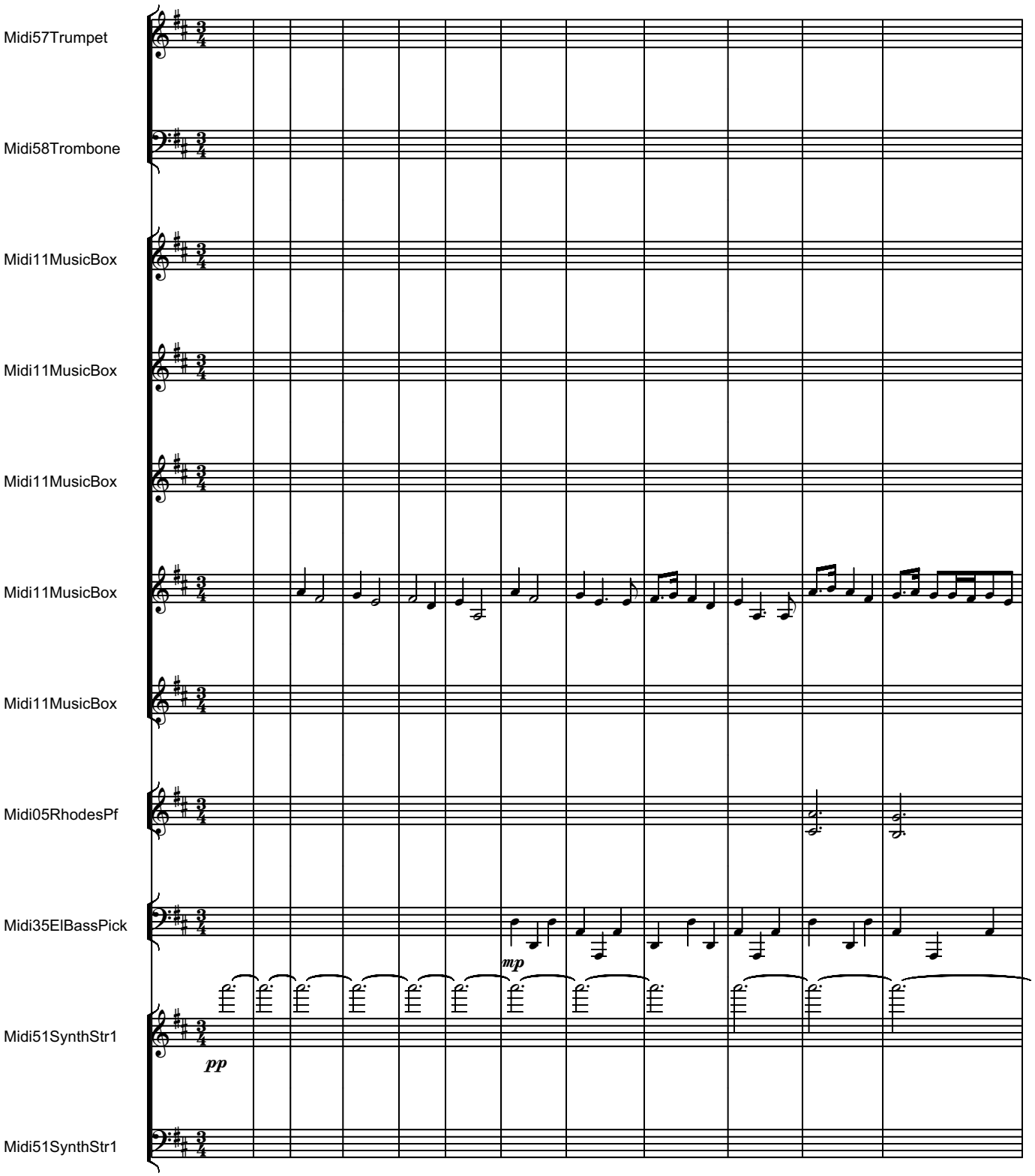


24 June 2014

GLORIA
TO KING LEOPOLD I
OF BELGIUM
(Computer Music)

Vivo

Serban Nichifor



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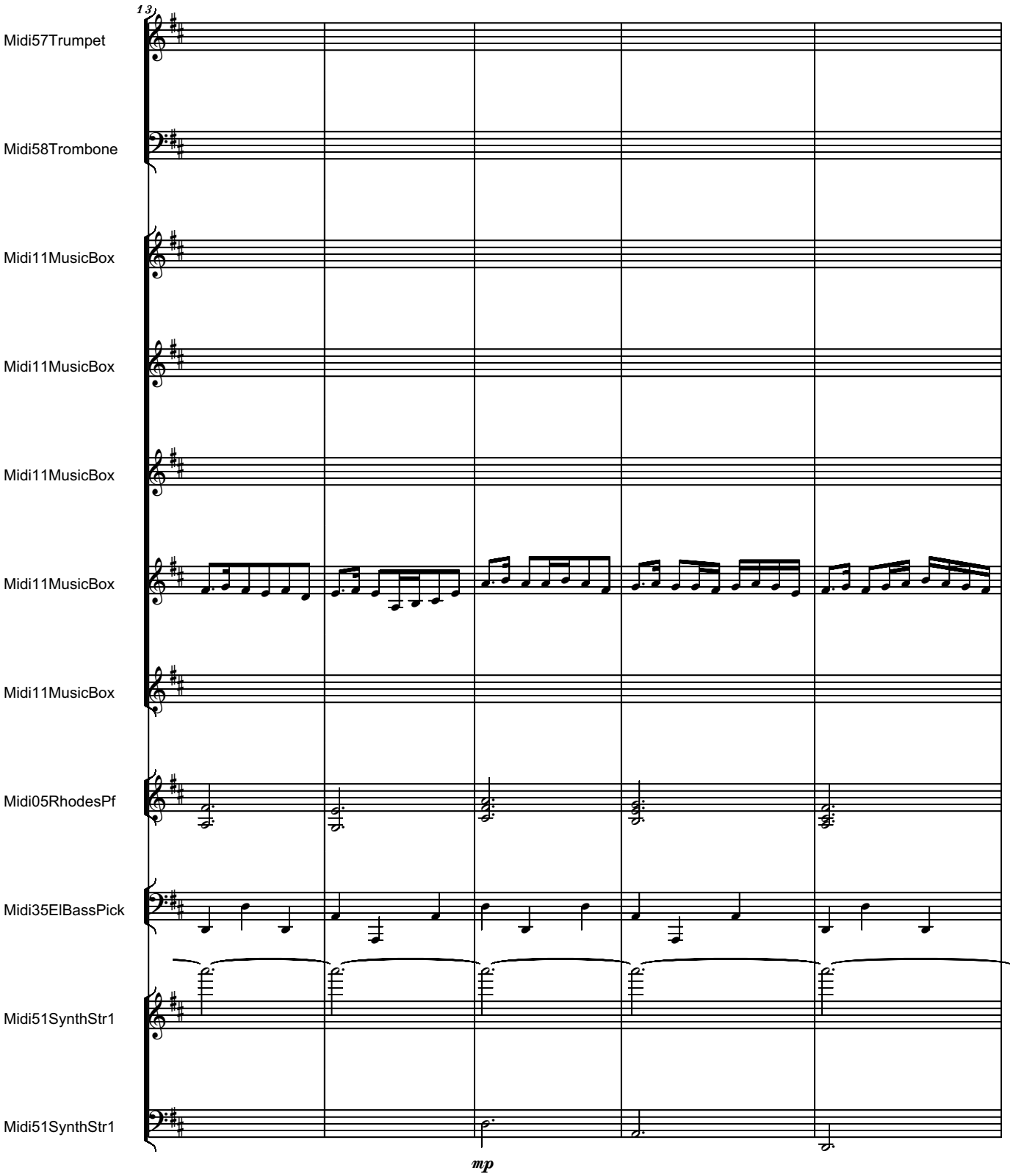
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Midi51SynthStr1
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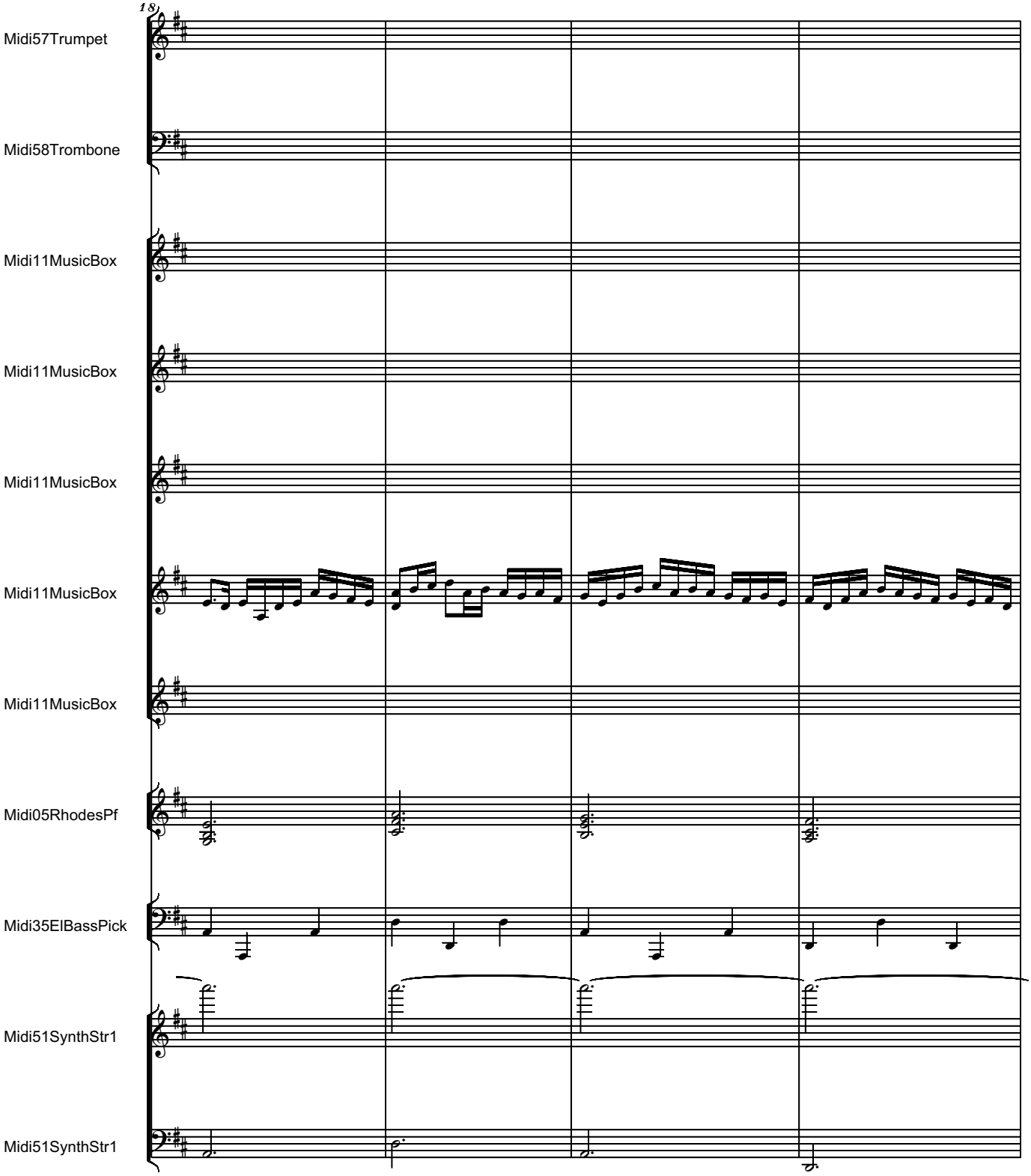
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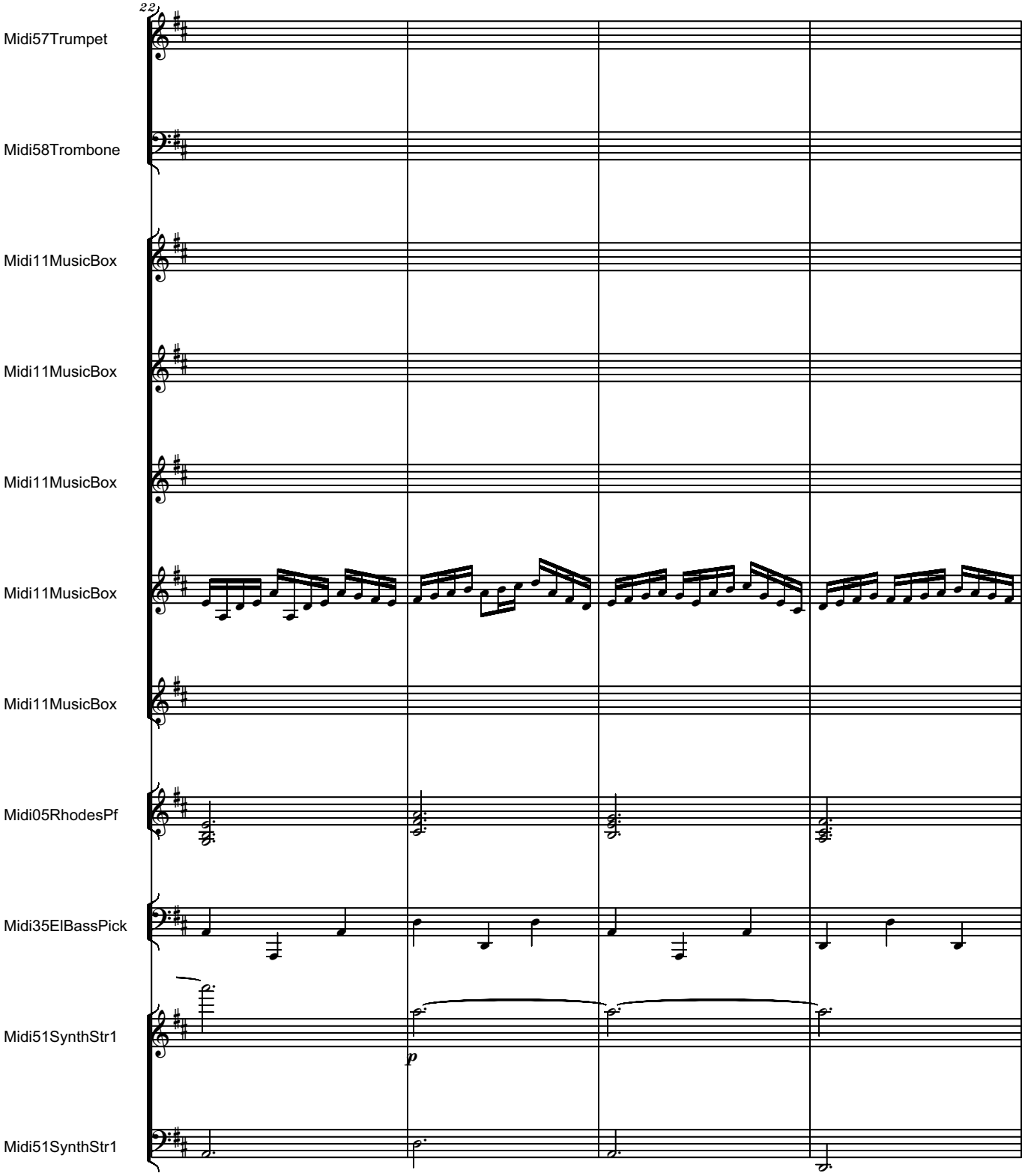
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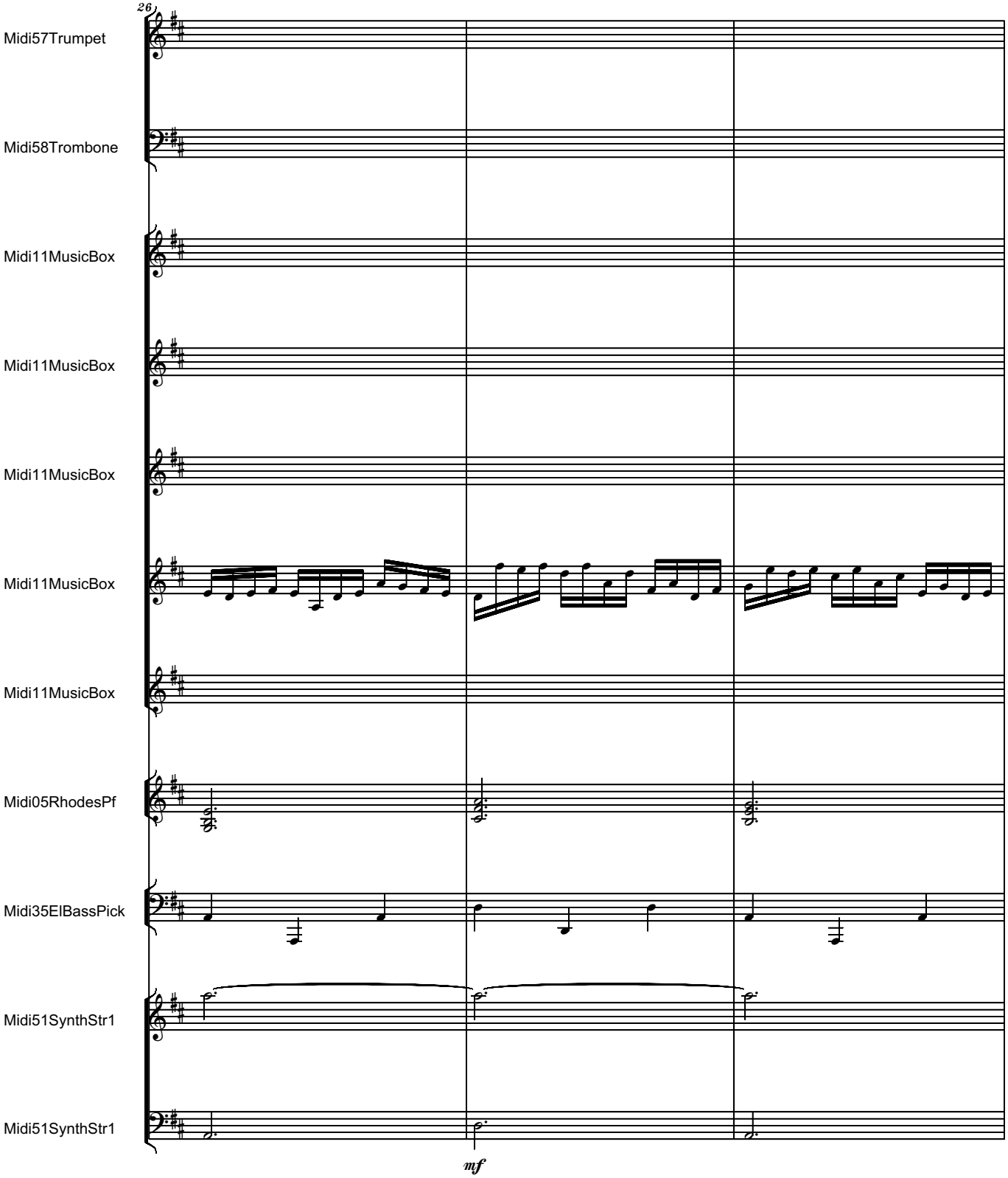
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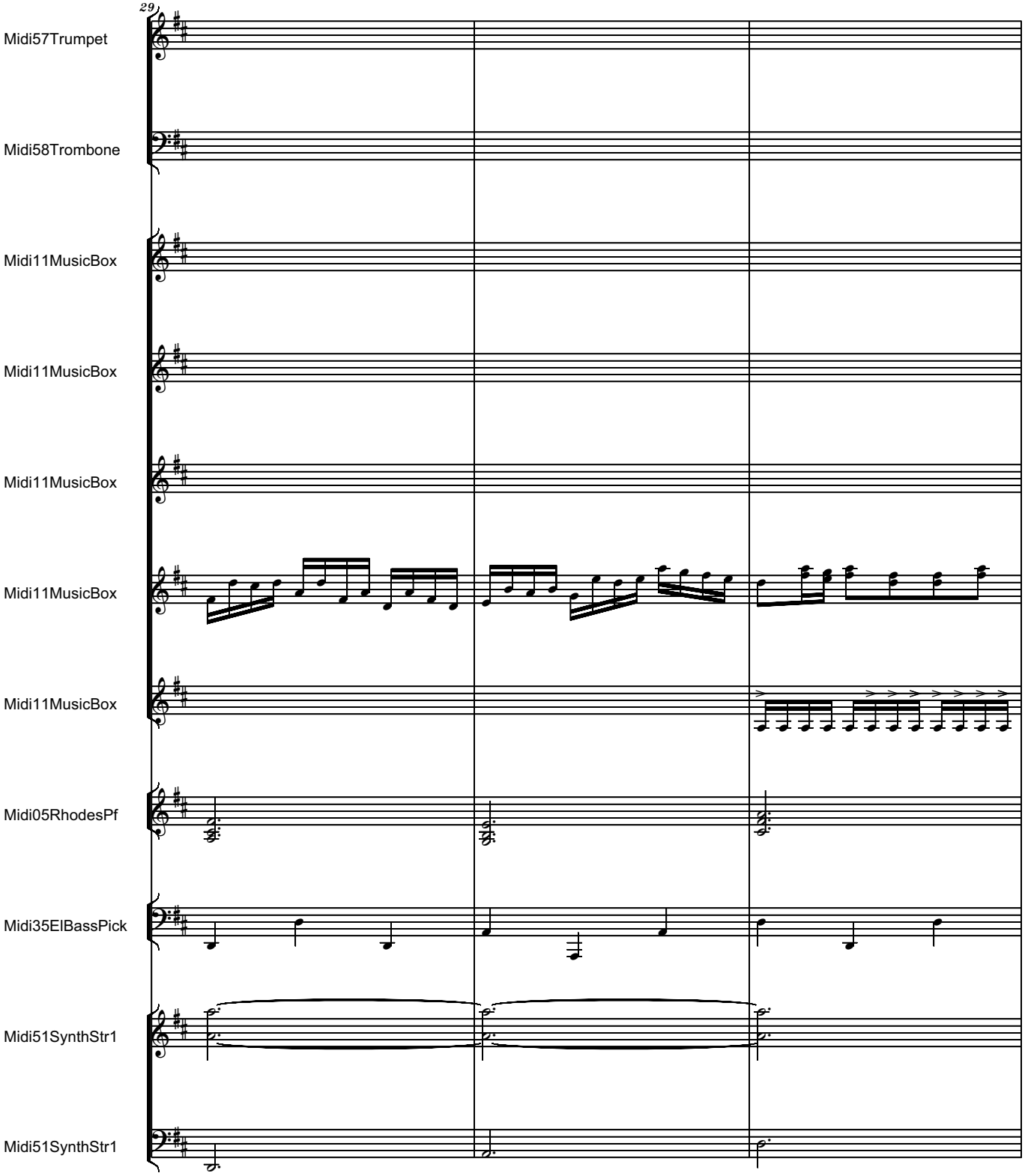
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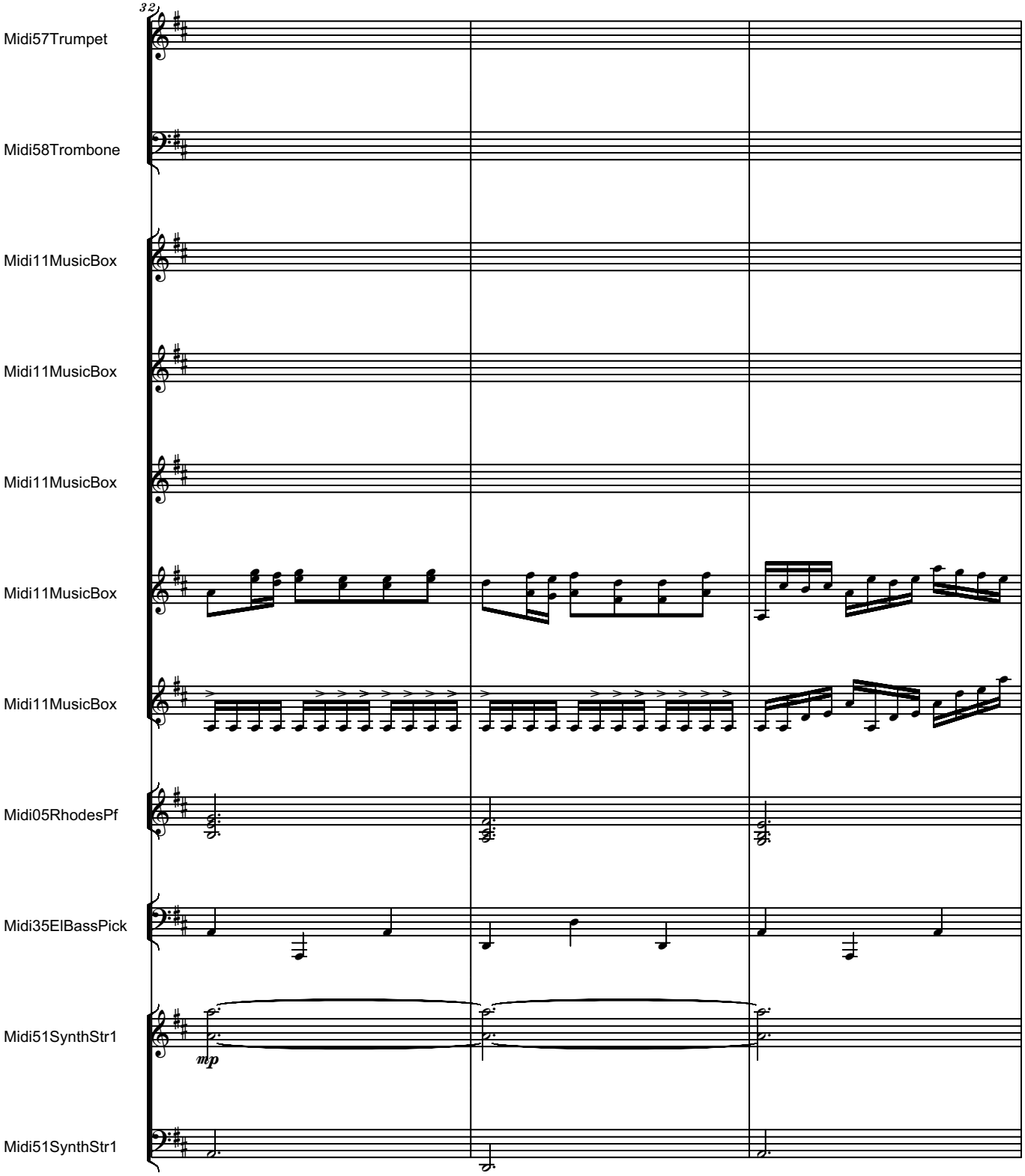
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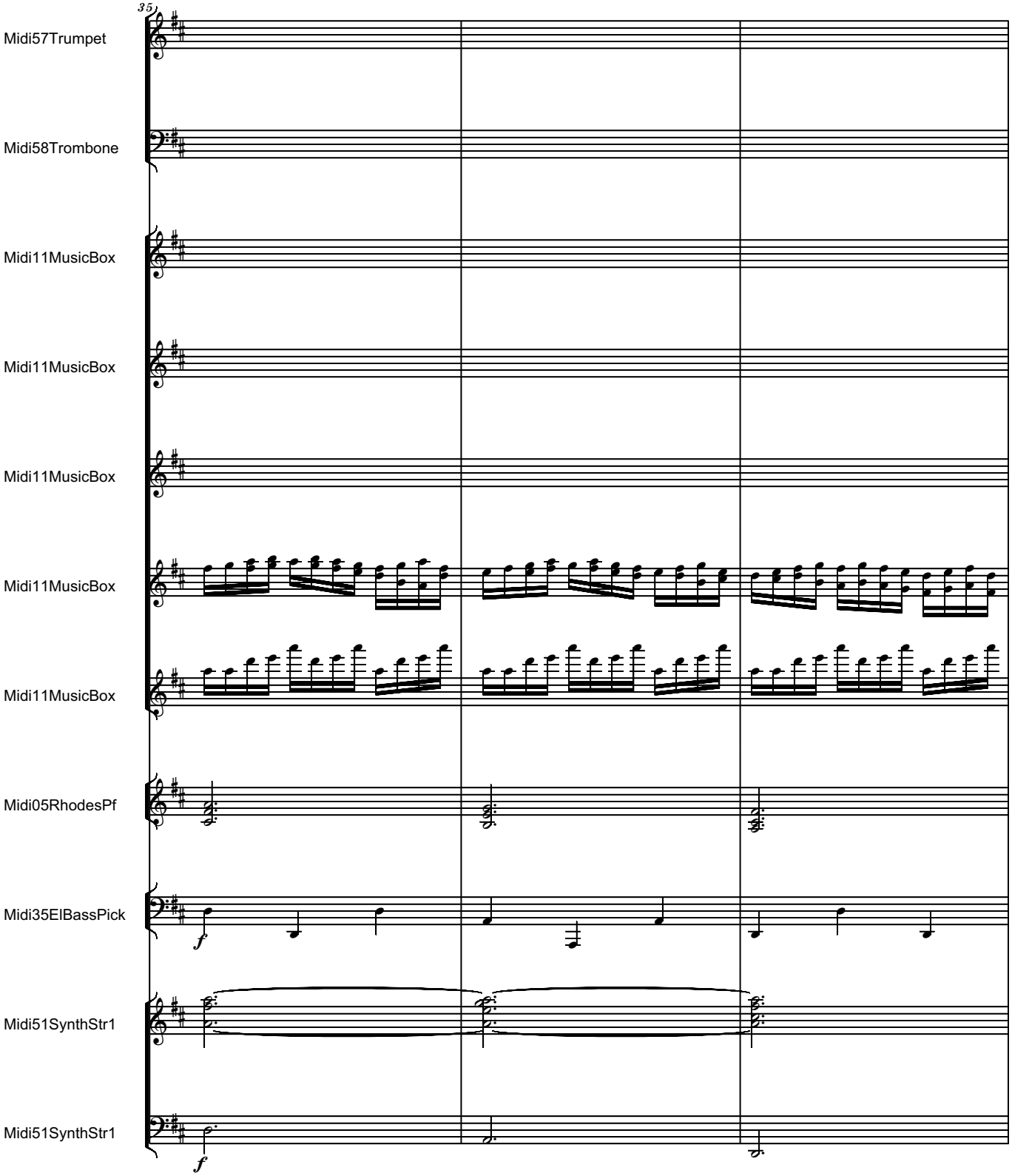
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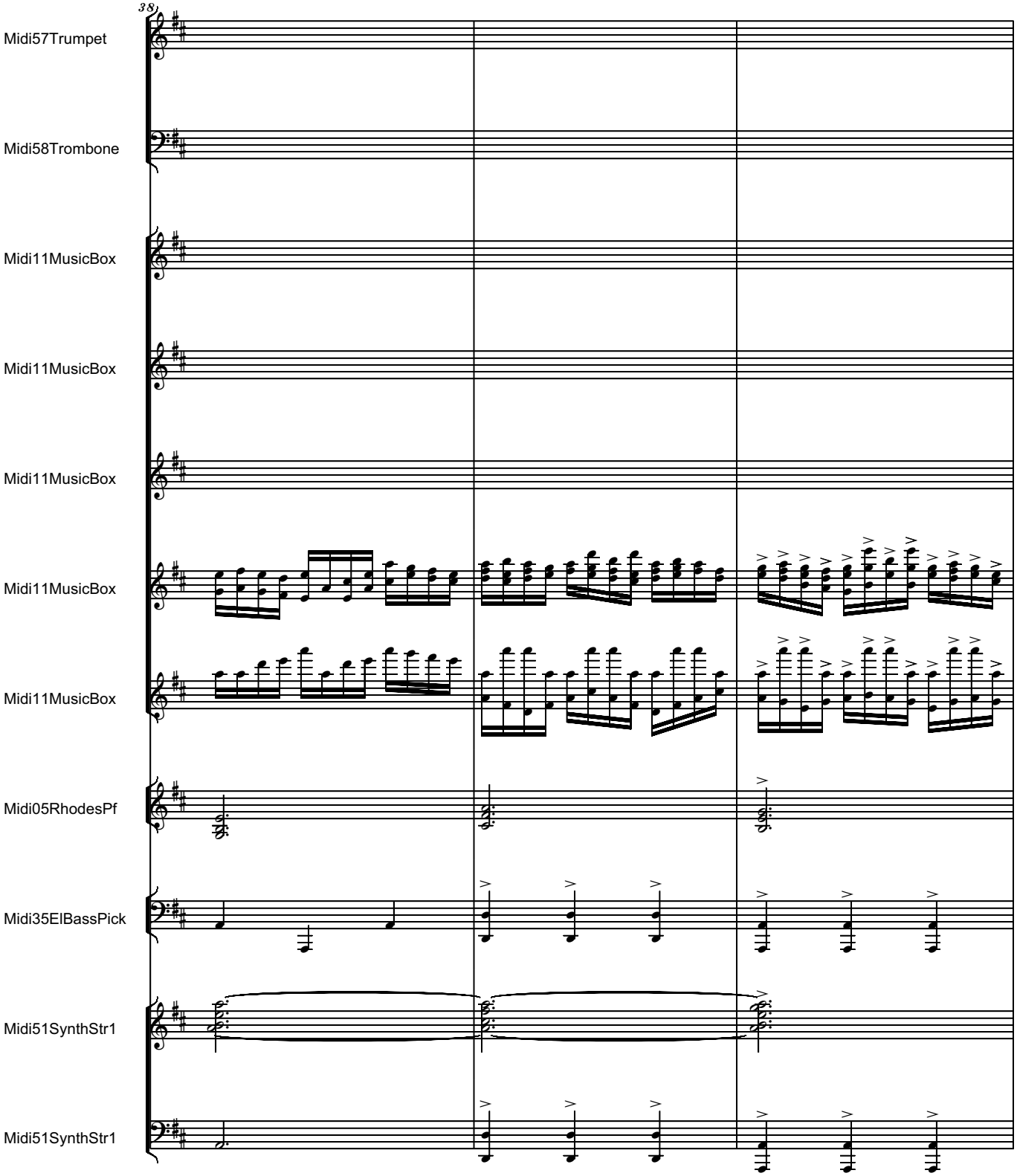
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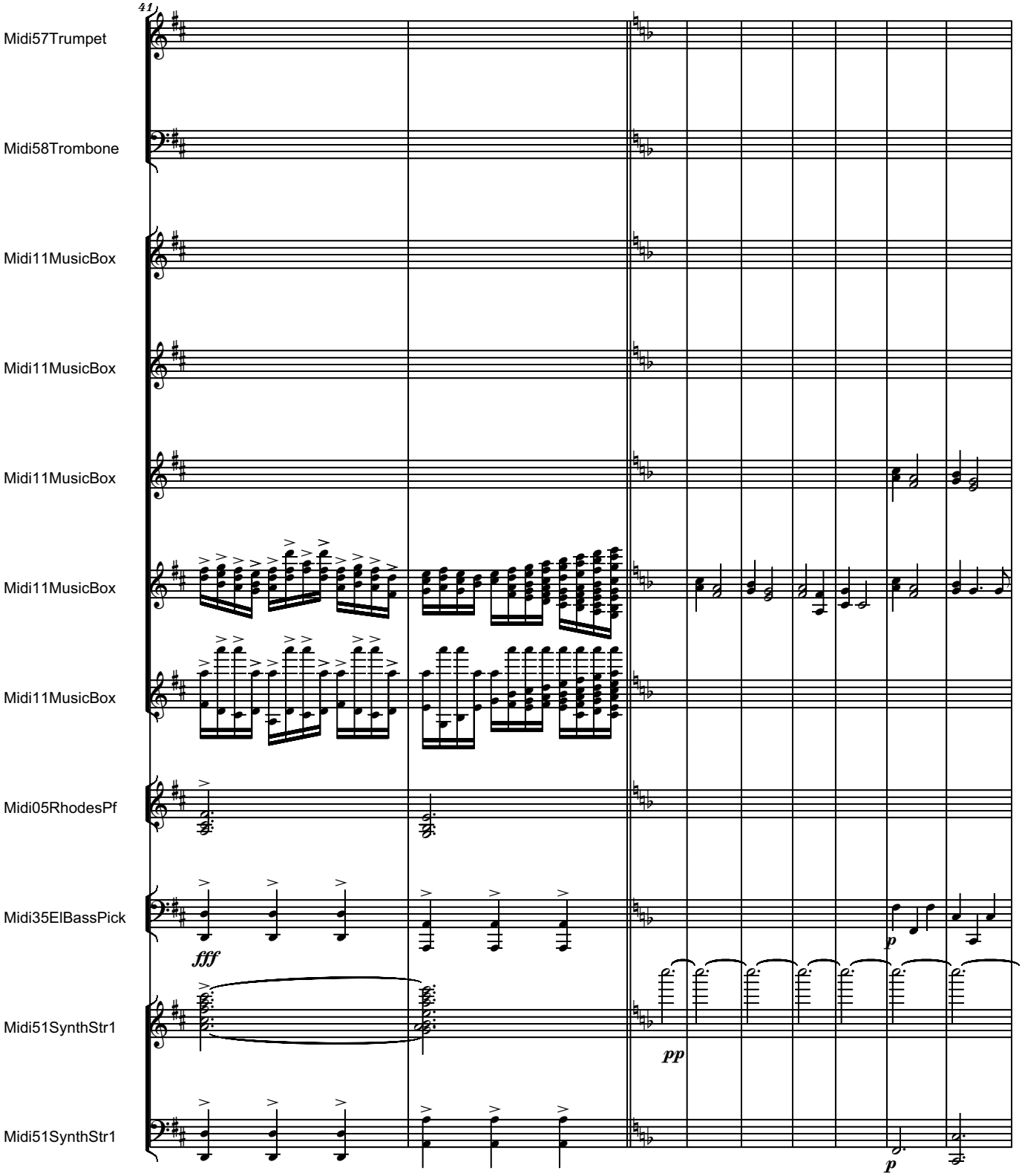
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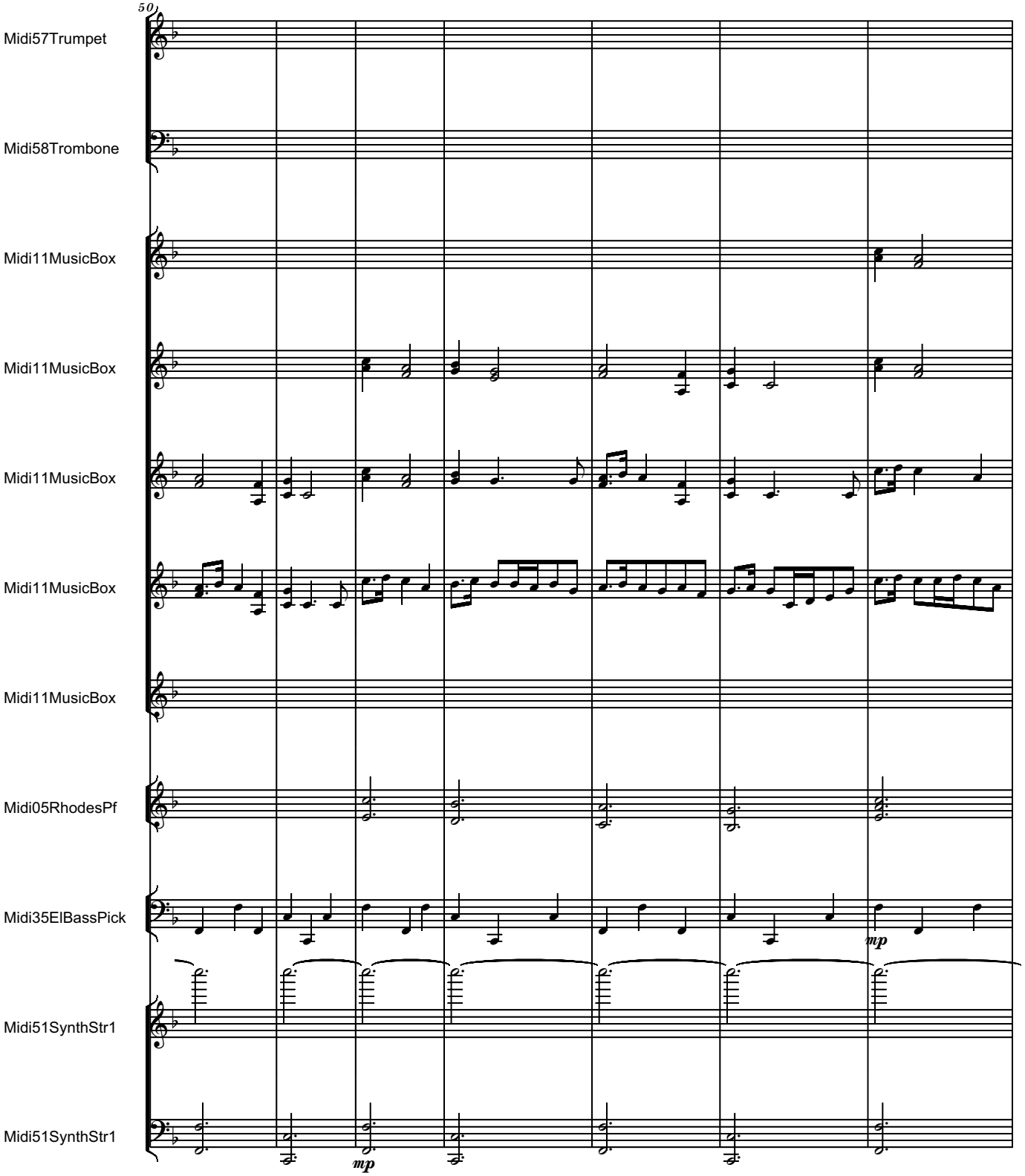
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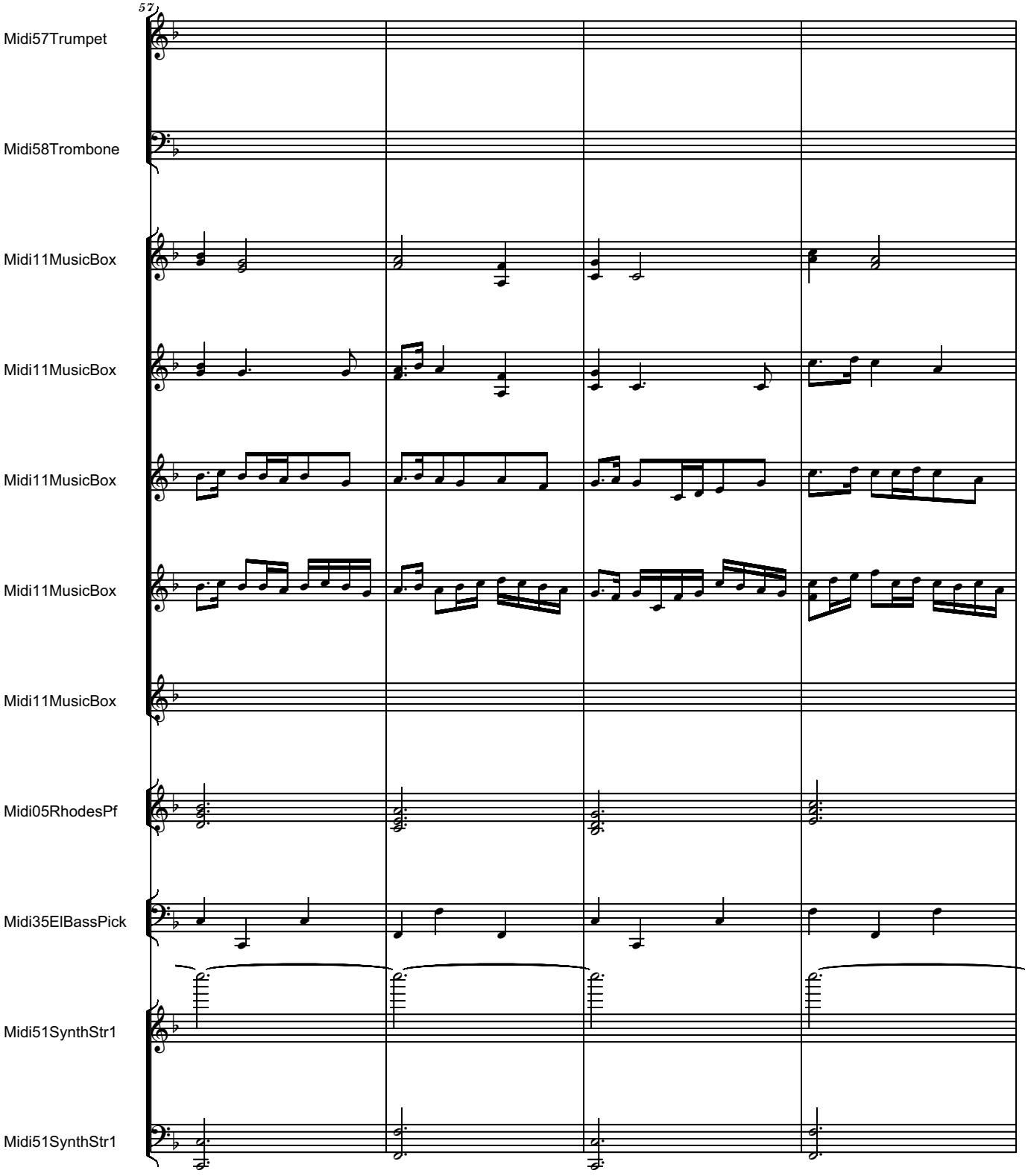
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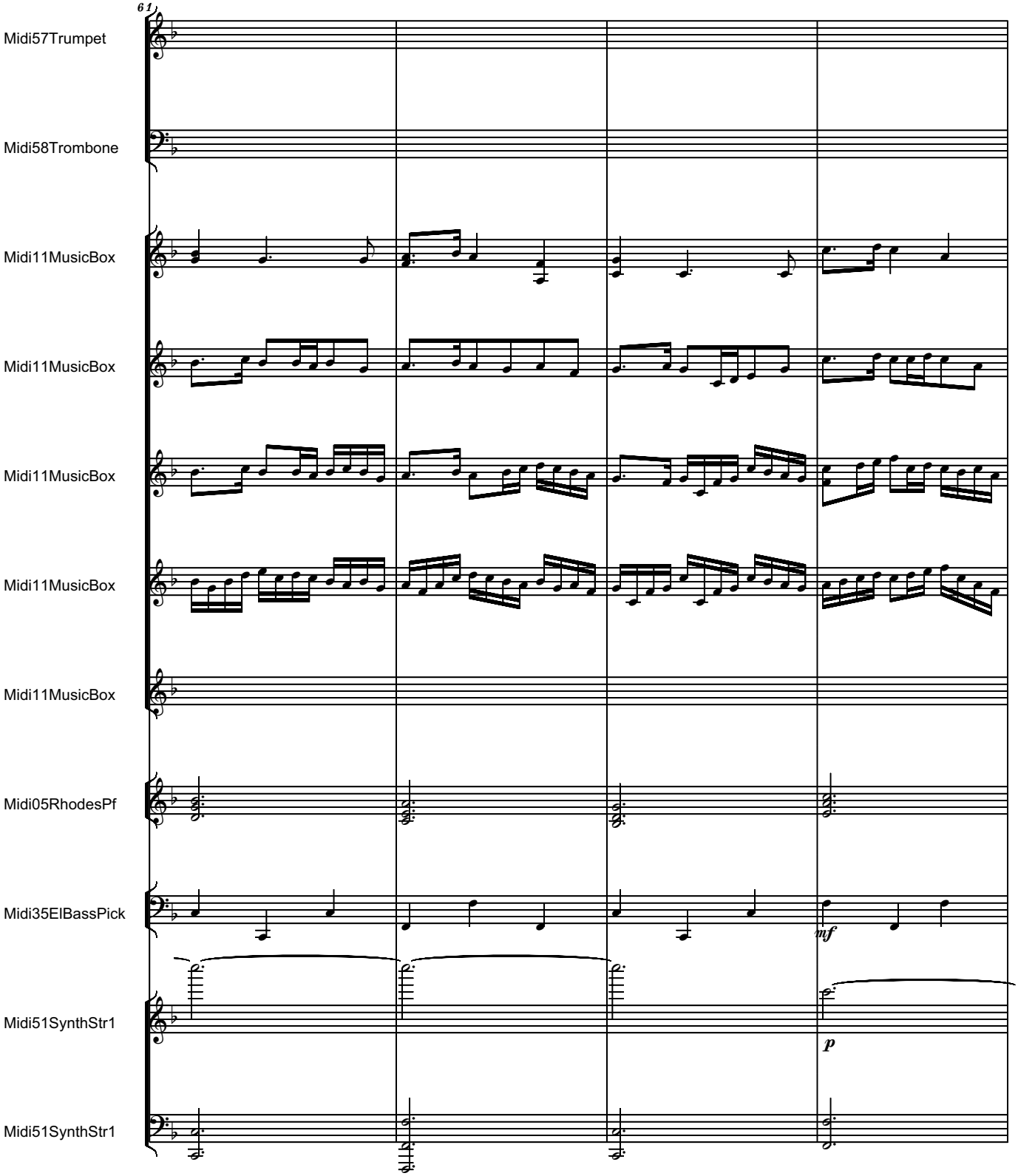
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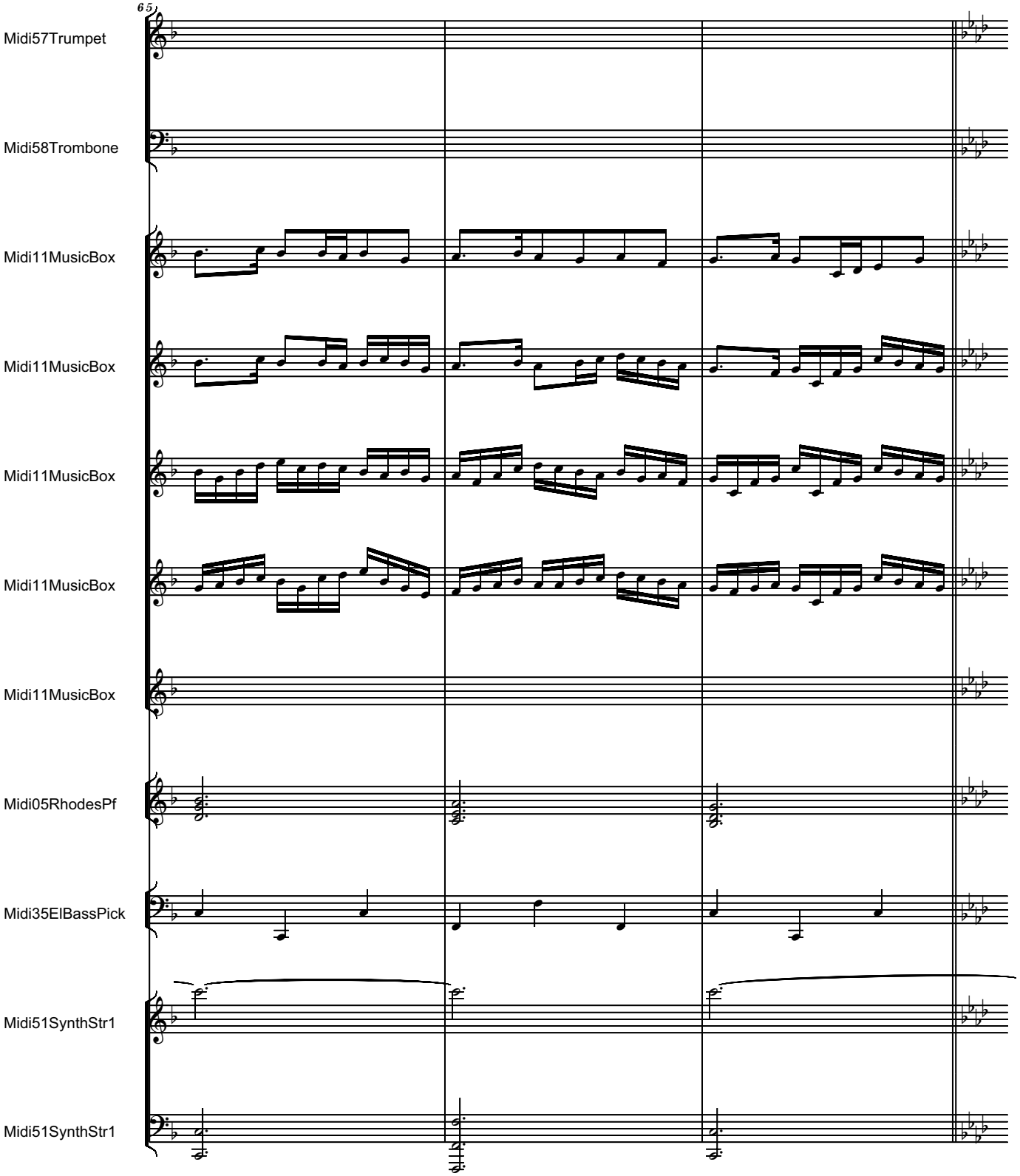
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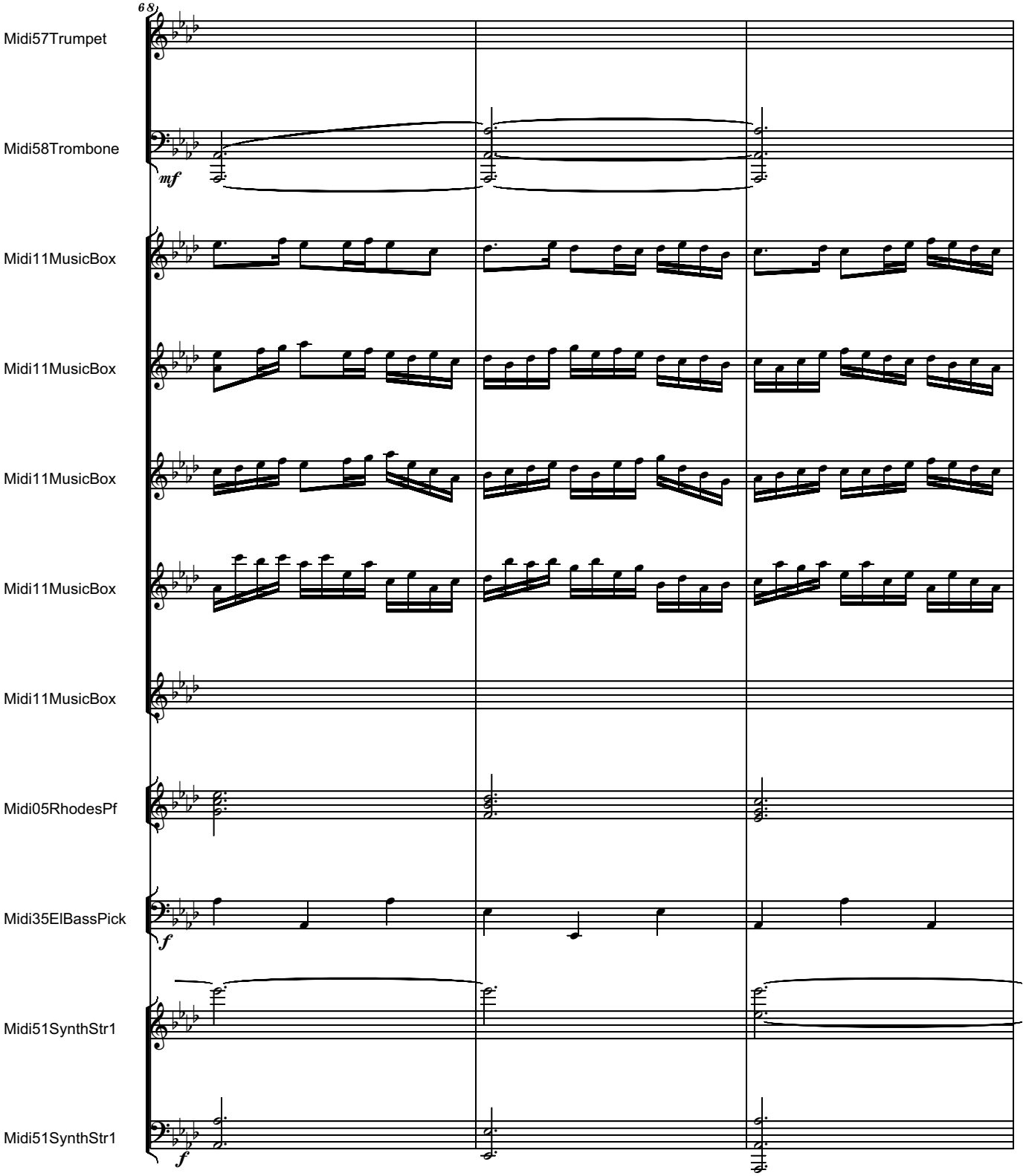
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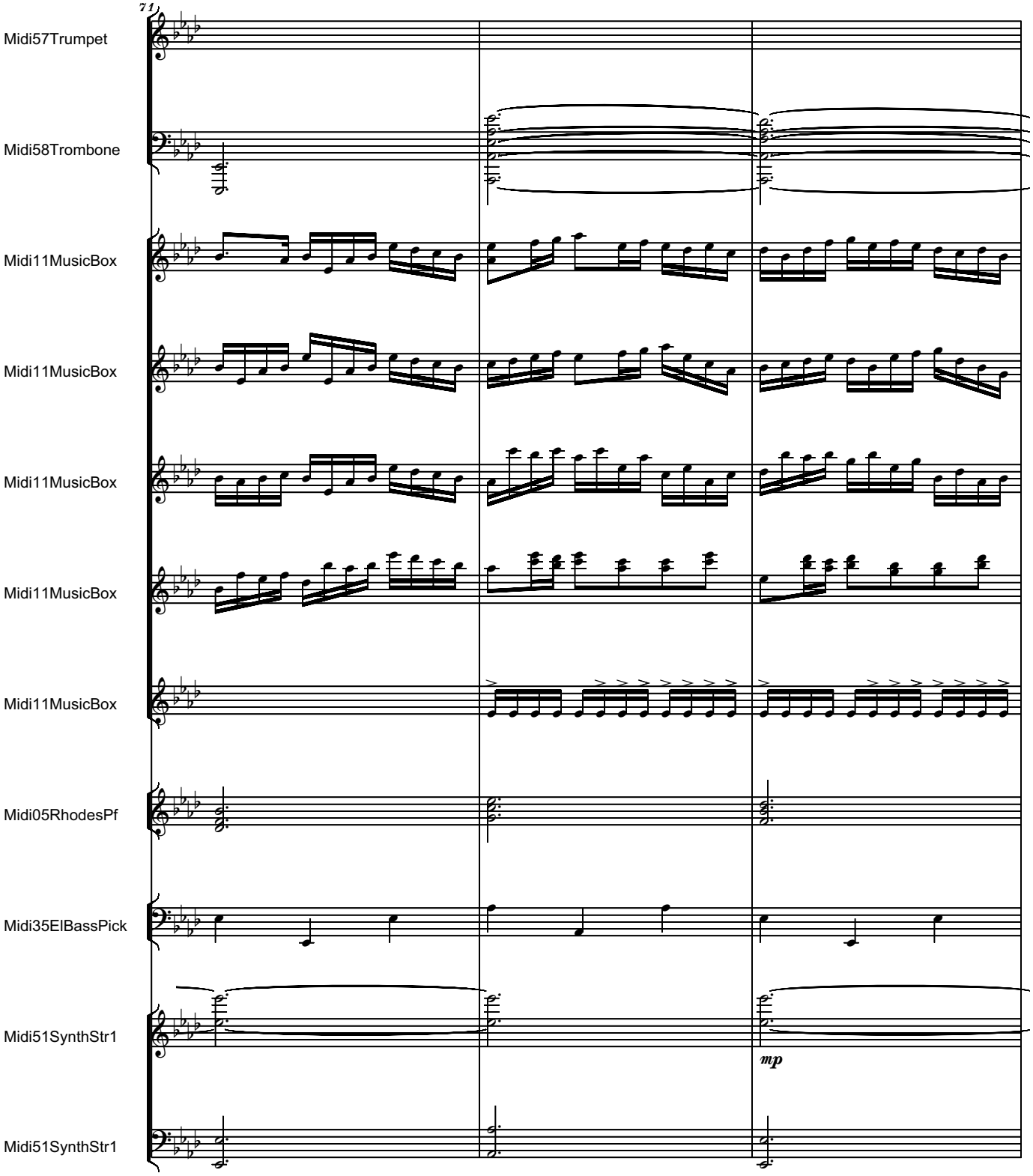
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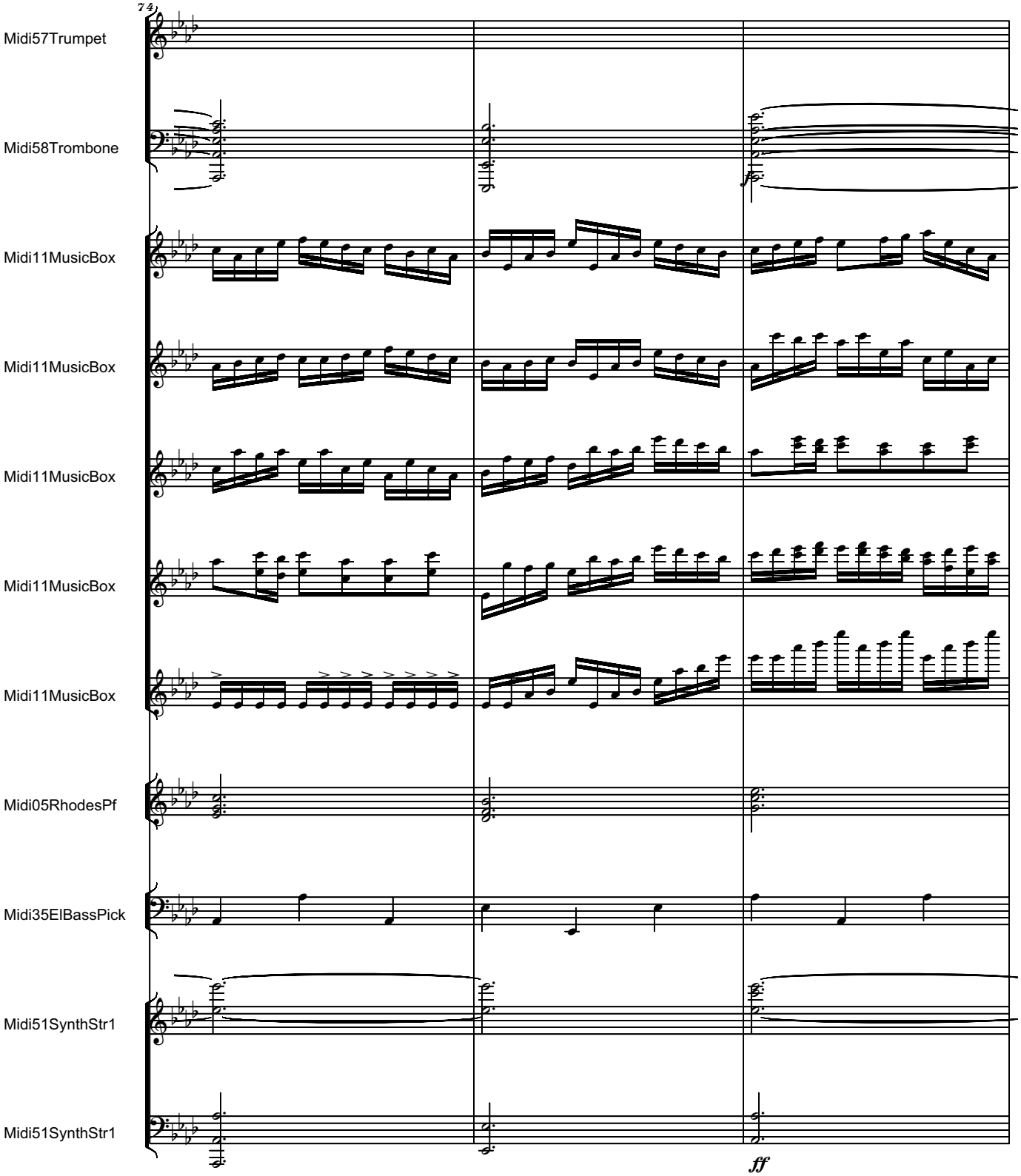
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Midi11MusicBox
Midi05RhodesPf
Midi35ElBassPick
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Midi51SynthStr1
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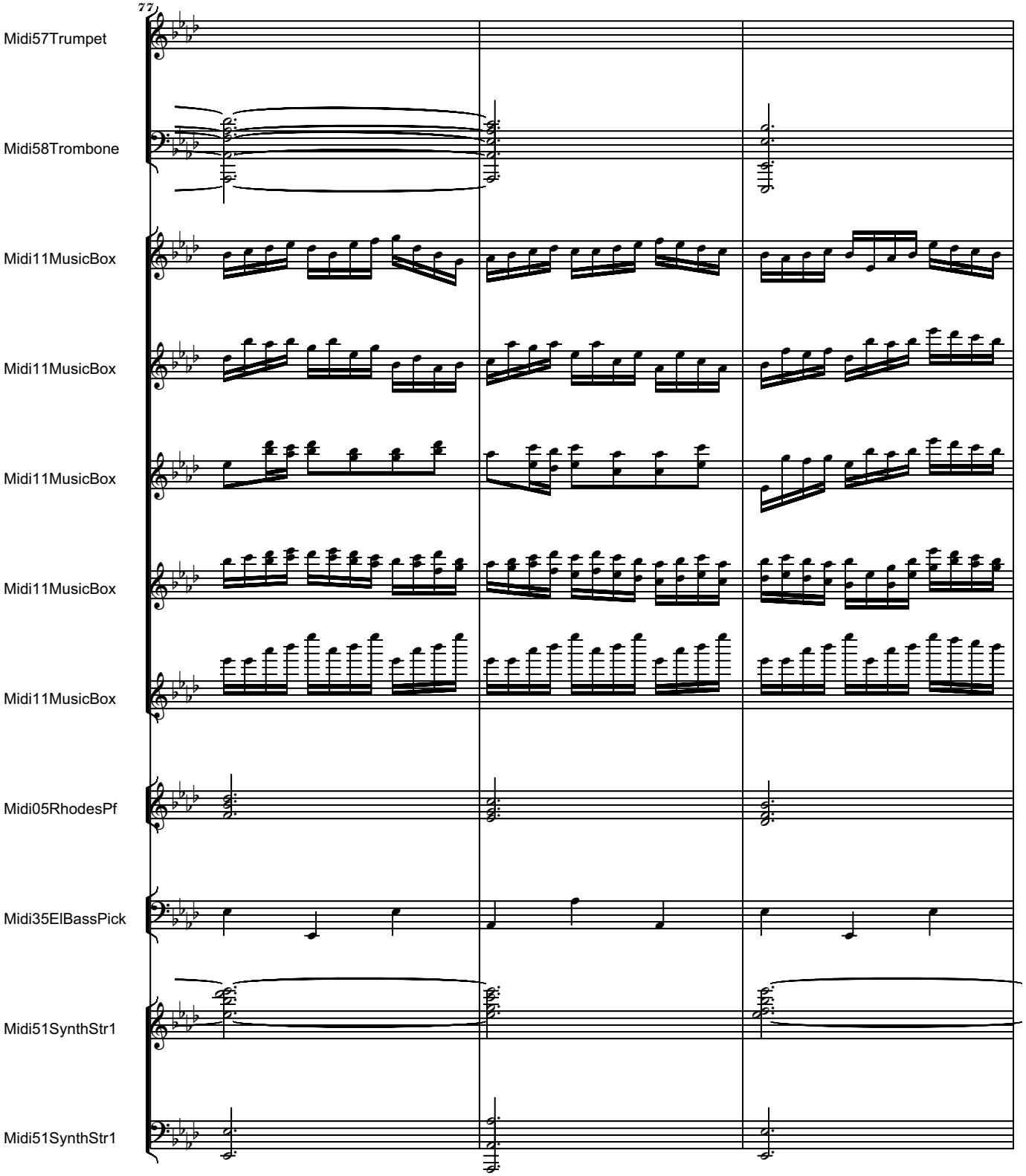
77
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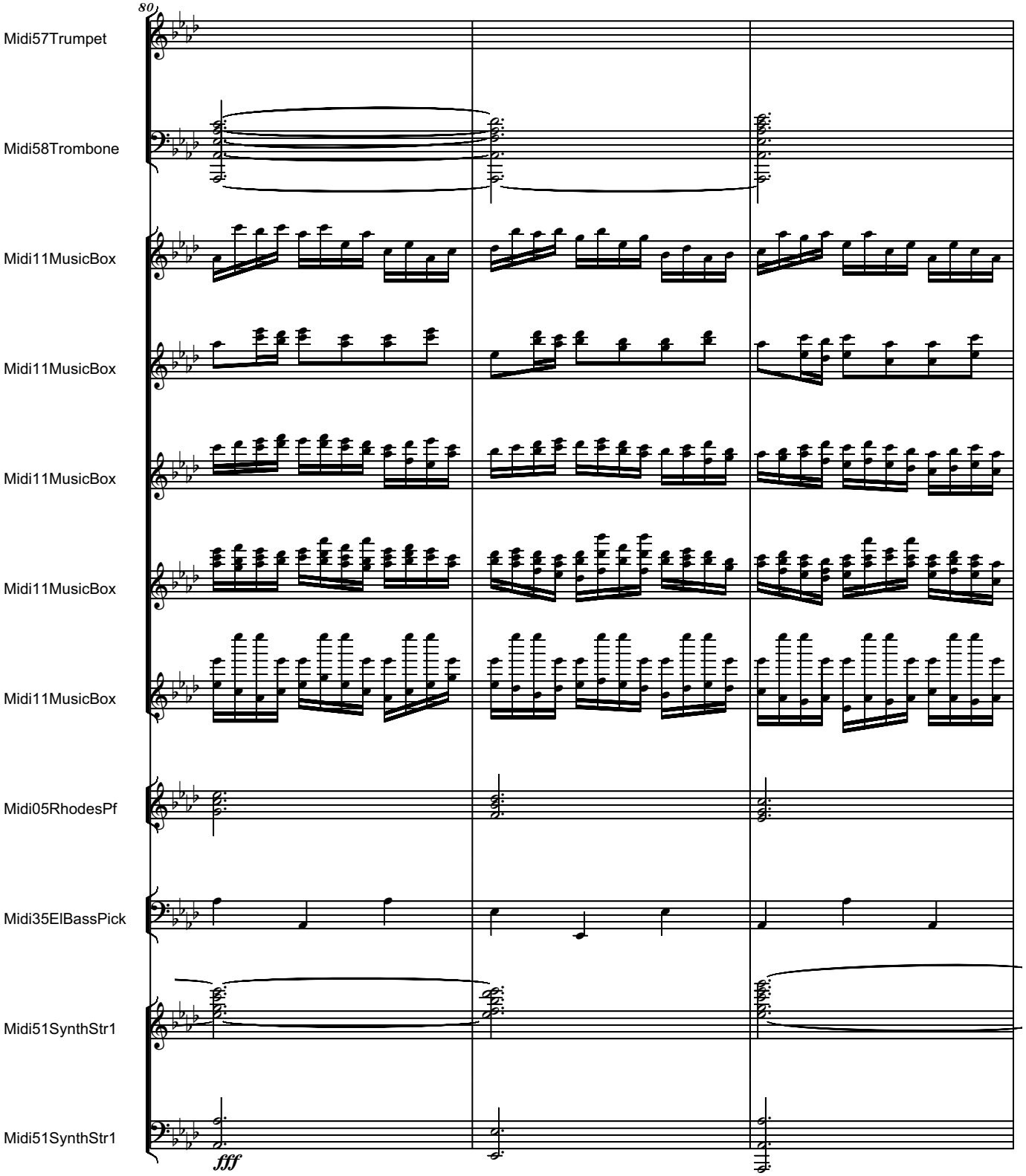
Midi51SynthStr1
Midi51SynthStr1


80
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Midi05RhodesPf
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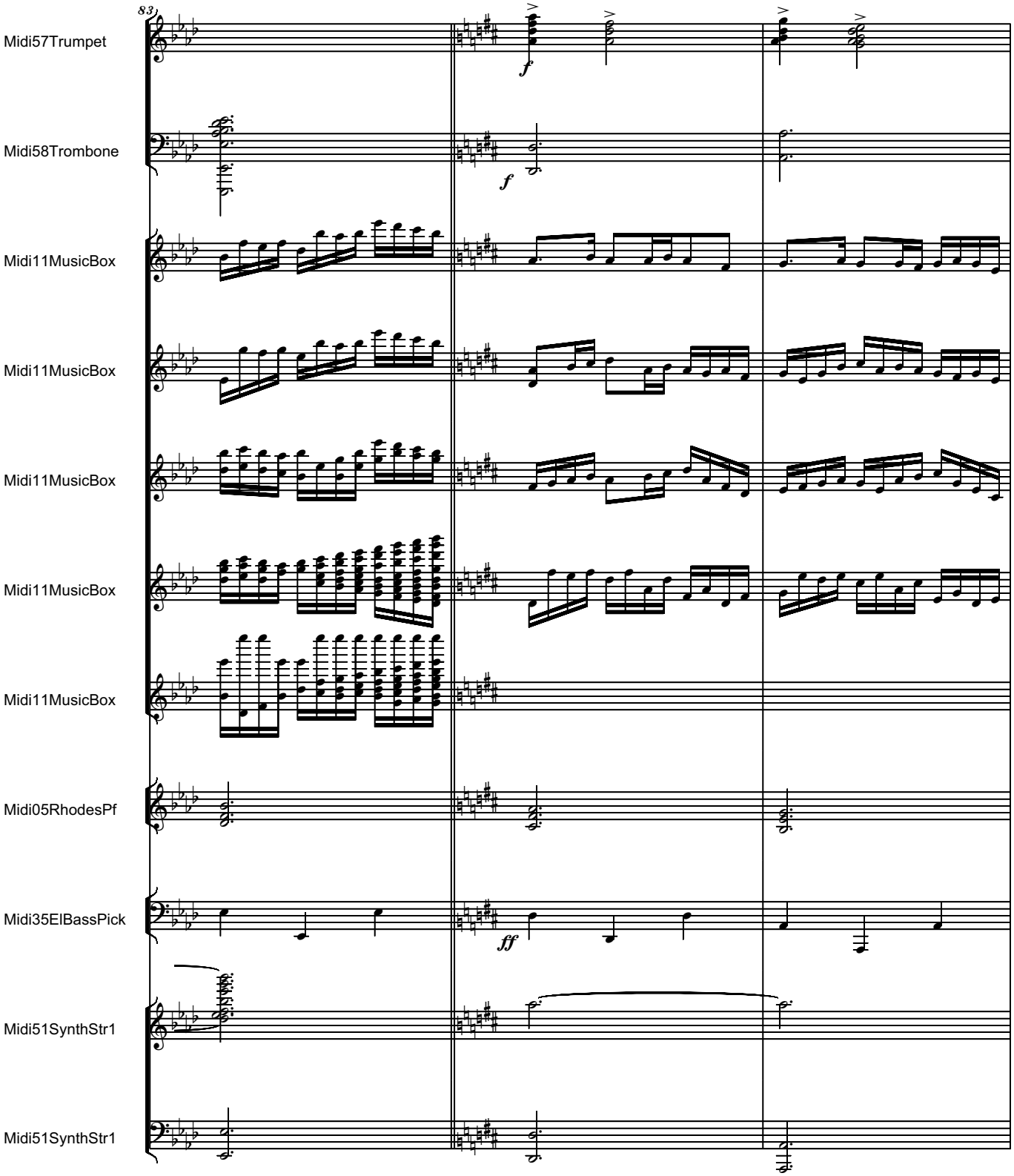
Midi51SynthStr1
fff


83
Midi57Trumpet
Midi58Trombone
Midi11MusicBox
Midi11MusicBox
Midi11MusicBox
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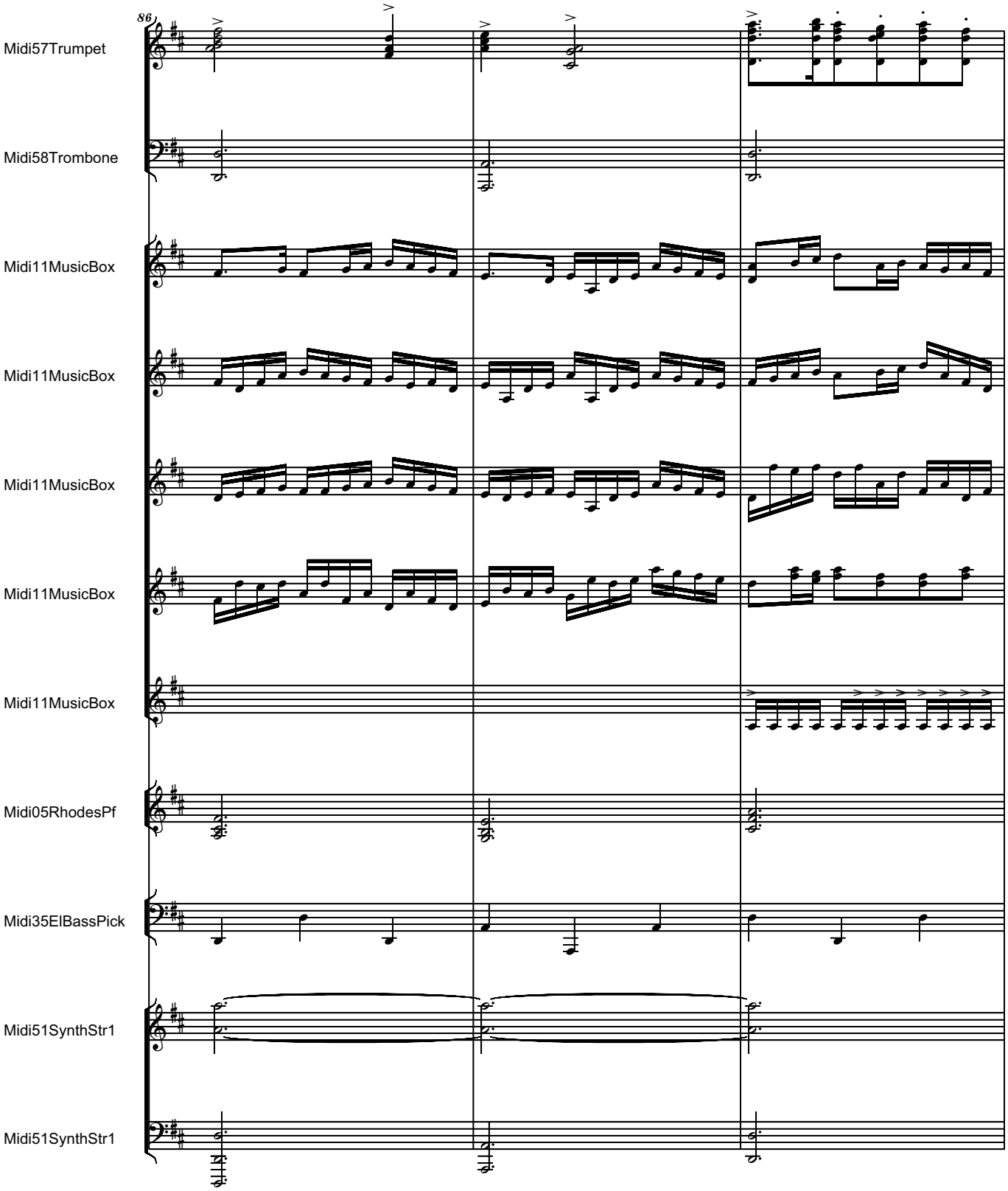
Midi05RhodesPf
Midi35ElBassPick
Midi51SynthStr1
Midi51SynthStr1
f
f
ff


86
Midi57Trumpet
Midi58Trombone
Midi11MusicBox
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Midi11MusicBox
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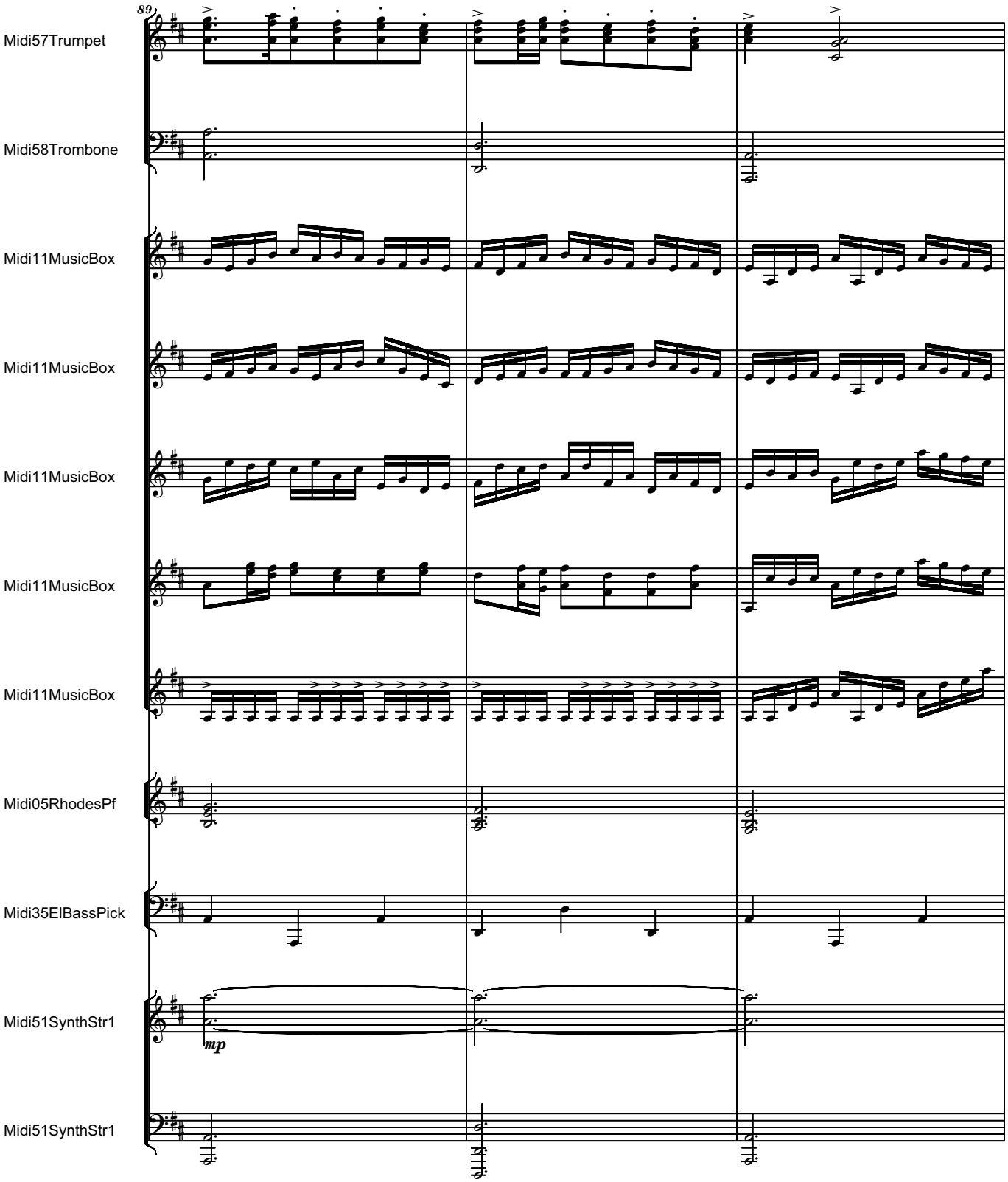
Midi05RhodesPf
Midi35ElBassPick
Midi51SynthStr1
Midi51SynthStr1


89
Midi57Trumpet
Midi58Trombone
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Midi11MusicBox
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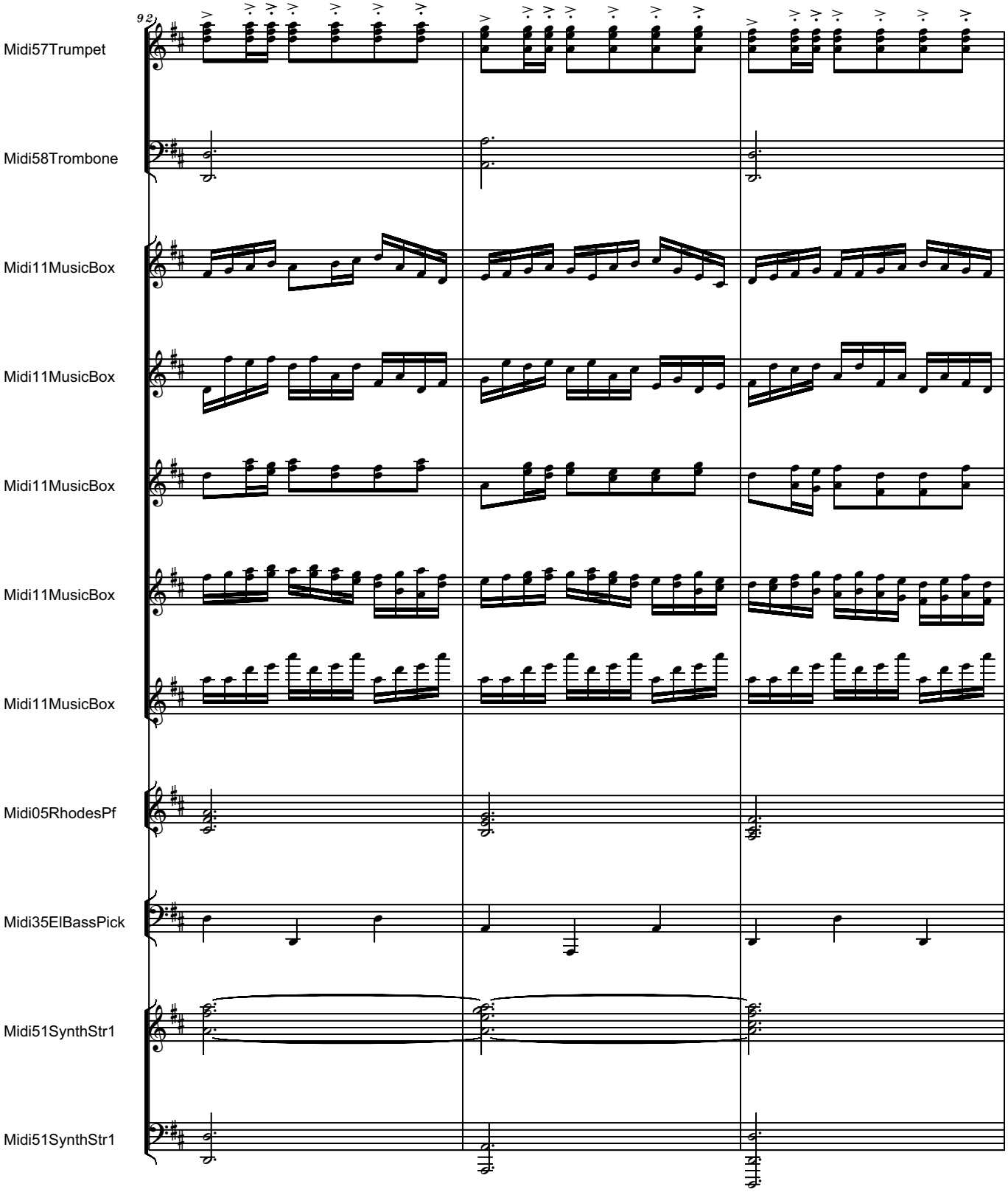
Midi51SynthStr1
mp


92
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Midi58Trombone
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Midi11MusicBox
Midi11MusicBox
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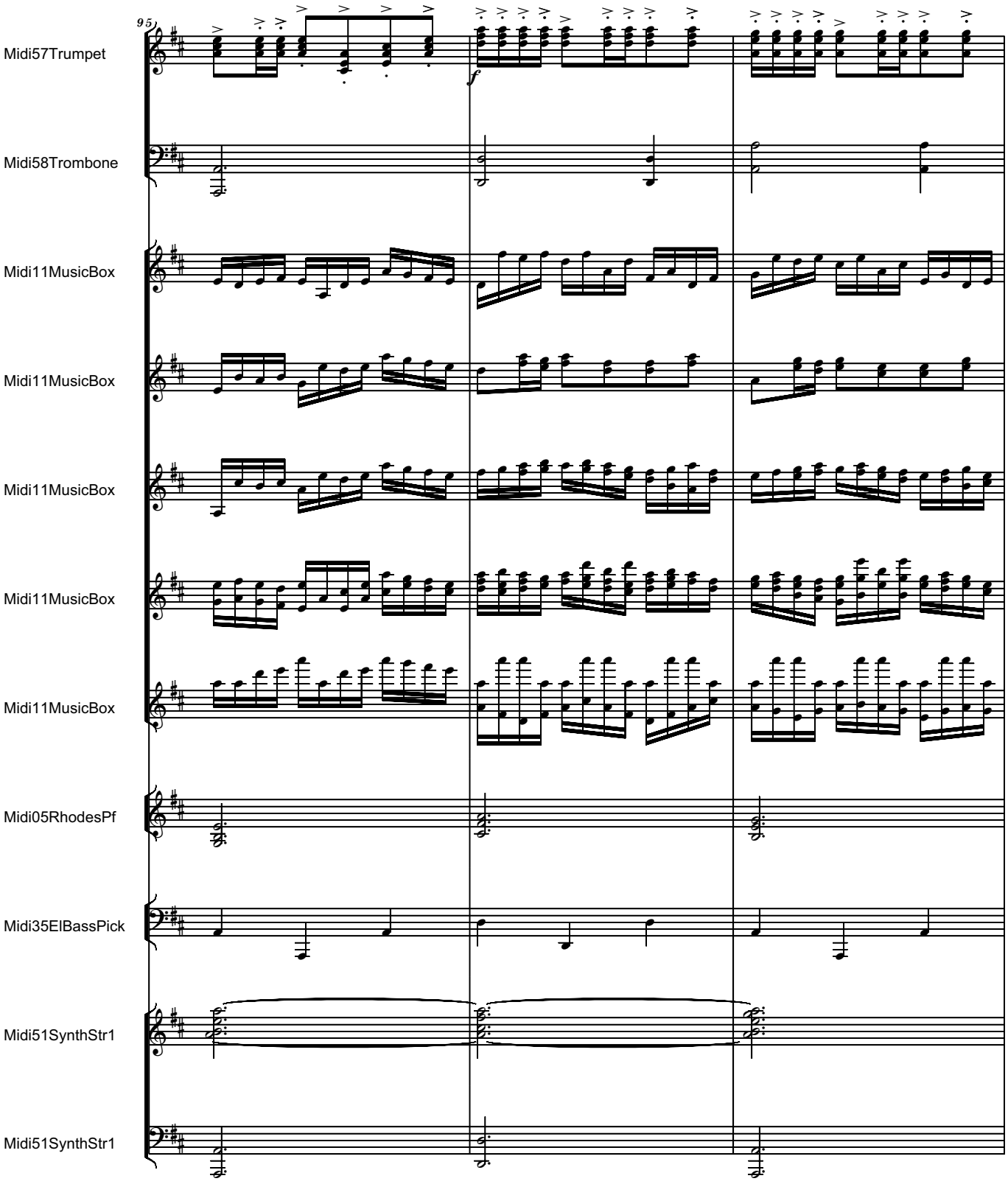
Midi35ElBassPick
Midi51SynthStr1
Midi51SynthStr1


95
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Midi58Trombone
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Midi11MusicBox
Midi11MusicBox
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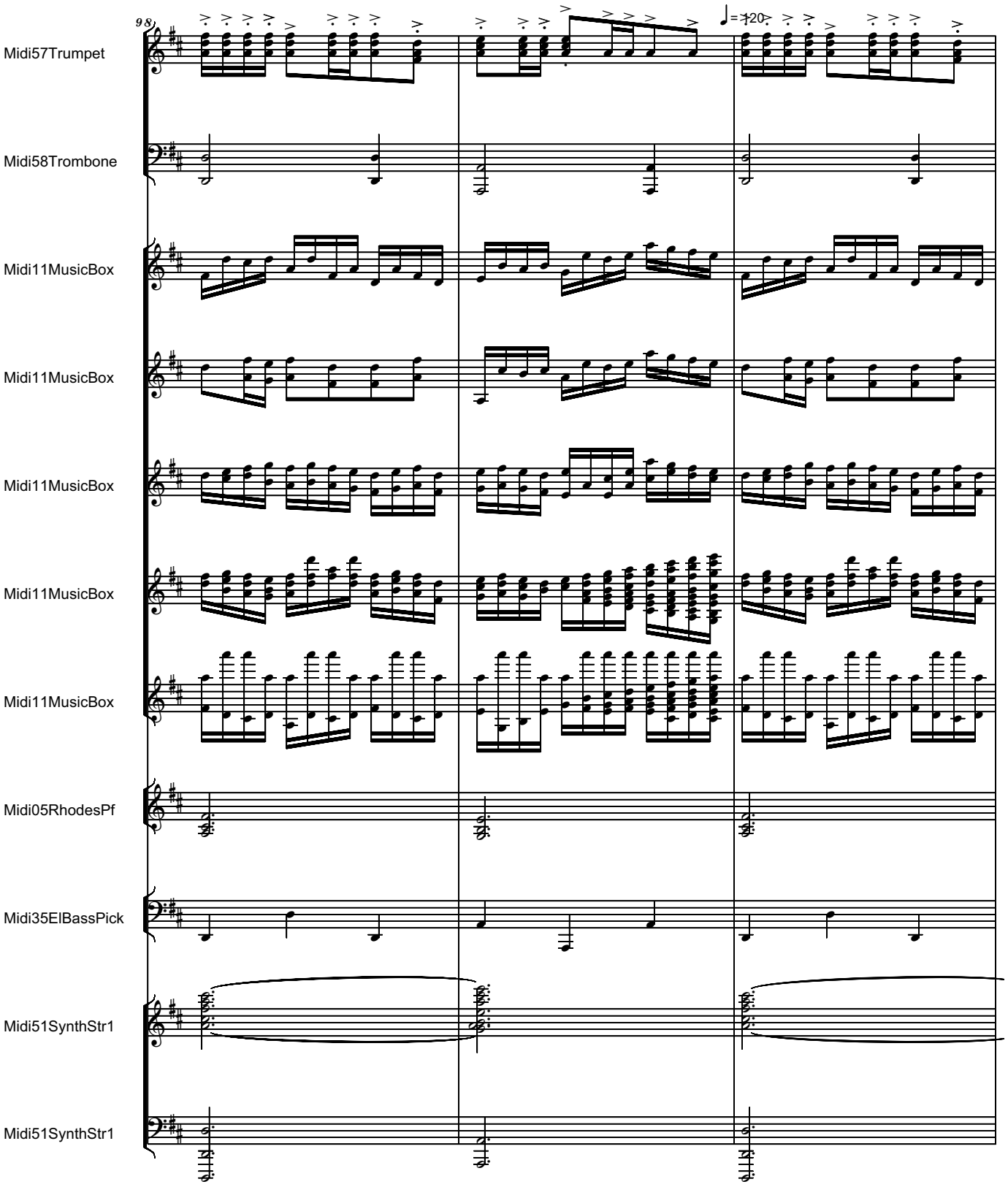
Midi05RhodesPf
Midi35ElBassPick
Midi51SynthStr1
Midi51SynthStr1


98
♩= 120
Midi57Trumpet
Midi58Trombone
Midi11MusicBox
Midi11MusicBox
Midi11MusicBox
Midi11MusicBox
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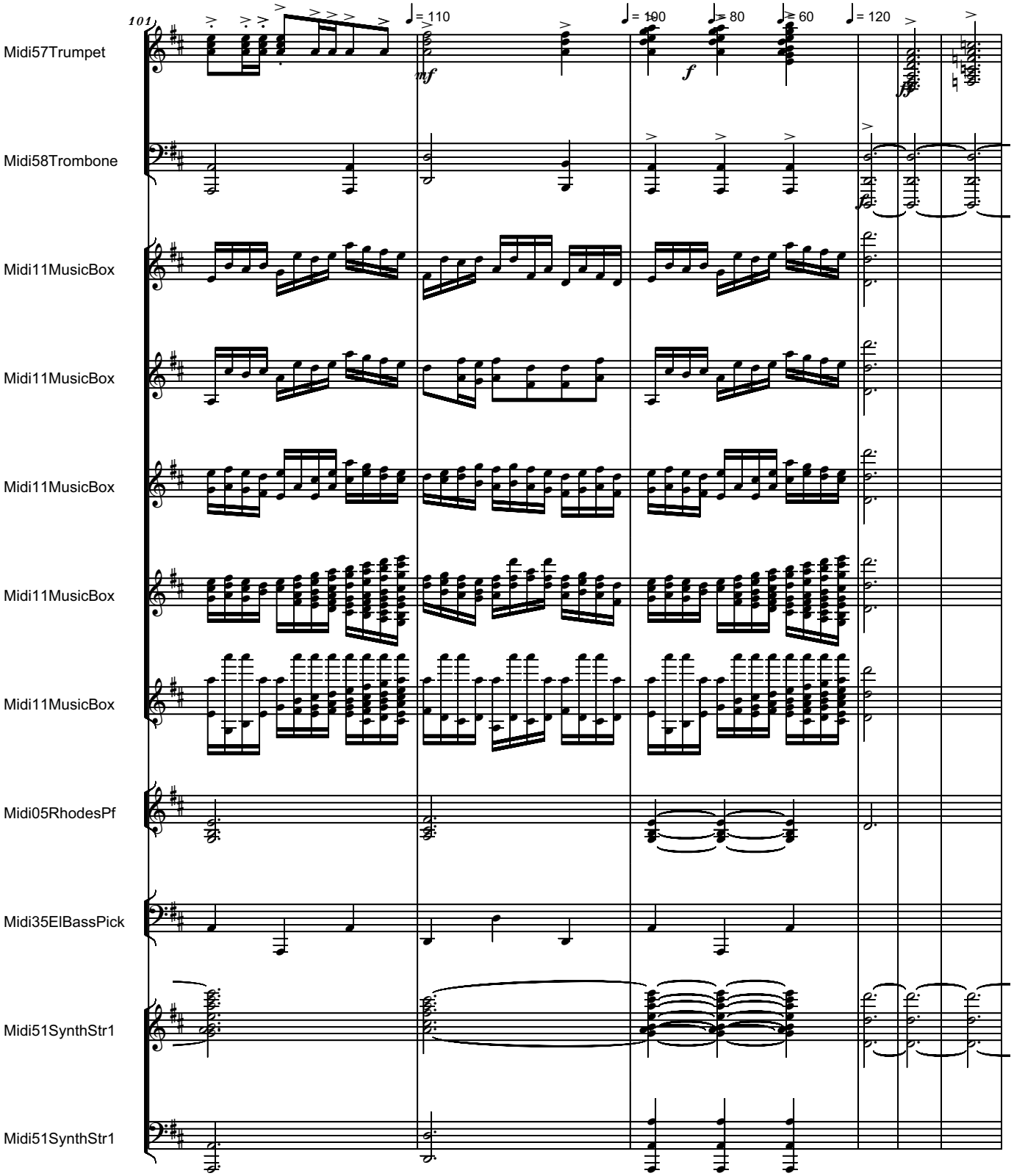
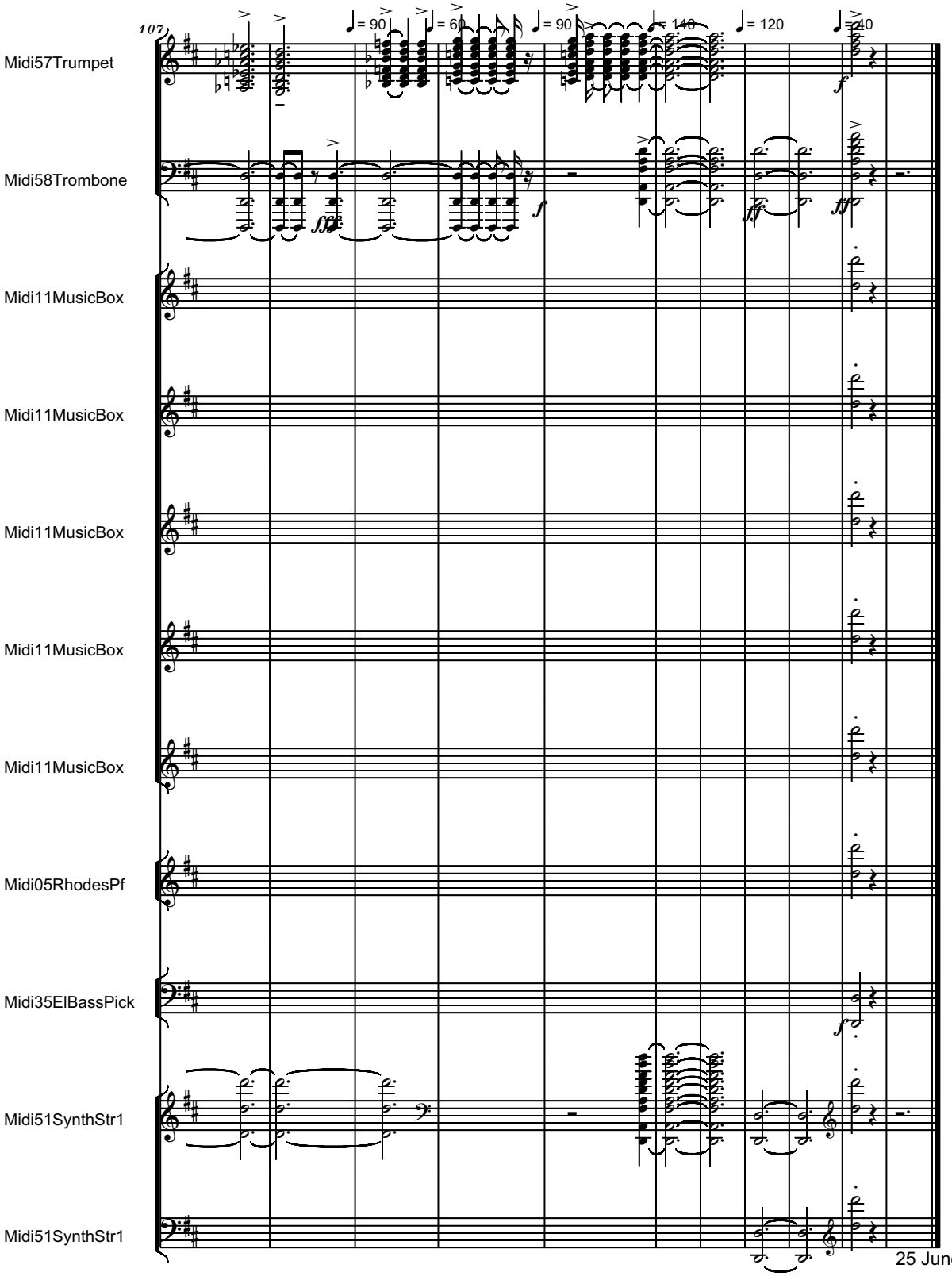
Midi05RhodesPf
Midi35ElBassPick
Midi51SynthStr1
Midi51SynthStr1


101
♩= 110
♩= 100
♩= 80
♩= 60
♩= 120
mf
f
Midi57Trumpet
Midi58Trombone
Midi11MusicBox
Midi11MusicBox
Midi11MusicBox
Midi11MusicBox
Midi11MusicBox
Midi05RhodesPf
Midi35ElBassPick
Midi51SynthStr1
Midi51SynthStr1


107
♩= 90
♩= 60
♩= 90
♩= 140
♩= 120
♩= 140
Midi57Trumpet
Midi58Trombone
Midi11MusicBox
Midi11MusicBox
Midi11MusicBox
Midi11MusicBox
Midi11MusicBox
Midi05RhodesPf
Midi35ElBassPick
Midi51SynthStr1
Midi51SynthStr1

25 June 2014

Serban Nichifor: WALTZ FOR GENEVIEVE - To Genevieve Morton

A7sus F7sus F#7sus D#7sus

E7sus C7sus C#7sus A7sus

A#7sus F#7sus G7sus E7sus

F9sus C#7sus D7sus F#7sus F7sus

F#9sus A9sus F#9sus A9sus C9sus

F#9sus D#9sus D9sus B9sus Bb9sus 2X

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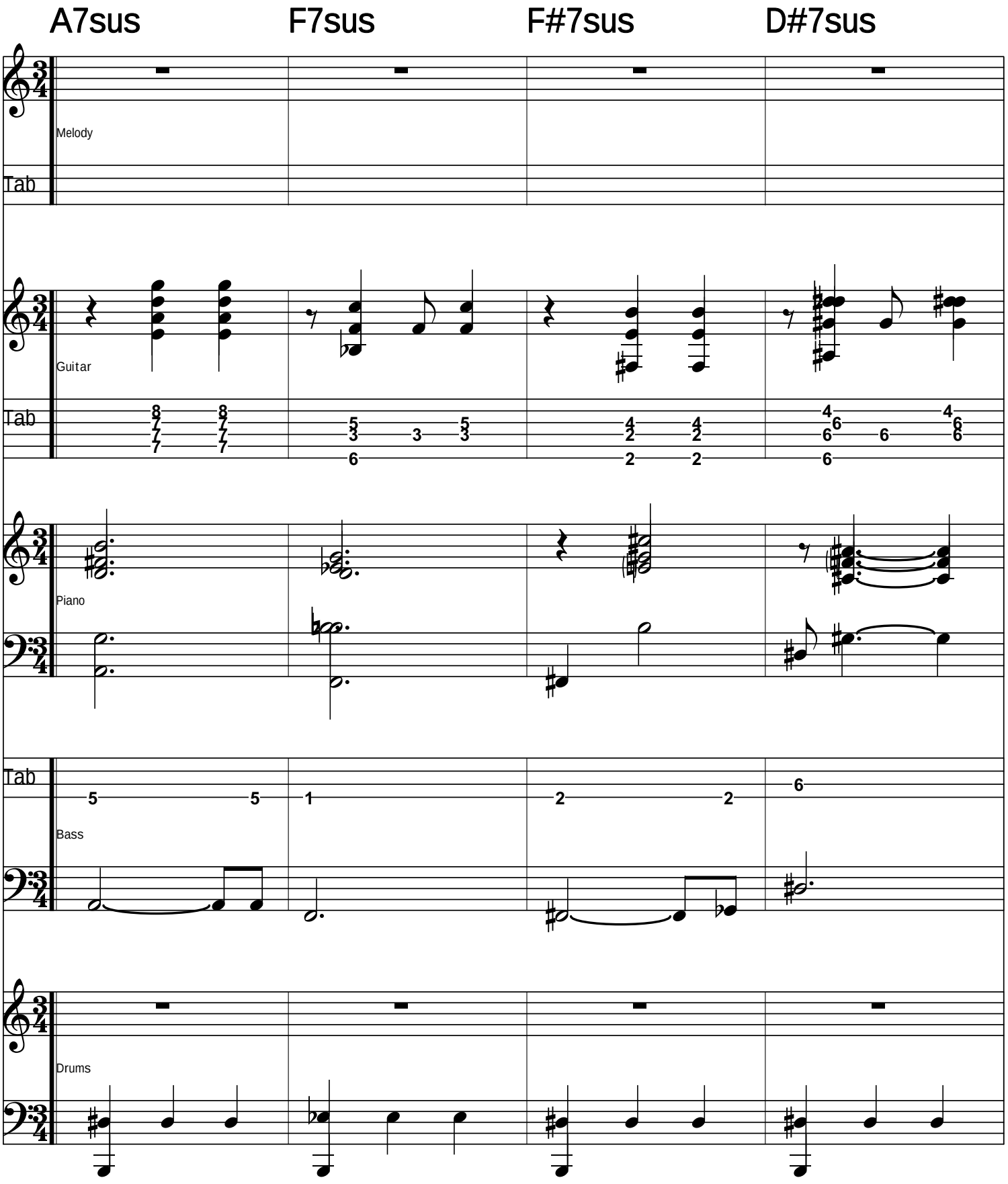
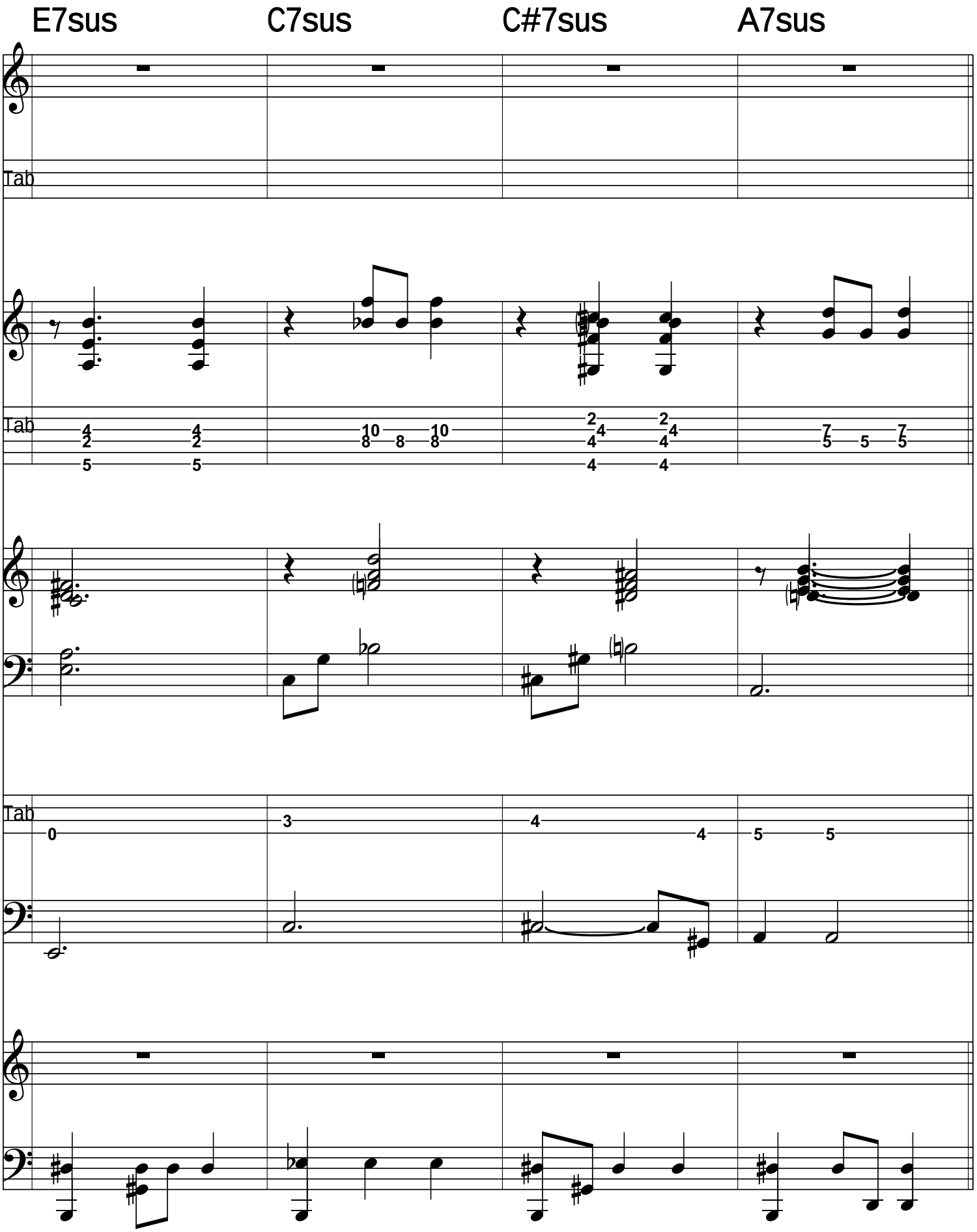
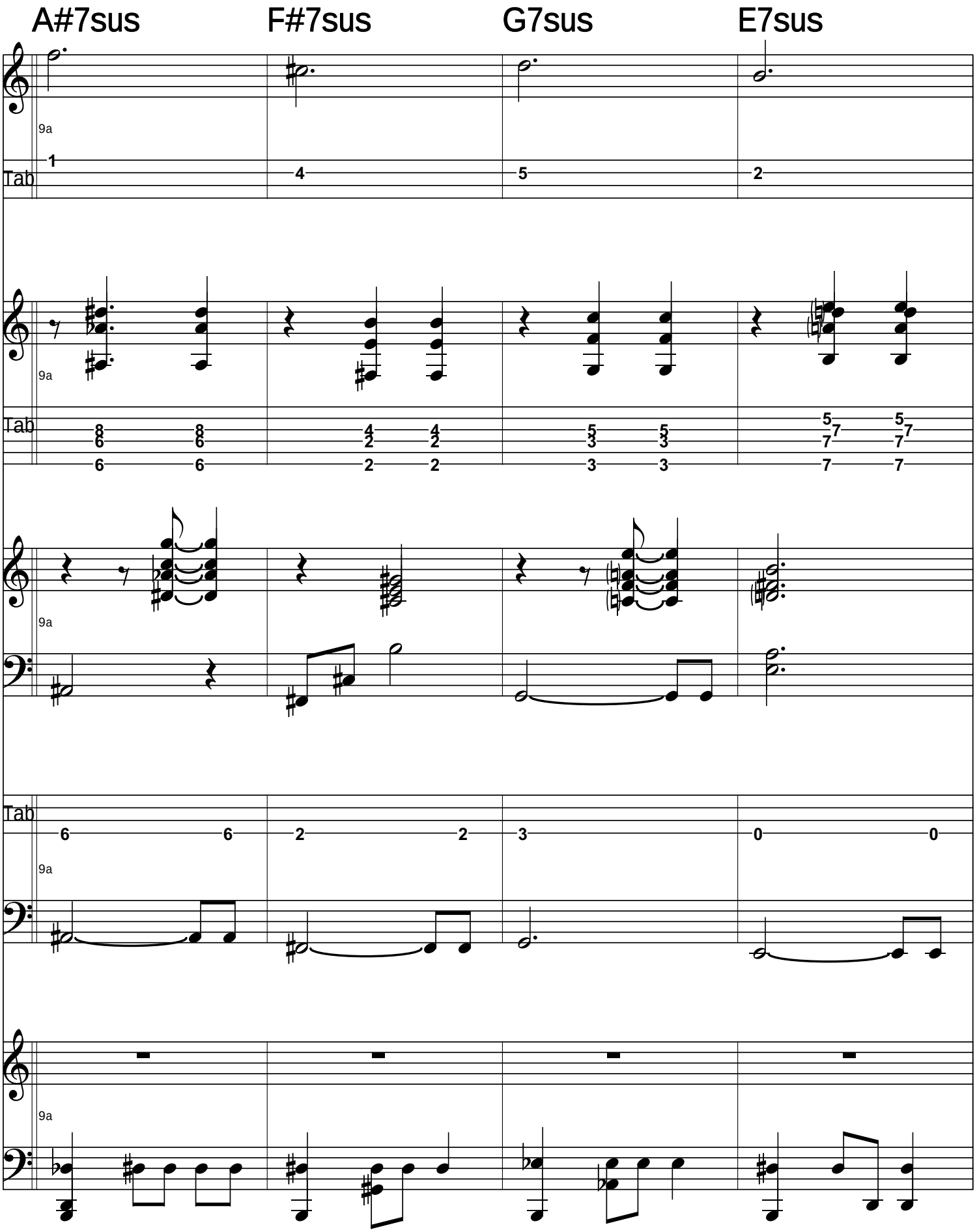
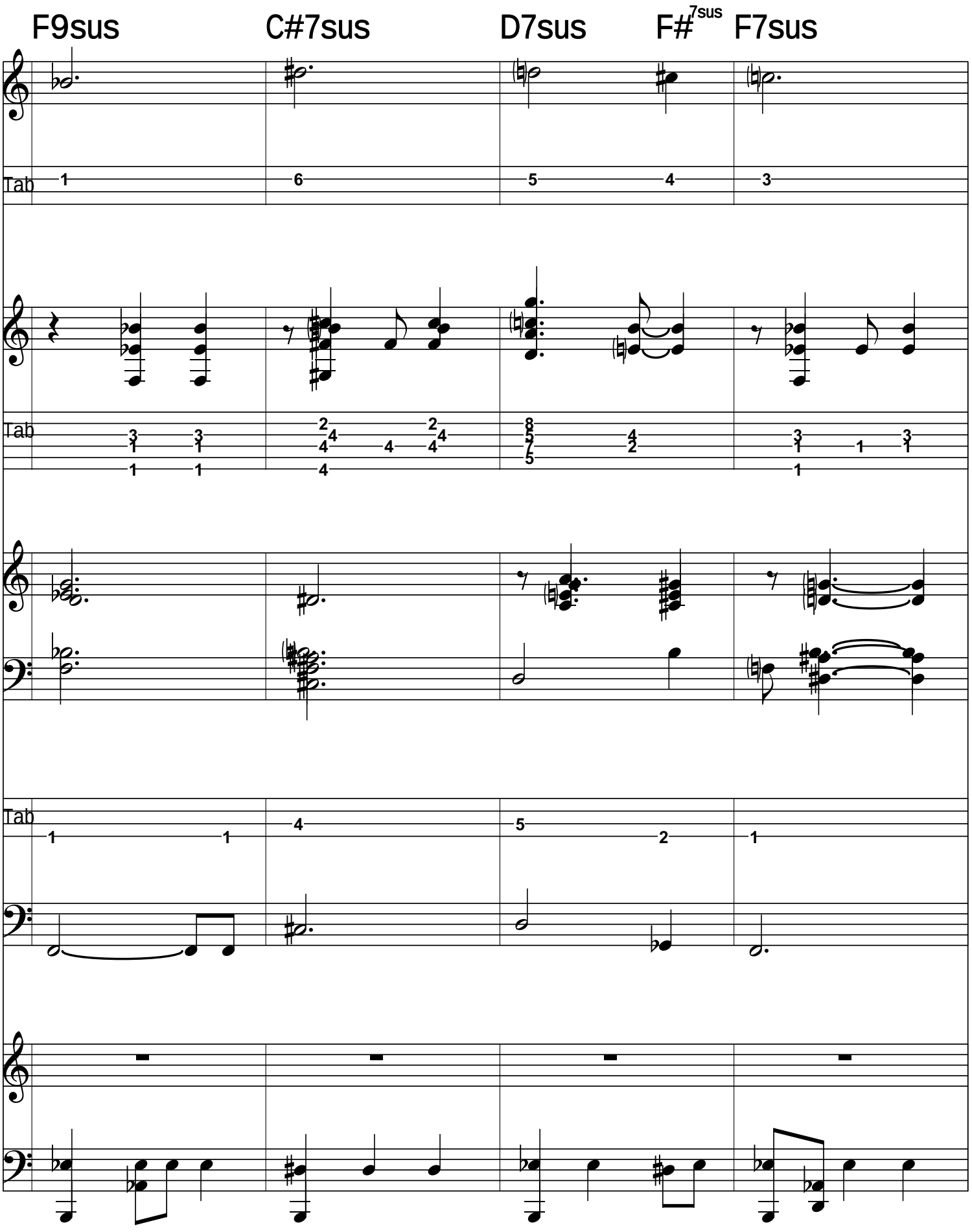
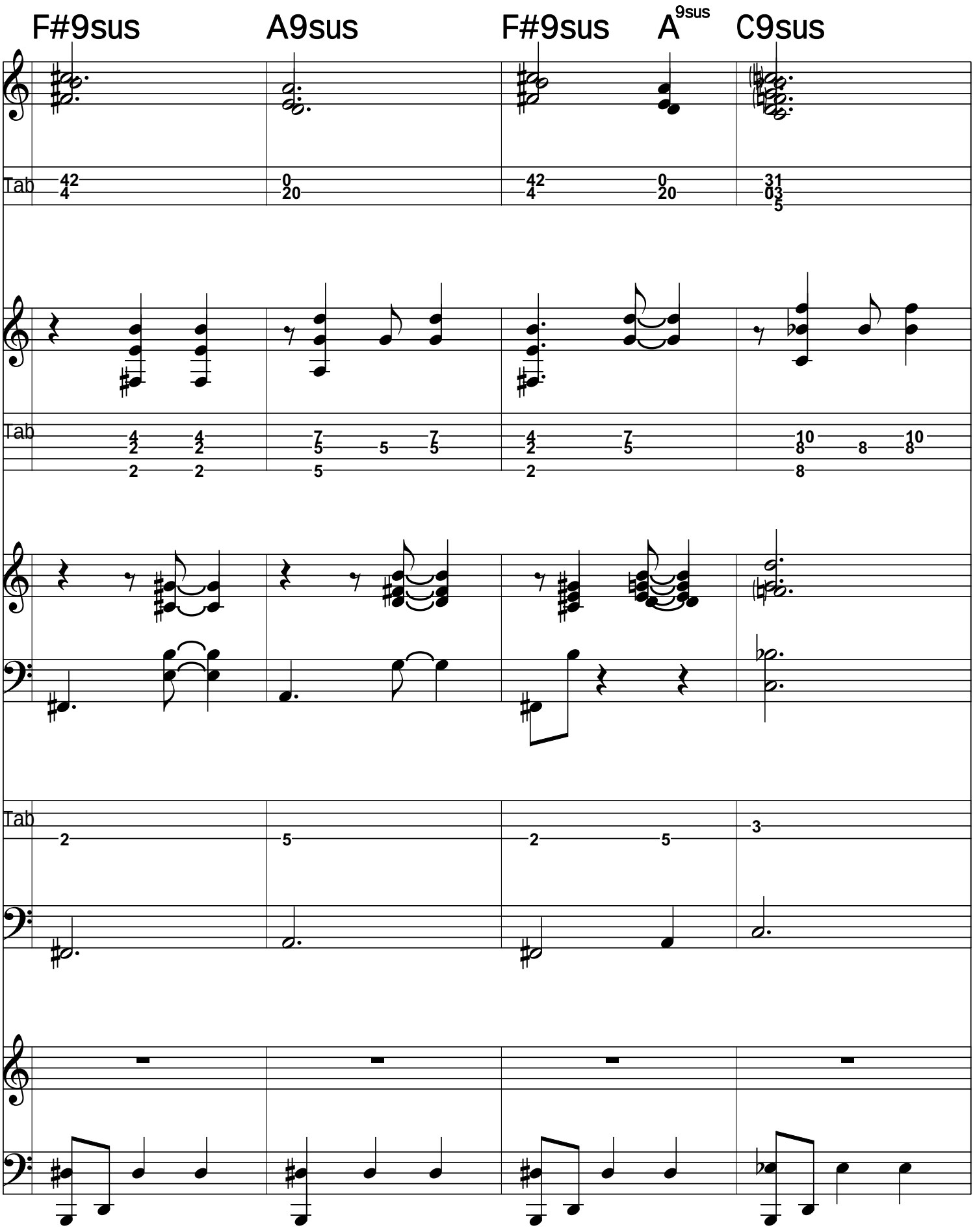
Serban Nichifor: WALTZ FOR GENEVIEVE - To Genevieve Morton

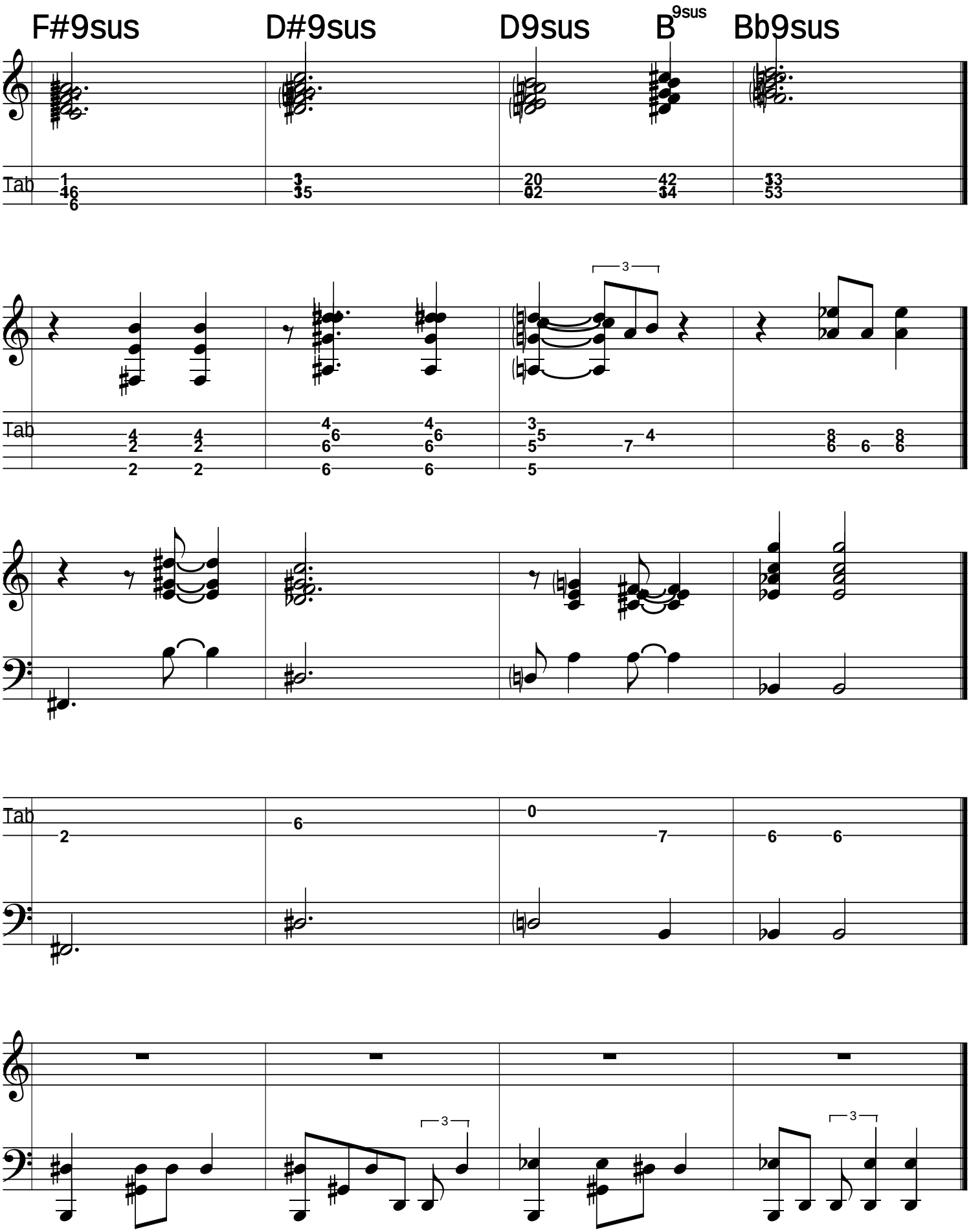



E7sus
C7sus
C#7sus
A7sus
Tab
Tab
Tab

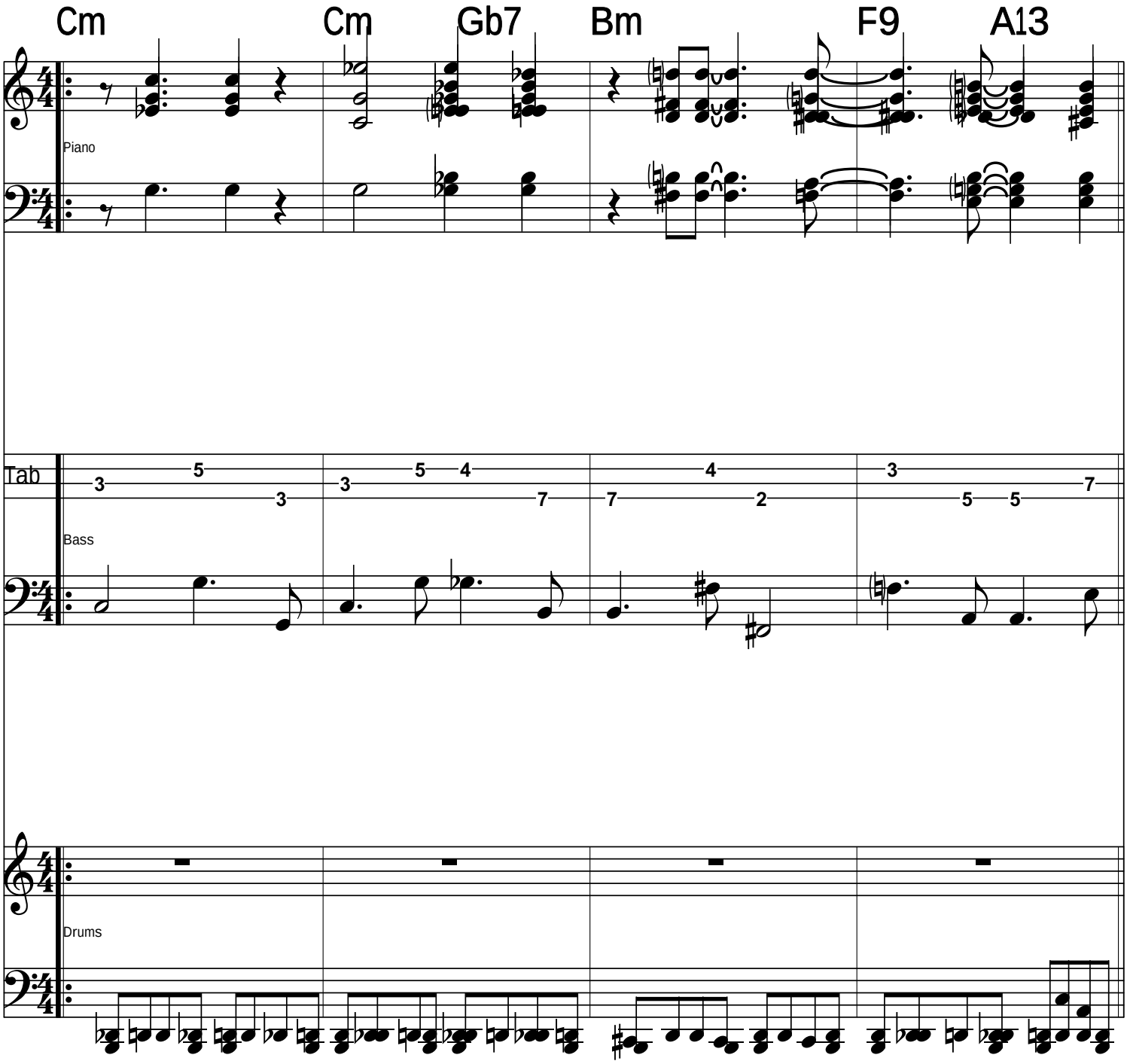

A#7sus
F#7sus
G7sus
E7sus
Tab

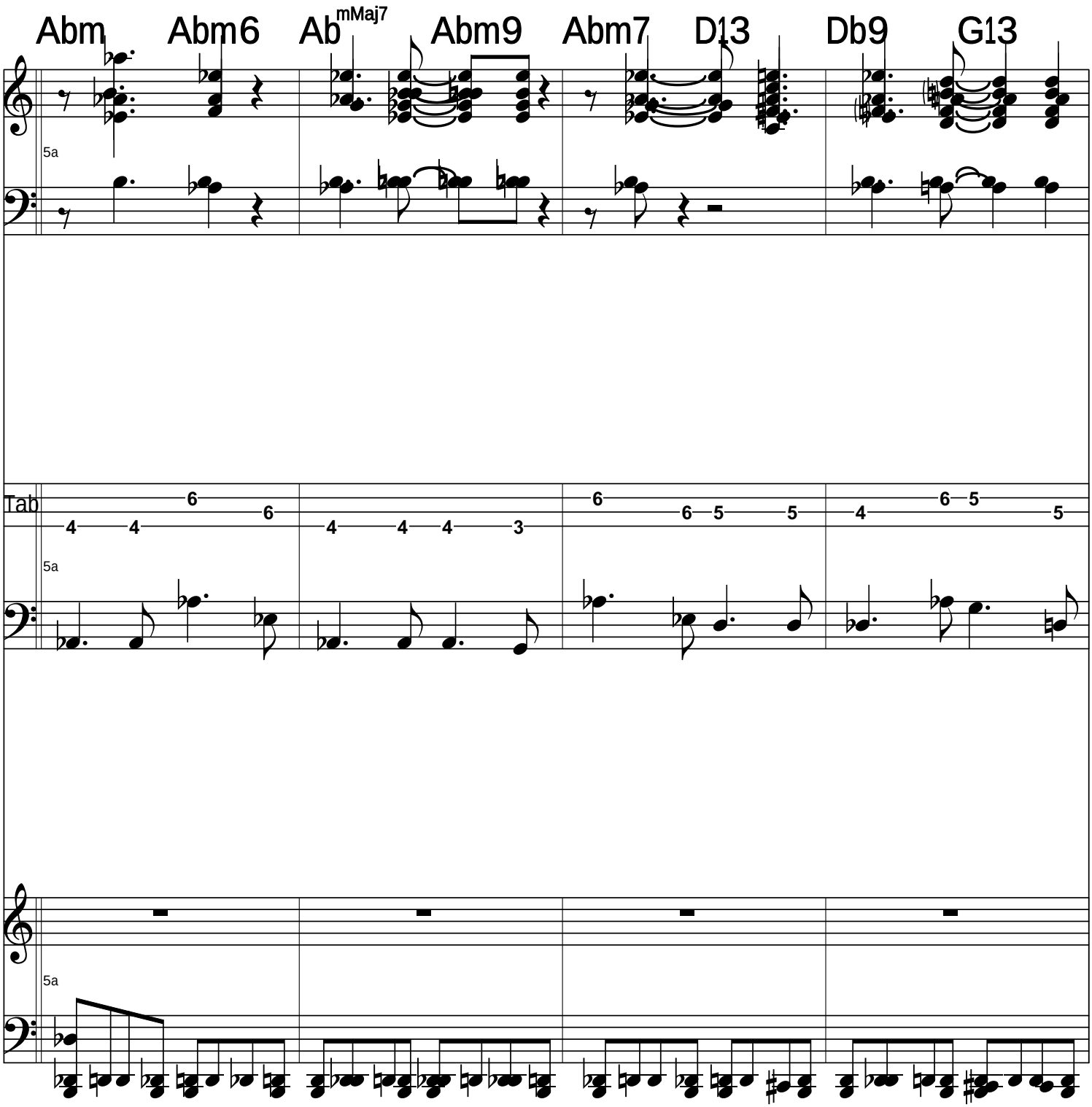

F9sus
C#7sus
D7sus
F#7sus
F7sus
Tab
Tab
Tab

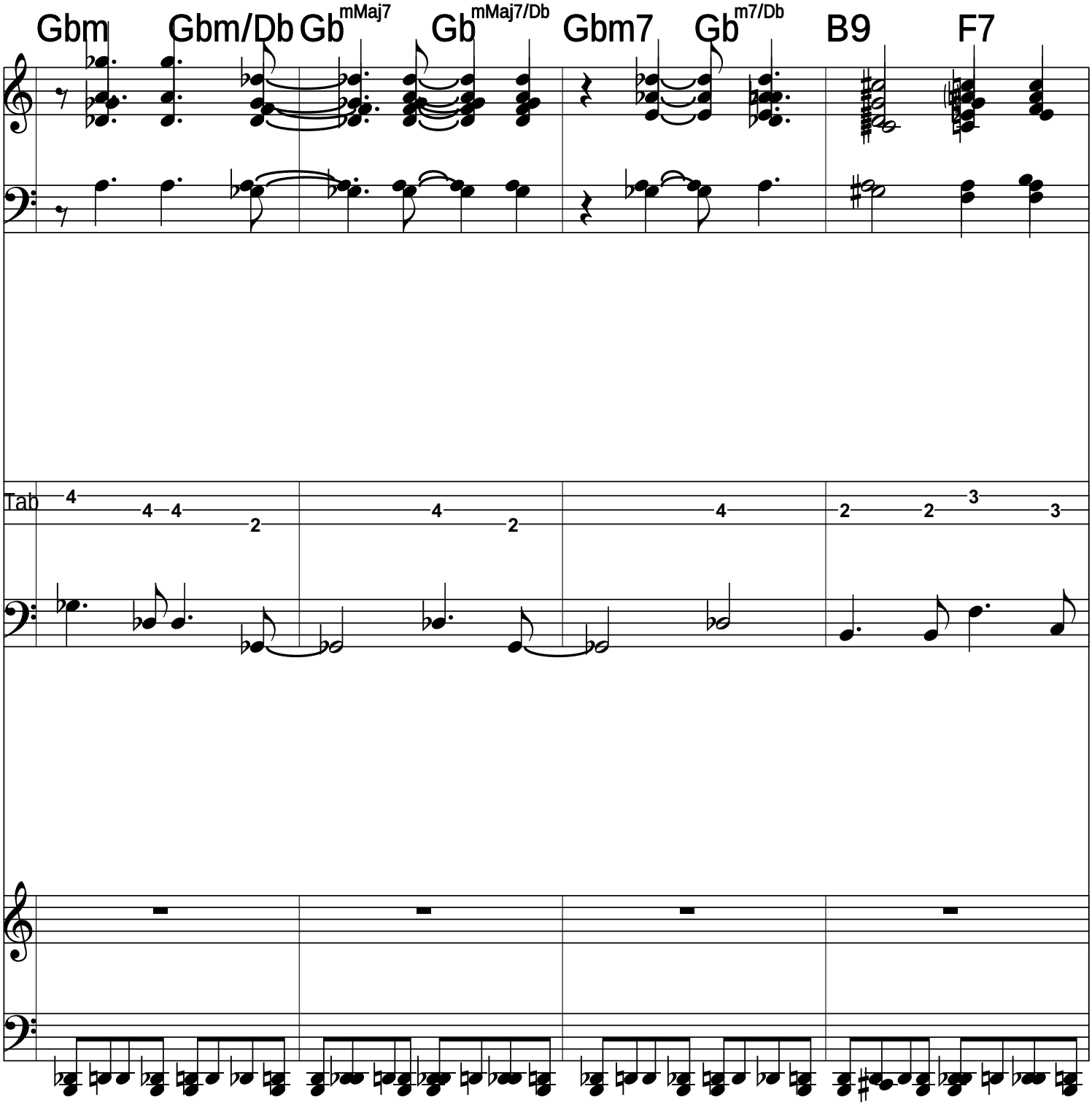

F#9sus
A9sus
F#9sus
A9sus
C9sus
Tab
Tab
Tab

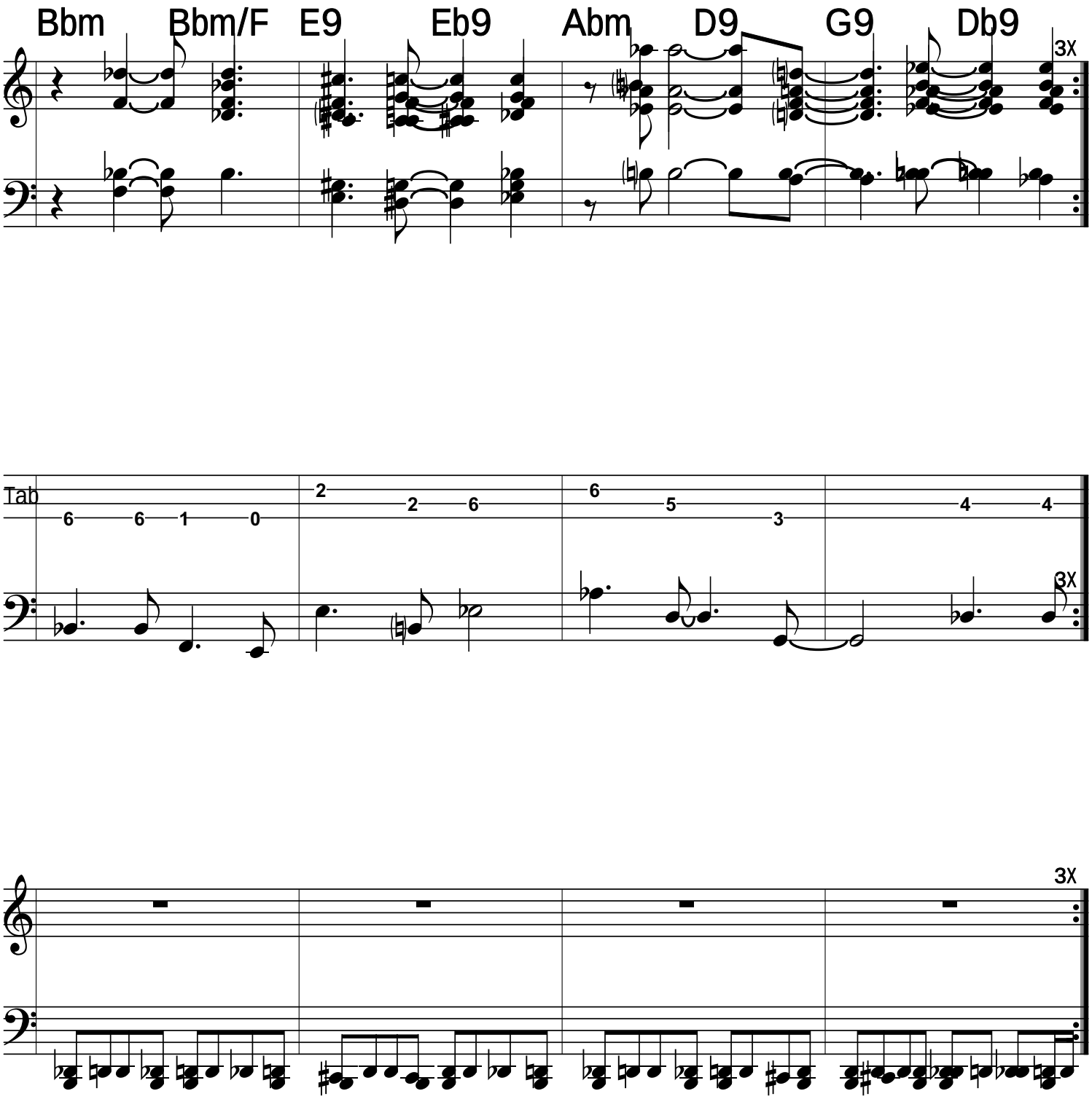

F#9sus
D#9sus
D9sus
B9sus
Bb9sus
Tab
3
Tab
Tab

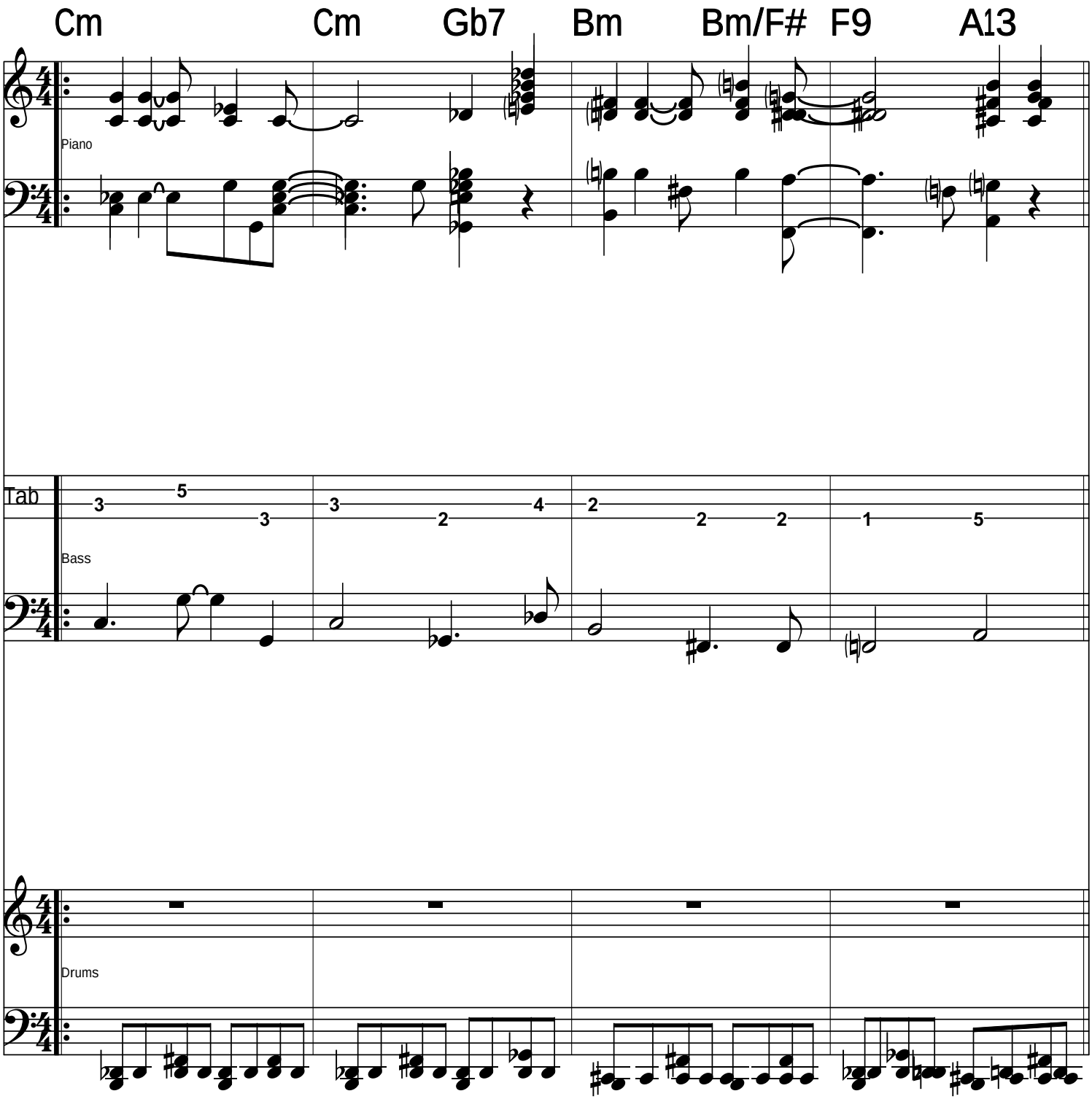
Serban Nichifor:A SAMBA FOR GENEVIEVE - To Genevieve Morton

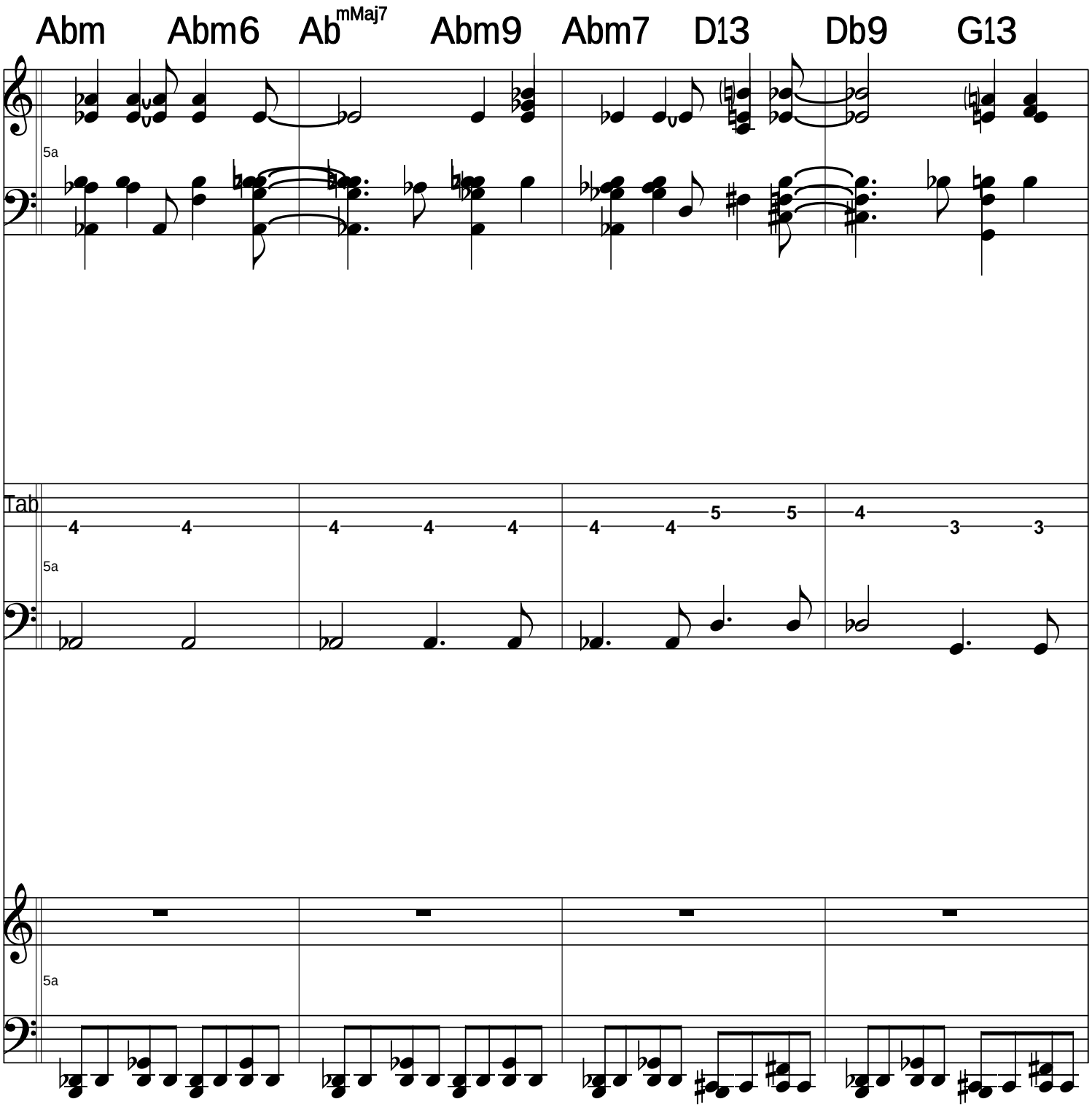


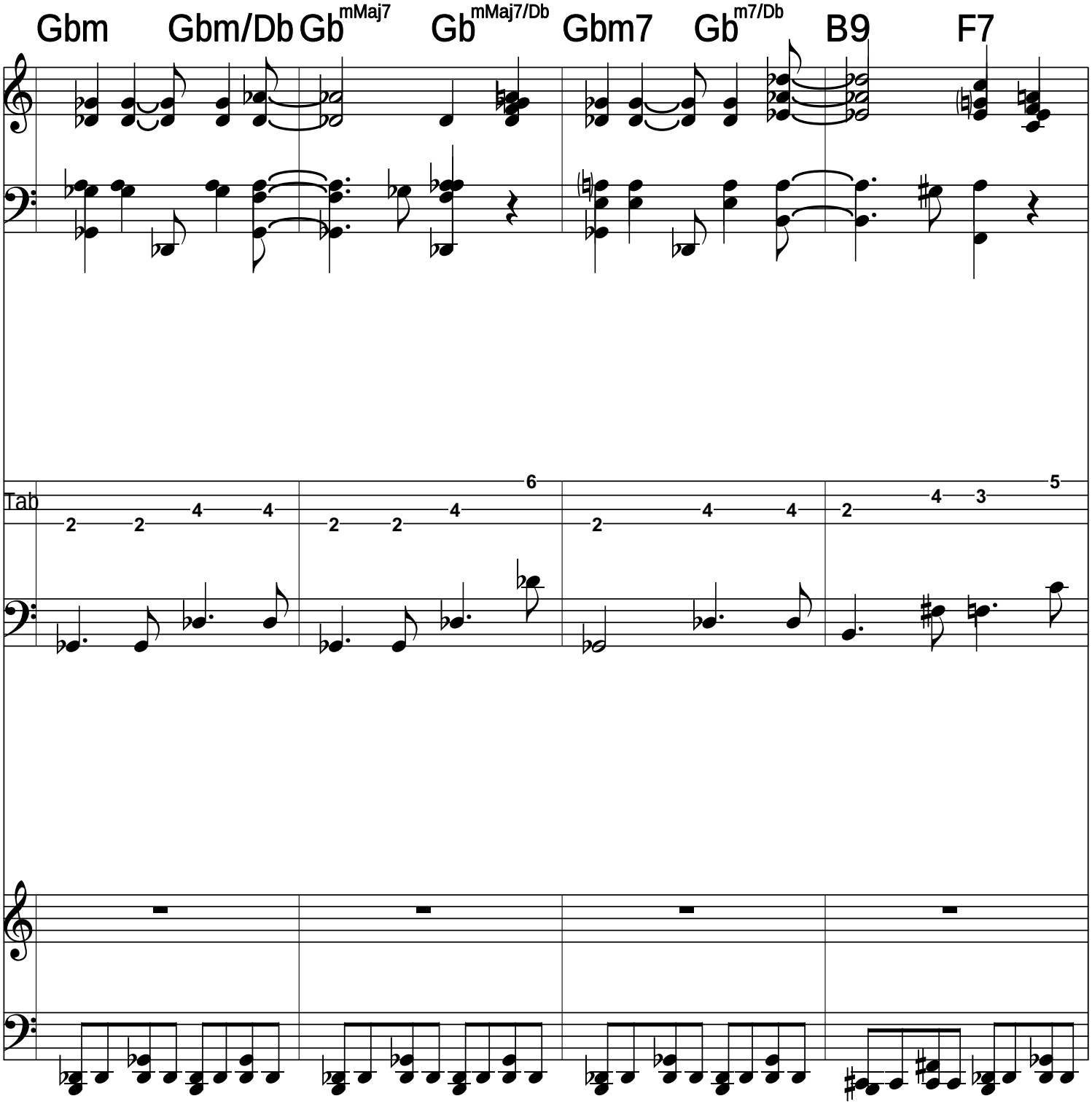

Abm
Abm6
Ab mMaj7
Abm9
Abm7
D13
Db9
G13
5a
Tab
5a
5a

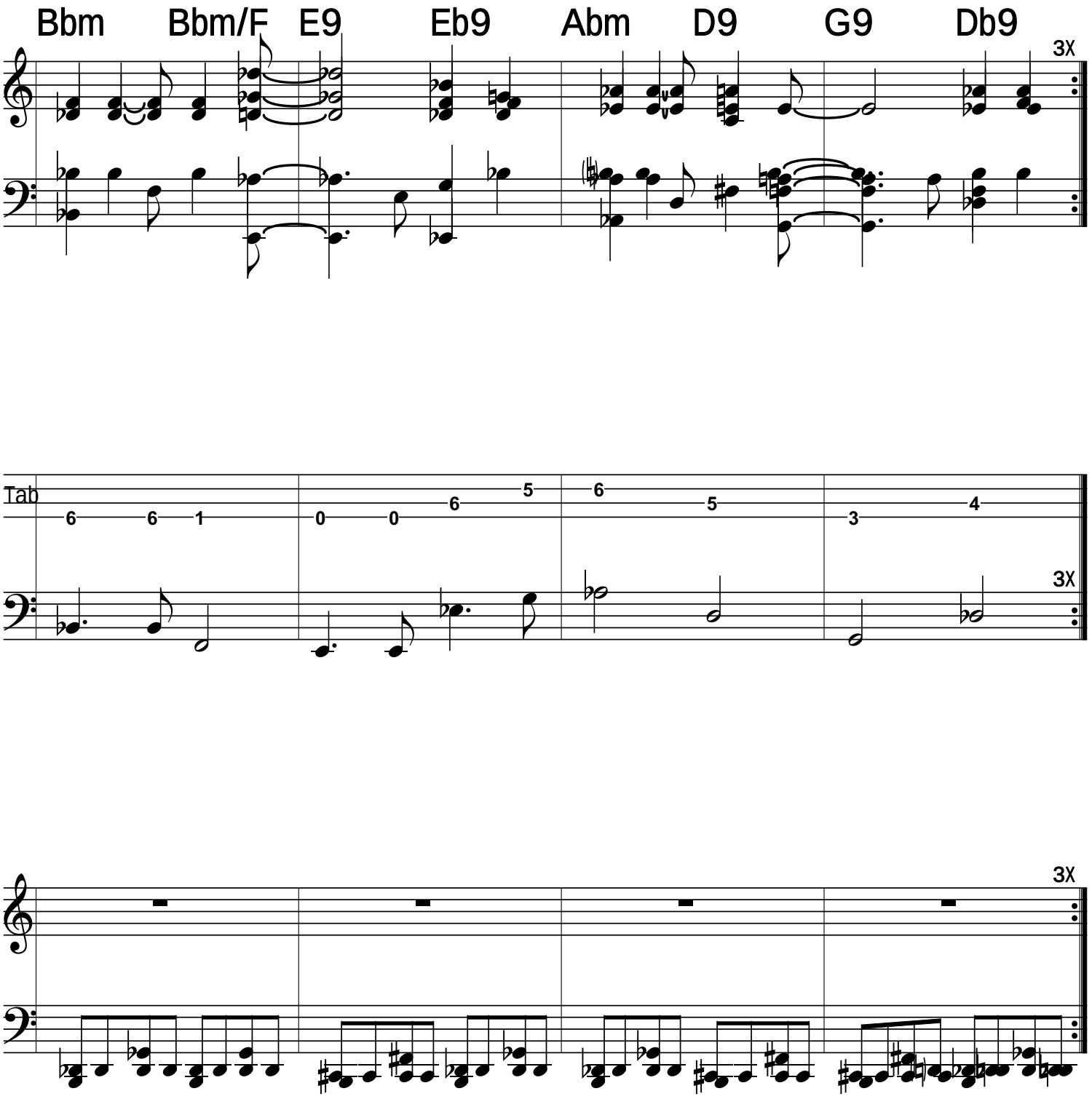

Gbm
Gbm/Db
Gb mMaj7
Gb mMaj7/Db
Gbm7
Gb m7/Db
B9
F7
Tab

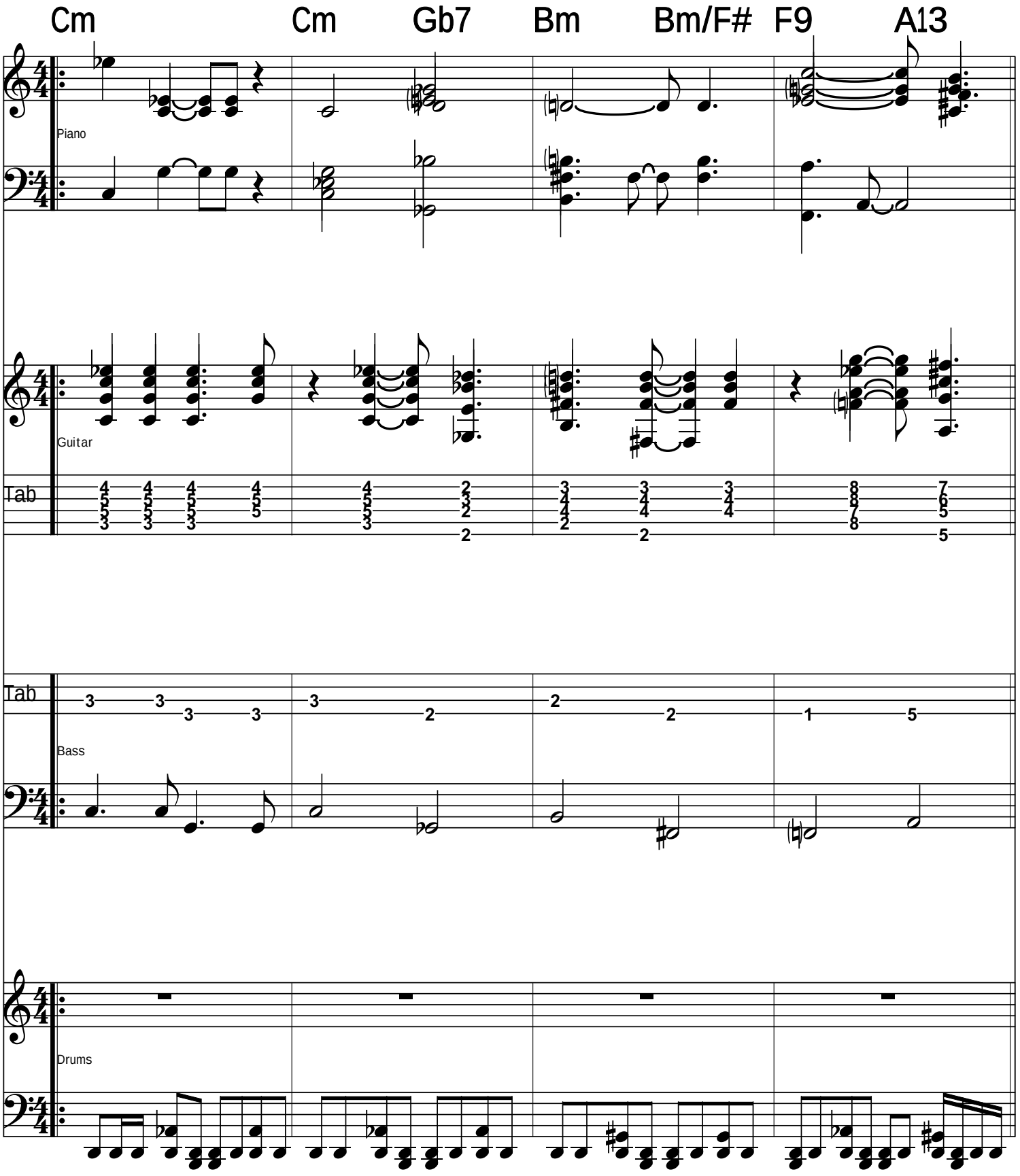

Bbm
Bbm/F
E9
Eb9
Abm
D9
G9
Db9
3X
Tab
6 6 1 0
2 2 6
6 5 3
4 4
3X
3X

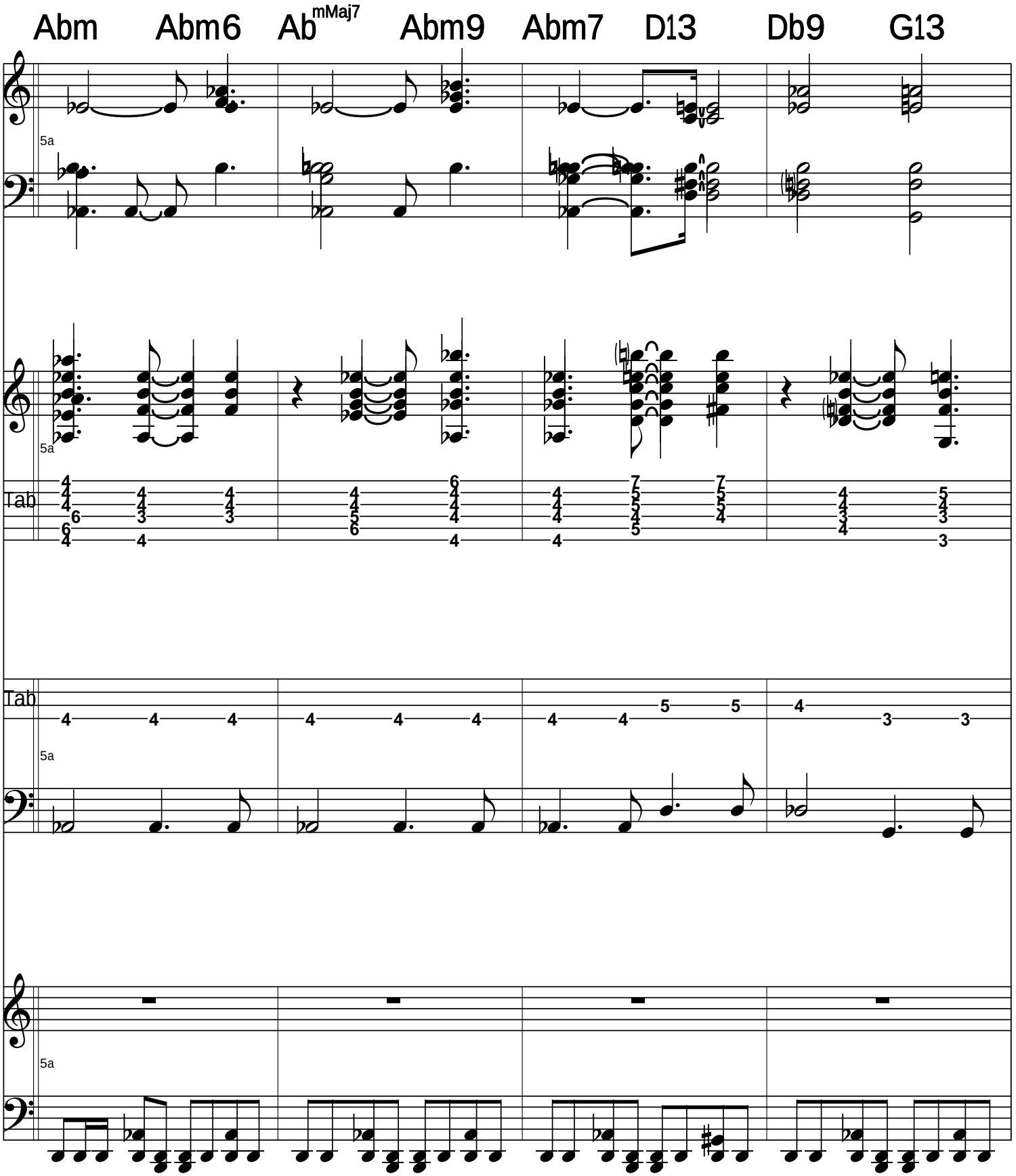

Cm
Cm
Gb7
Bm
Bm/F#
F9
A13
Piano
Tab
Bass
Drums

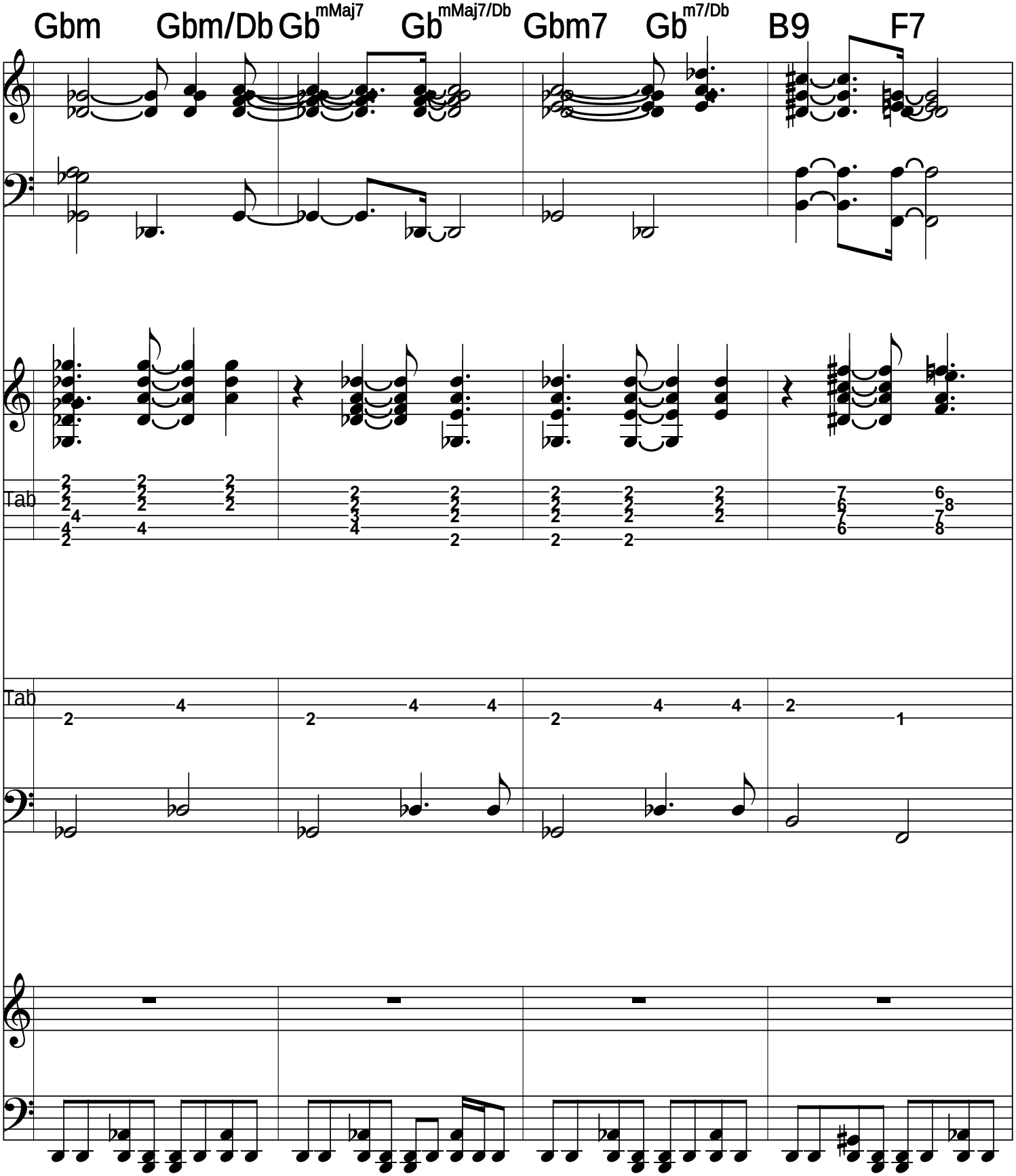

Abm
Abm6
Ab mMaj7
Abm9
Abm7
D13
Db9
G13
5a
Tab
4 4 4 4 4 4 4 5 5 4 3 3
5a
5a

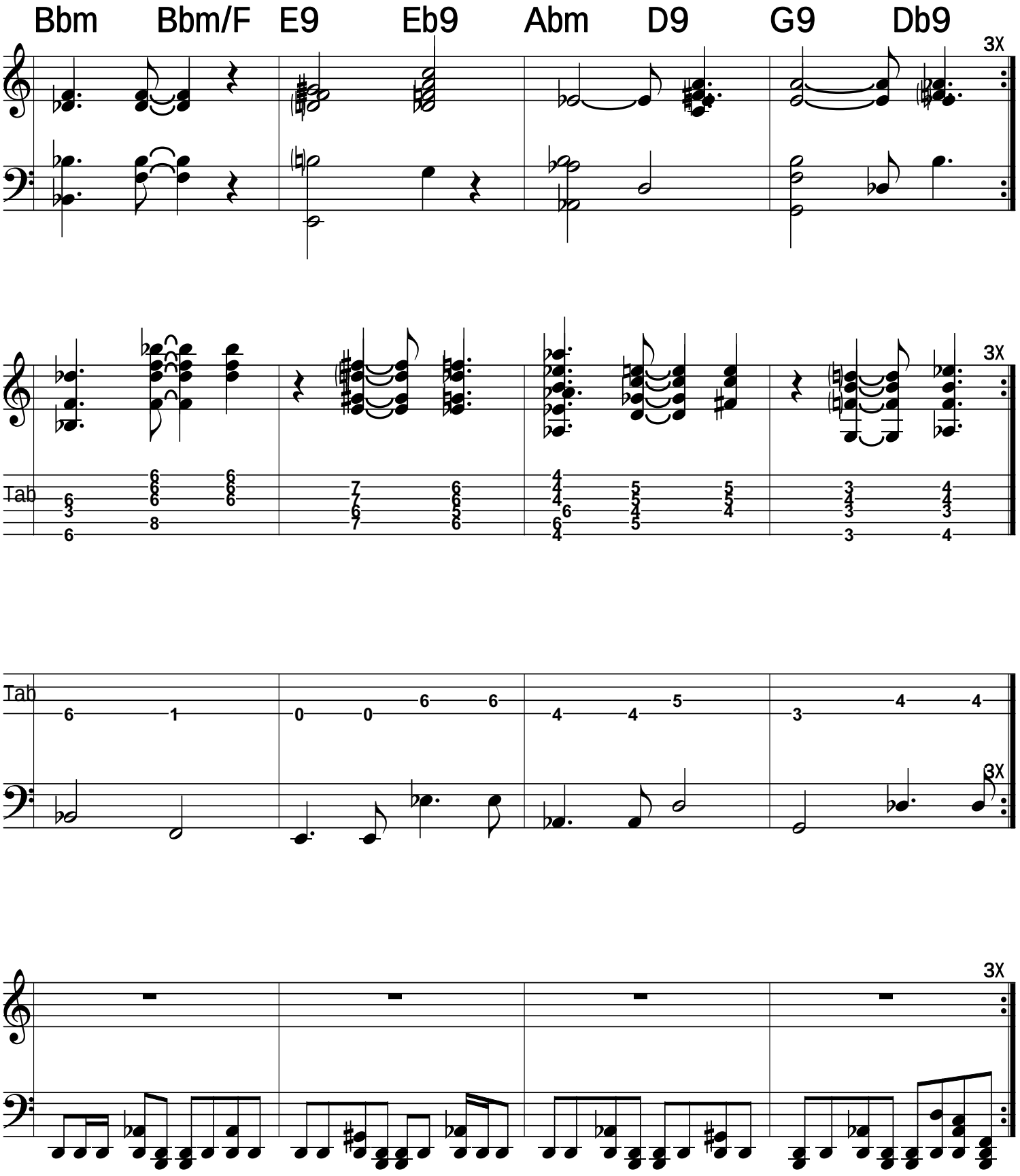

Gbm
Gbm/Db
Gb mMaj7
Gb mMaj7/Db
Gbm7
Gb m7/Db
B9
F7
Tab


Bbm
Bbm/F
E9
Eb9
Abm
D9
G9
Db9
3X
Tab
6 6 1
0 0 6 5
6 5
3 4
3X
3X

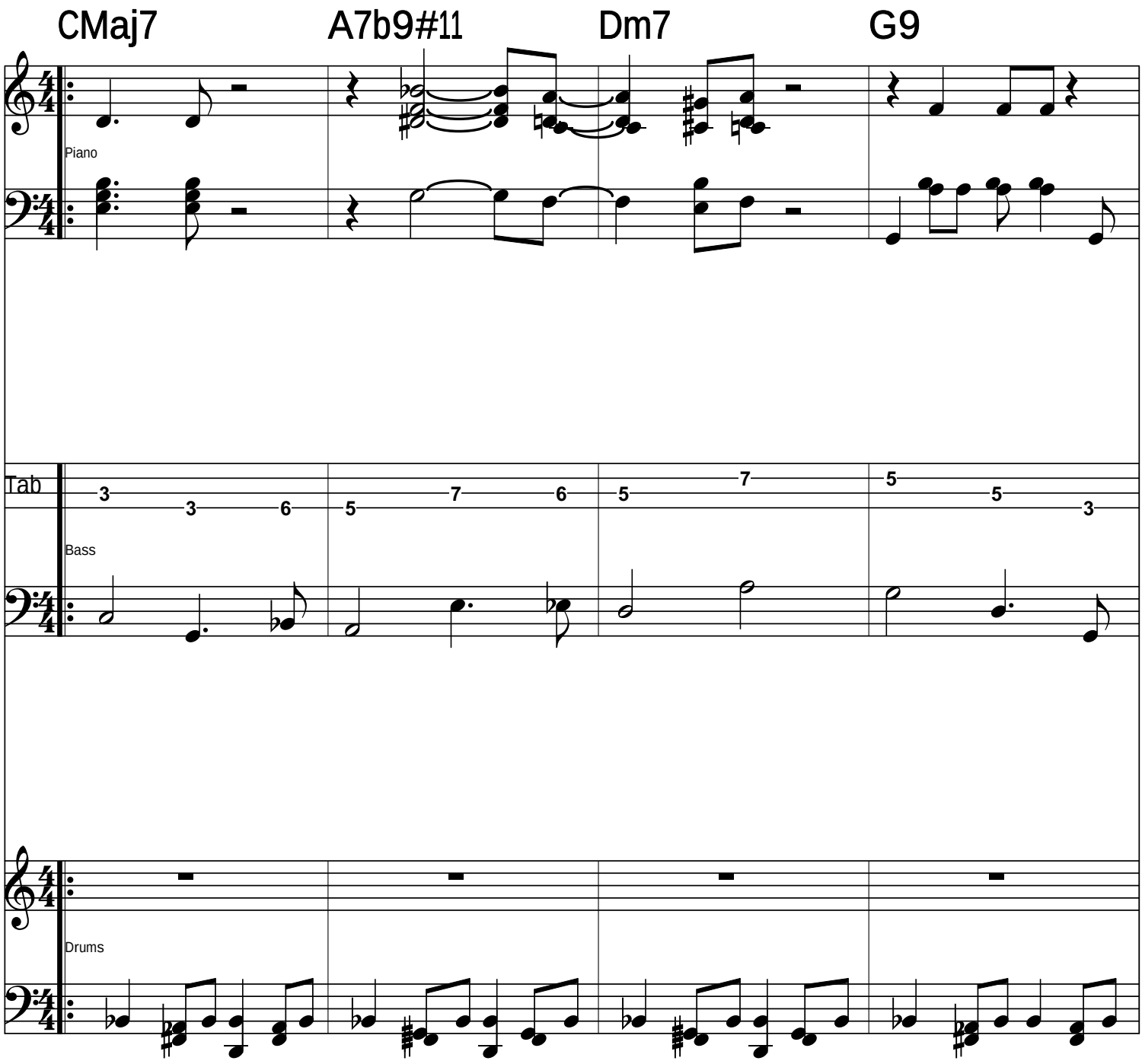

Cm
Cm
Gb7
Bm
Bm/F#
F9
A13
Piano
Guitar
Tab
Tab
Bass
Drums

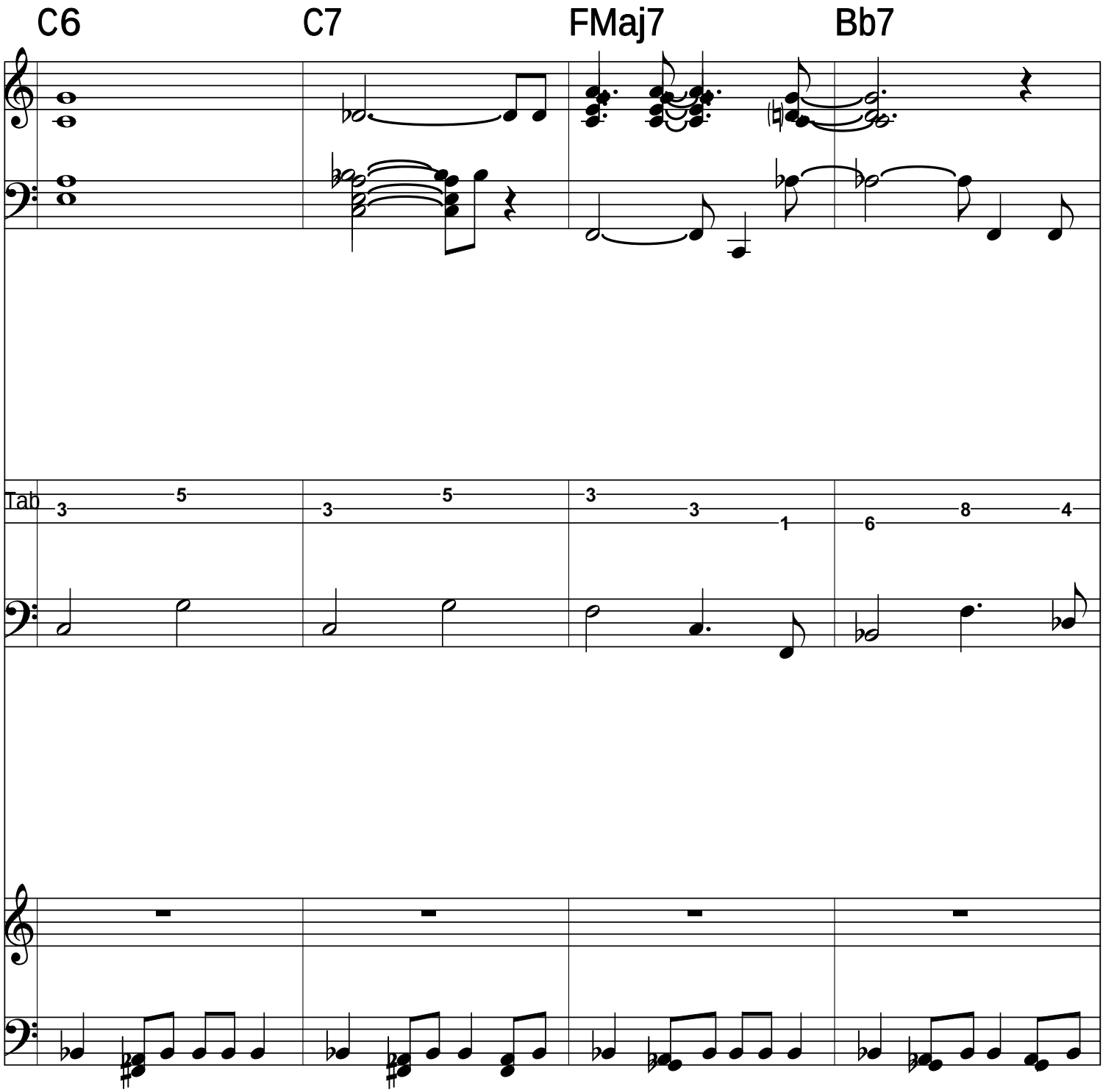

Abm
Abm6
Ab mMaj7
Abm9
Abm7
D13
Db9
G13
5a
Tab

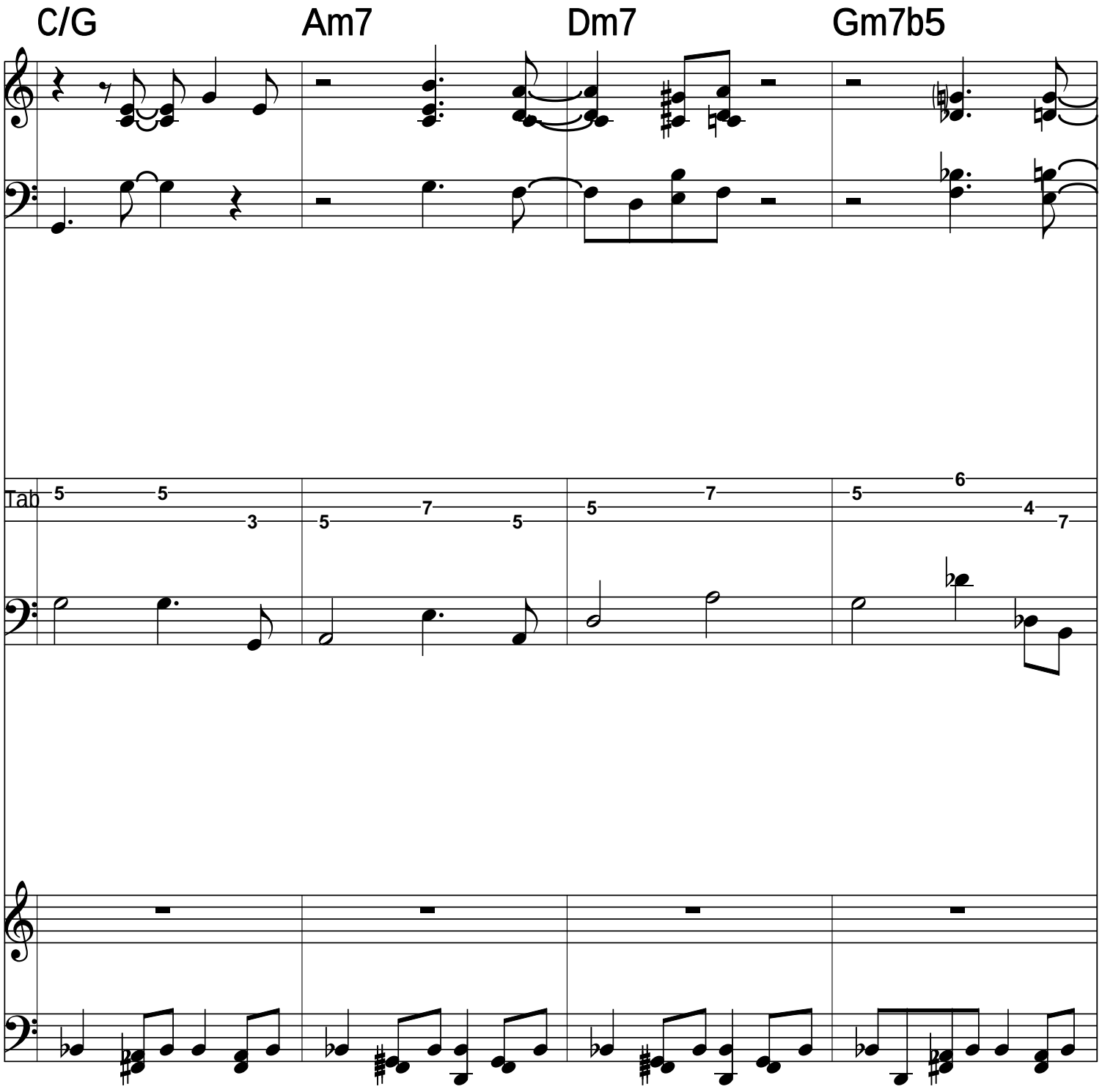

Gbm
Gbm/Db
Gb mMaj7
Gb mMaj7/Db
Gbm7
Gb m7/Db
B9
F7
Tab
Tab

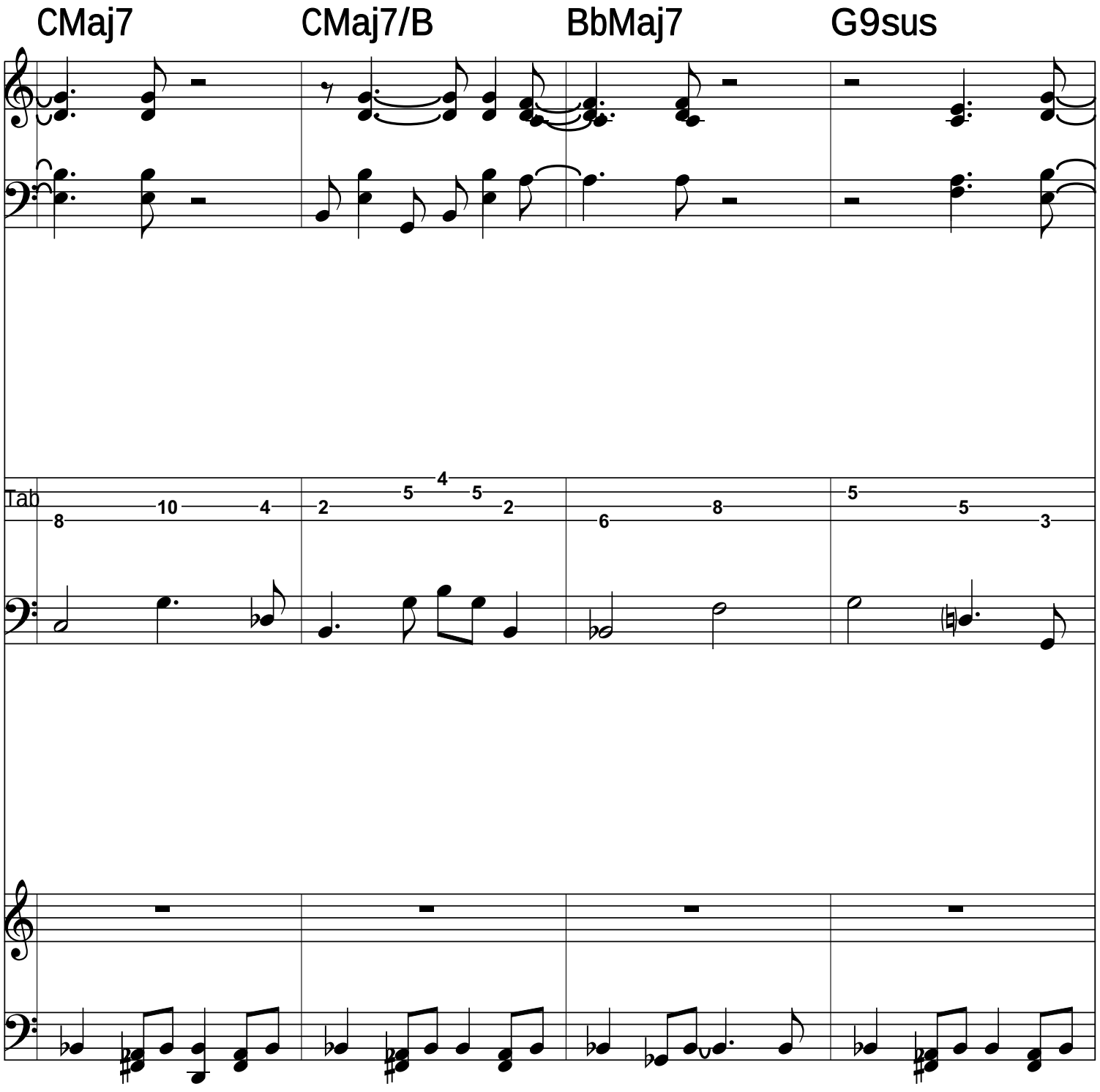

Bbm
Bbm/F
E9
Eb9
Abm
D9
G9
Db9
3X
Tab
3X
Tab
3X

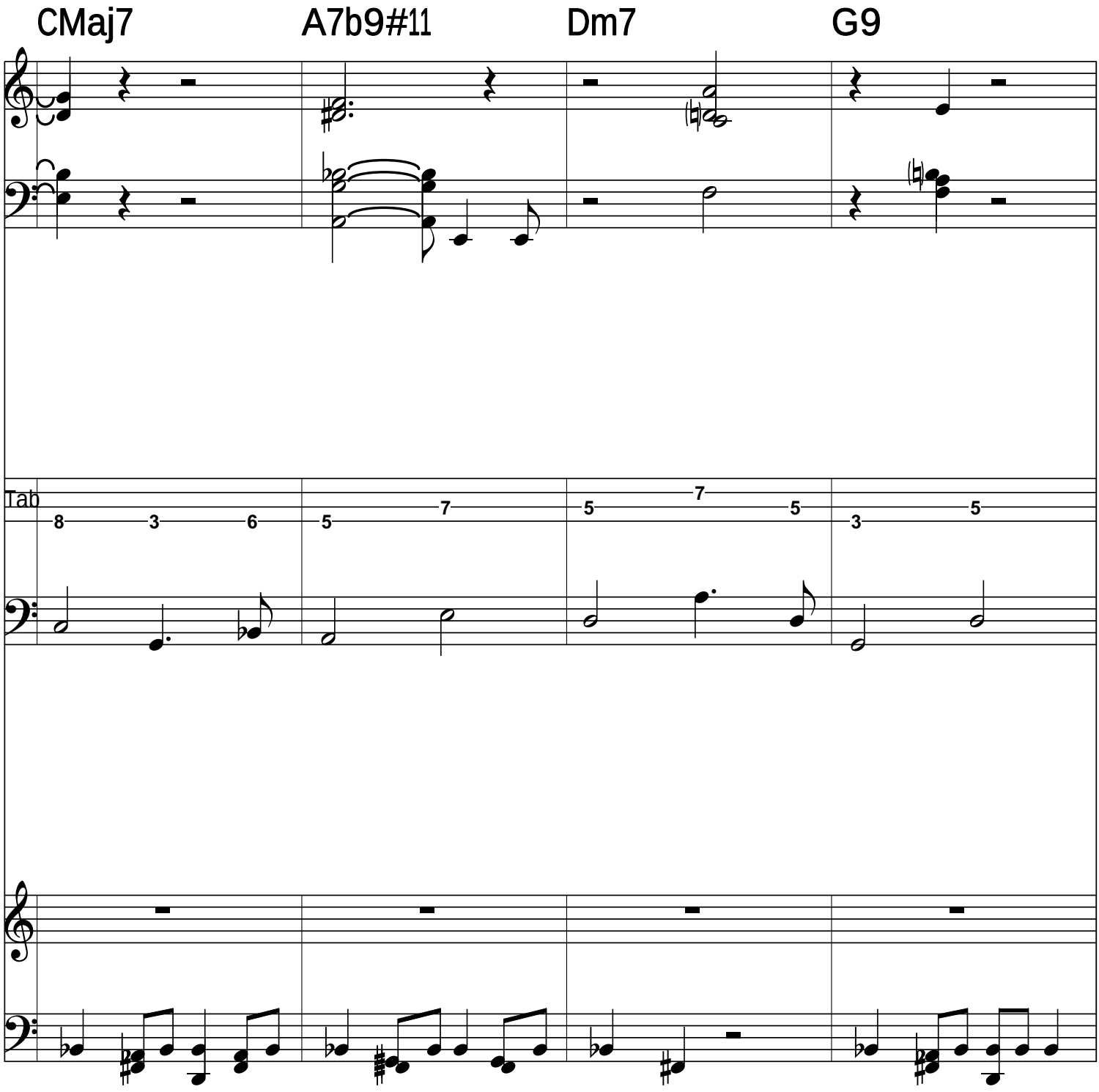
Serban Nichifor:SwingDance for Genevieve-to Genevieve Morton

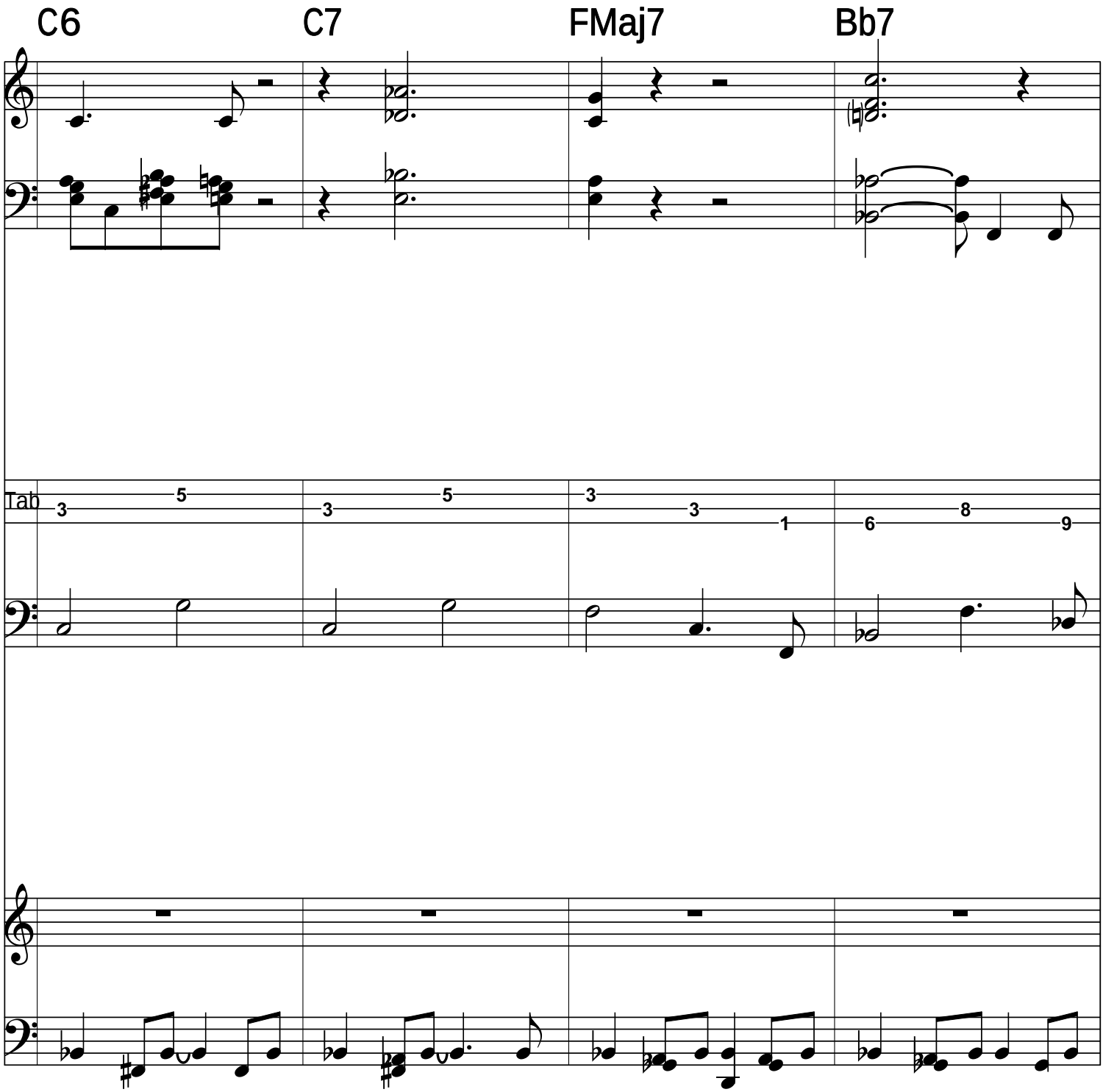


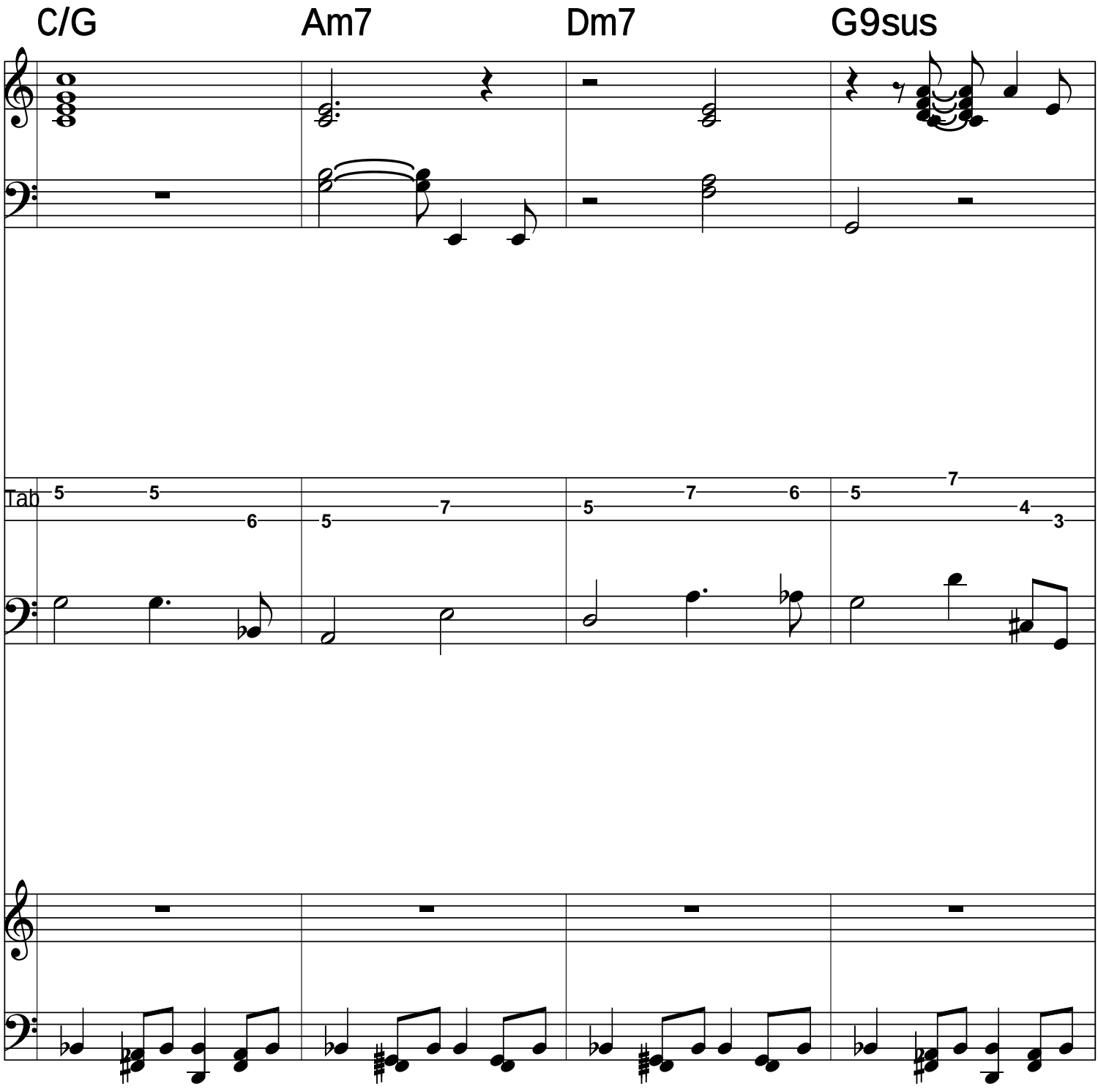

C6
C7
FMaj7
Bb7
Tab

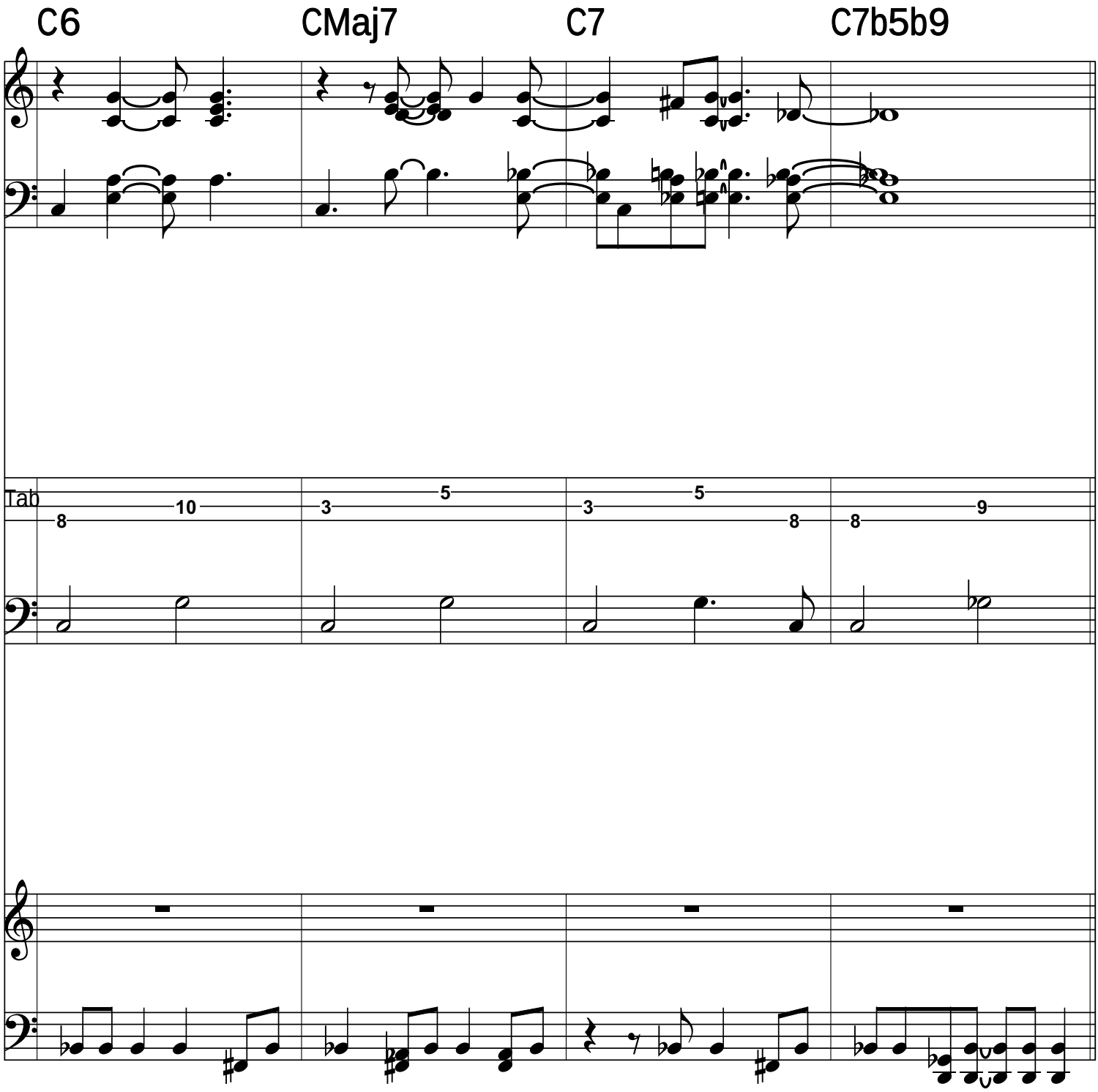

C/G
Am7
Dm7
Gm7b5
Tab

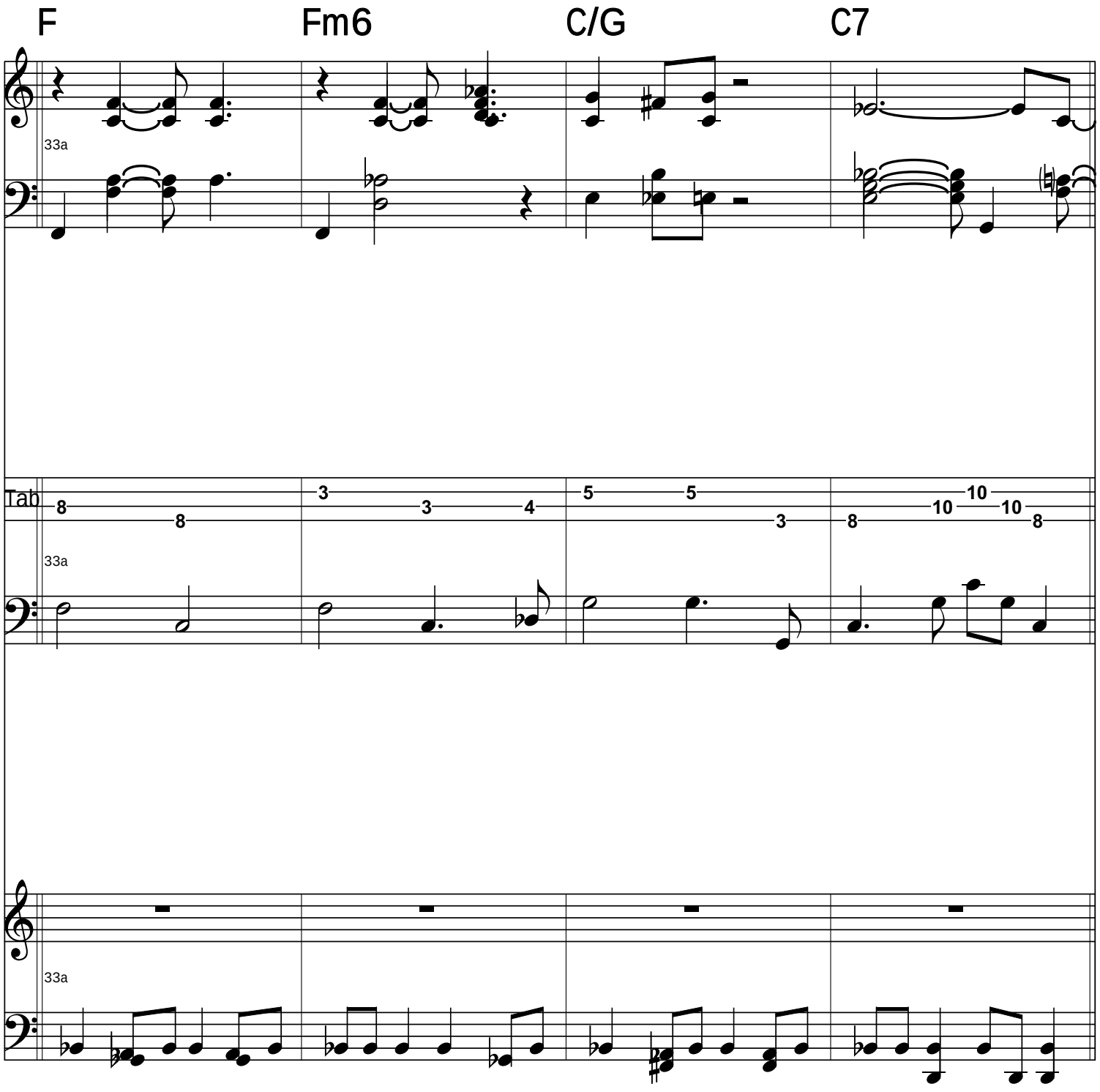

CMaj7
CMaj7/B
BbMaj7
G9sus
Tab

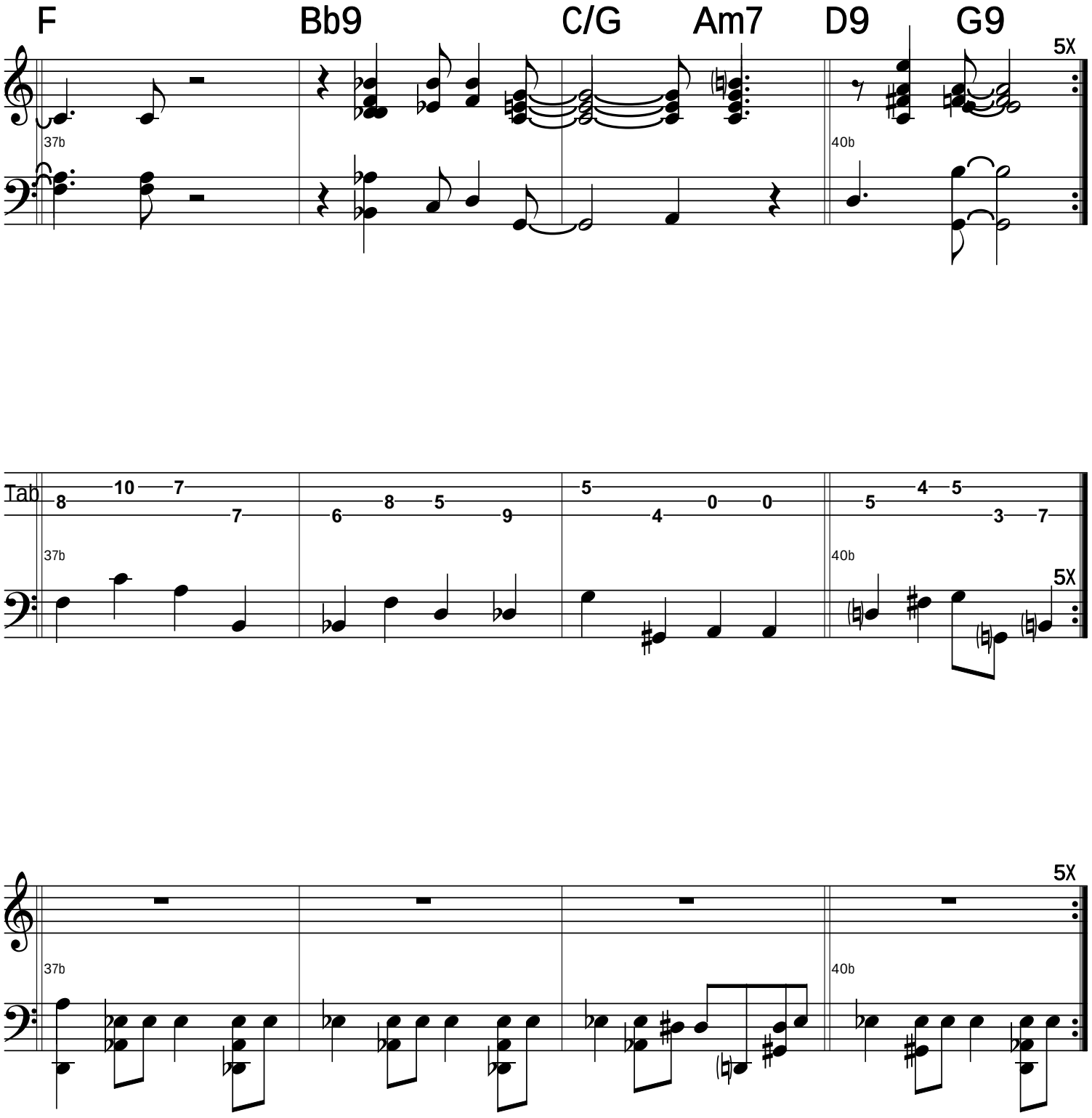

CMaj7
A7b9#11
Dm7
G9
Tab


C6
C7
FMaj7
Bb7
Tab


C/G
Am7
Dm7
G9sus
Tab


C6
CMaj7
C7
C7b5b9
Tab


F
Fm6
C/G
C7
33a
Tab
33a
33a

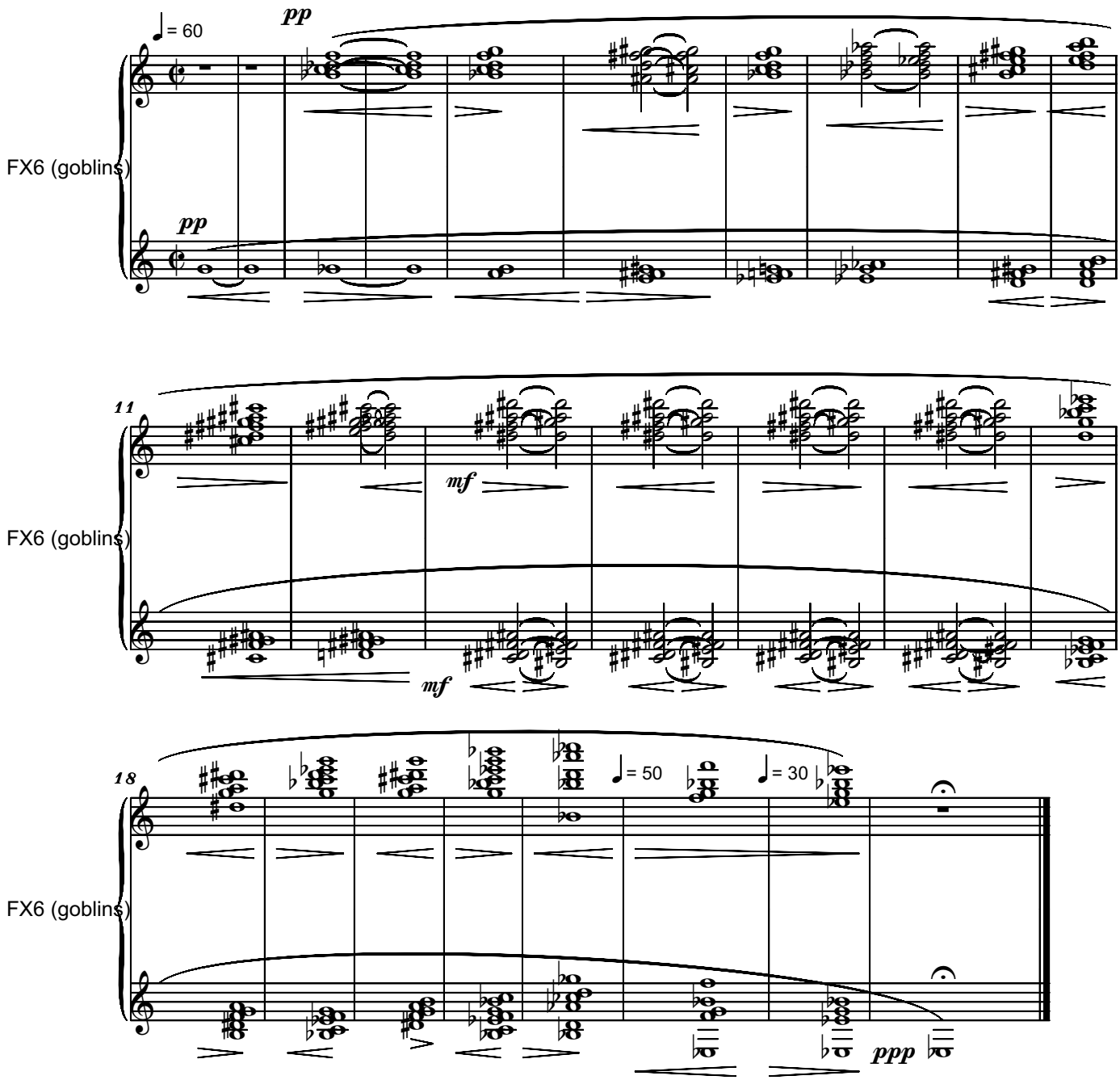

F
Bb9
C/G
Am7
D9
G9
5X
37b
40b
Tab
8
10
7
7
6
8
5
9
5
4
0
0
5
4
5
3
7
5X
37b
40b
5X
37b
40b

AIRWAVES
Electroacoustic Music
In Memory of my very dear wife, the distinguished composer Liana Alexandra

Serban Nichifor

Largo e Lontano

October 13, 2014



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File: Airwaves_pre2.mz

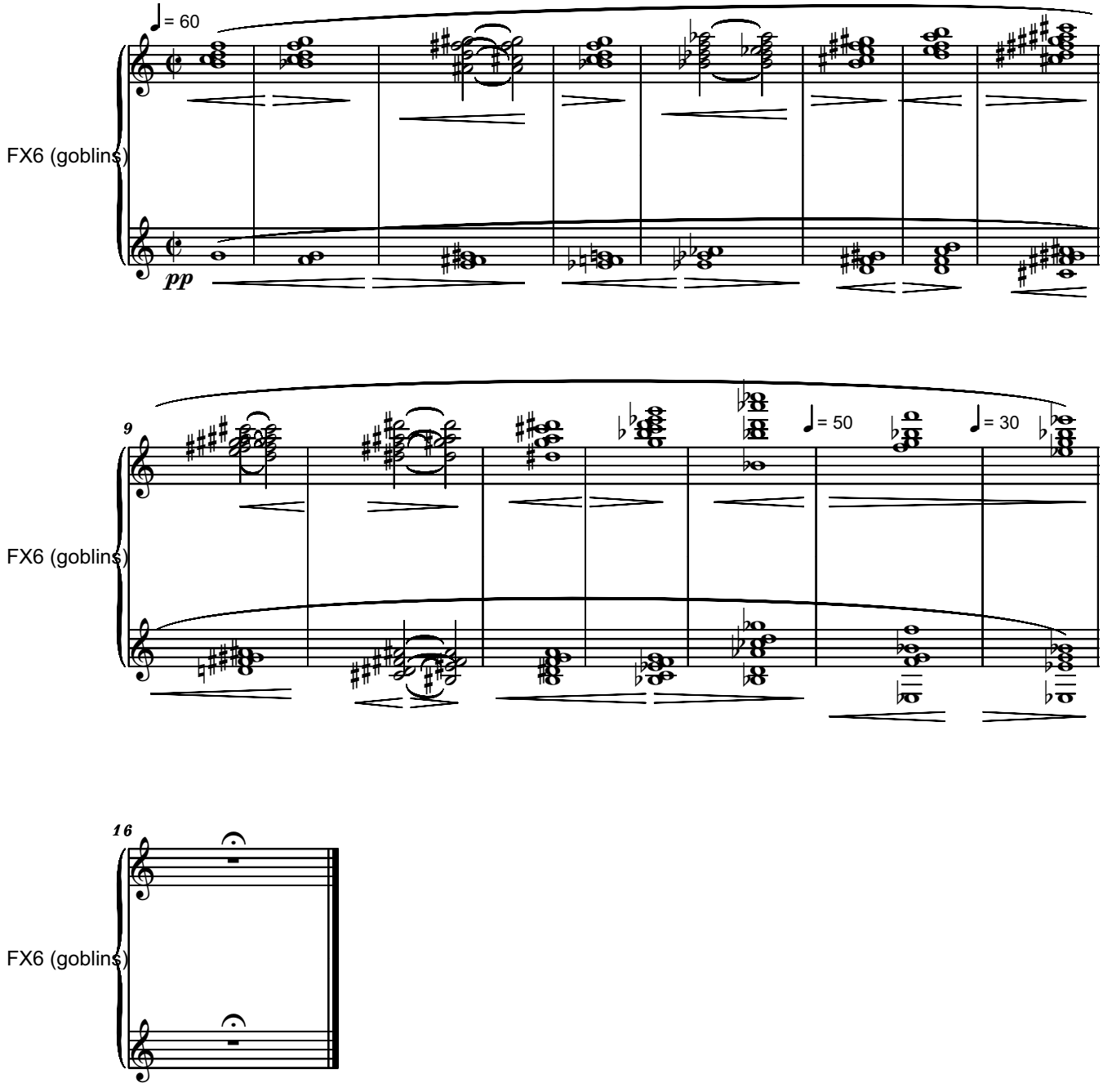
AIRWAVES

Electroacoustic Music

In Memory of my very dear wife,
the distinguished composer
Liana Alexandra

Largo e Lontano

Serban Nichifor
October 13, 2014



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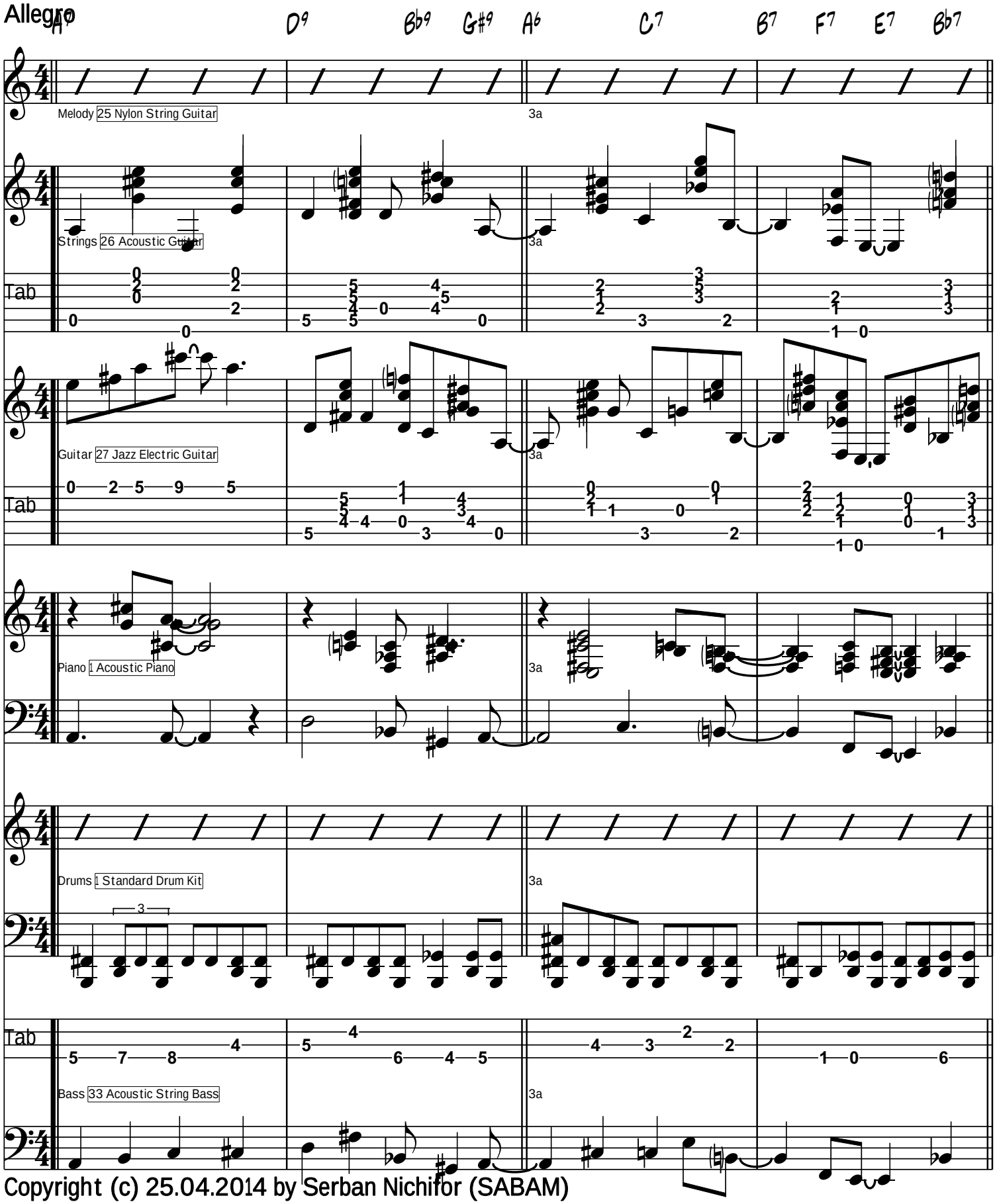
ARIZONA SONG:TO MY BEST FRIENDS SUE, SALLIE AND RICH



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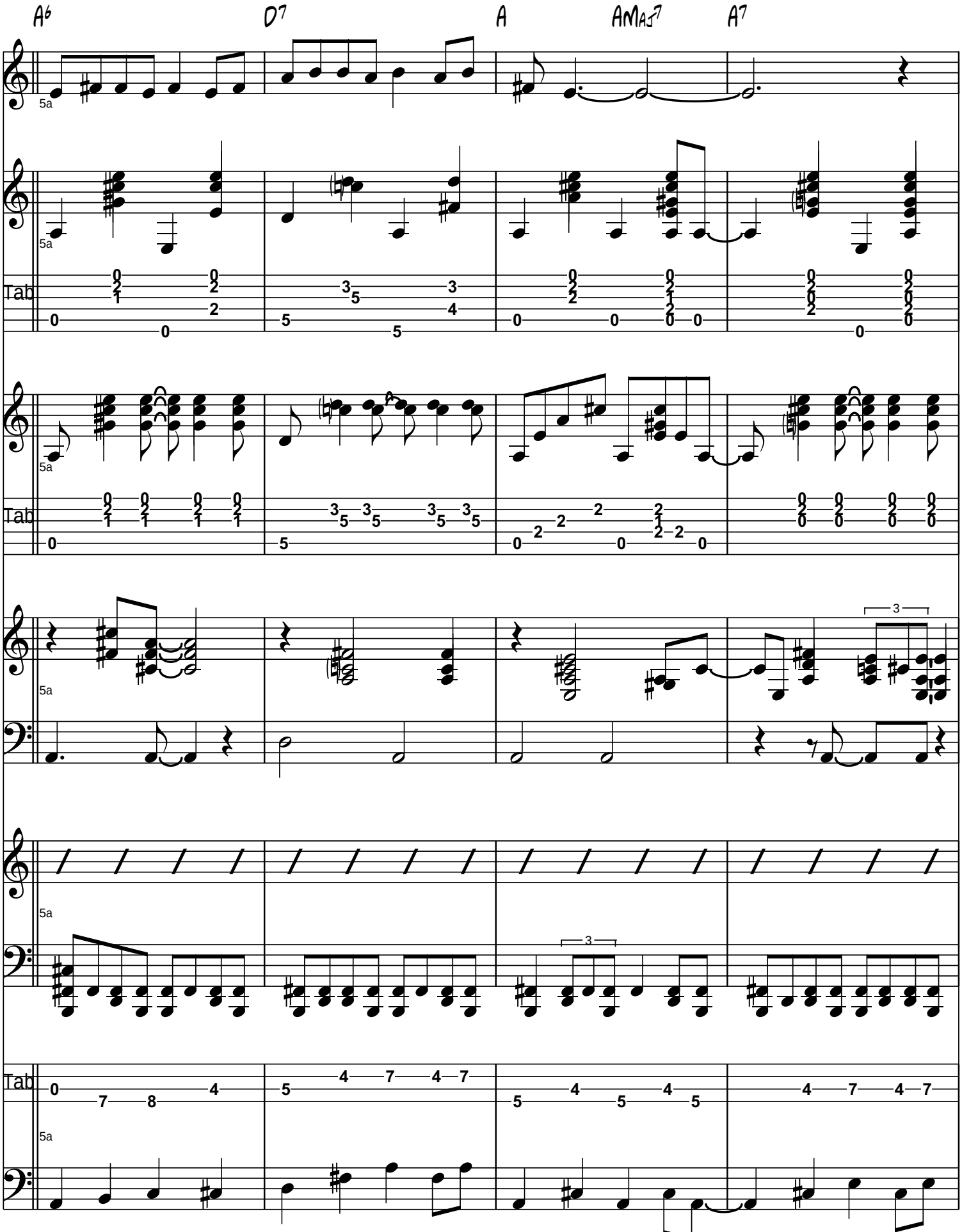
A6
D7
A
AMAJ7
A7
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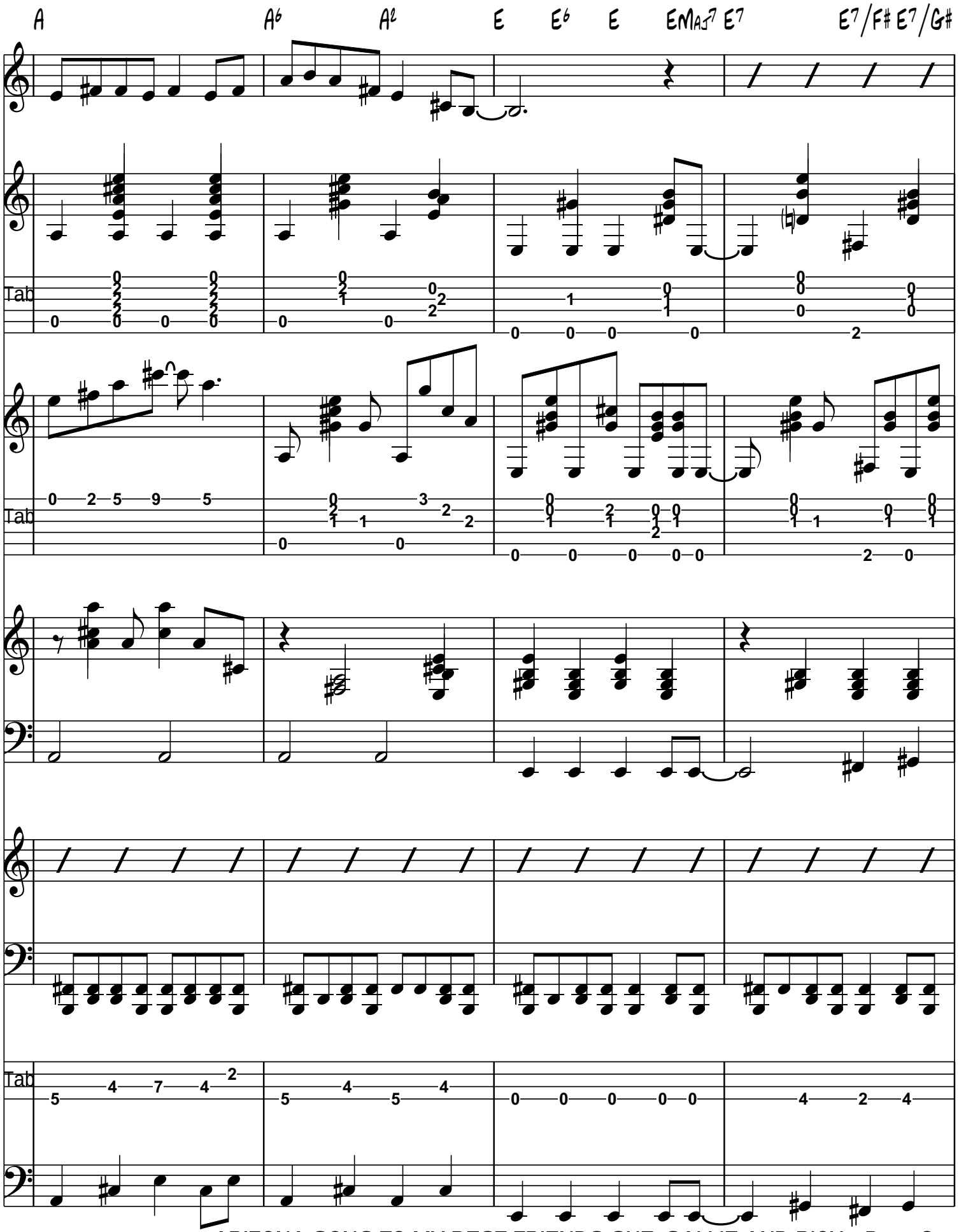
A A6 A2 E E6 E EMAJ7 E7 E7/F# E7/G#
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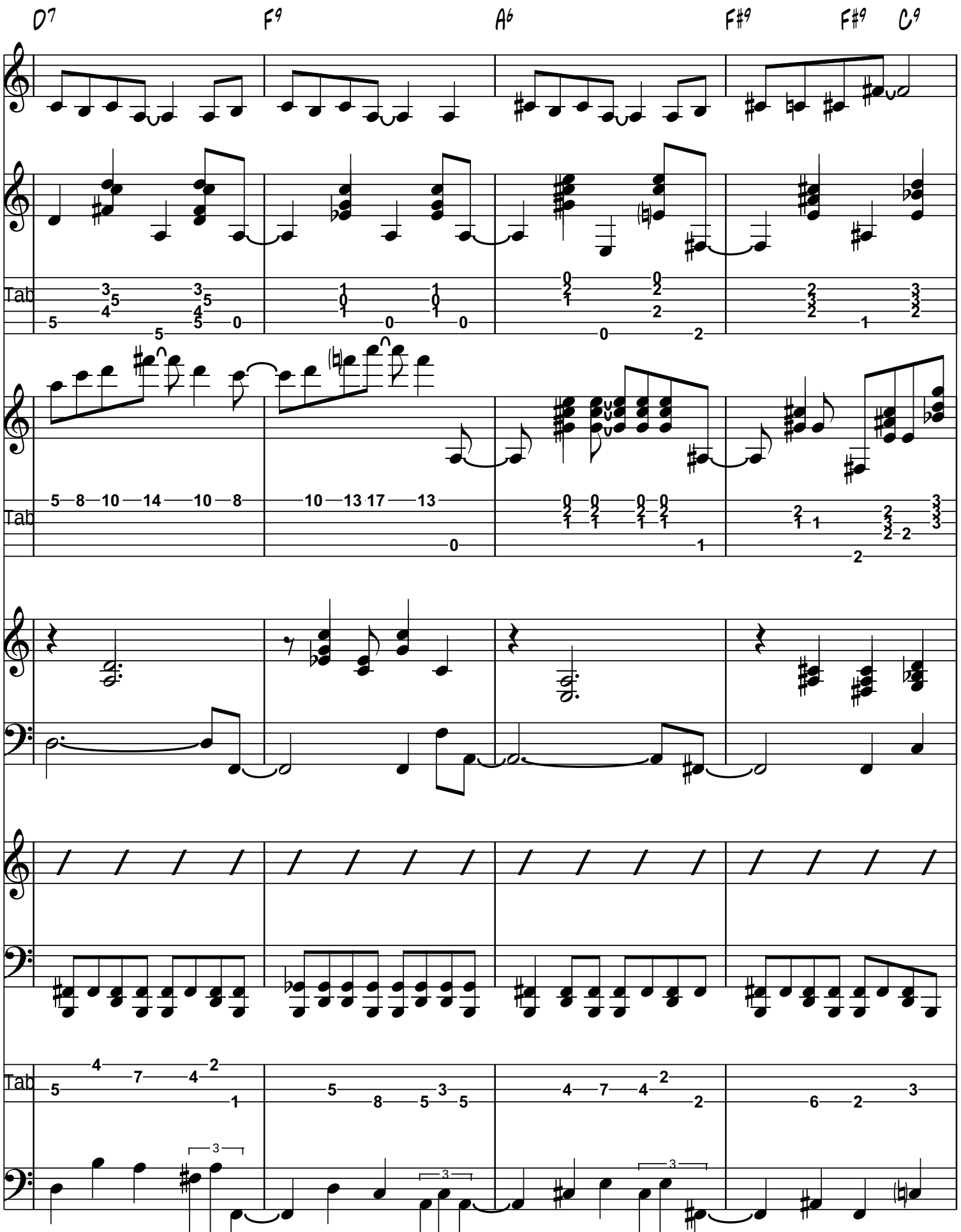
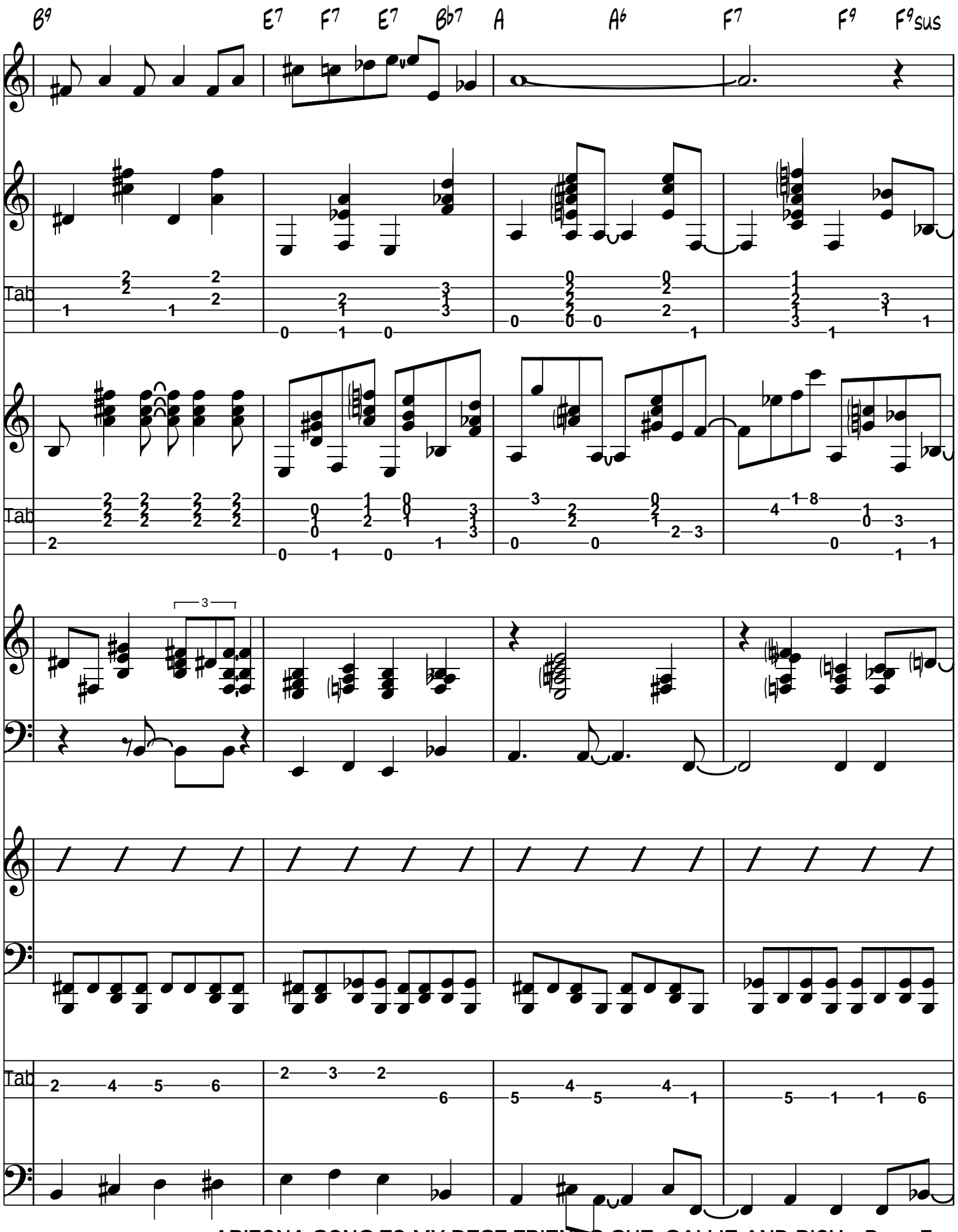
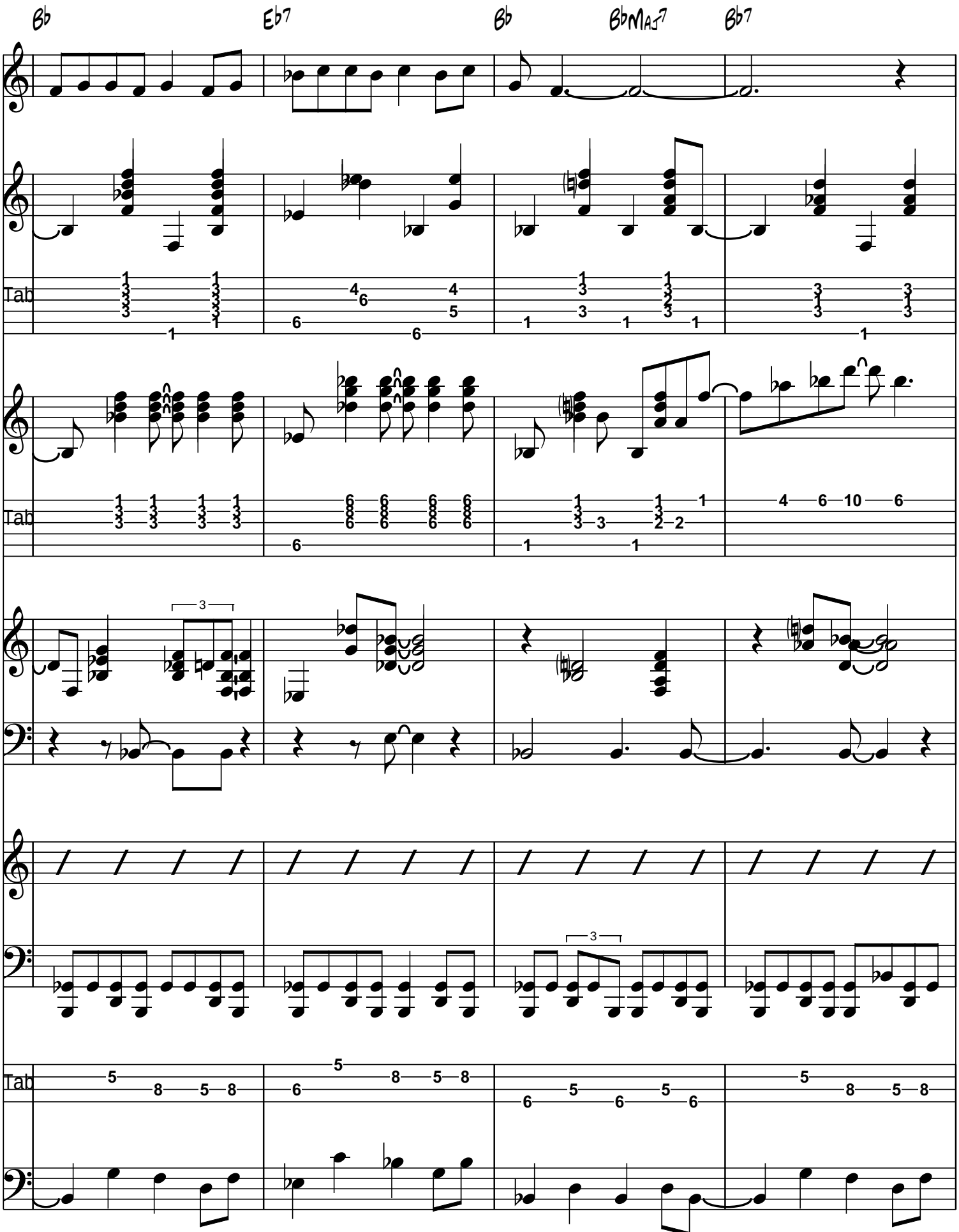
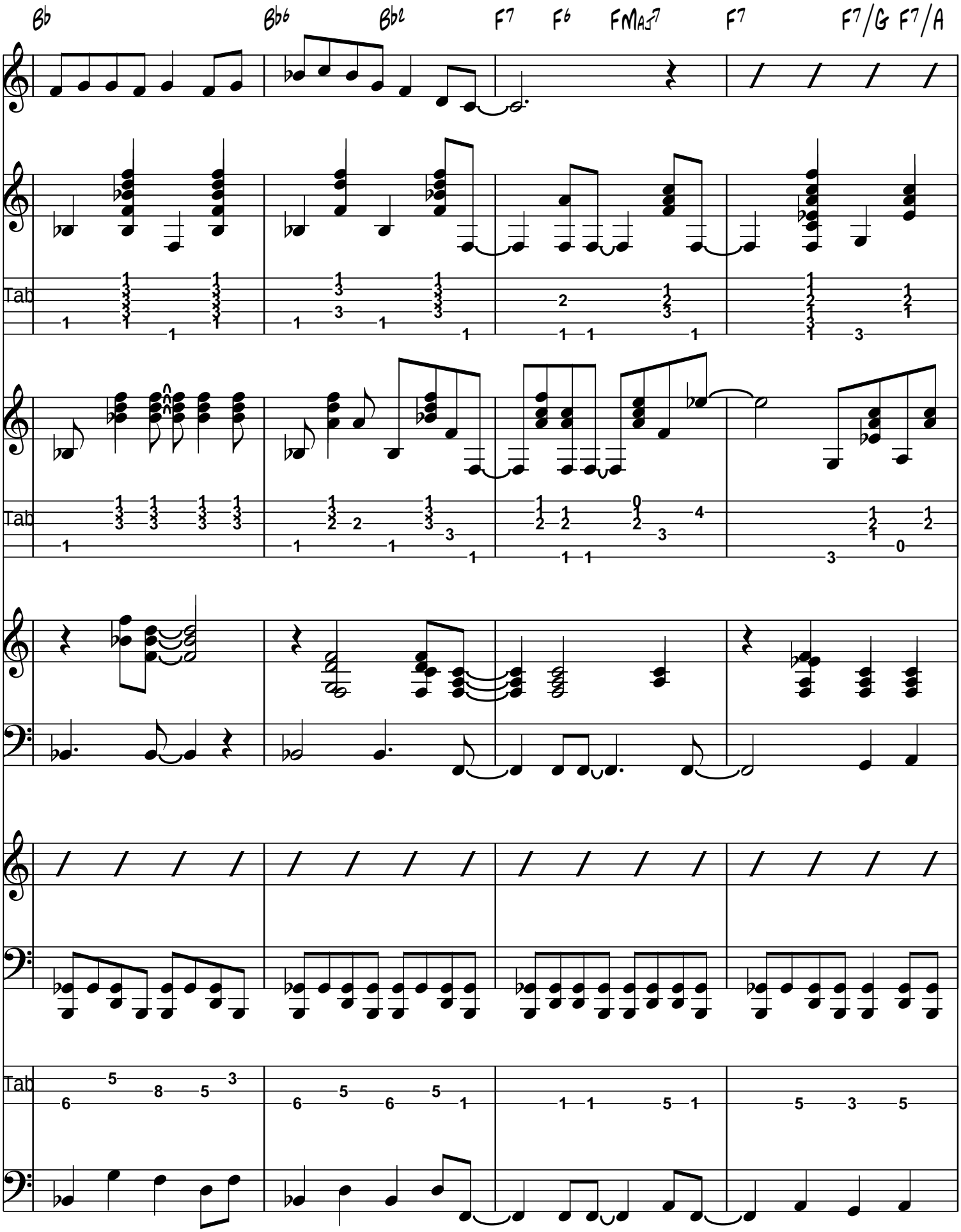
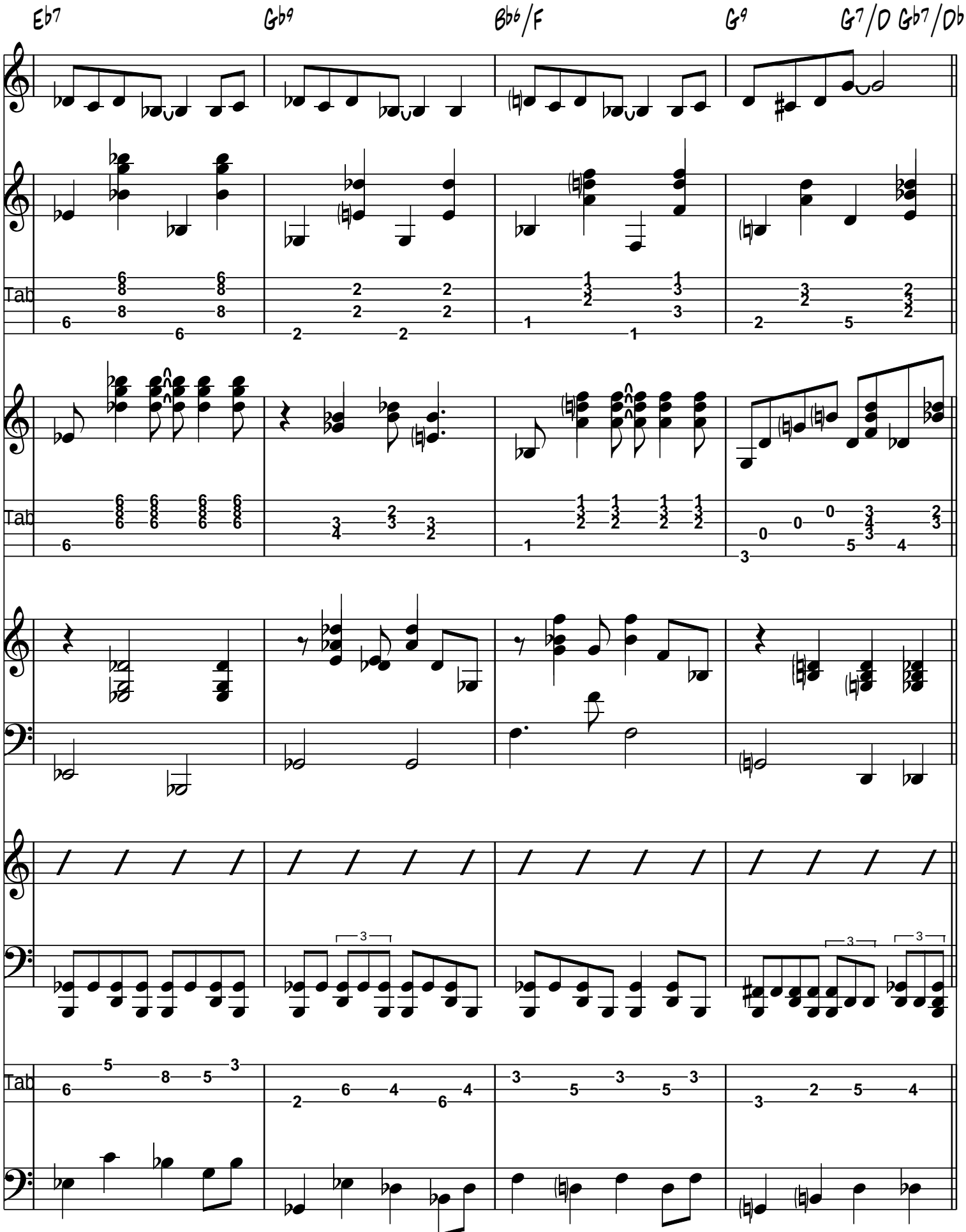
Tab
Tab


D7
F9
A6
F#9
F#9
C9
Tab
Tab
Tab


B9
E7
F7
E7
Bb7
A
A6
F7
F9
F9sus
Tab
Tab
Tab


Bb
Eb7
Bb
BbMAJ7
Bb7
Tab
Tab
Tab


B♭
B♭6
B♭2
F7
F6
FMAJ7
F7
F7/G
F7/A
Tab
Tab
Tab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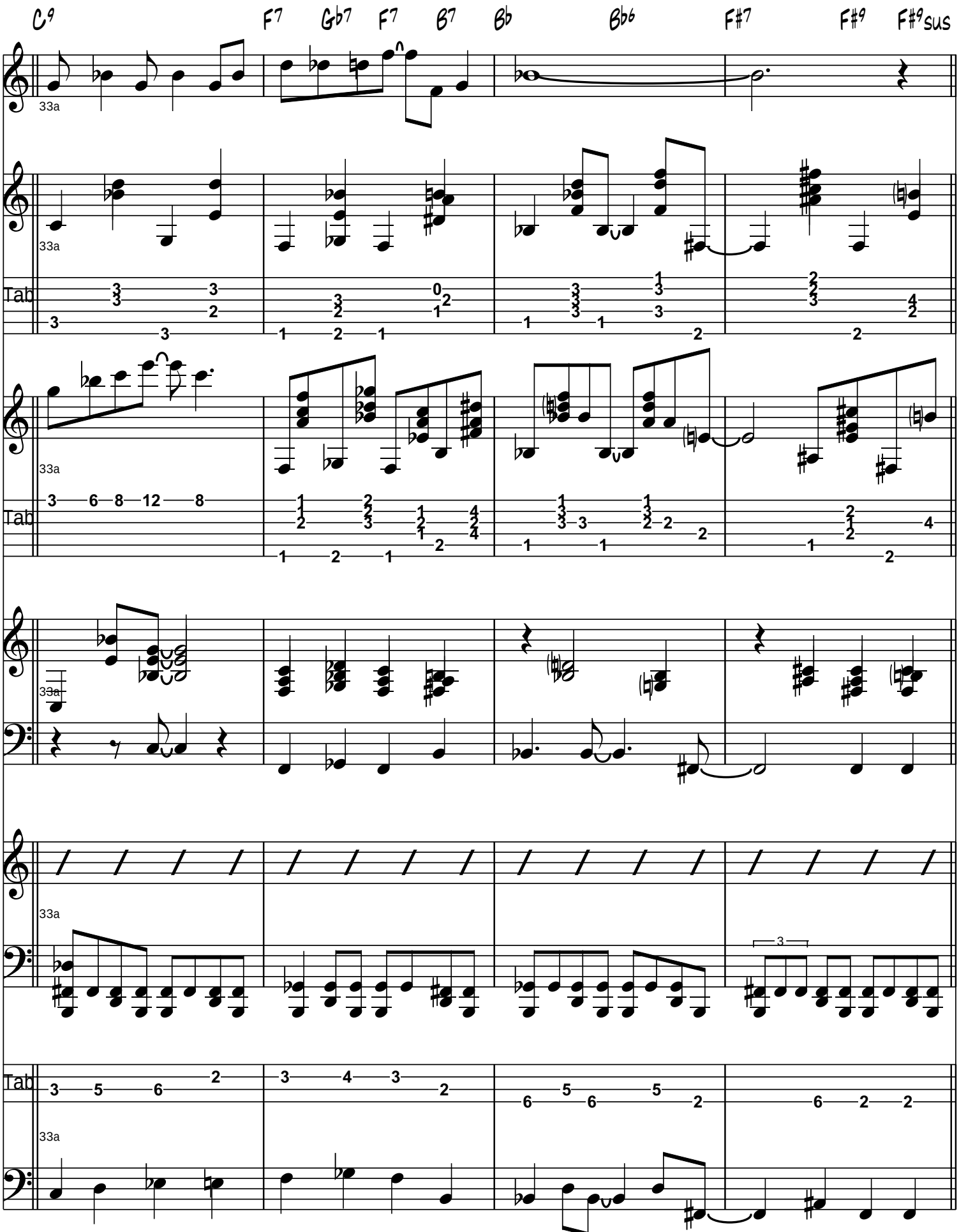
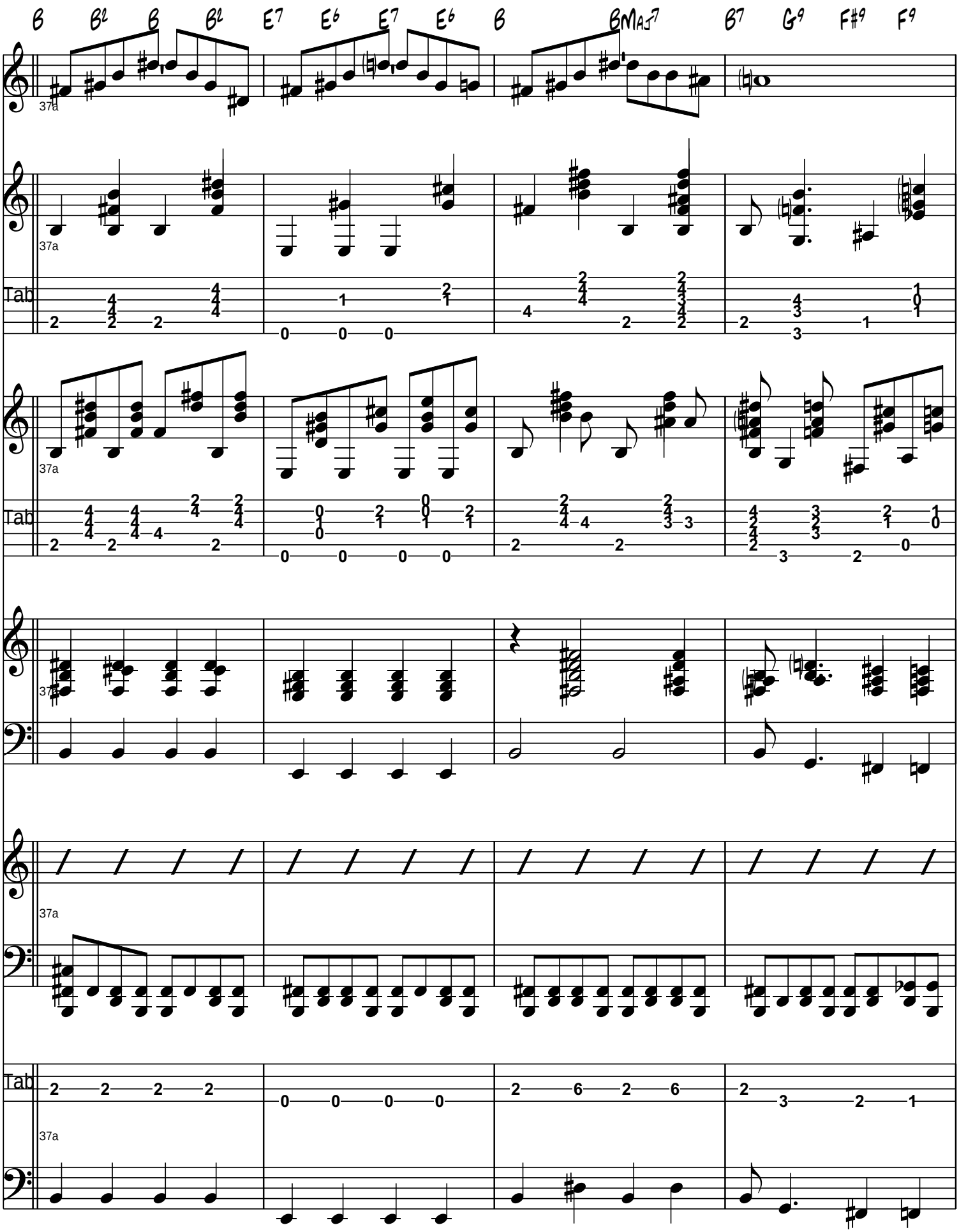
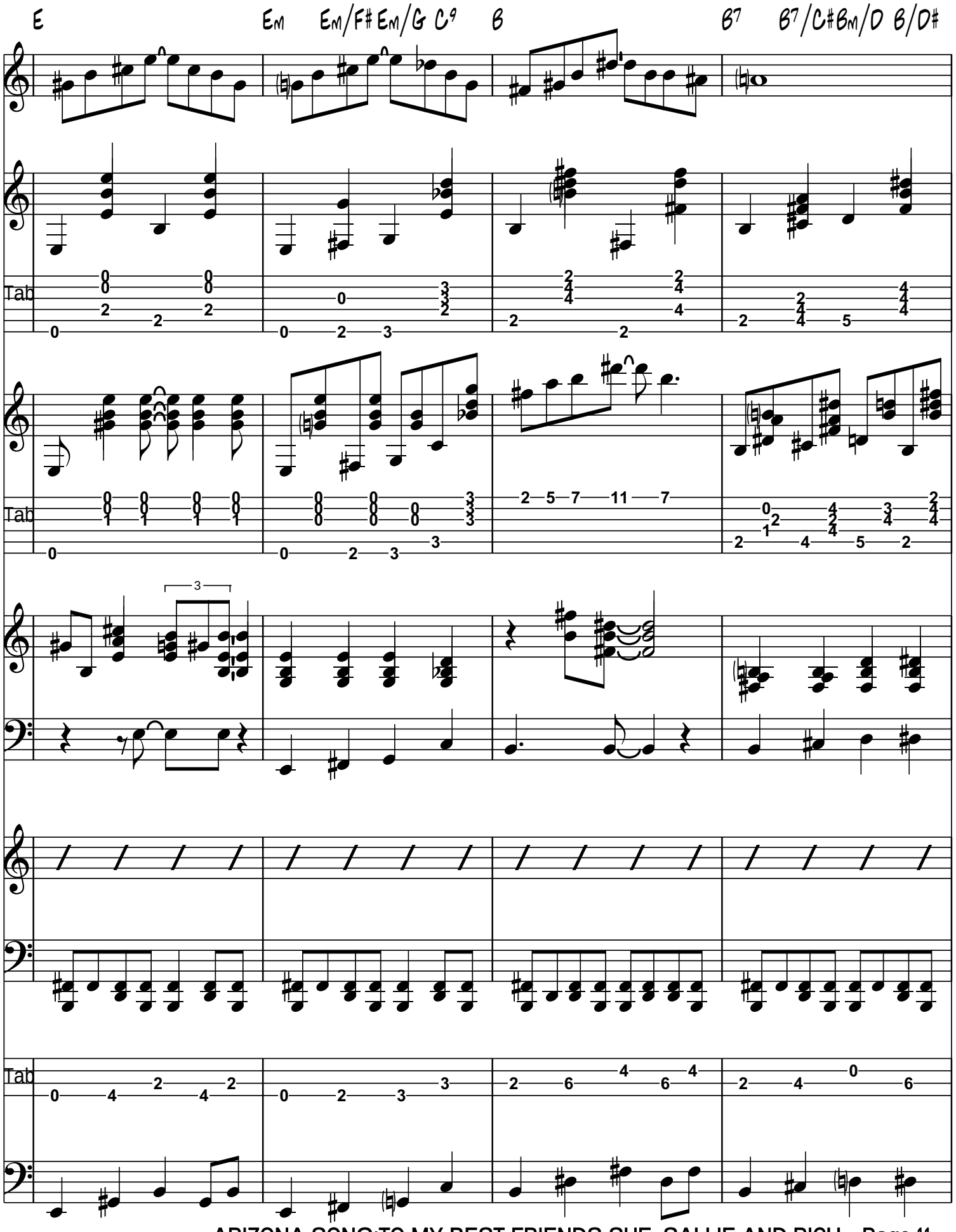
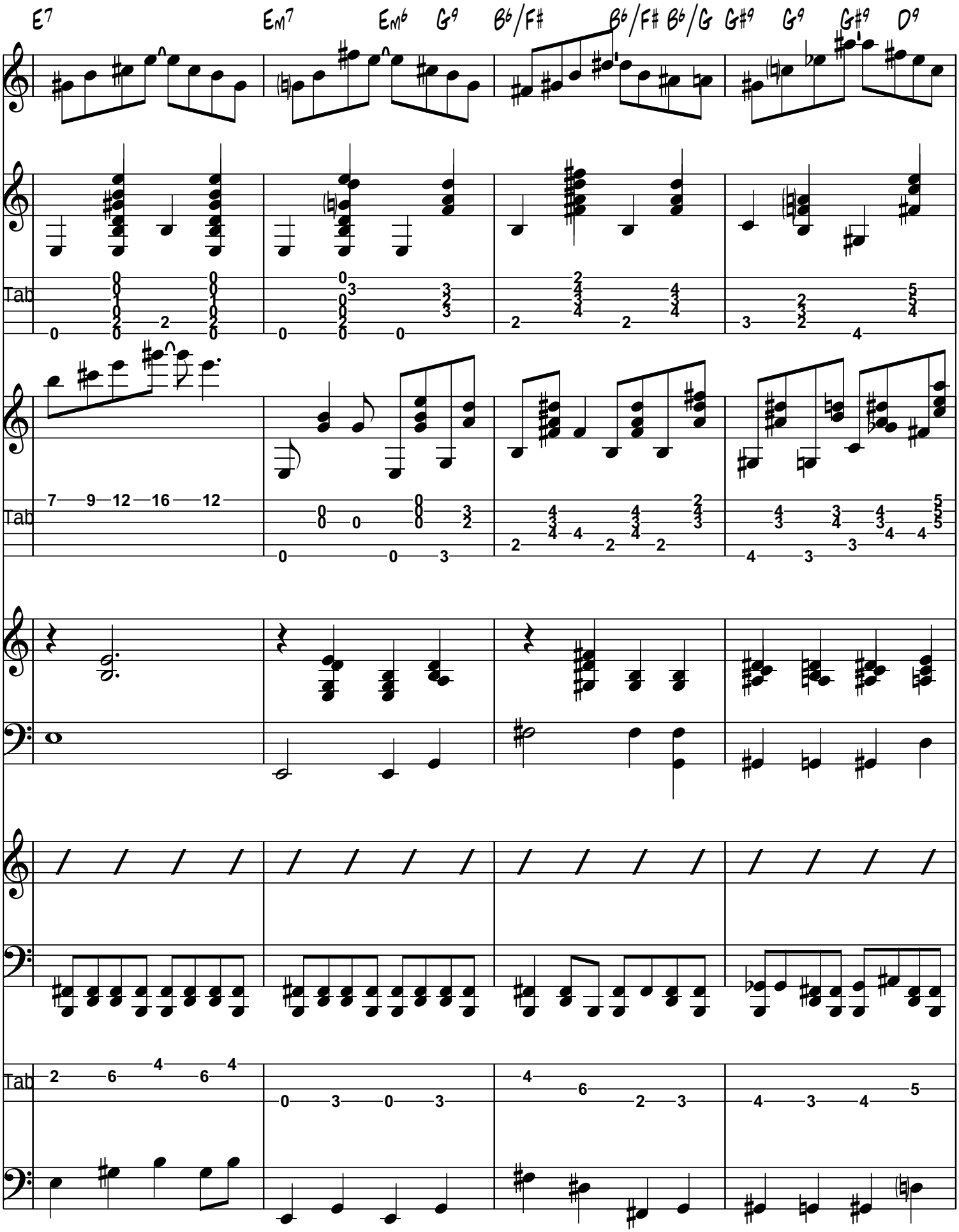
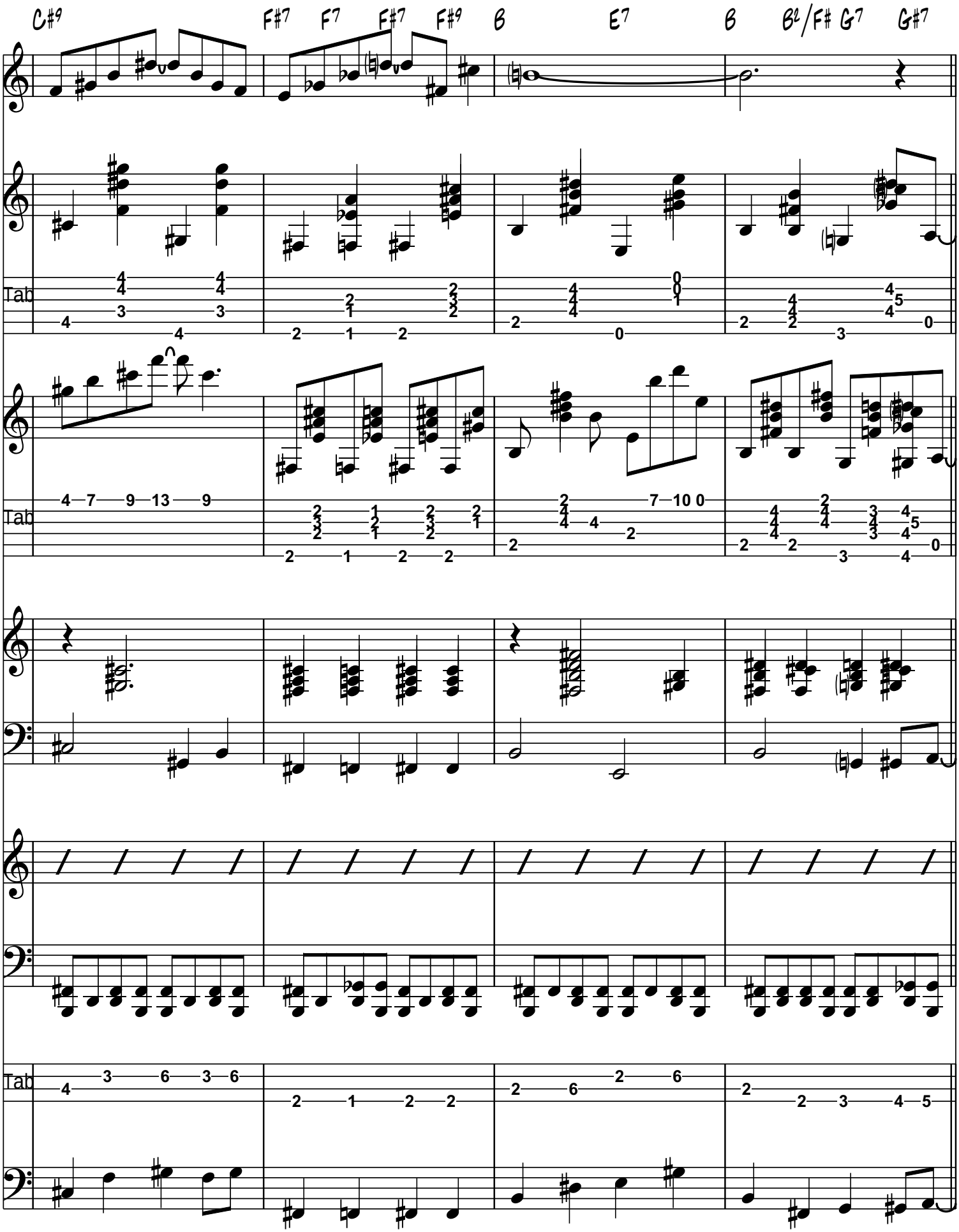
Gb9
Bb6/F
G9
G7/D Gb7/Db
Tab
Tab
Tab

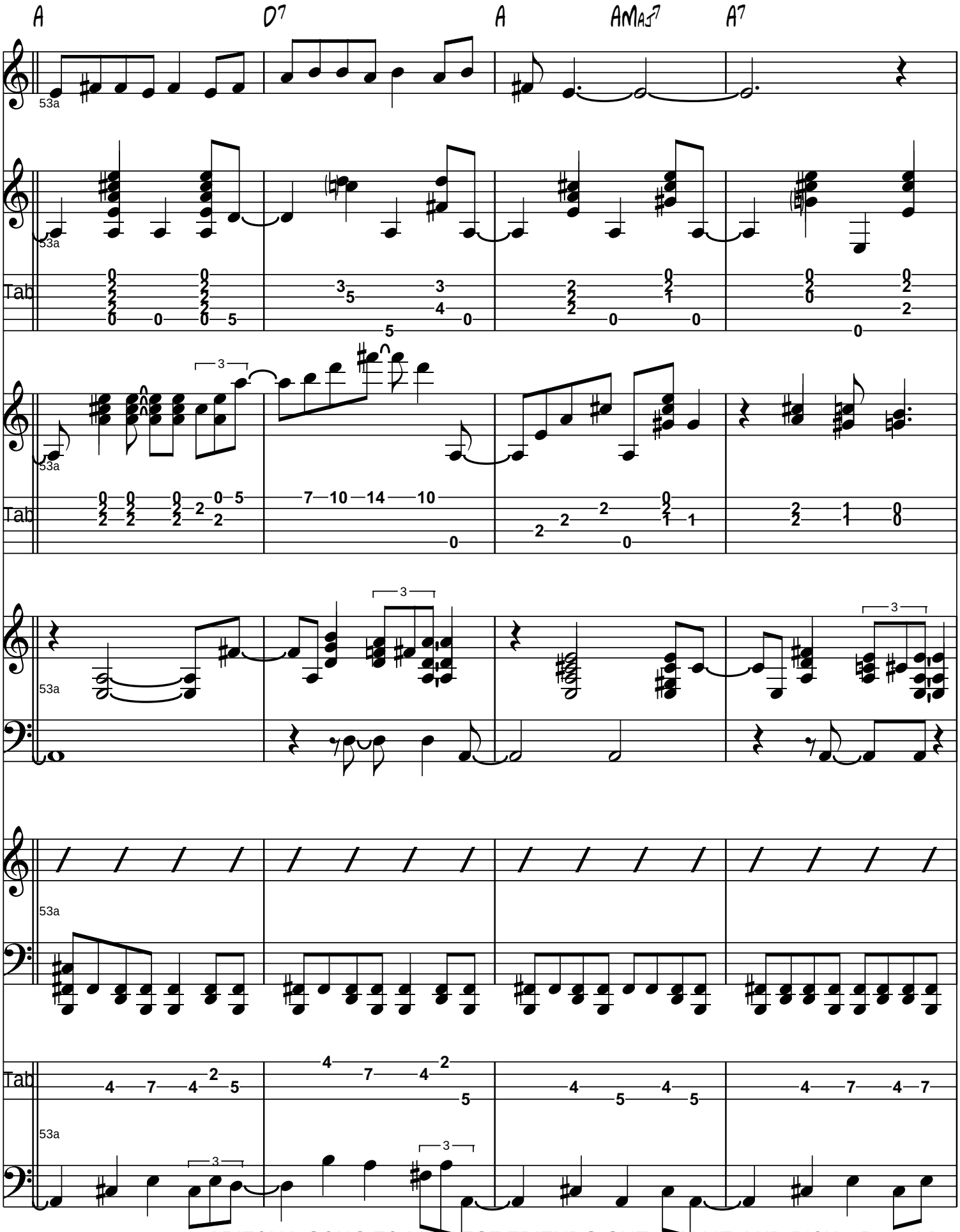

C9
F7
Gb7
F7
B7
Bb
Bb6
F#7
F#9
F#9sus
33a
Tab


B B♭ B B♭ E7 E6 E7 E6 B BMAJ7 B7 G9 F#9 F9
37a
Tab


E
Em
Em/F# Em/G C9
B
B7
B7/C# Bm/D B/D#
Tab
Tab
Tab


E7
Em7
Em6
G9
B♭/F#
B♭/F#
B♭/G
G♯9
G9
G♯9
D9
Tab
Tab
Tab


C#9
F#7
F7
F#7
F#9
B
E7
B
B♭/F#
G7
G#7
Tab
Tab
Tab


A
D7
A
AMAJ7
A7
53a
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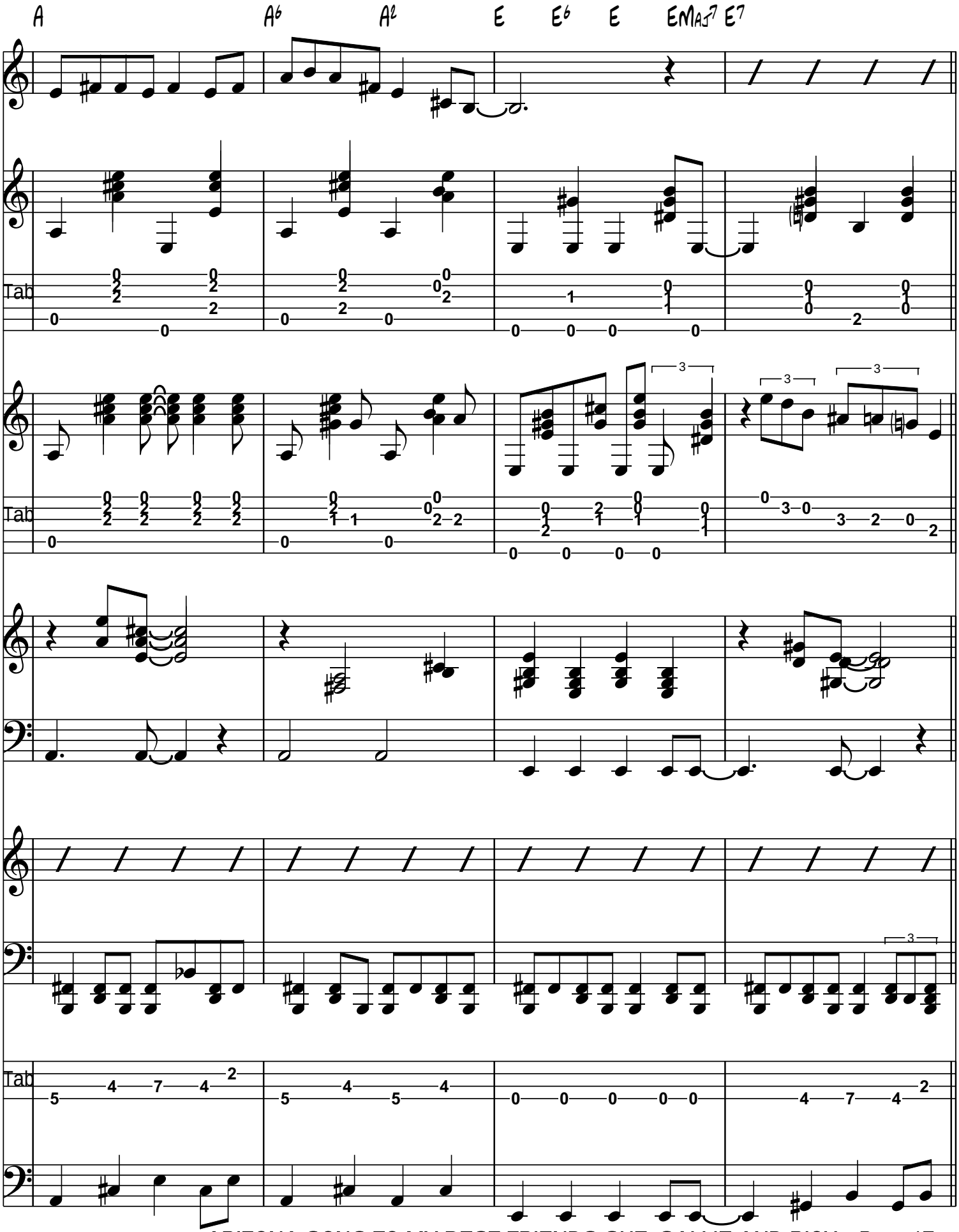
A A6 A2 E E6 E EMAJ7 E7
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Tab
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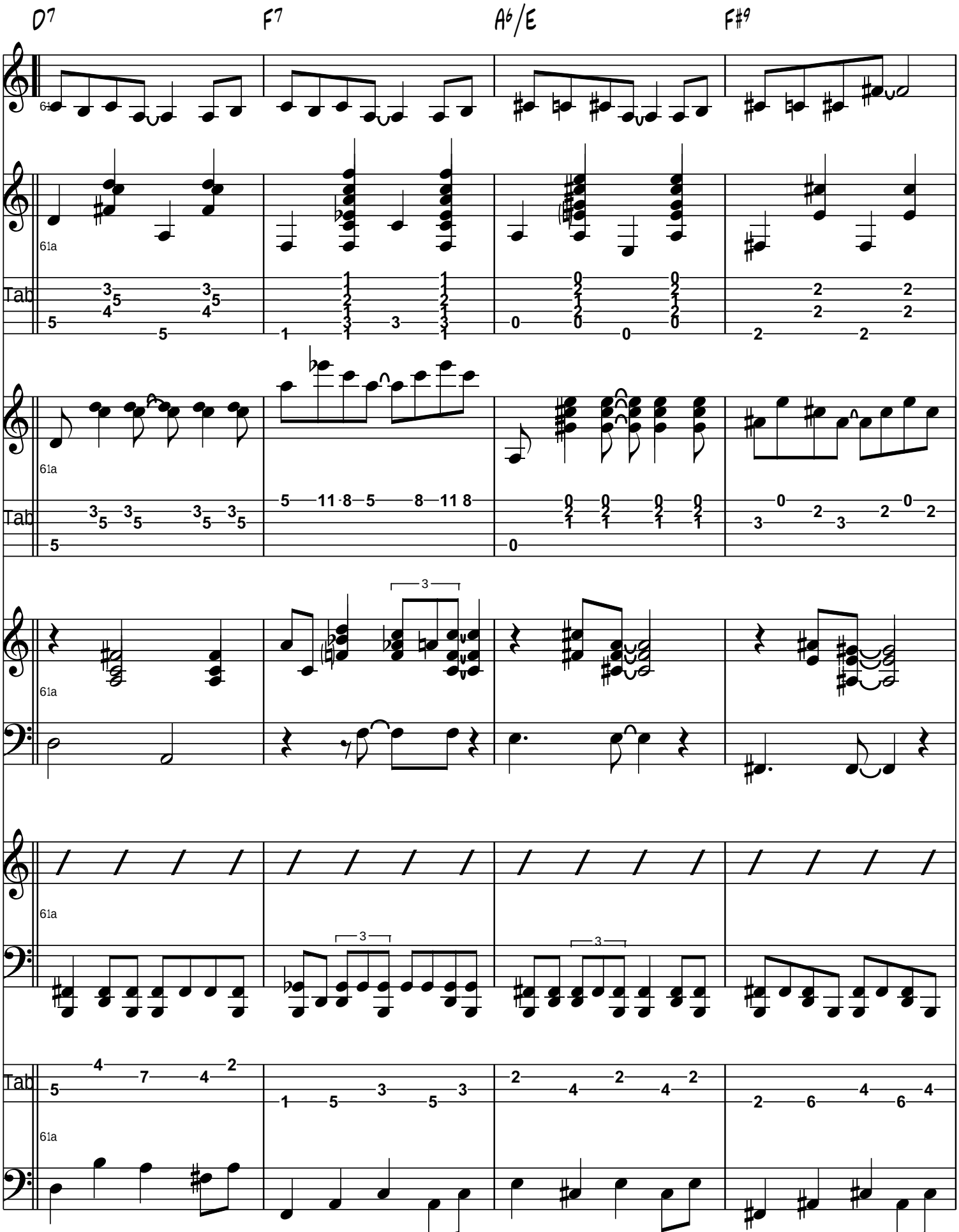
D7
F7
A6/E
F#9
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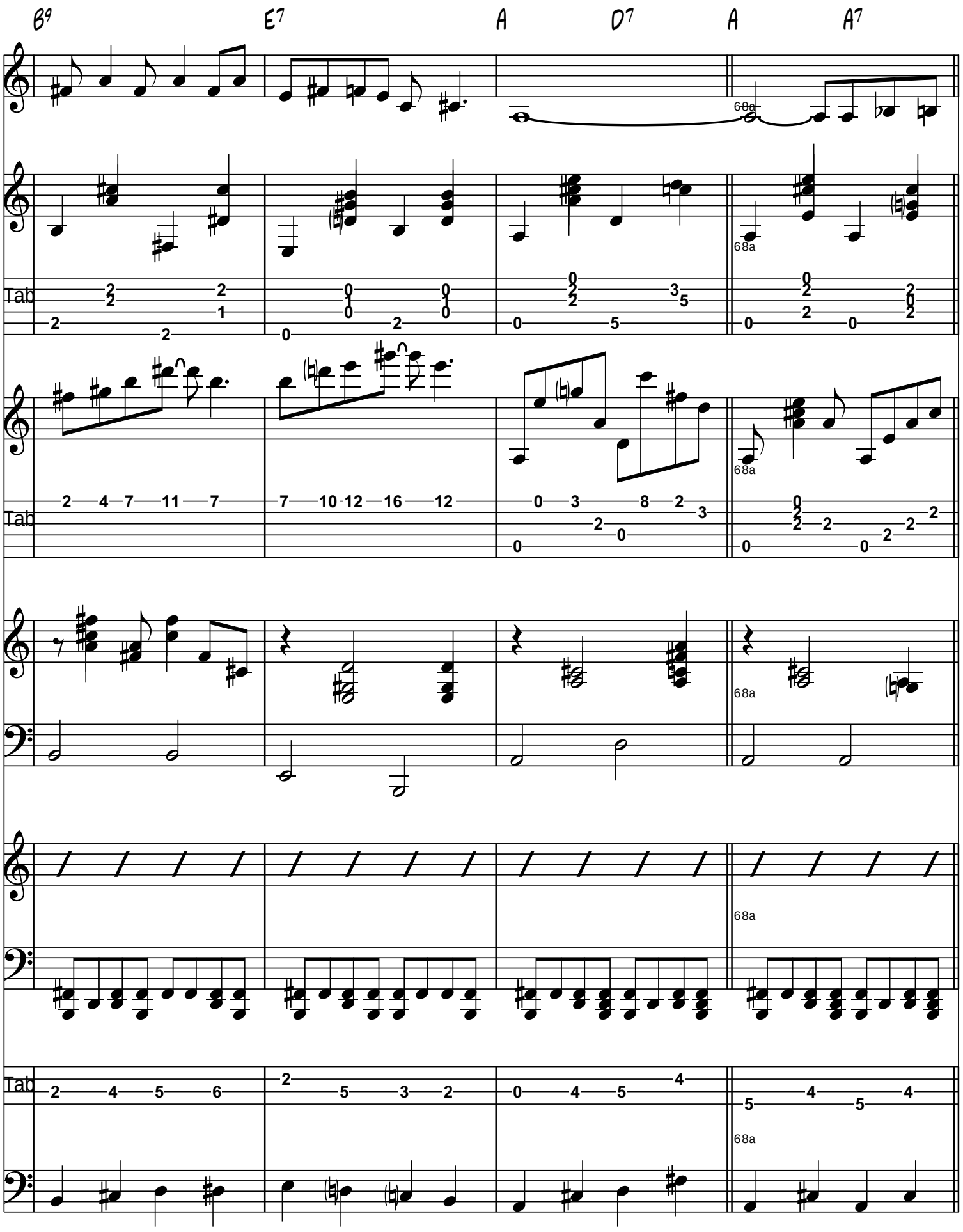
B9
E7
A
D7
A
A7
68a
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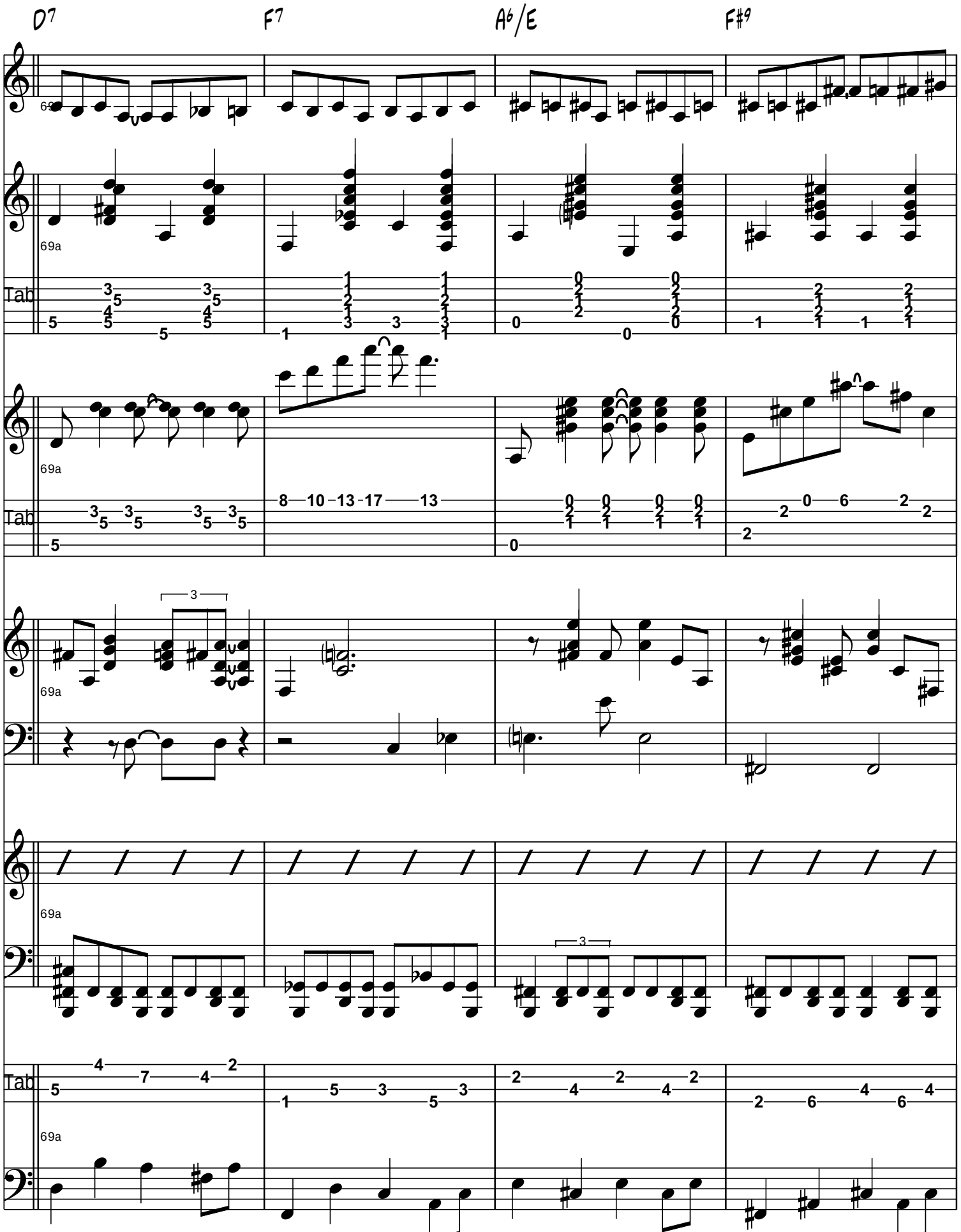
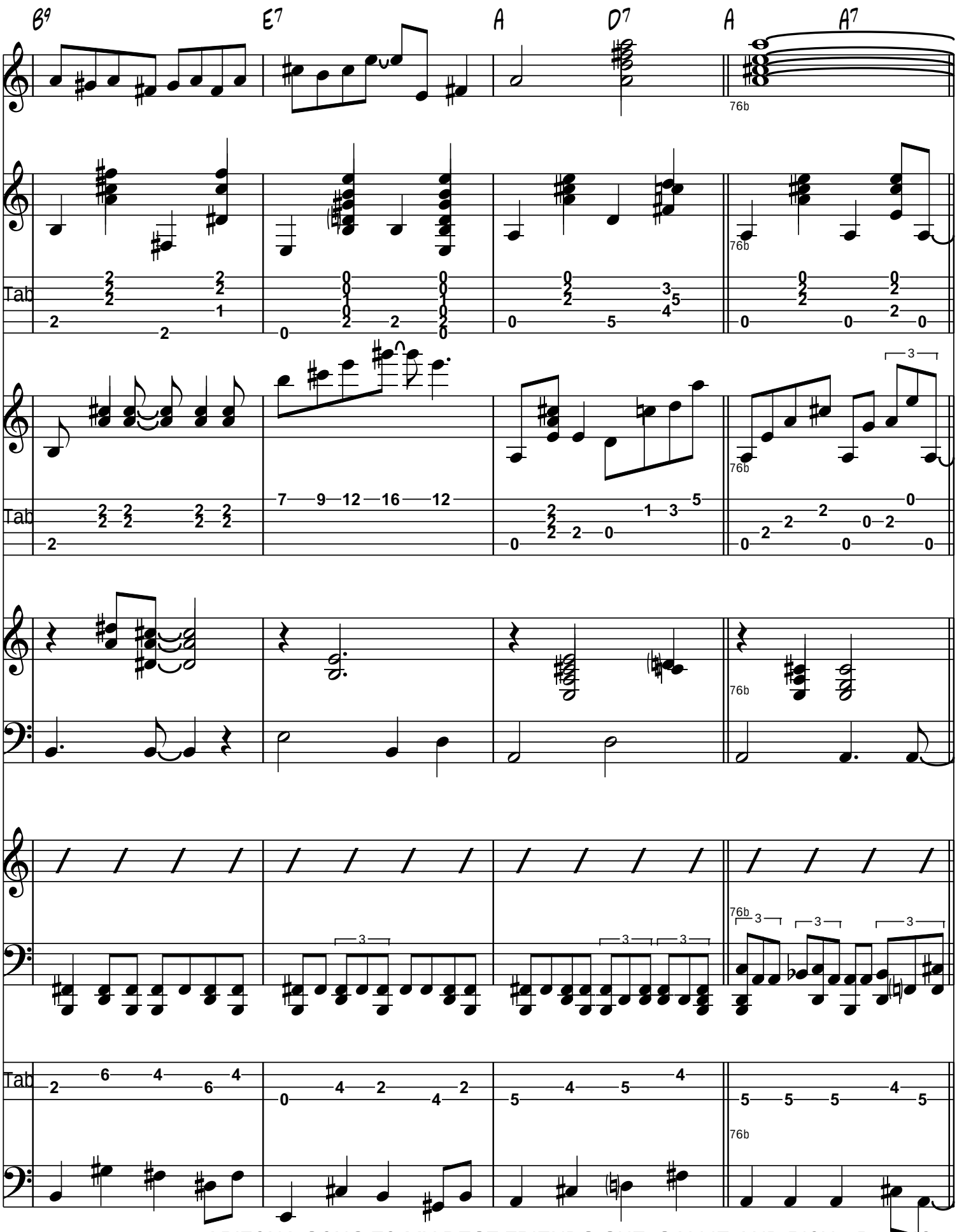
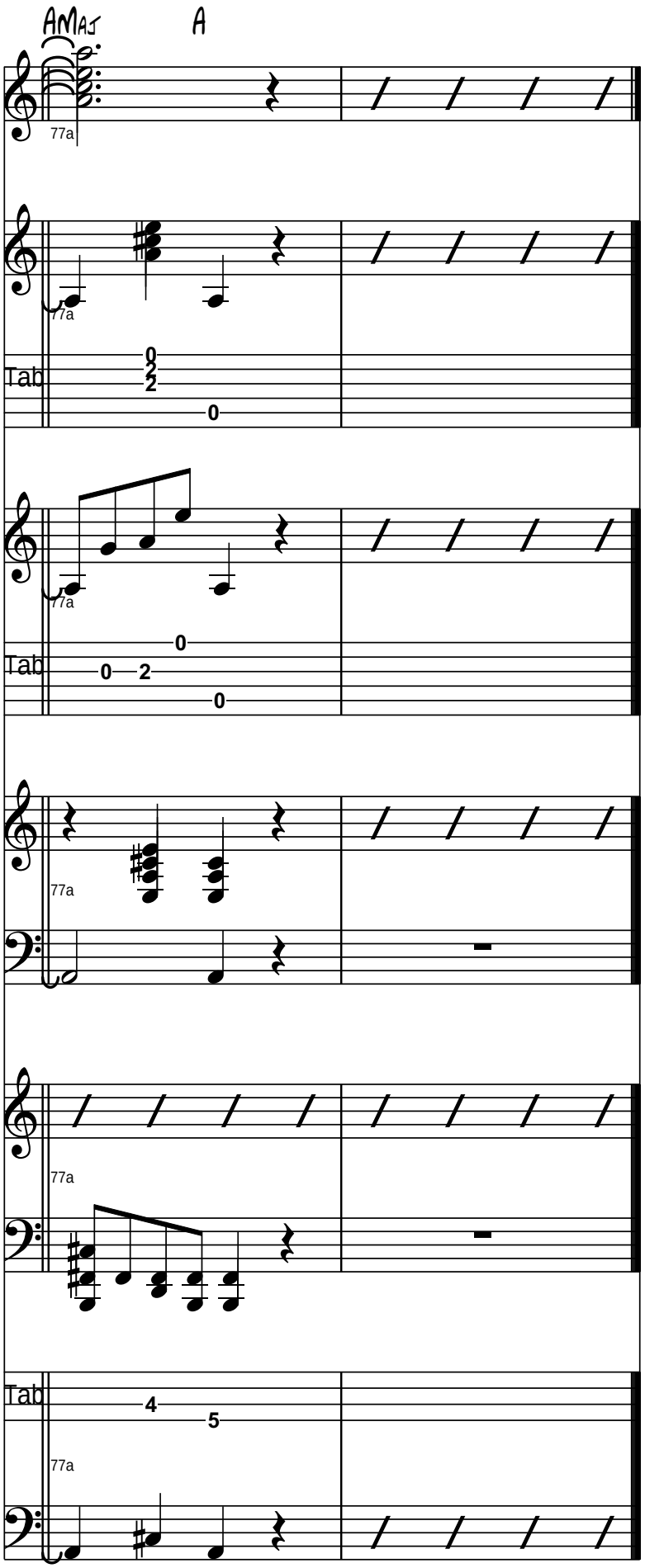
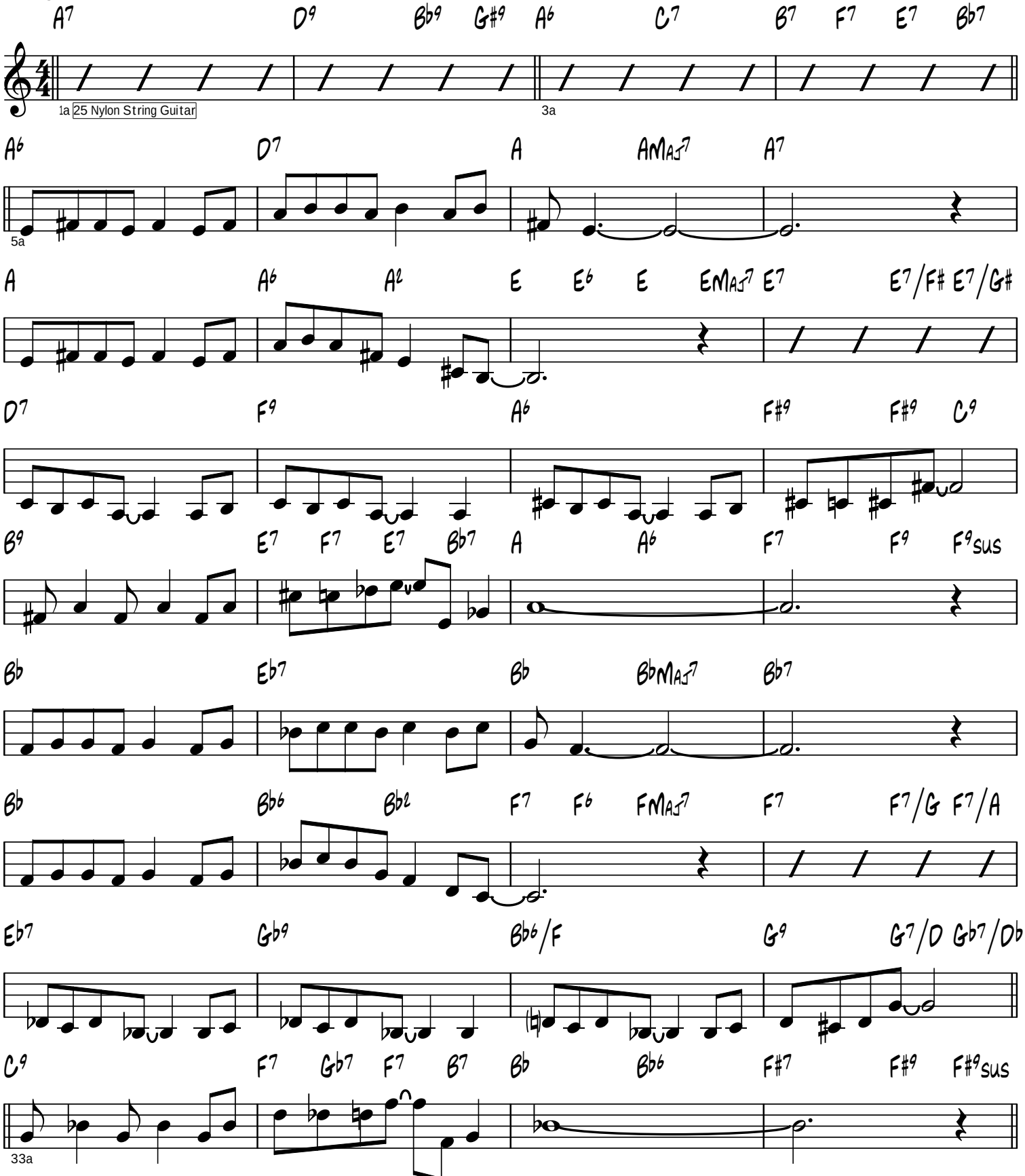

D7
F7
A6/E
F#9
Tab


B9
E7
A
D7
A
A7
76b
Tab
7 9 12 16 12
3


AMaj
A
77a
Tab
0
2
2
0
77a
Tab
0
0
2
0
77a
77a
Tab
4
5
77a

ARIZONA SONG:TO MY BEST FRIENDS SUE, SALLIE AND RICH

Allegro



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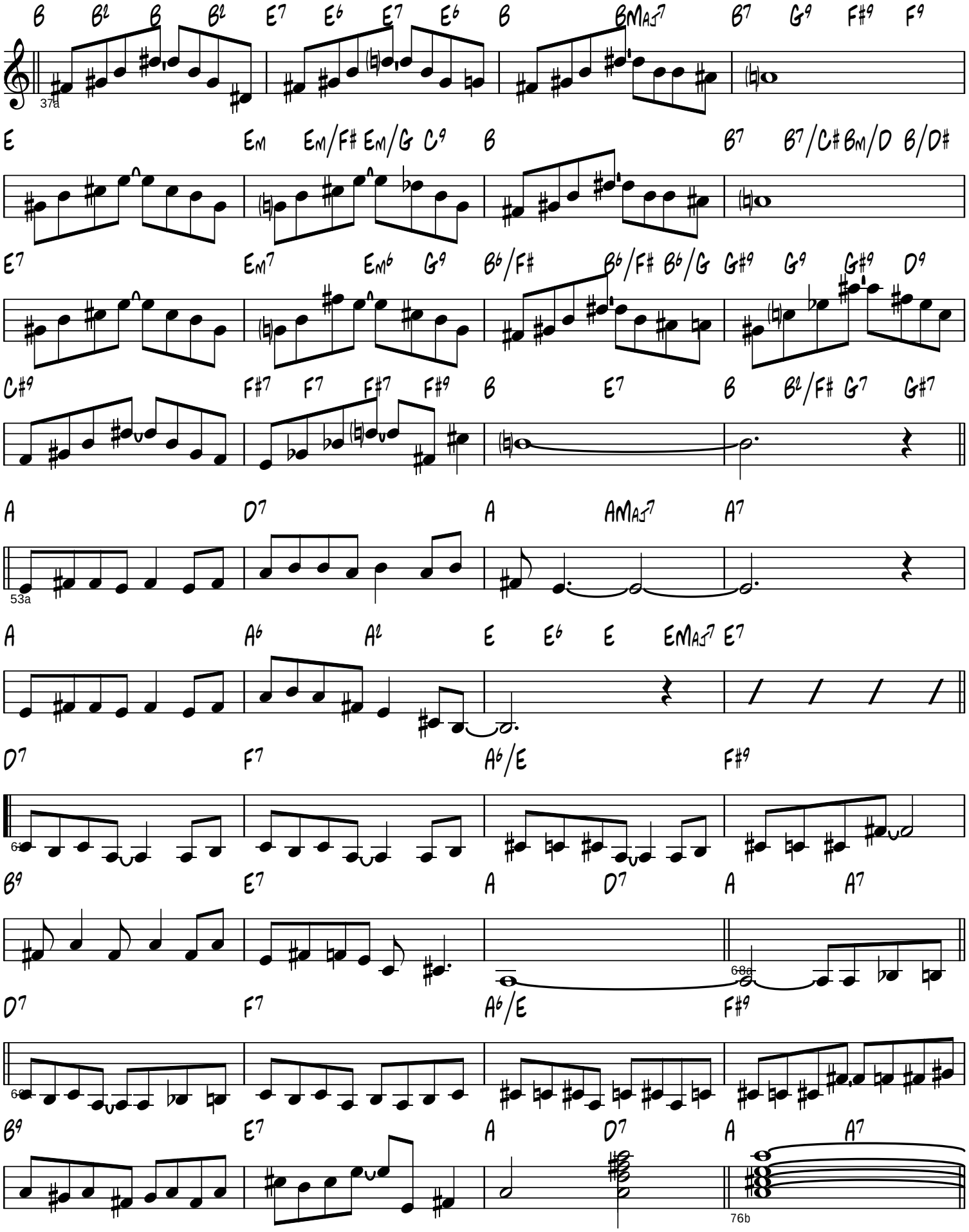
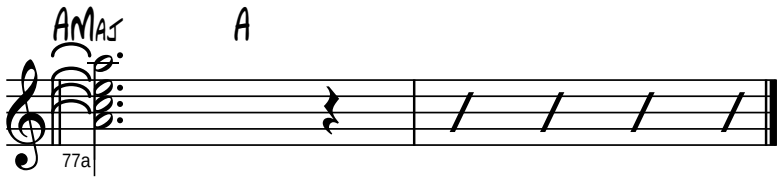

B B♭ B B♭ E7 E♭ E7 E♭ B BMAJ7 B7 G9 F♯9 F9
37a
E EM EM/F♯ EM/G C9 B B7 B7/C♯ BM/D B/D♯
E7 EM7 EM♭ G9 B♭/F♯ B♭/F♯ B♭/G G♯9 G9 G♯9 D9
C♯9 F♯7 F7 F♯7 F♯9 B E7 B B♭/F♯ G7 G♯7
A D7 A AMAJ7 A7
53a
A A♭ A♭ E E♭ E EMAJ7 E7
D7 F7 A♭/E F♯9
B9 E7 A D7 A A7
D7 F7 A♭/E F♯9
68a
B9 E7 A D7 A A7
76b

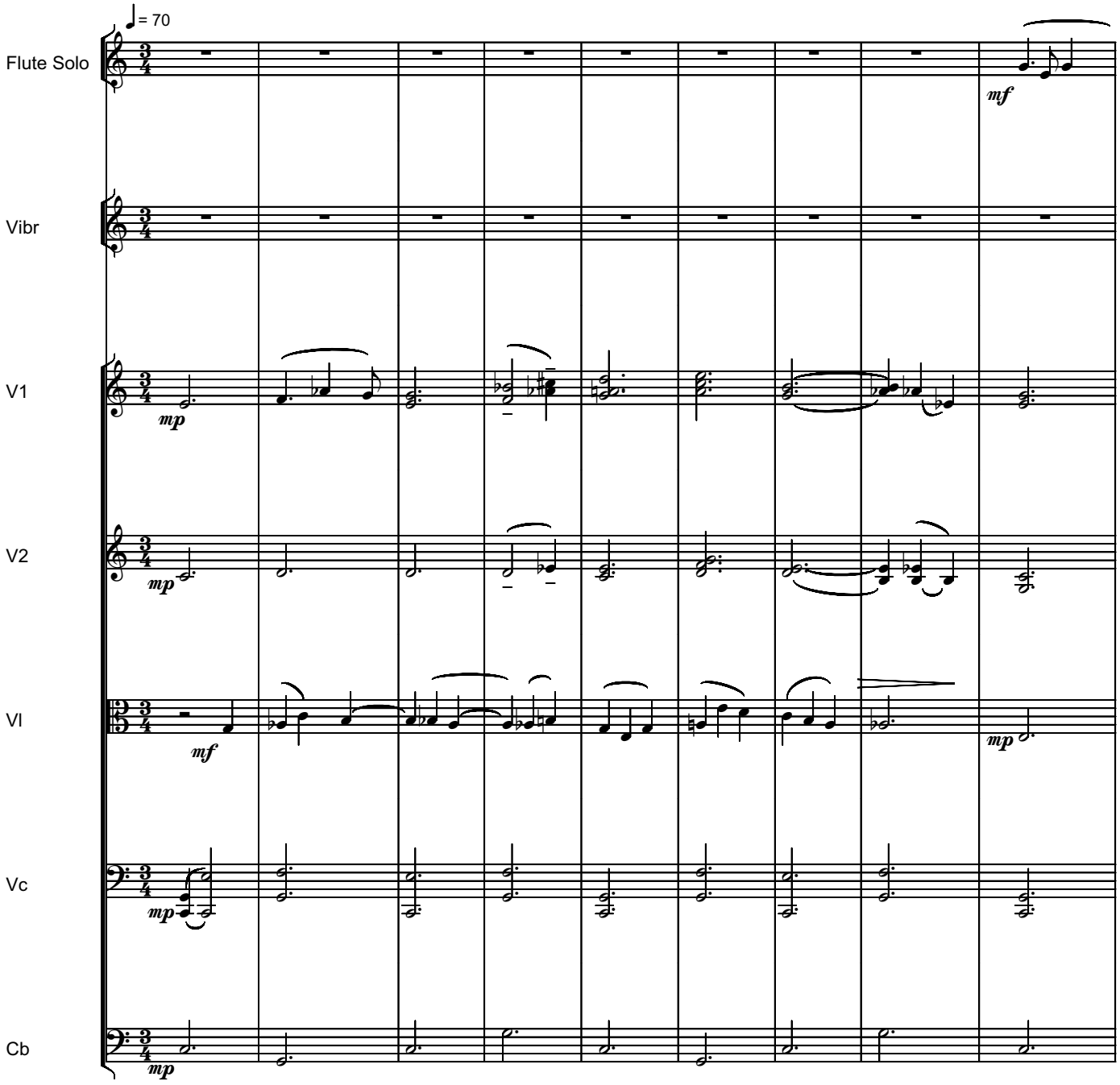

AMAJ
A
77a

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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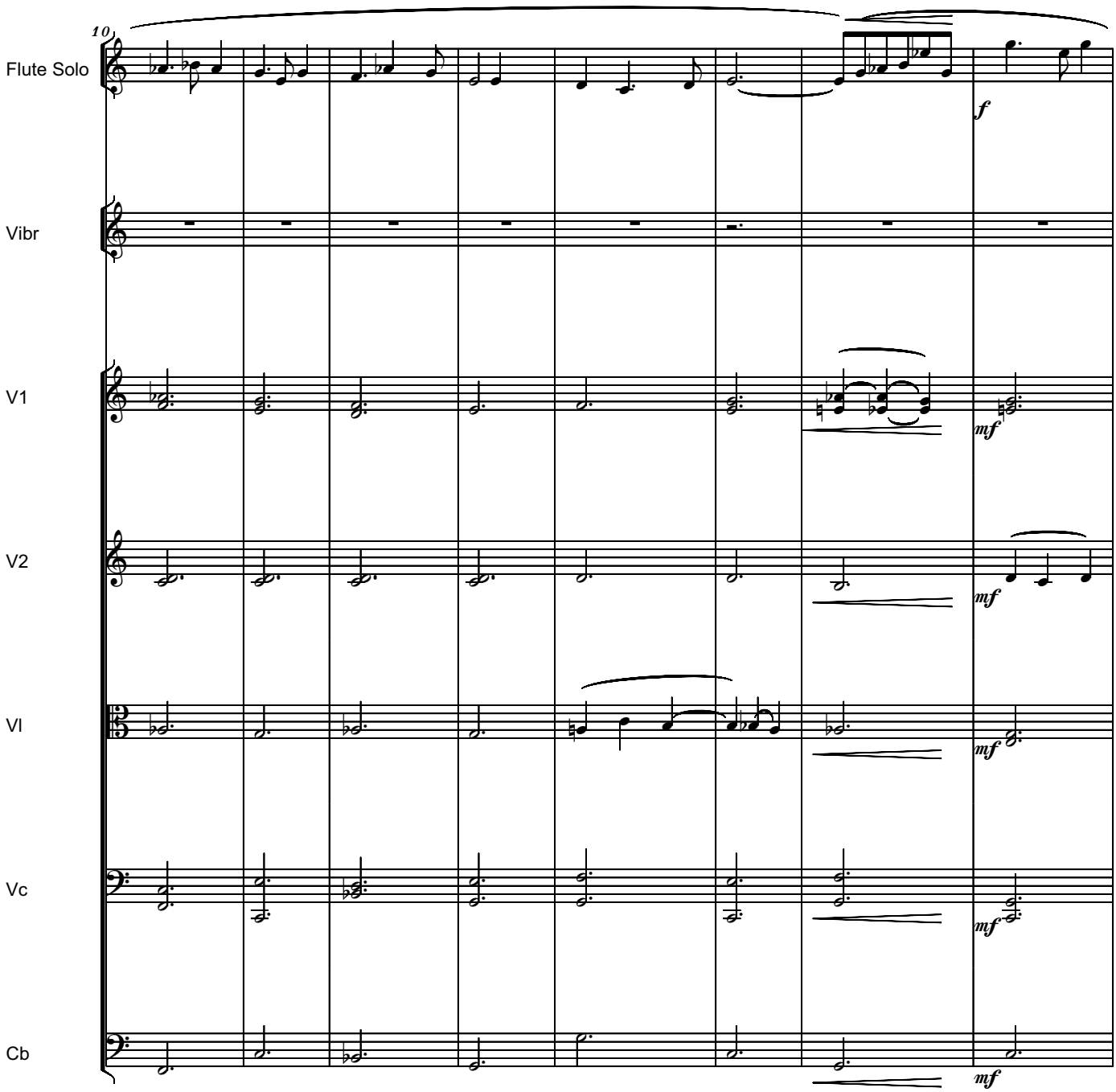
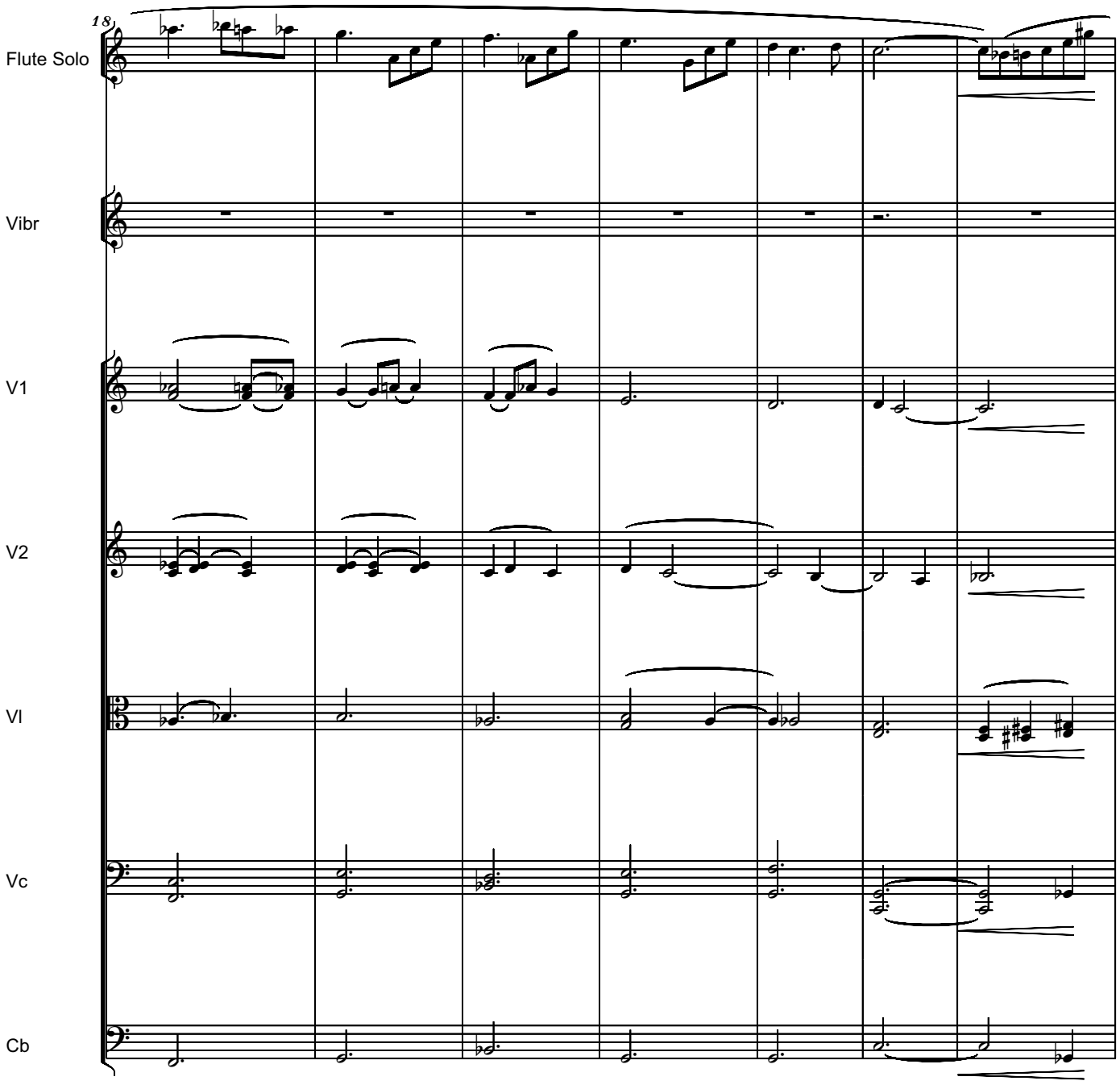
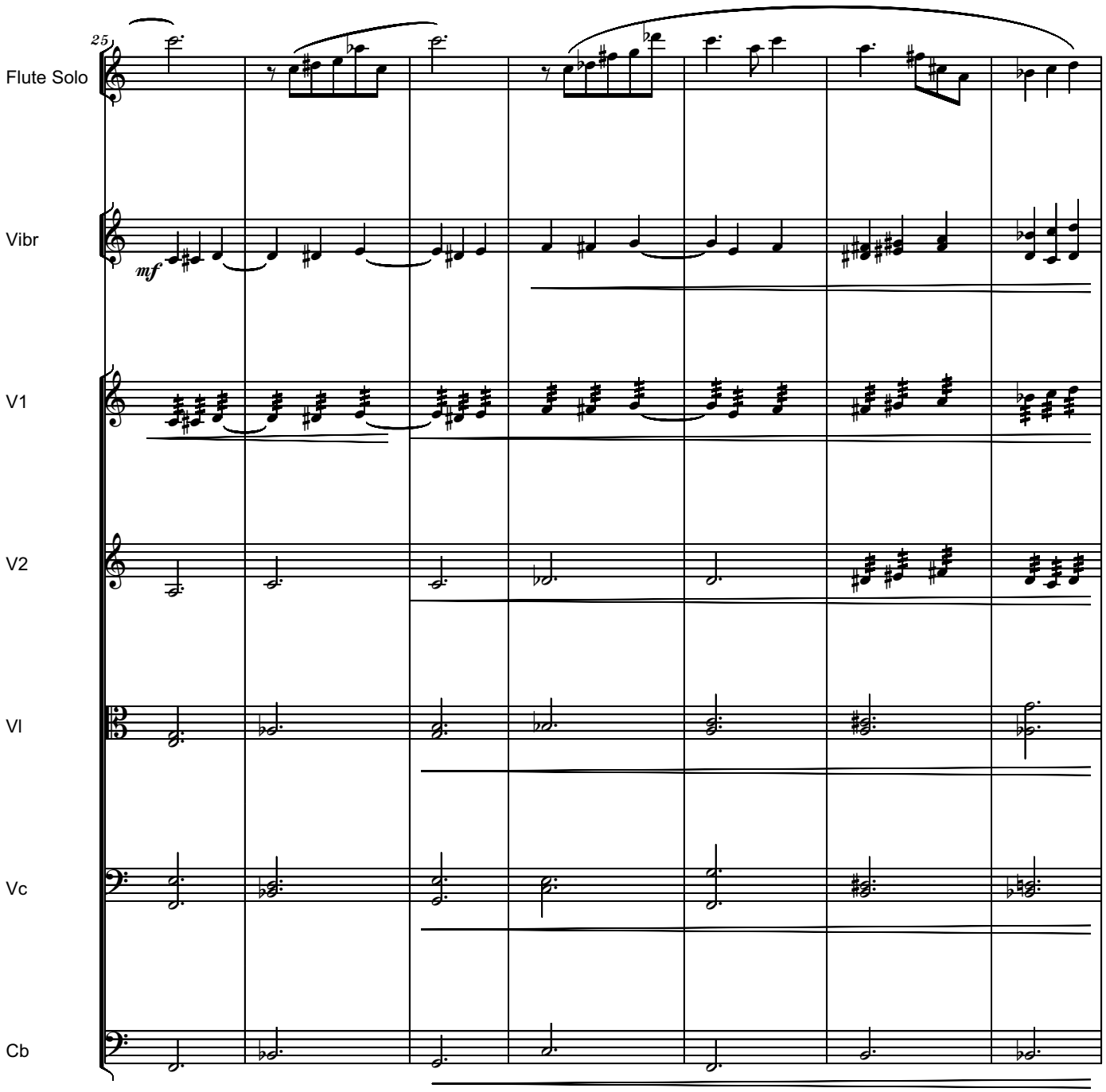
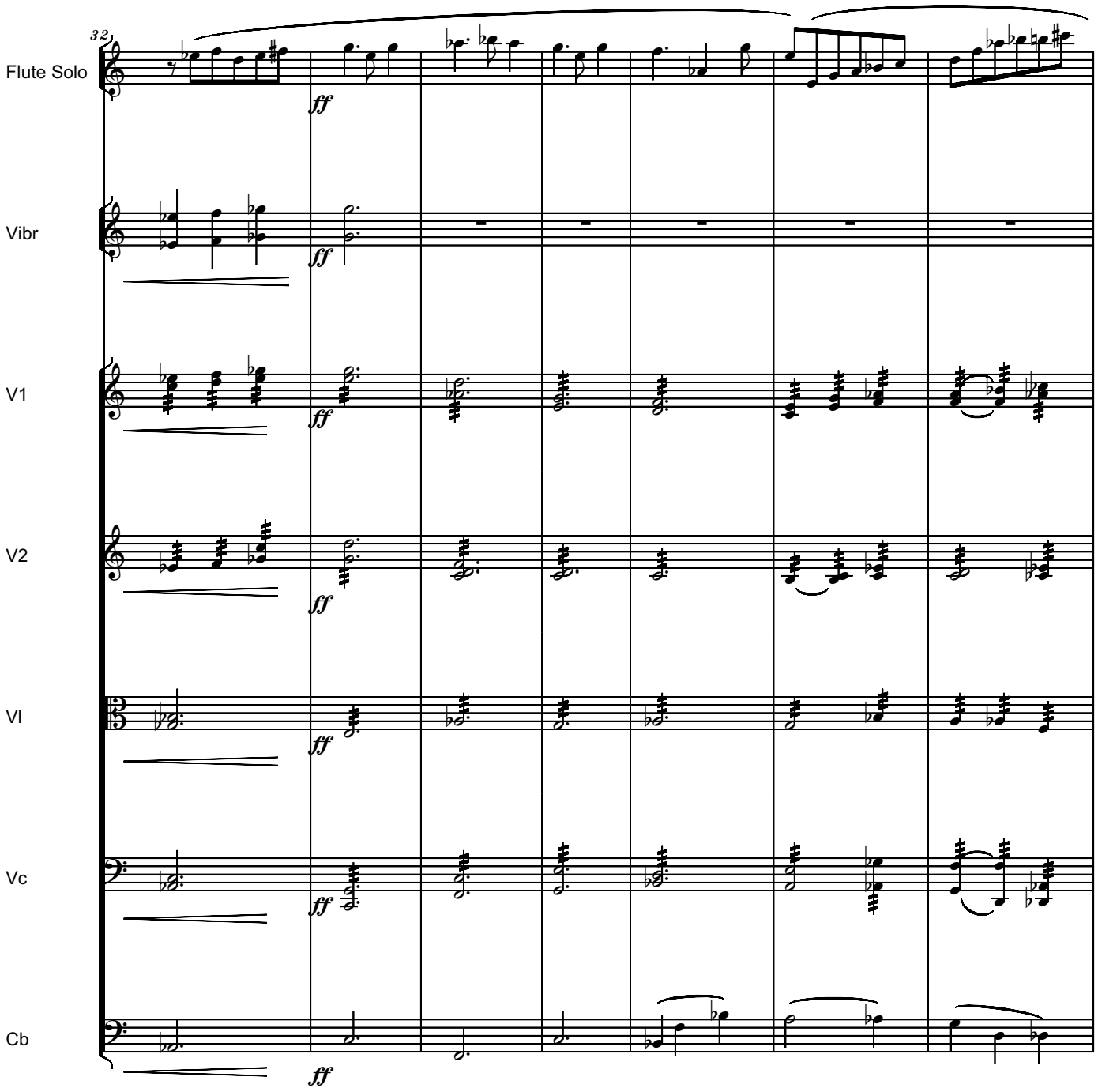
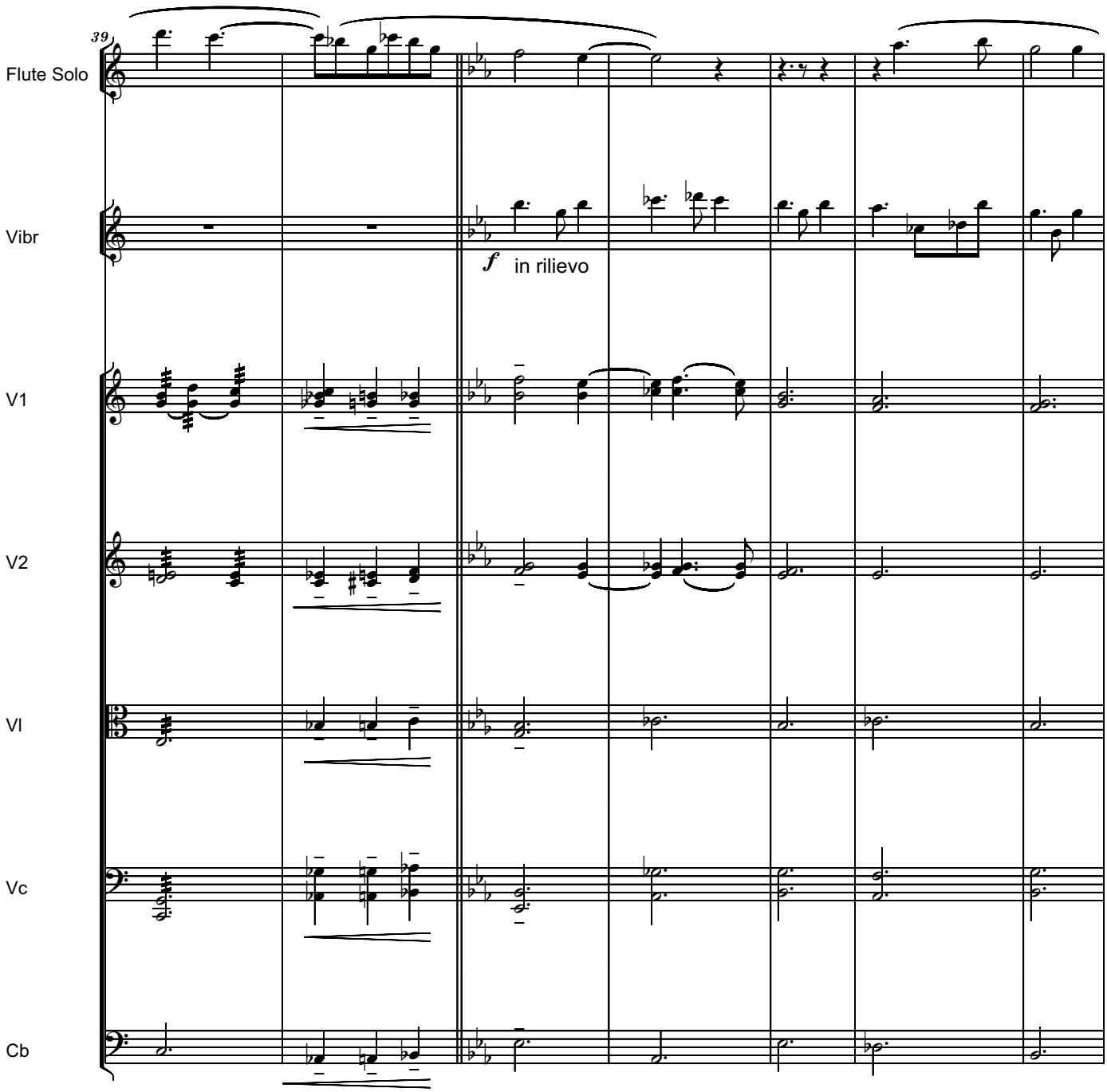
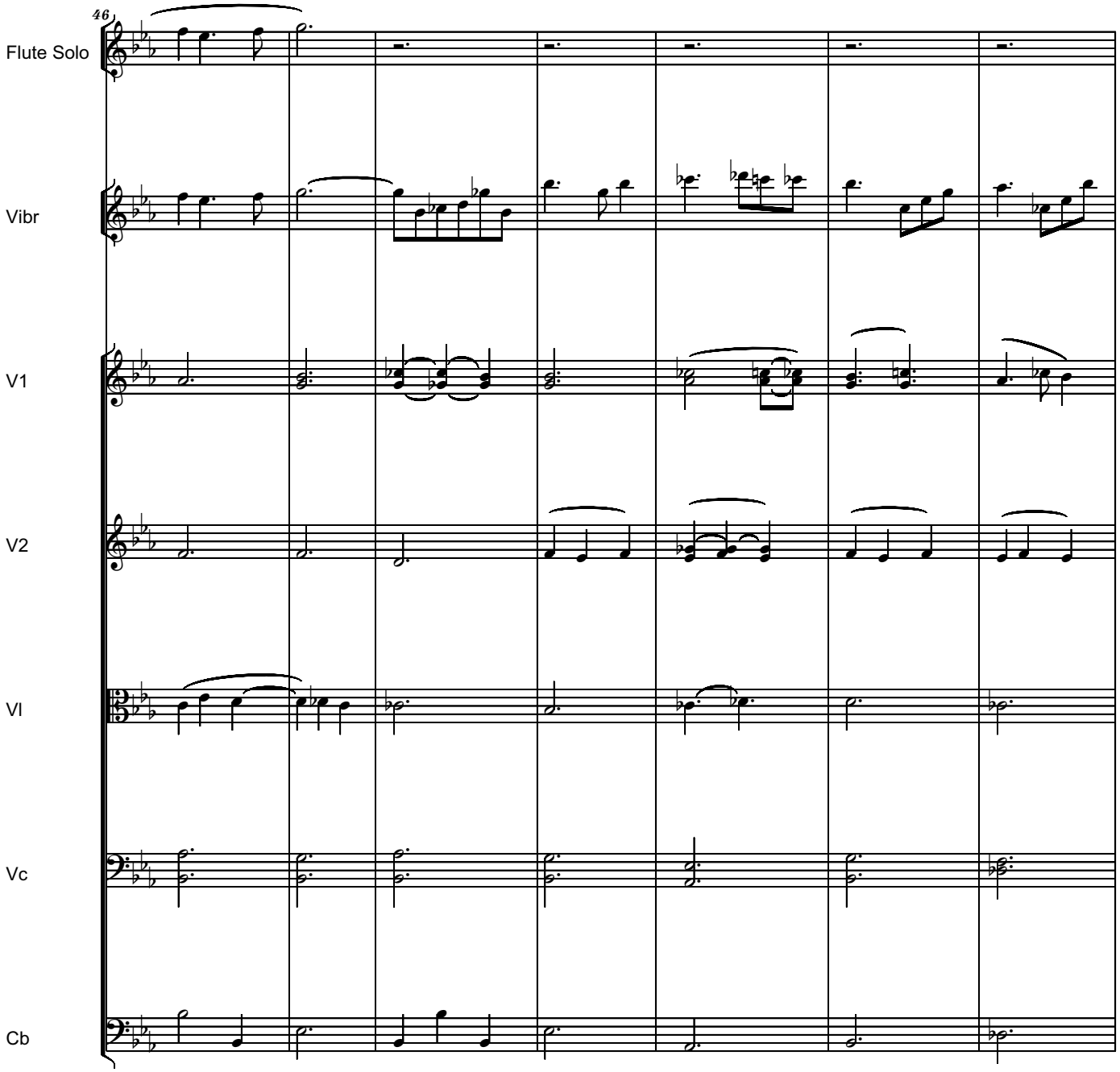

10
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb
f
mf
mf
mf
mf
mf

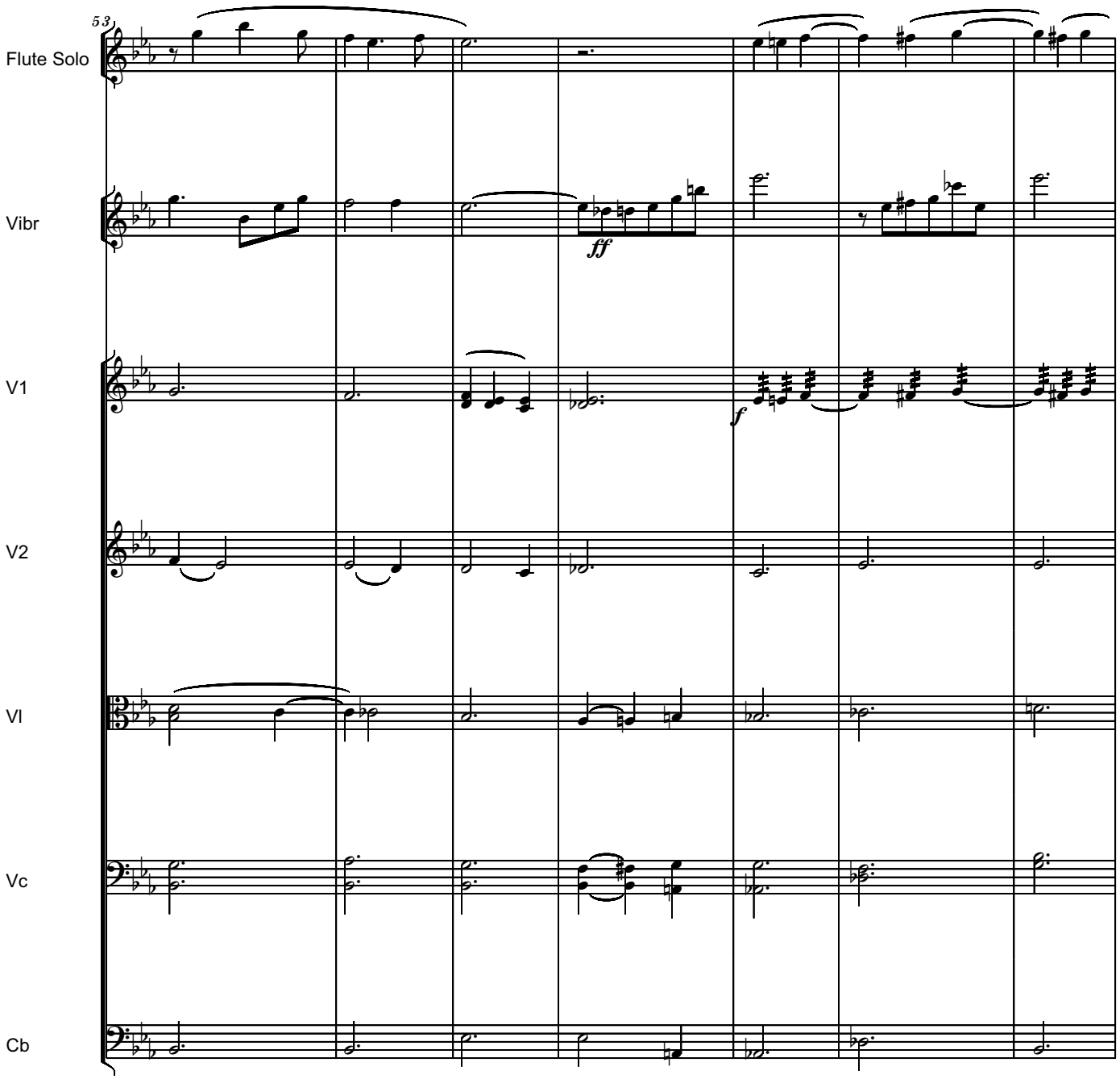

18
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb

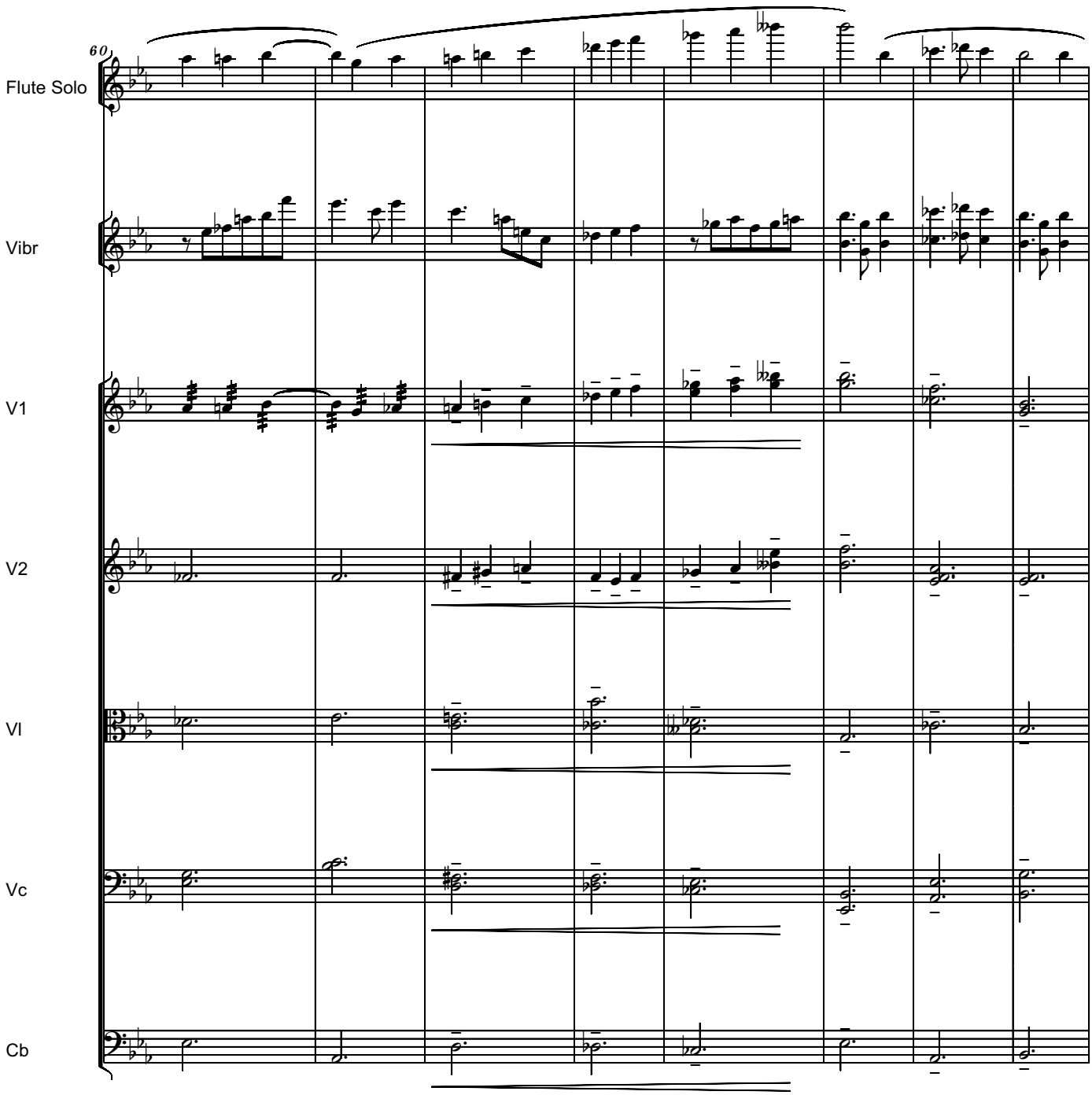

25
Flute Solo
Vibr
mf
V1
V2
Vl
Vc
Cb

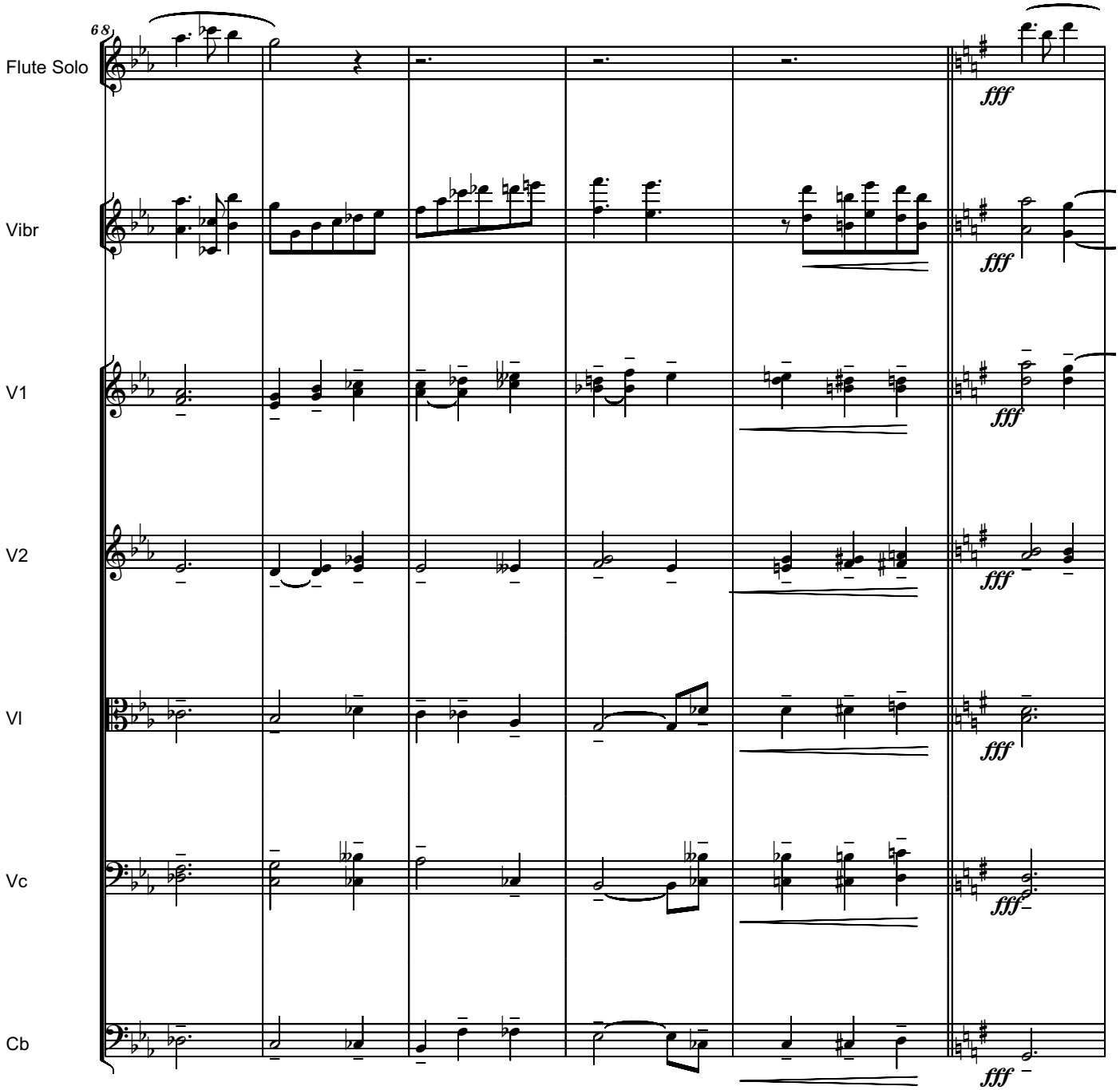

32
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb
ff

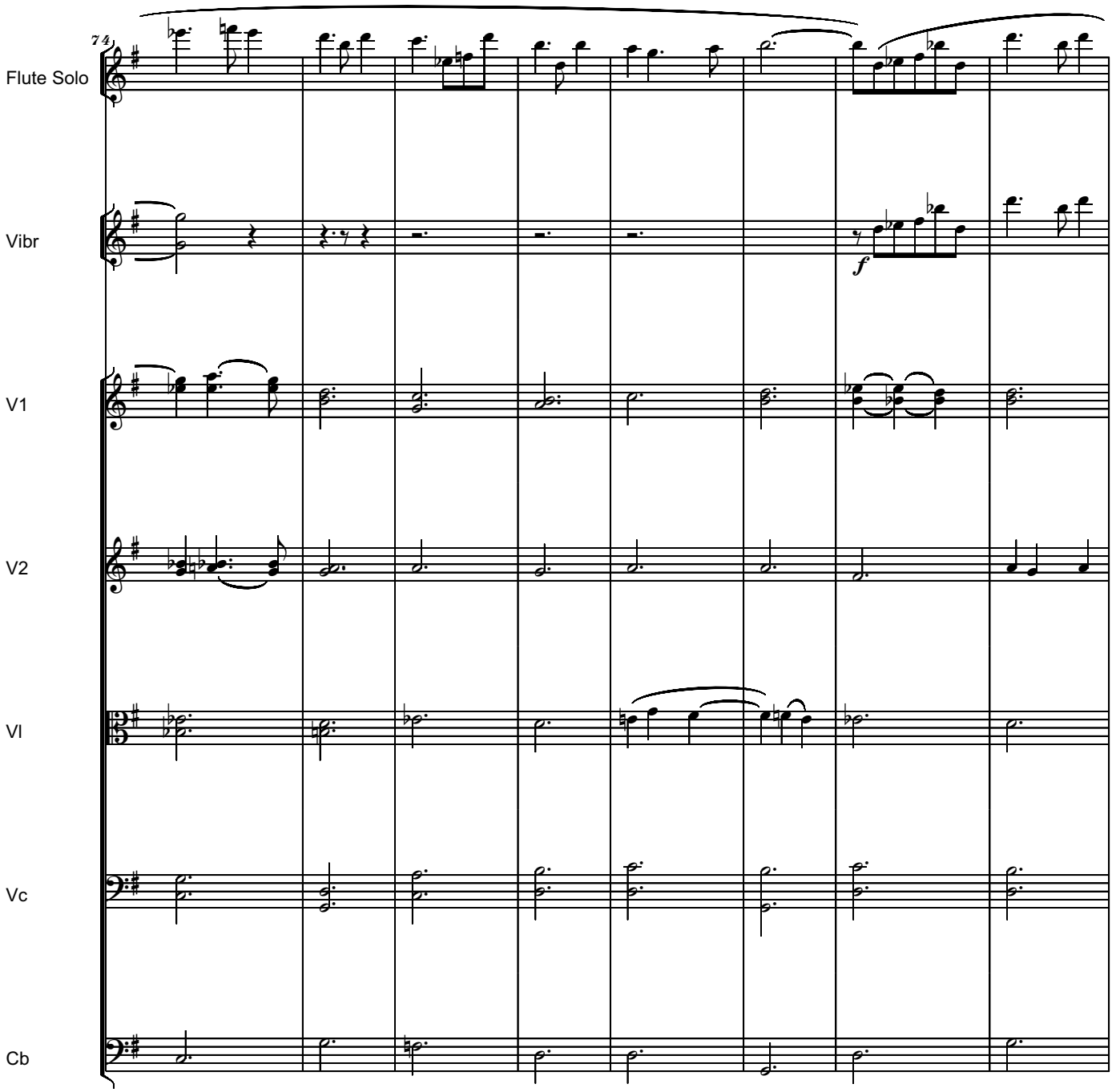

39
Flute Solo
Vibr
f in rilievo
V1
V2
Vl
Vc
Cb

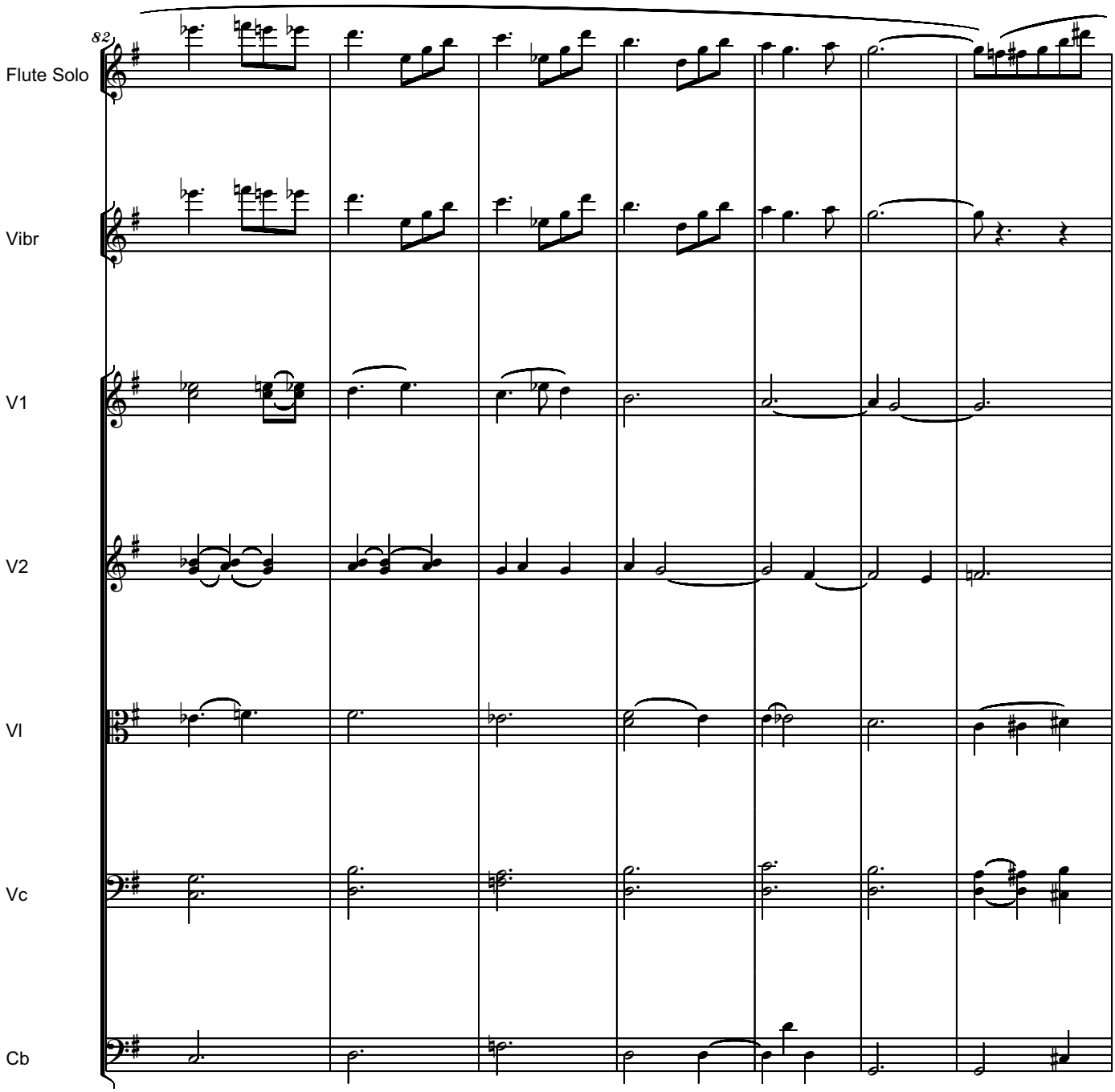

46
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb

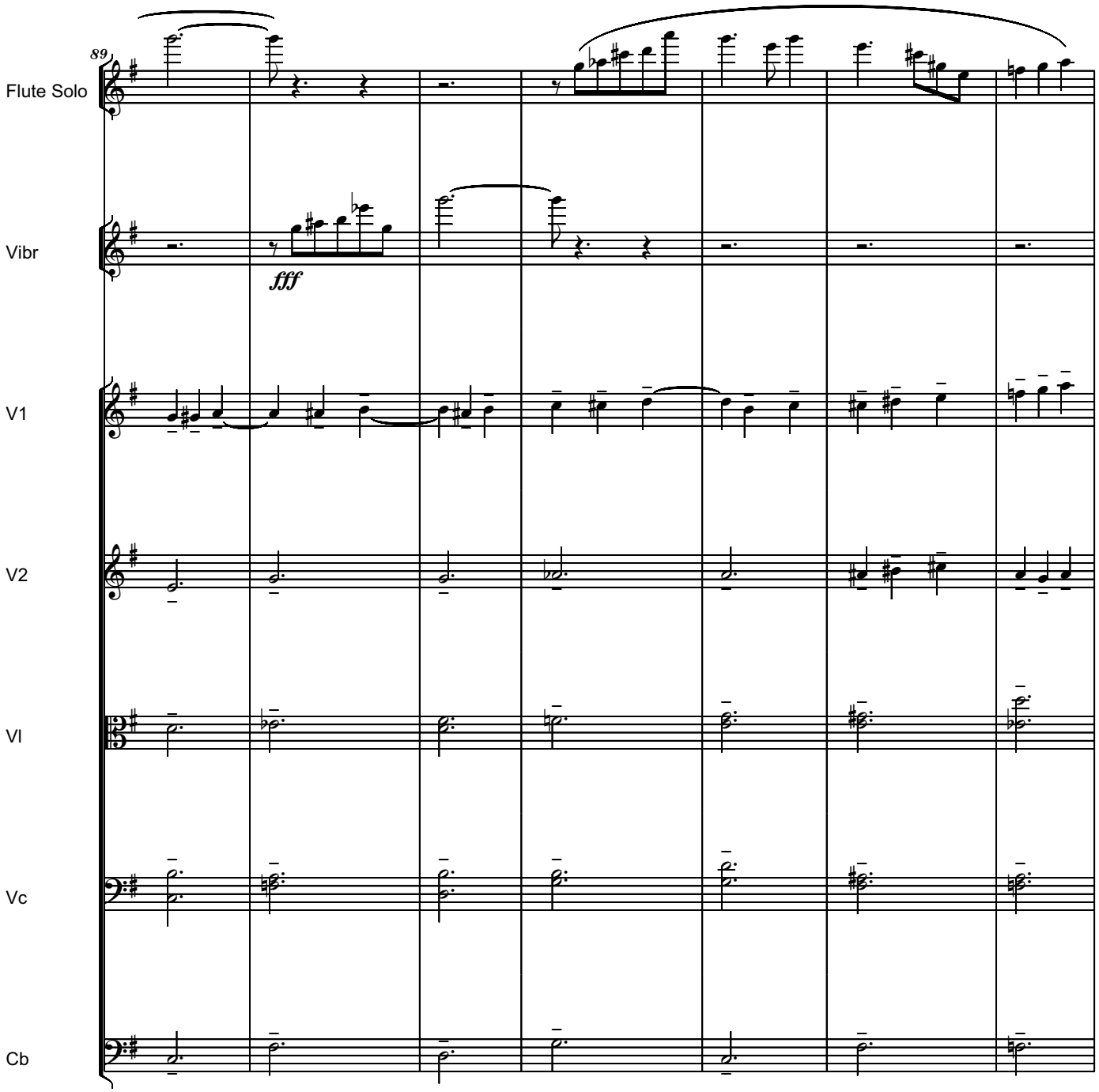

53
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb
ff
f

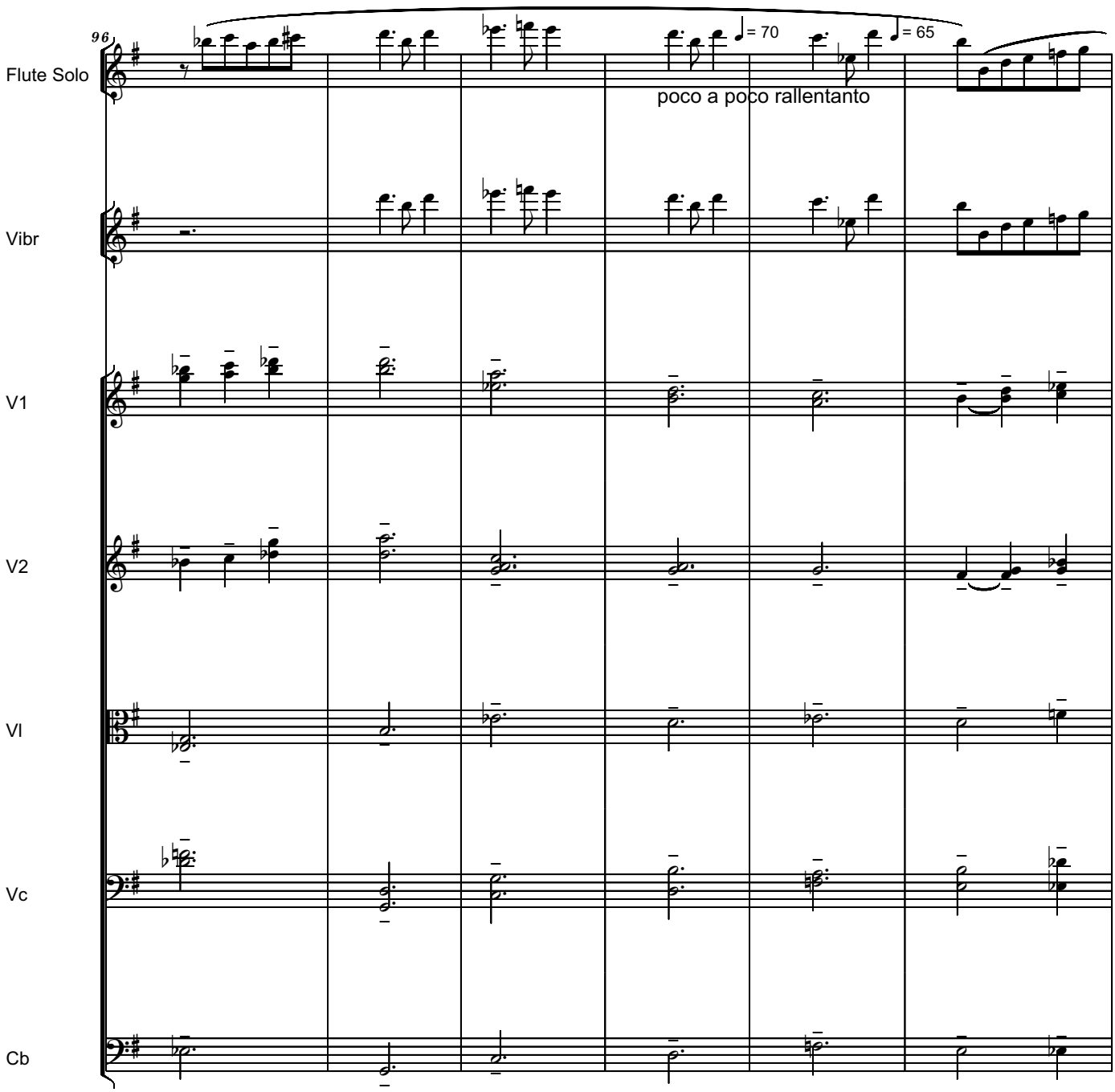

60
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb

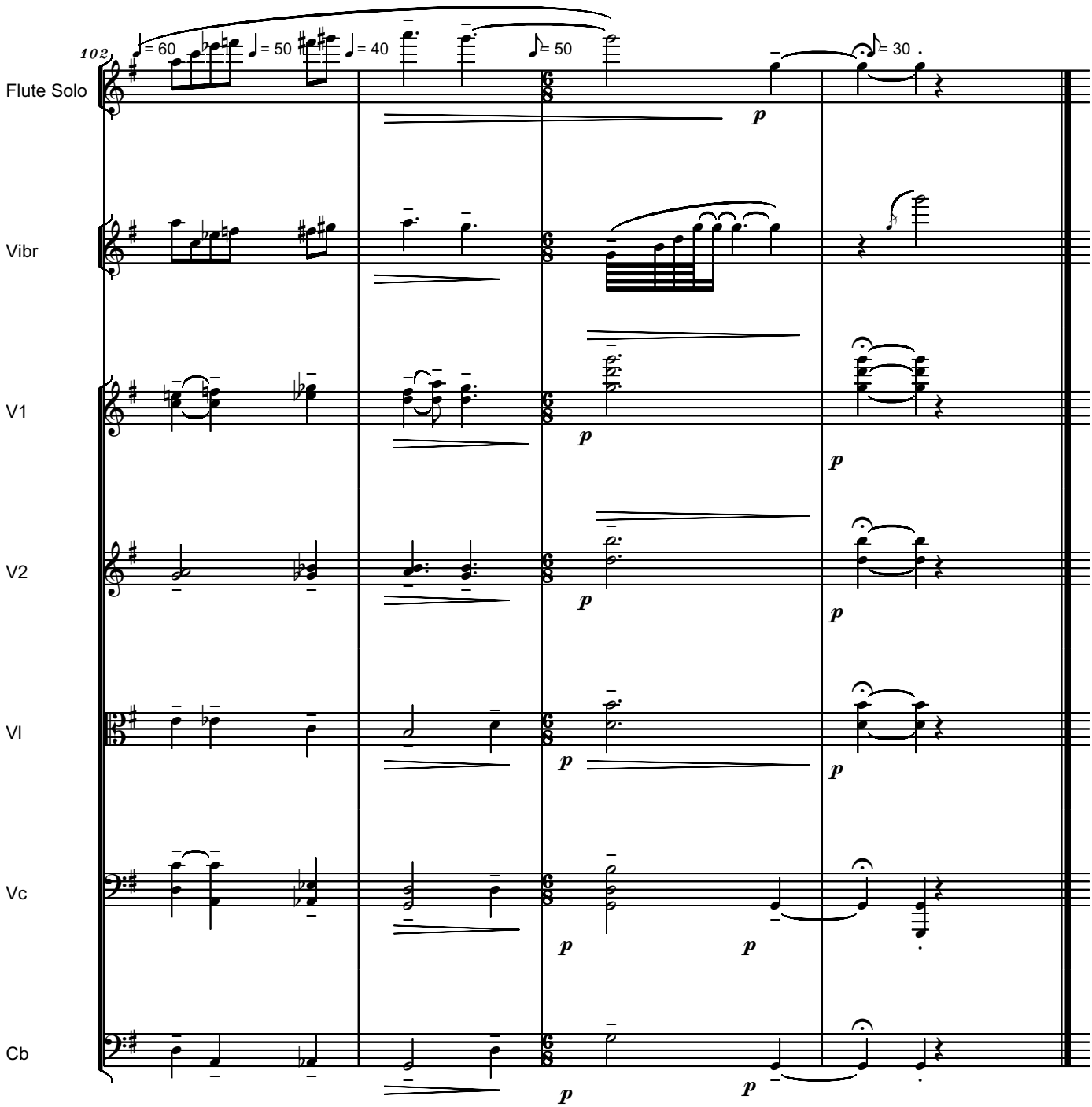

68
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb
fff


74
Flute Solo
Vibr
f
V1
V2
Vl
Vc
Cb


82
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb


89
Flute Solo
Vibr
fff
V1
V2
Vl
Vc
Cb


96
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb
♩= 70
♩= 65
poco a poco rallentanto

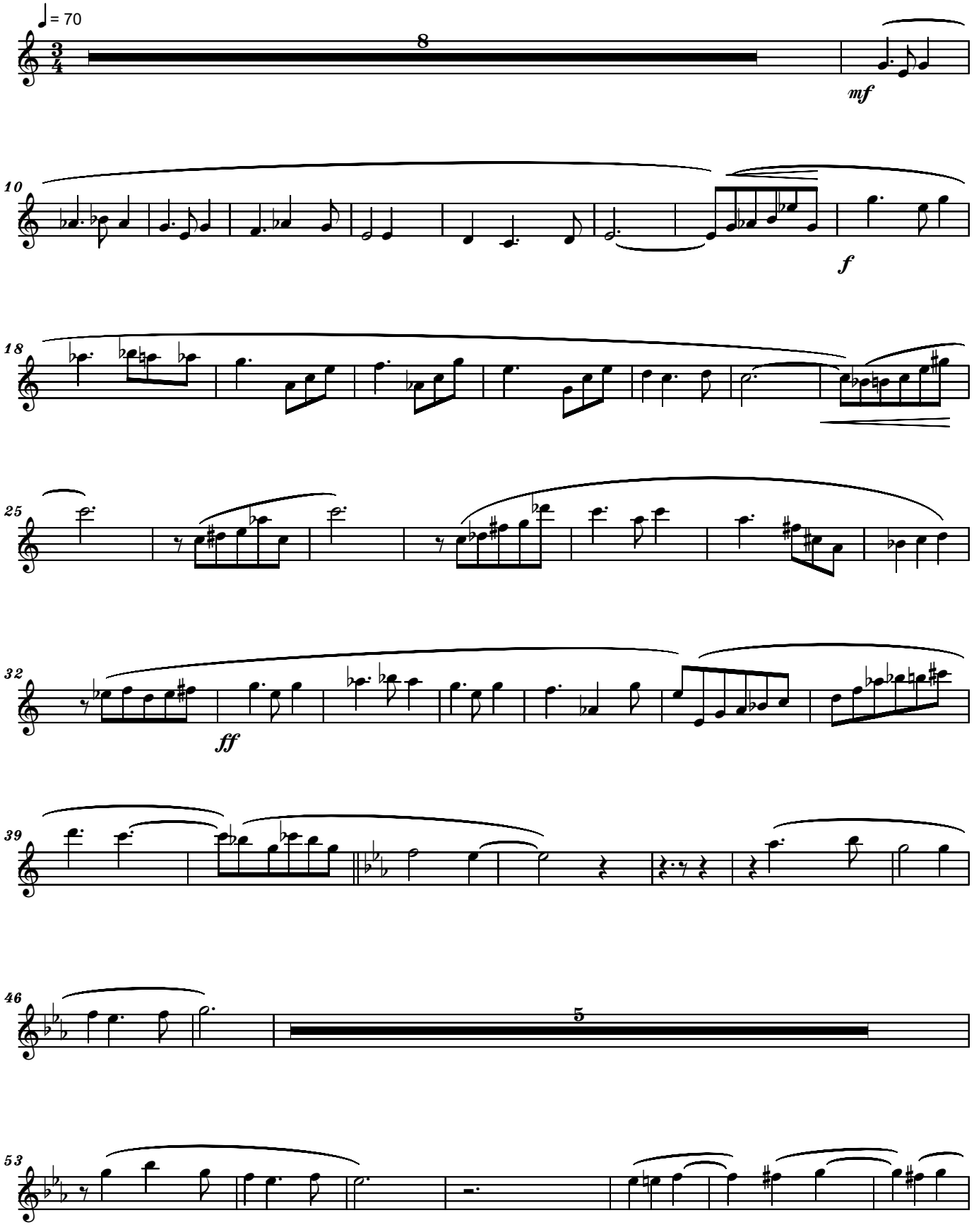

102
♩= 60
♩= 50
♩= 40
♪= 50
♪= 30
Flute Solo
Vibr
V1
V2
Vl
Vc
Cb
p

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Flute Solo

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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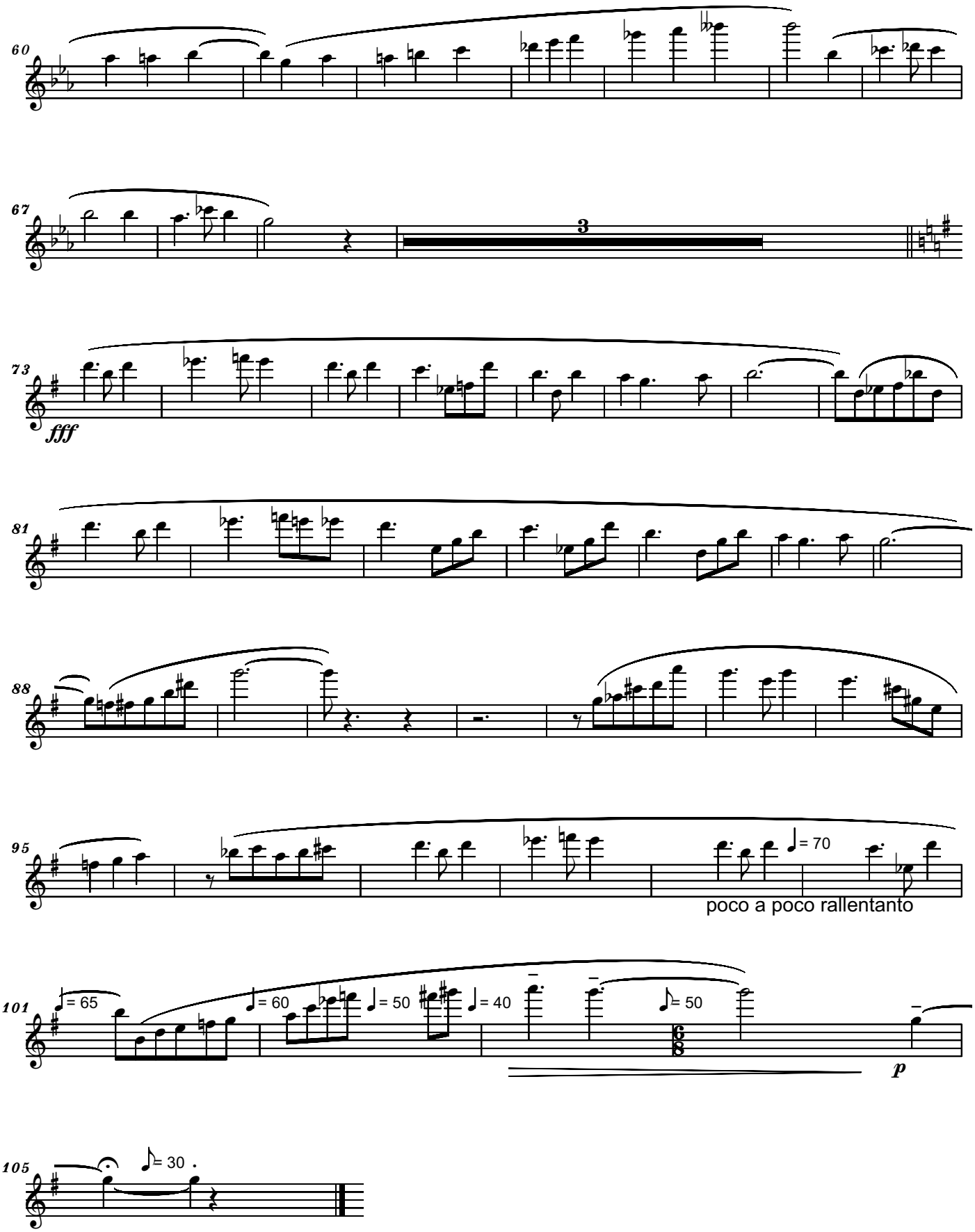
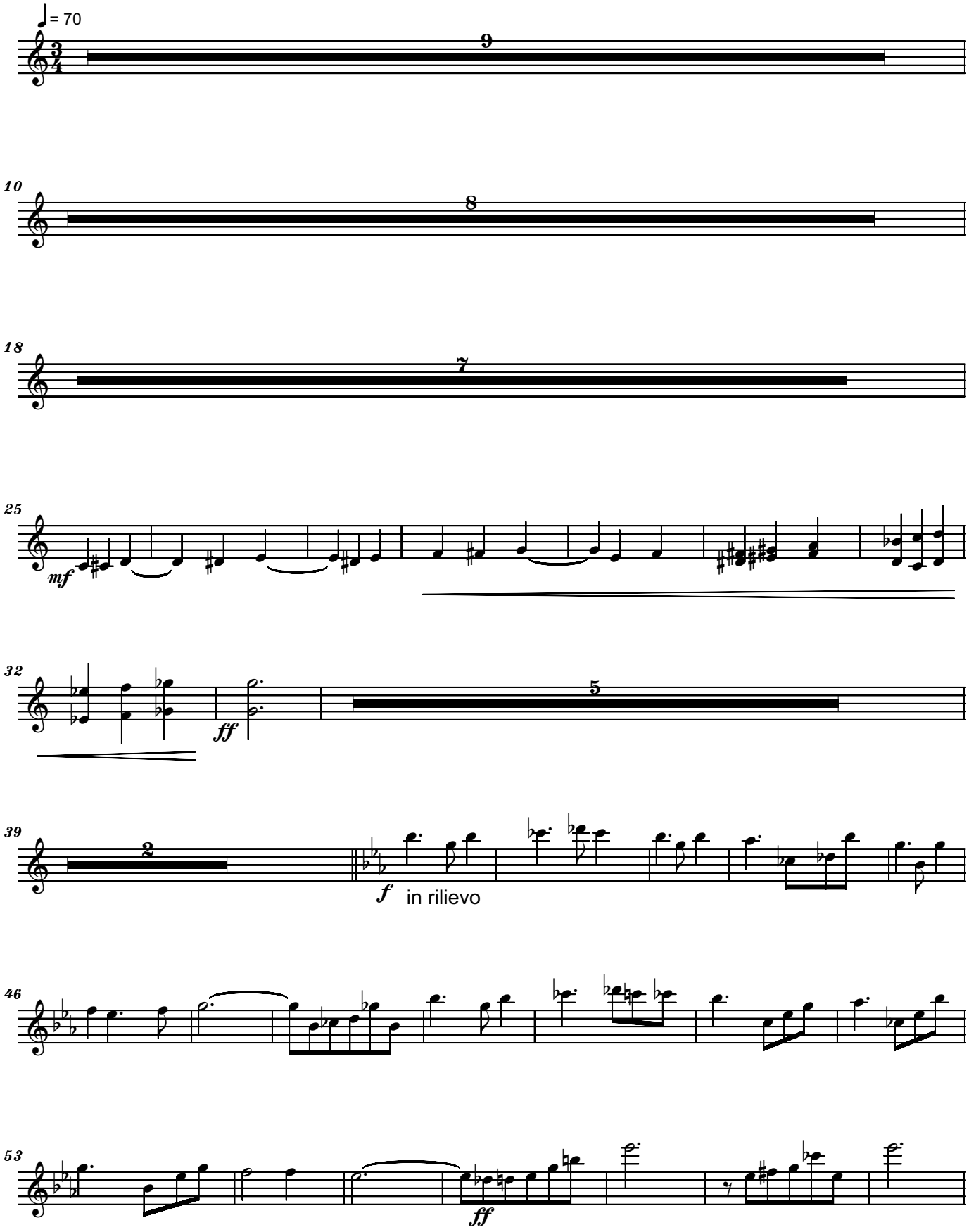

60
67
3
73
fff
81
88
95
poco a poco rallentanto
101
= 65
= 60
= 50
= 40
= 50
p
105
= 30

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Vibraphone

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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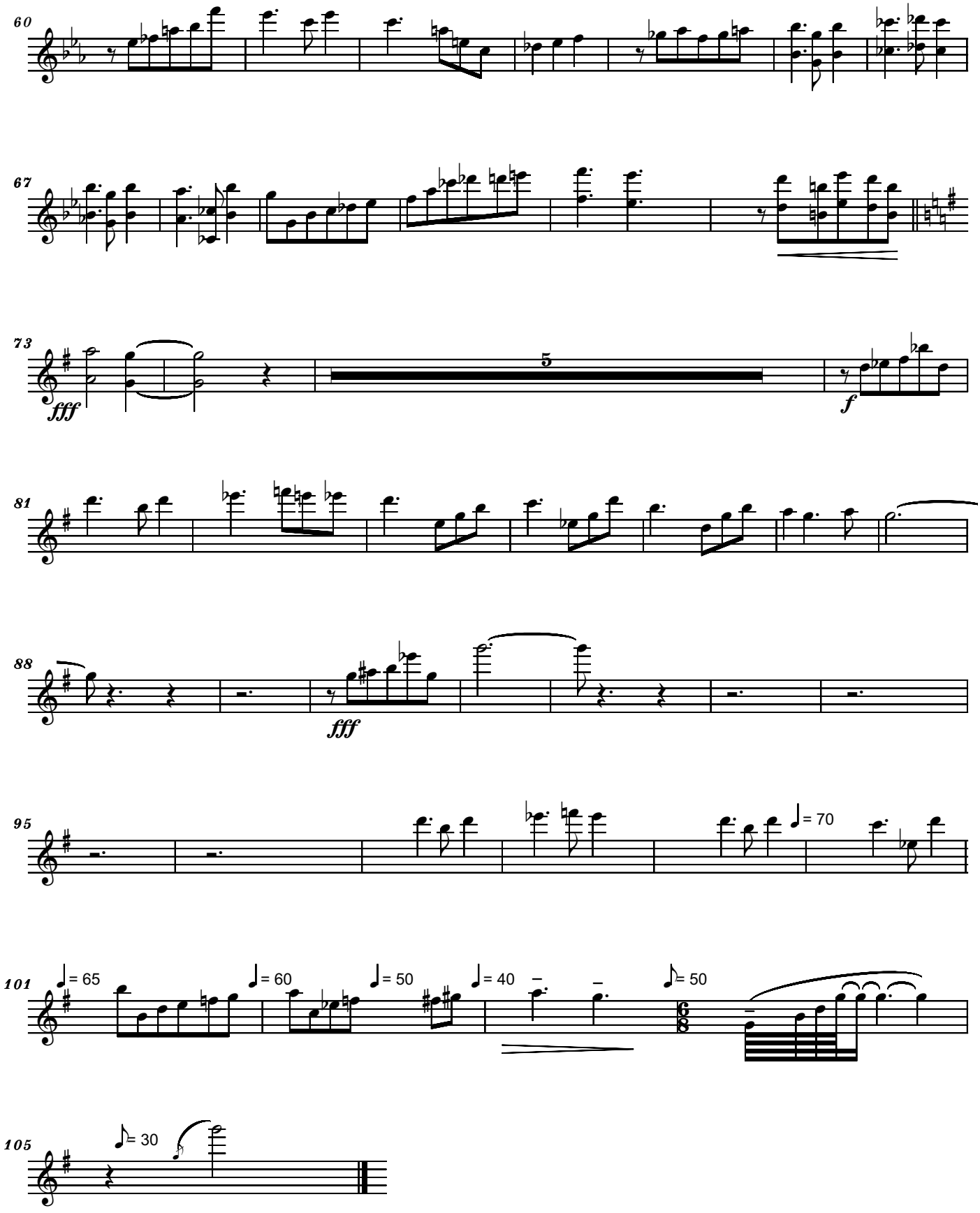
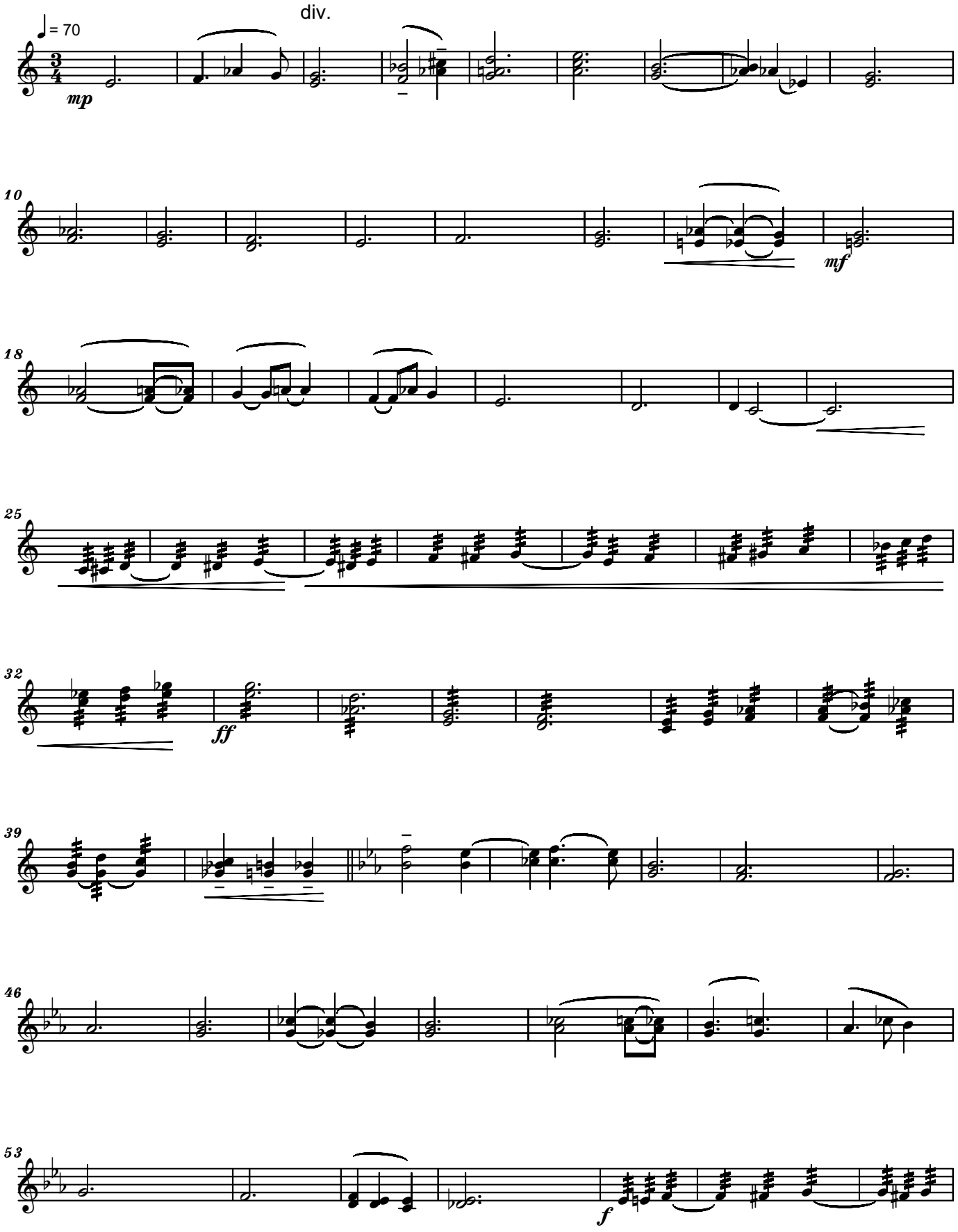

60
67
73
fff
5
f
81
88
fff
95
= 70
101
= 65
= 60
= 50
= 40
= 50
105
= 30

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Violini I

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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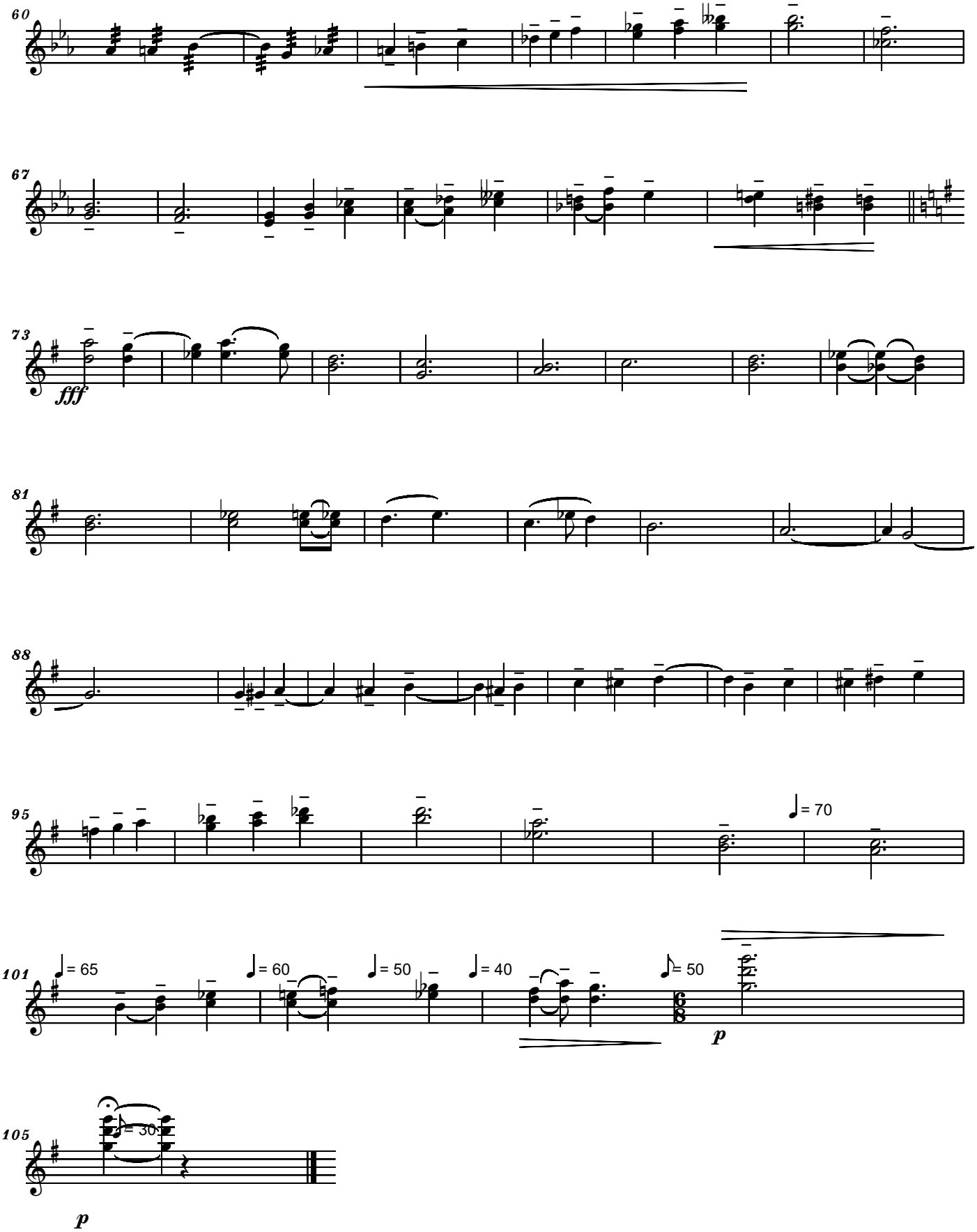
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= 65
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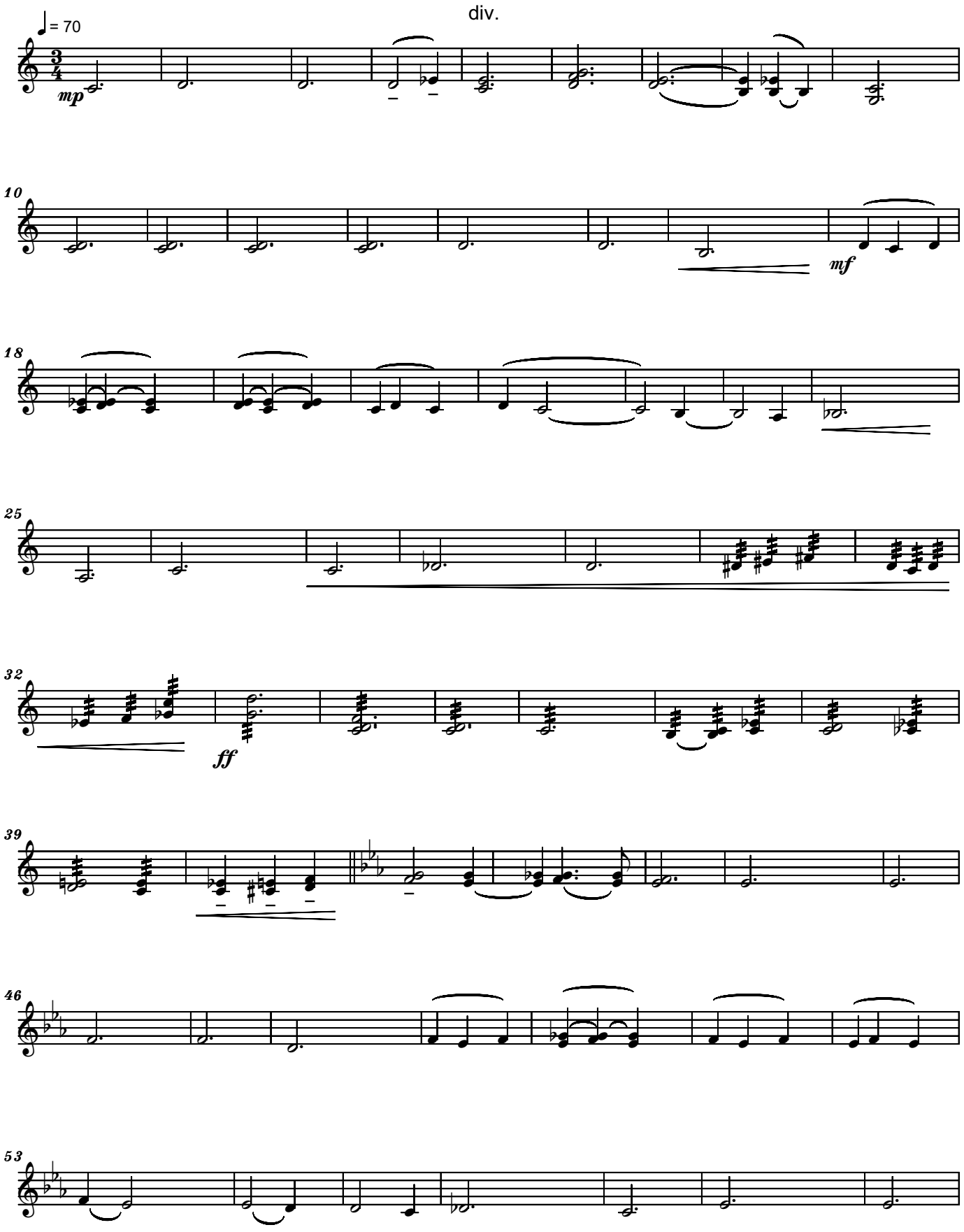
p
105
= 30
p

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Violini II

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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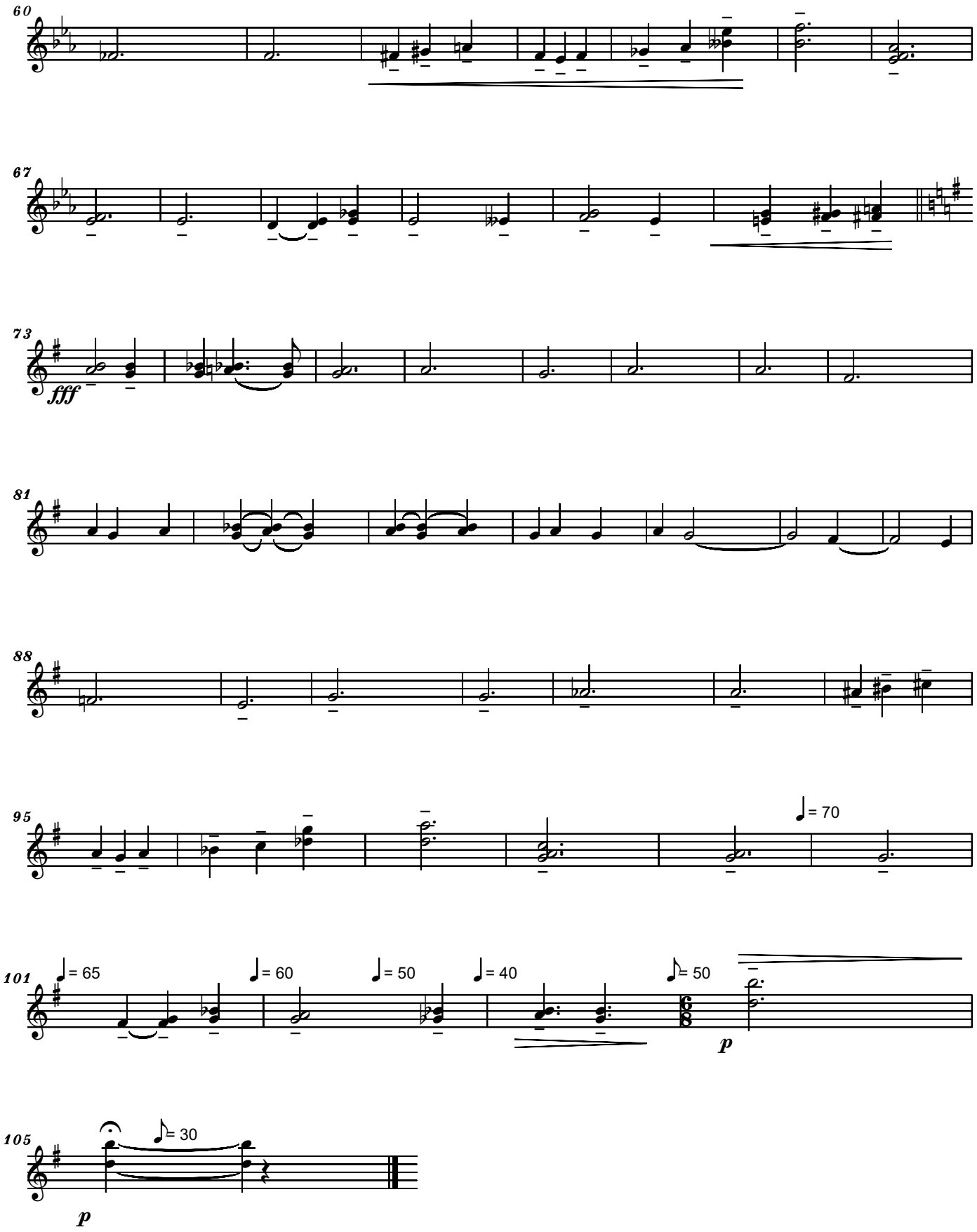
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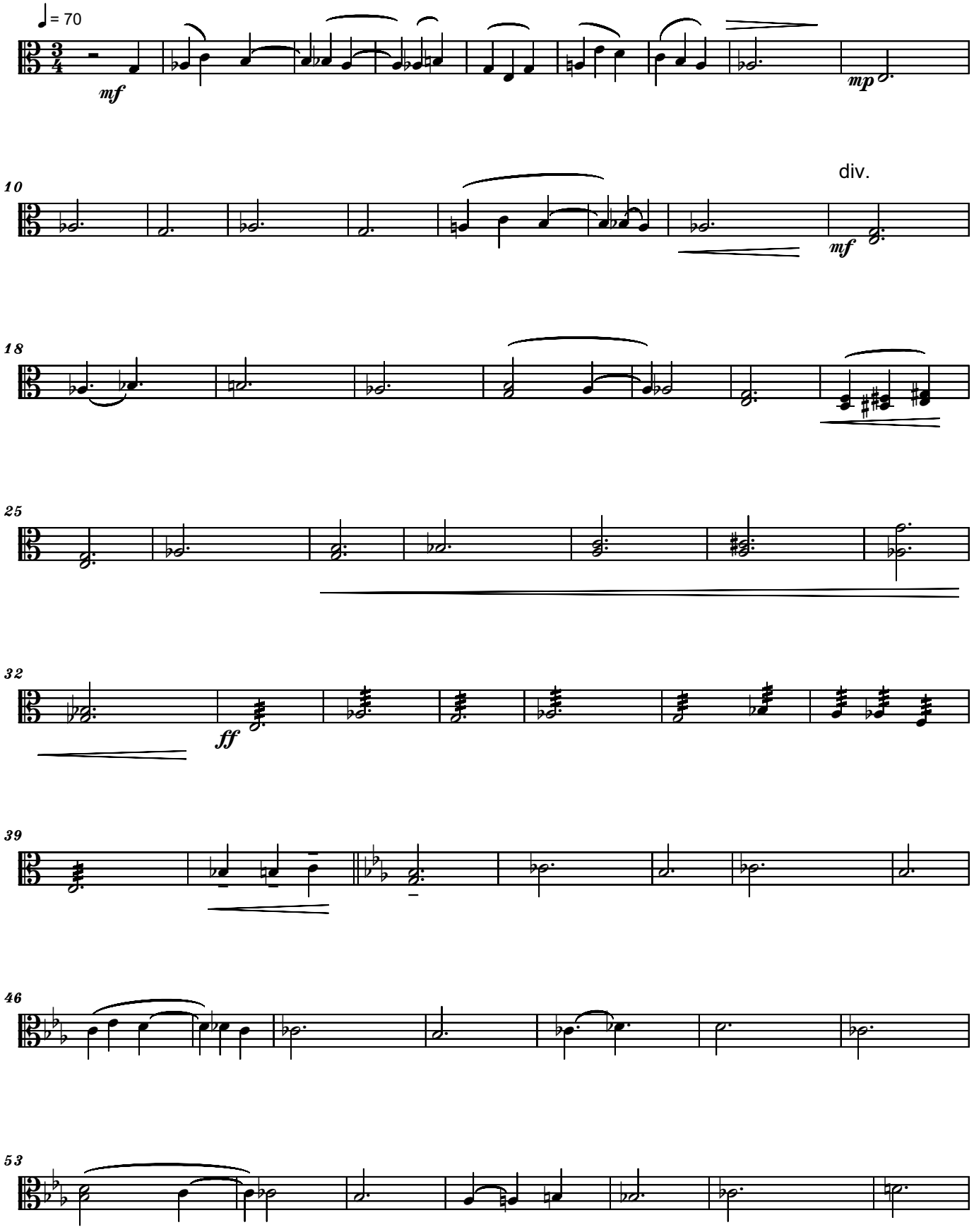
To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Viole

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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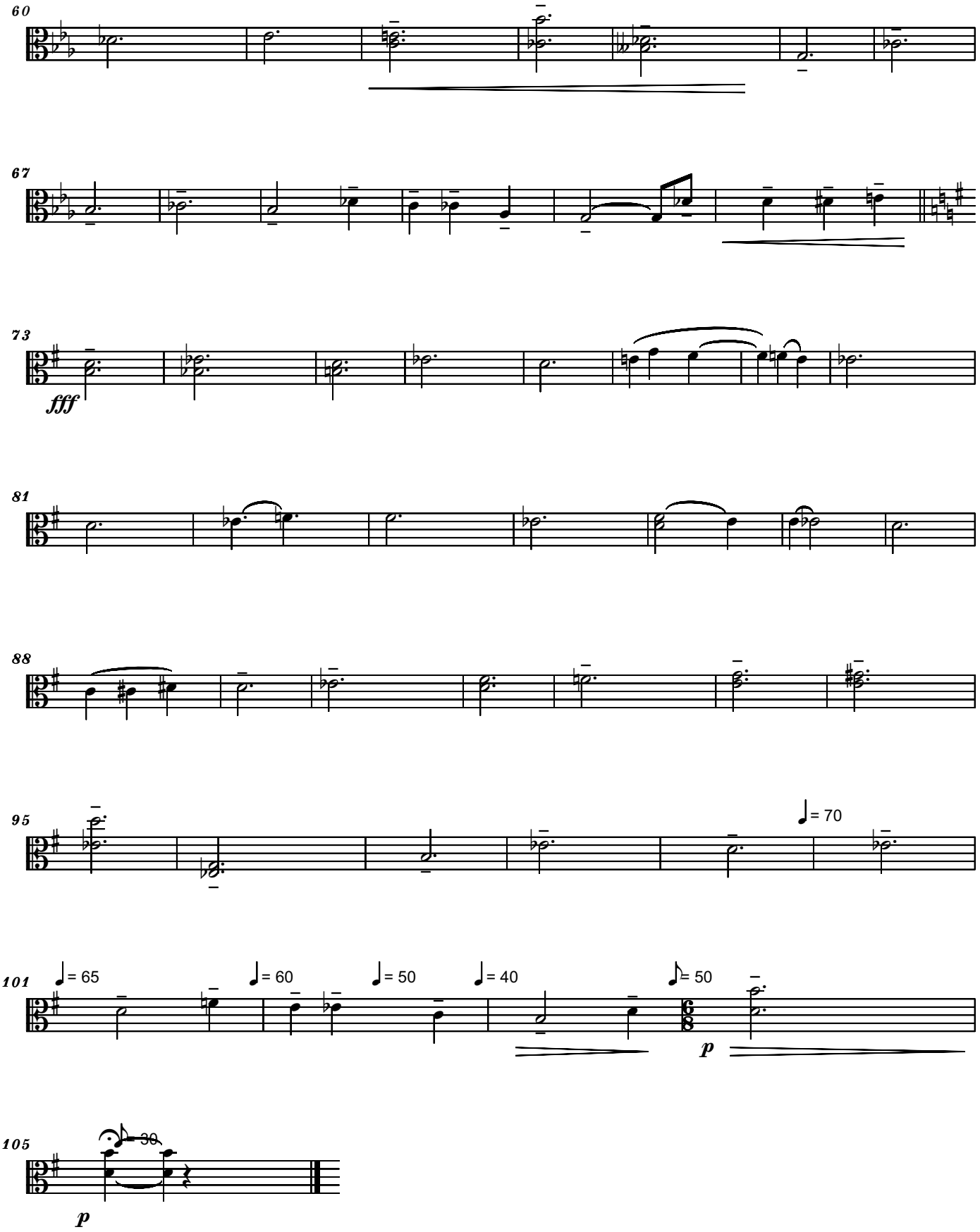
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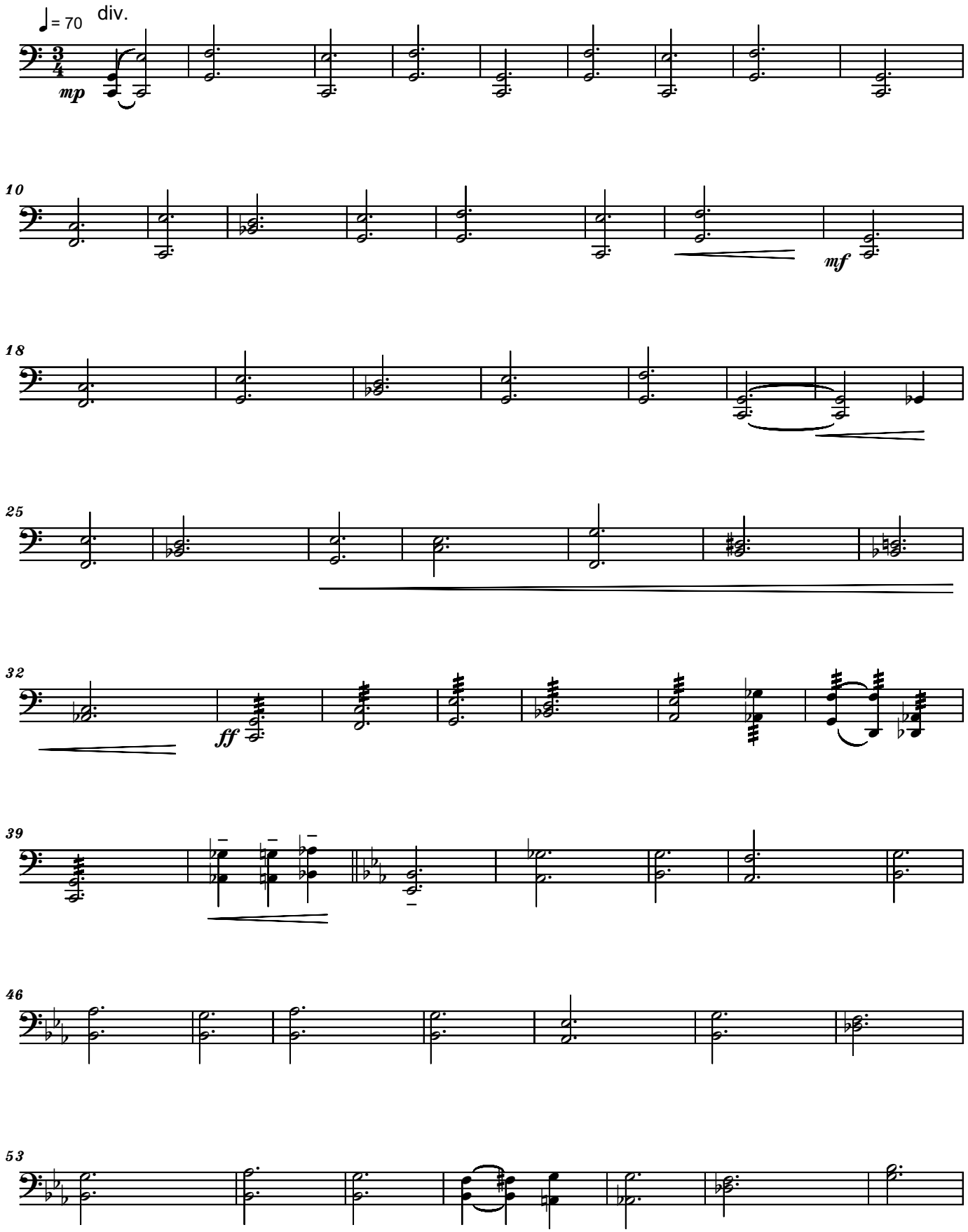
To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Celli

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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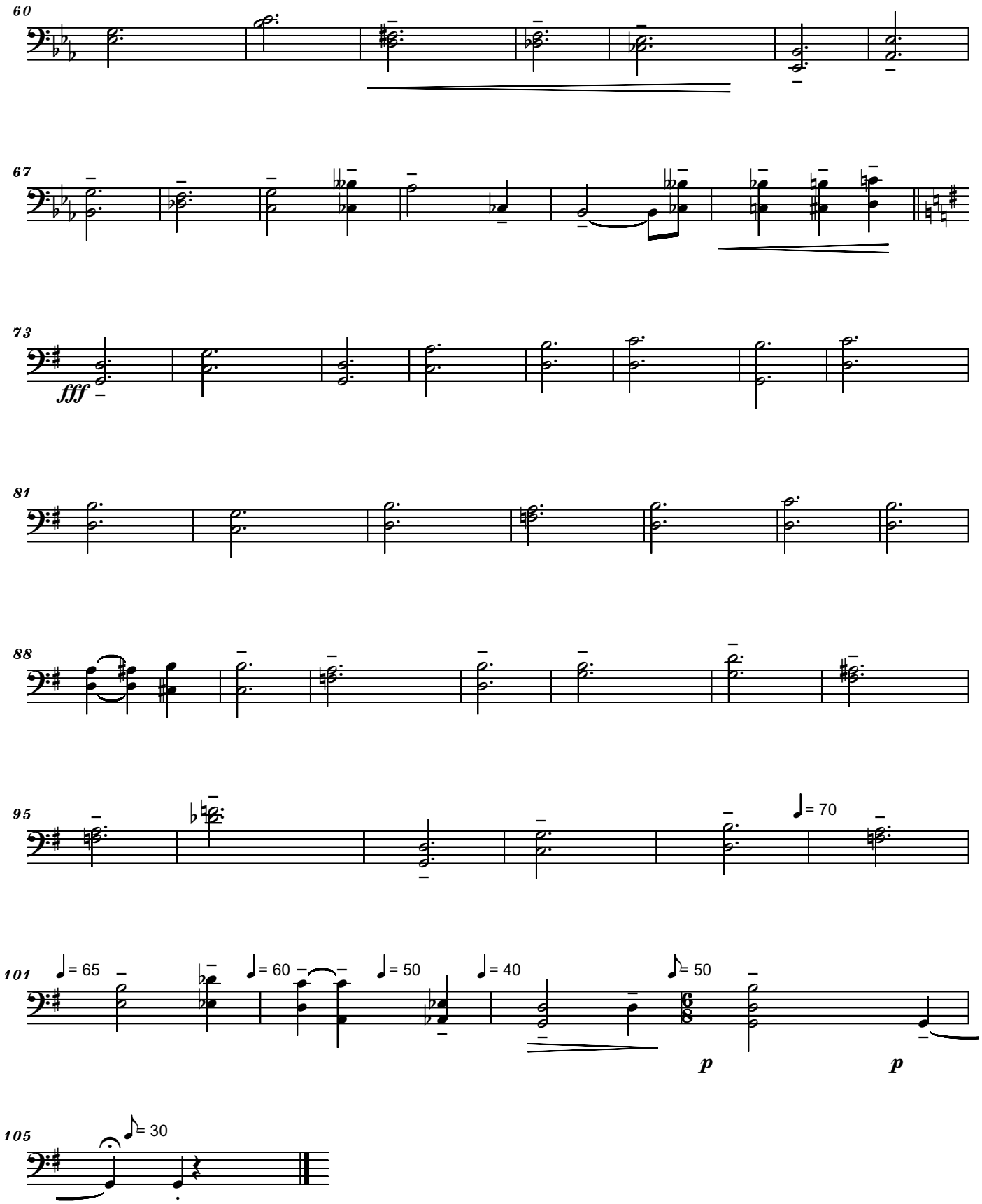
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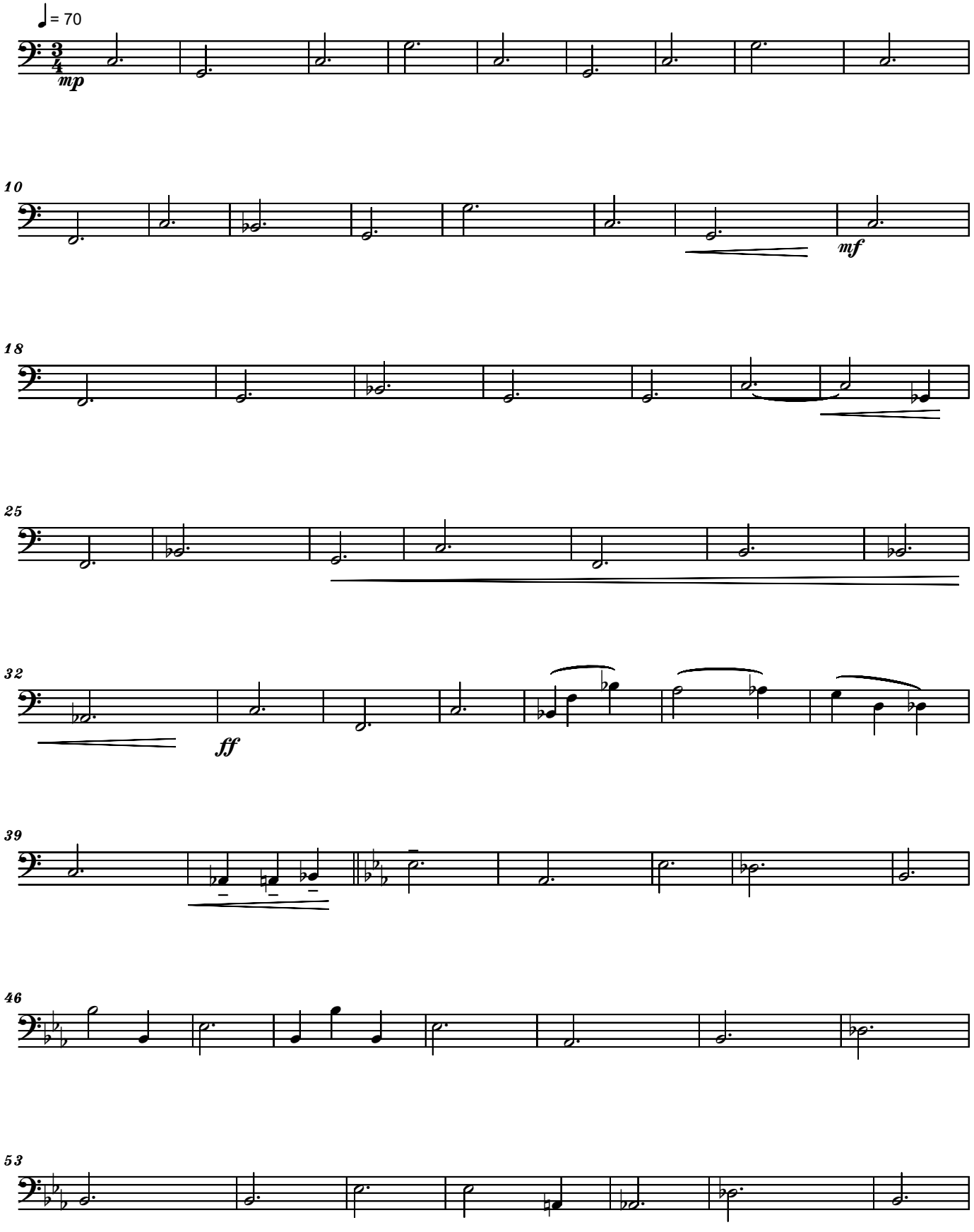
♩= 70
101
♩= 65
♩= 60
♩= 50
♩= 40
♪= 50
p
p
105
♪= 30

To my very dear wife Liana Alexandra

Becky's Waltz
for Flute and Orchestra
- from "Tom & Huck" ballet -
Bassi

Serban NICHIFOR
06-III-2010, rev 15-II-2014

Molto Espressivo



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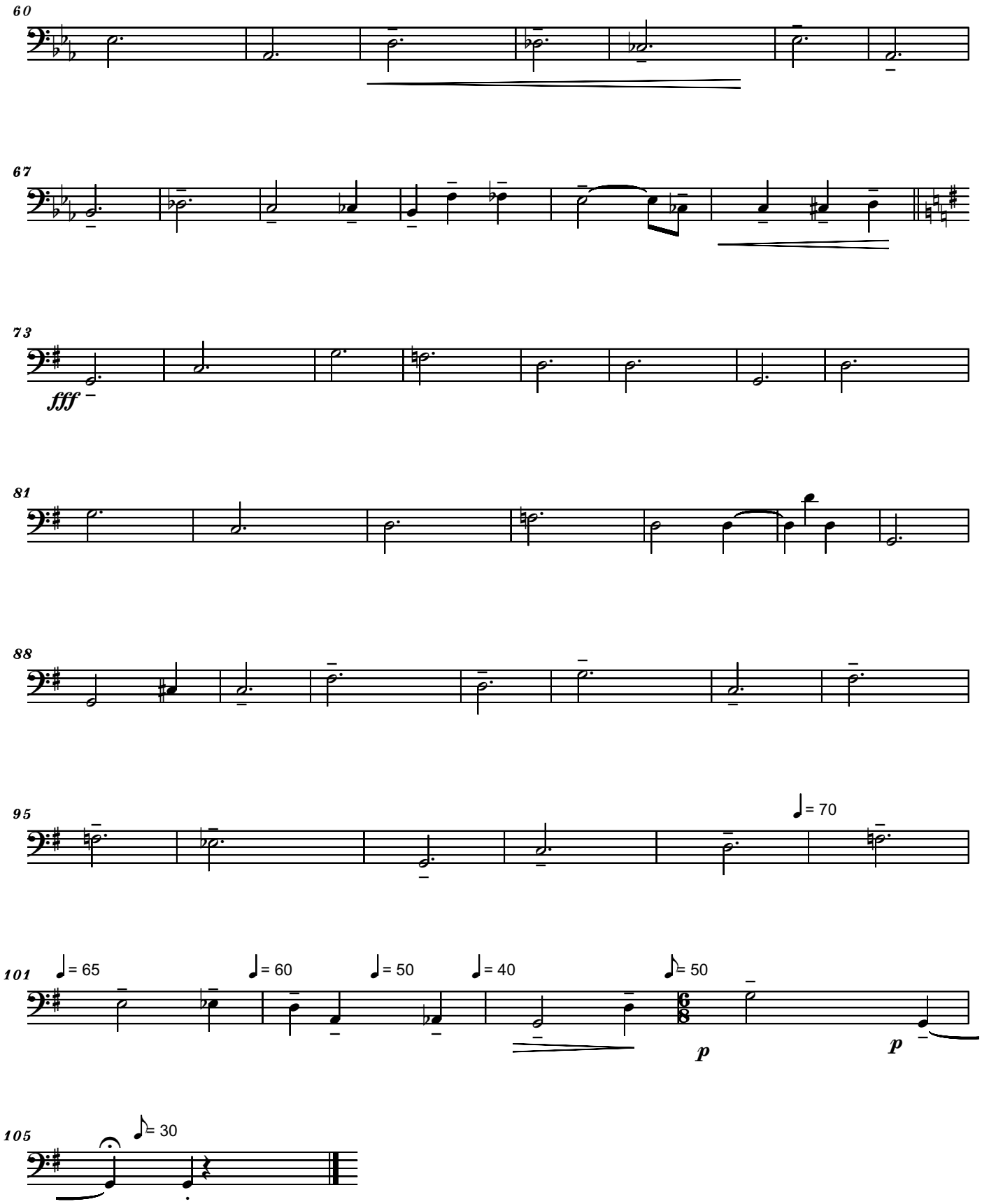
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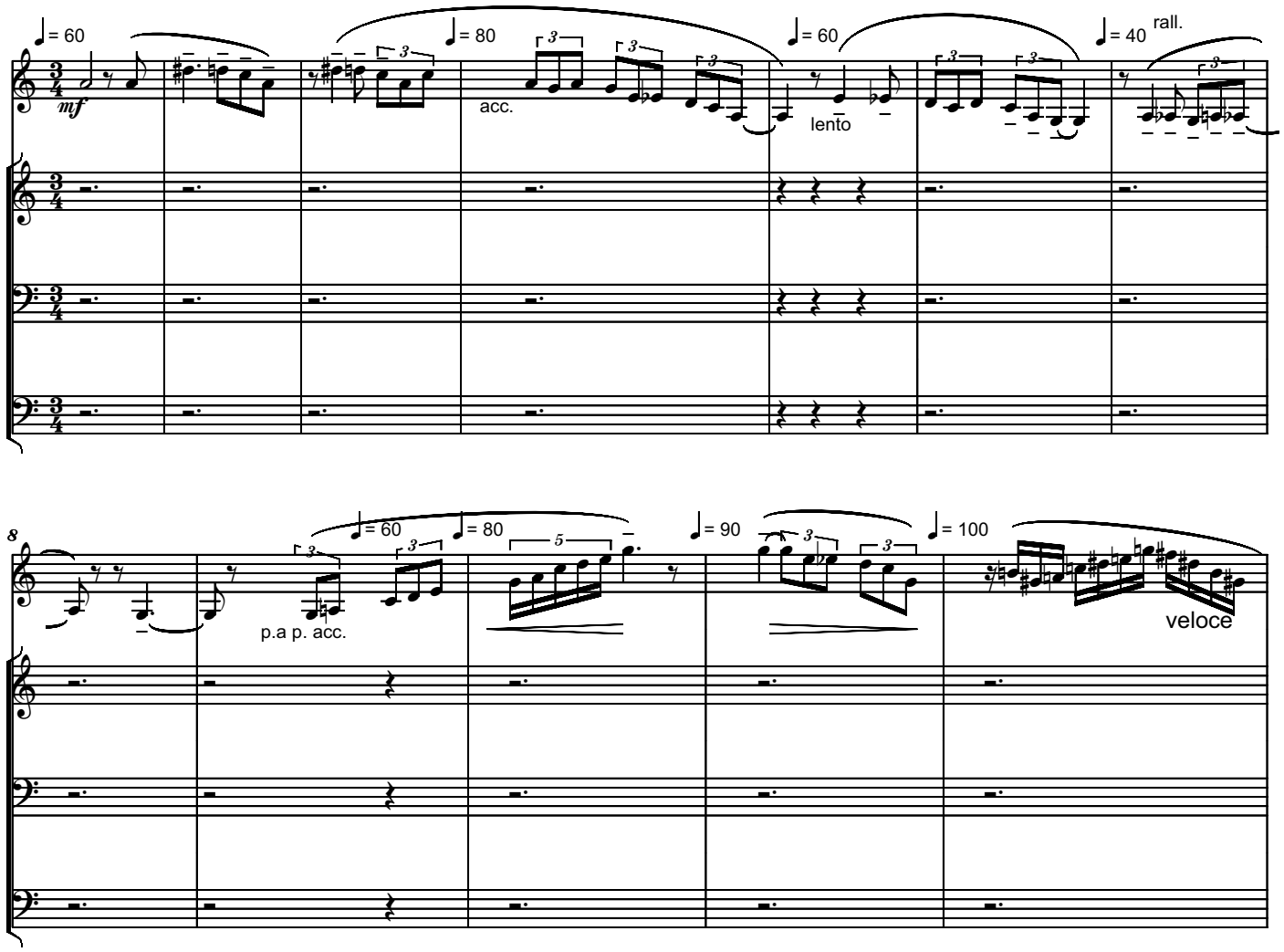
95
♩= 70
101
♩= 65
♩= 60
♩= 50
♩= 40
♪= 50
p
p
105
♪= 30

To Maestro Ivano Ascari with admiration

Blues In Memory of Jaco Pastorius
for Trumpet in C and Organ,
on the A-C#7(#5)-D7-F/G motif
from "Three Views Of A Secret"

Serban Nichifor

Quasi Cadenza, Molto Rubato



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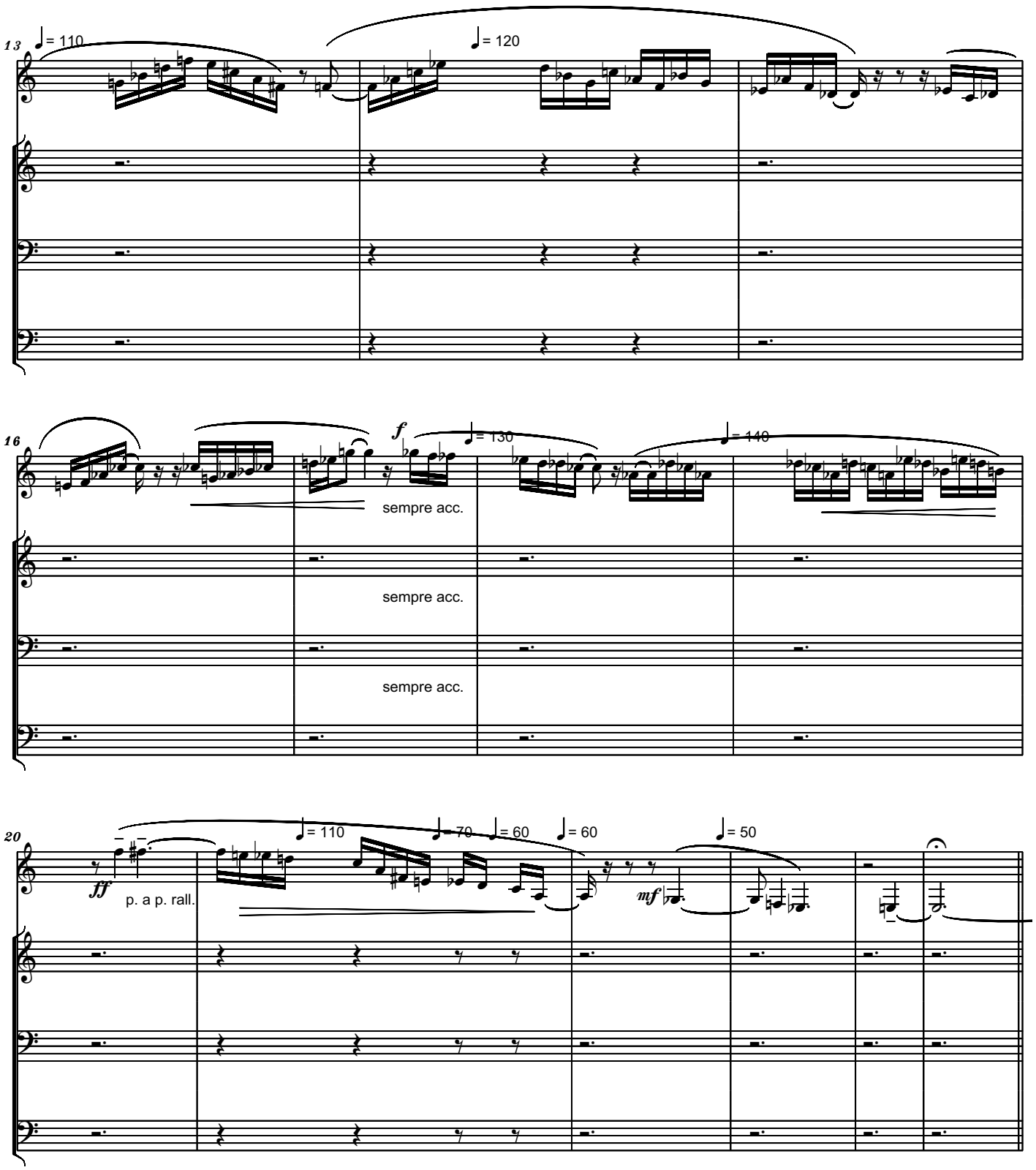
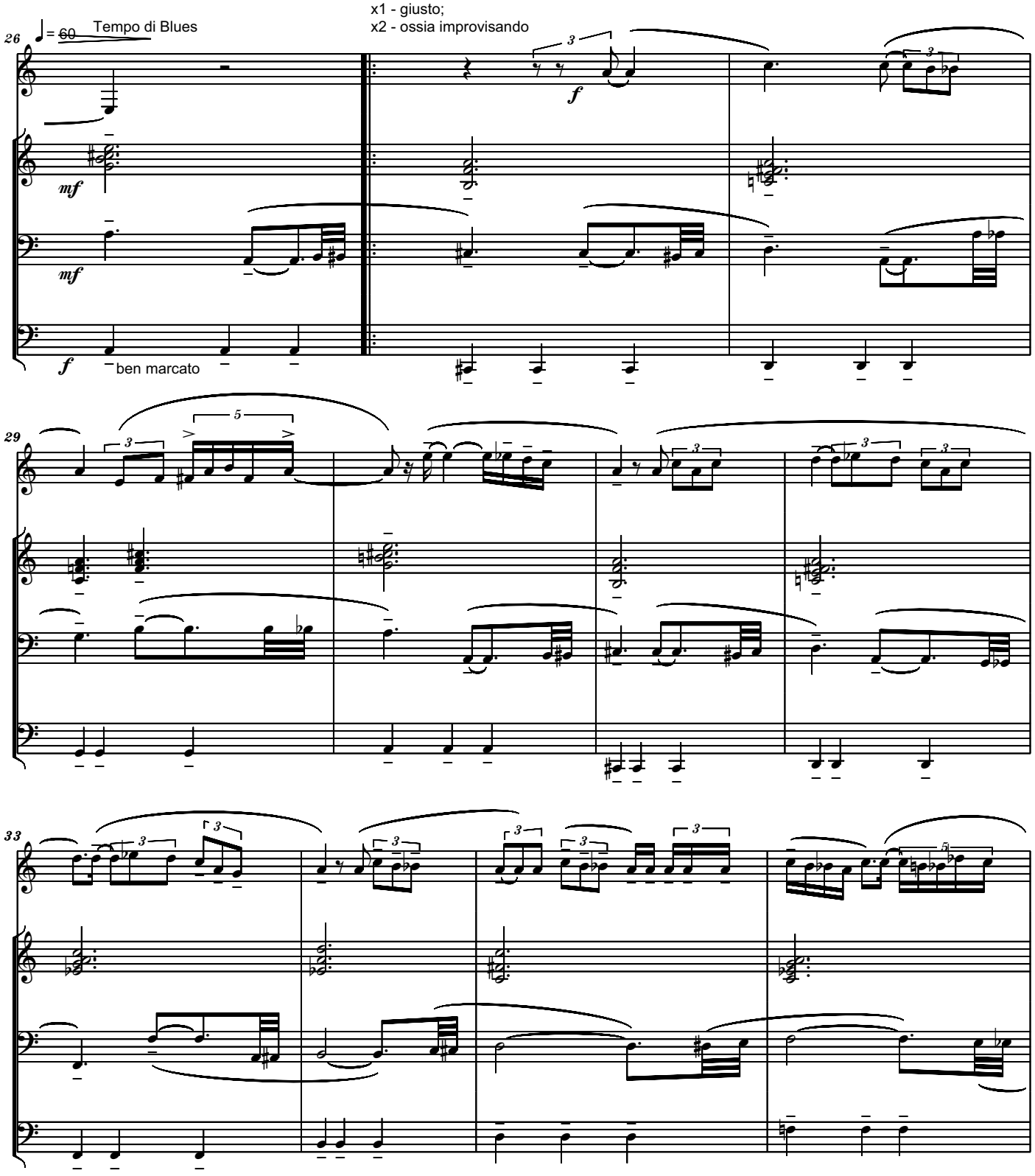
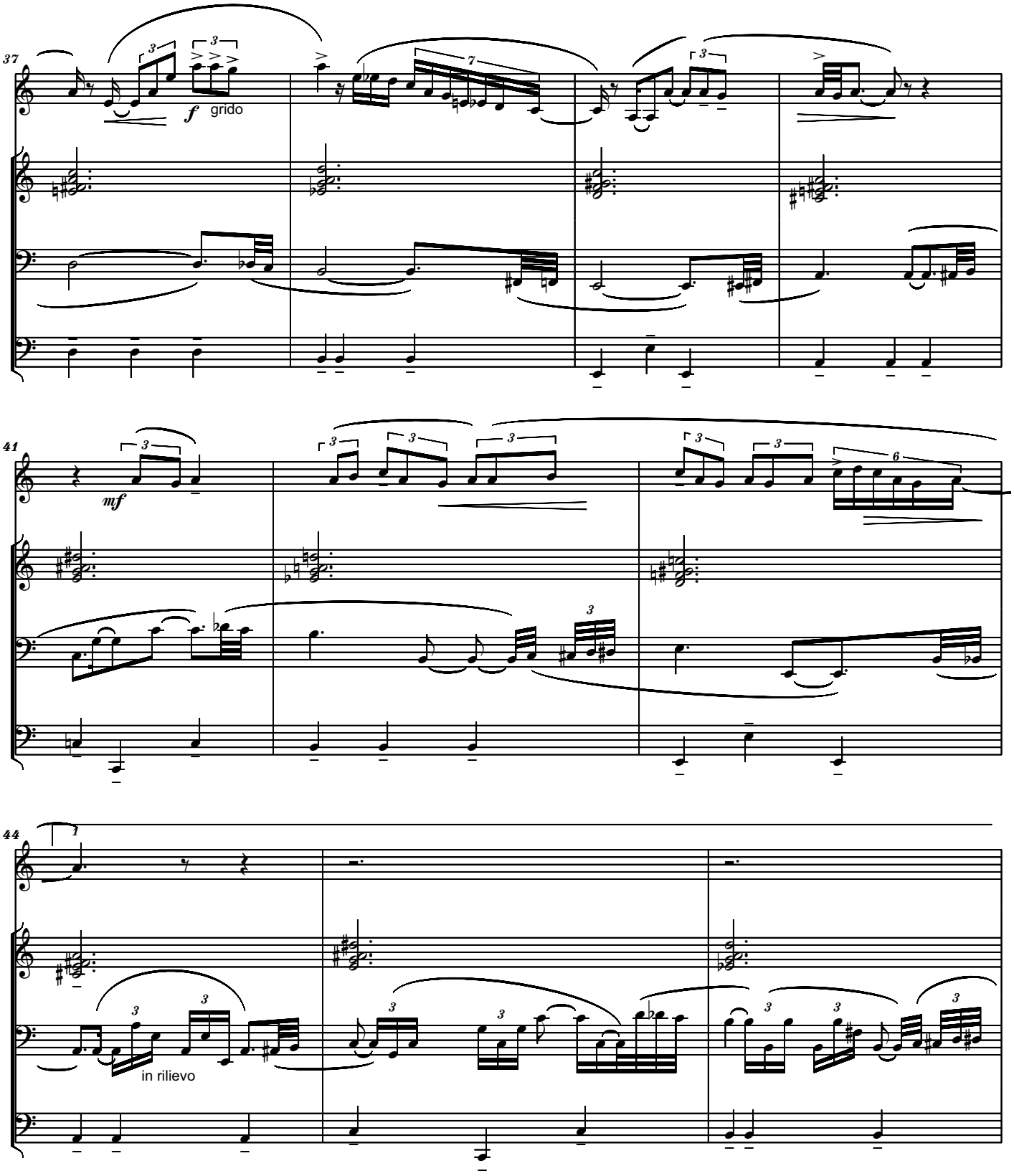
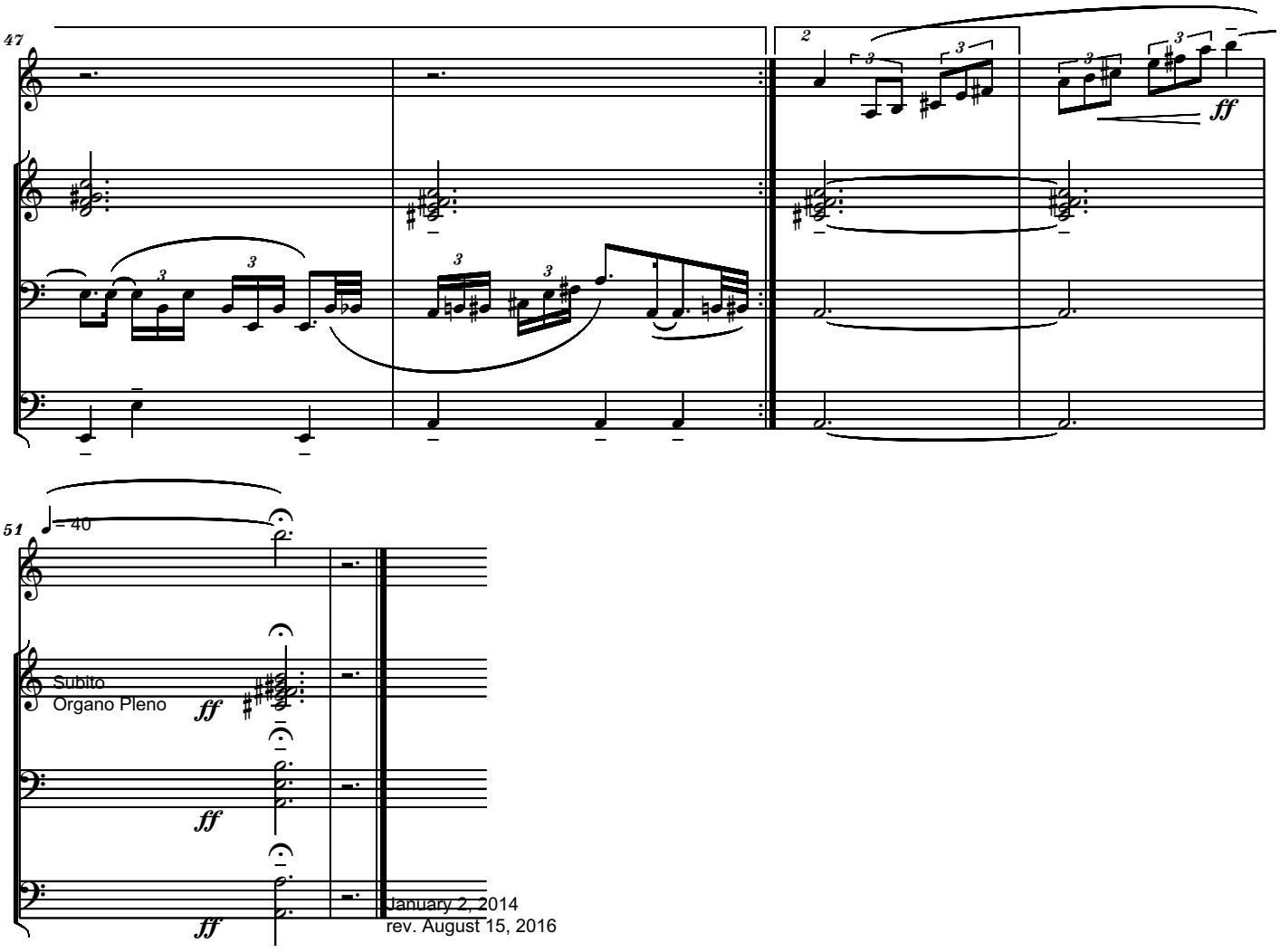

13
♩= 110
♩= 120
16
f
♩= 130
♩= 140
sempre acc.
sempre acc.
sempre acc.
20
ff
p. a p. rall.
♩= 110
♩= 70
♩= 60
♩= 60
mf
♩= 50


26
♩= 60
Tempo di Blues
x1 - giusto;
x2 - ossia improvisando
mf
mf
f
ben marcato
f
29
33


37
f
grido
41
mf
44
in rilievo

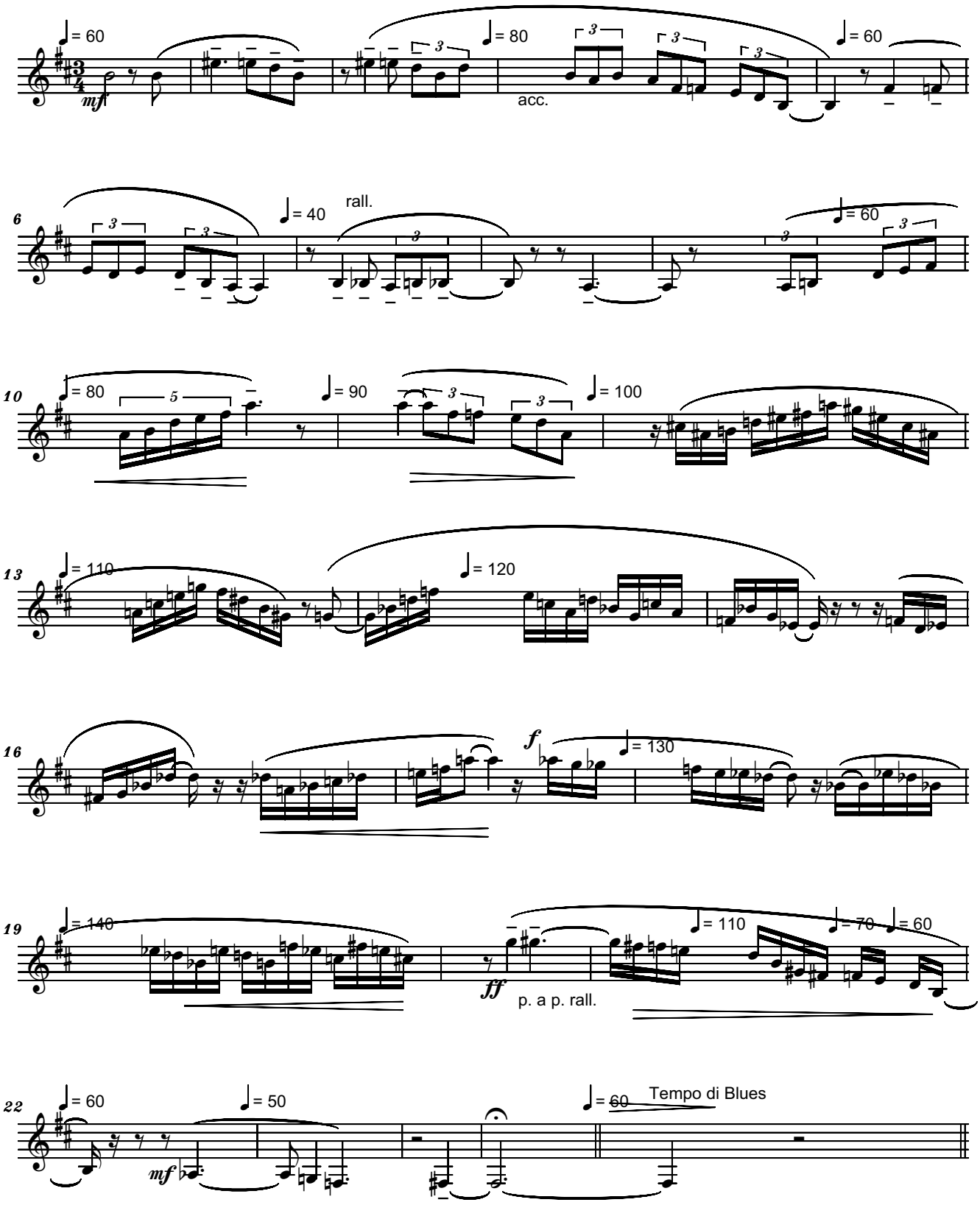


January 2, 2014
rev. August 15, 2016

To Maestro Ivano Ascari with admiration
Blues In Memory of Jaco Pastorius
for Trumpet and Organ
TRUMPET IN B-FLAT

Serban Nichifor

Quasi Cadenza, Molto Rubato



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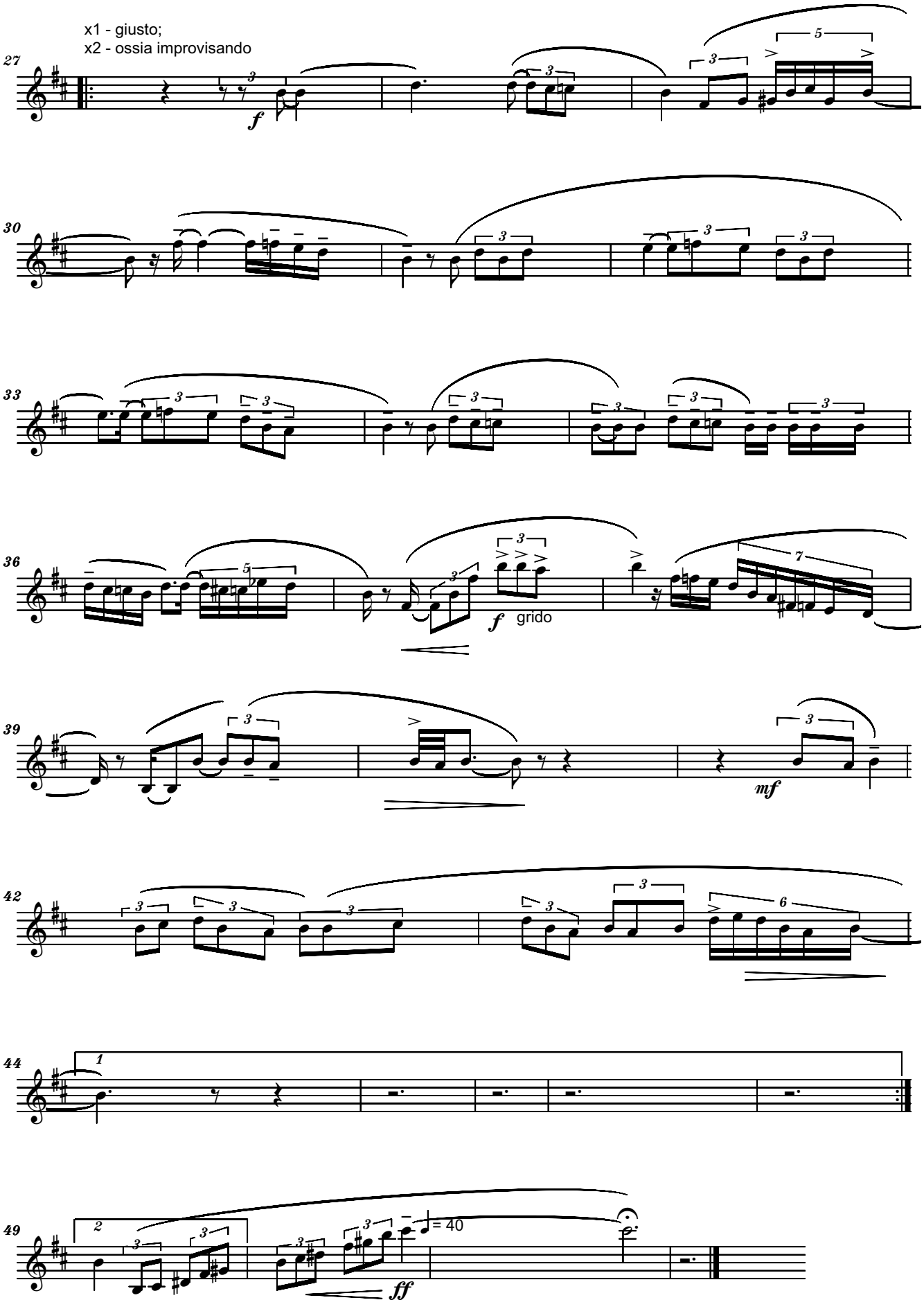
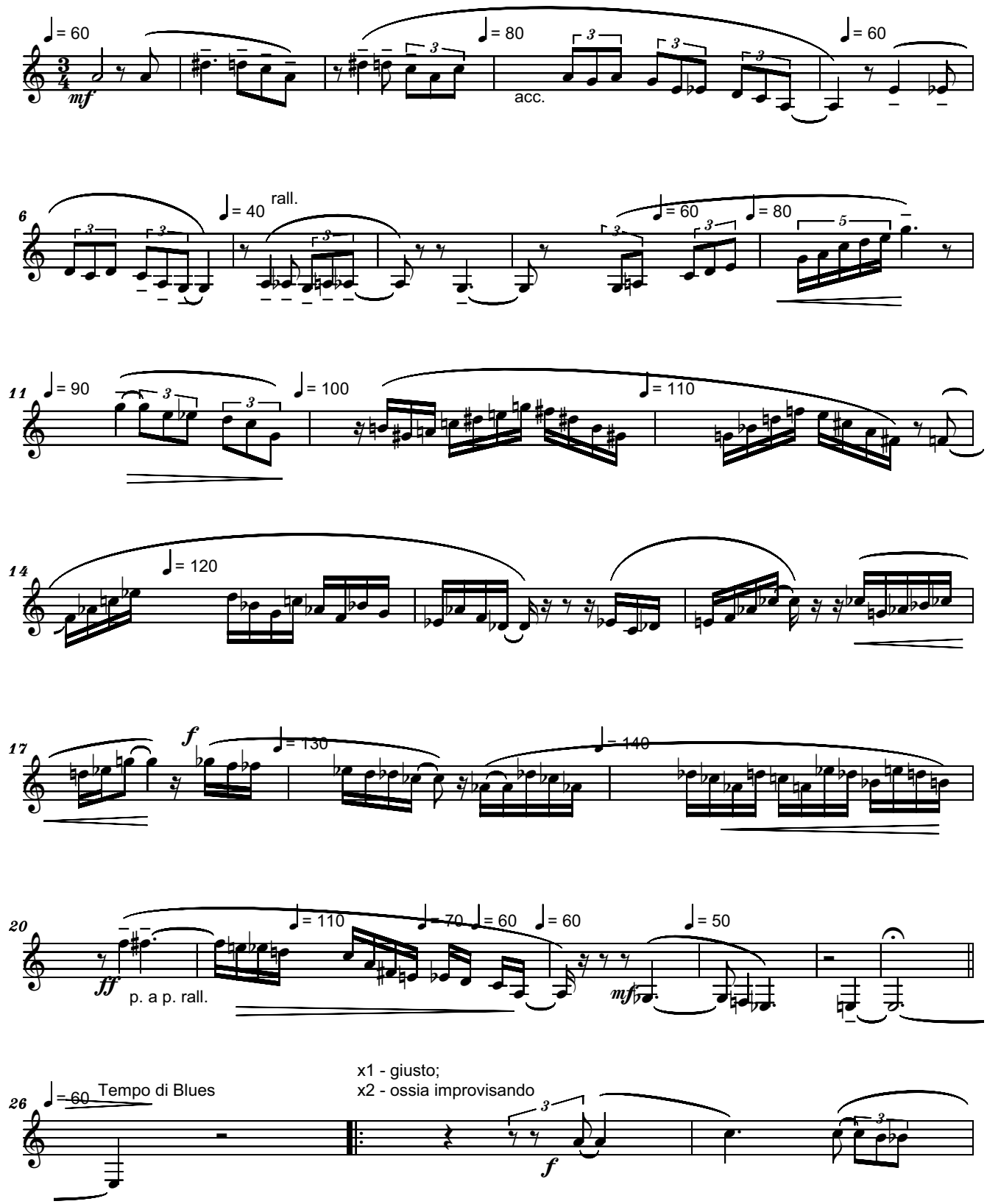

x1 - giusto;
x2 - ossia improvisando
27
f
30
33
36
f
grido
39
mf
42
44
1
49
2
= 40
ff

To Maestro Ivano Ascari with admiration
Blues In Memory of Jaco Pastorius
for Trumpet and Organ
TRUMPET IN C

Serban Nichifor

Quasi Cadenza, Molto Rubato



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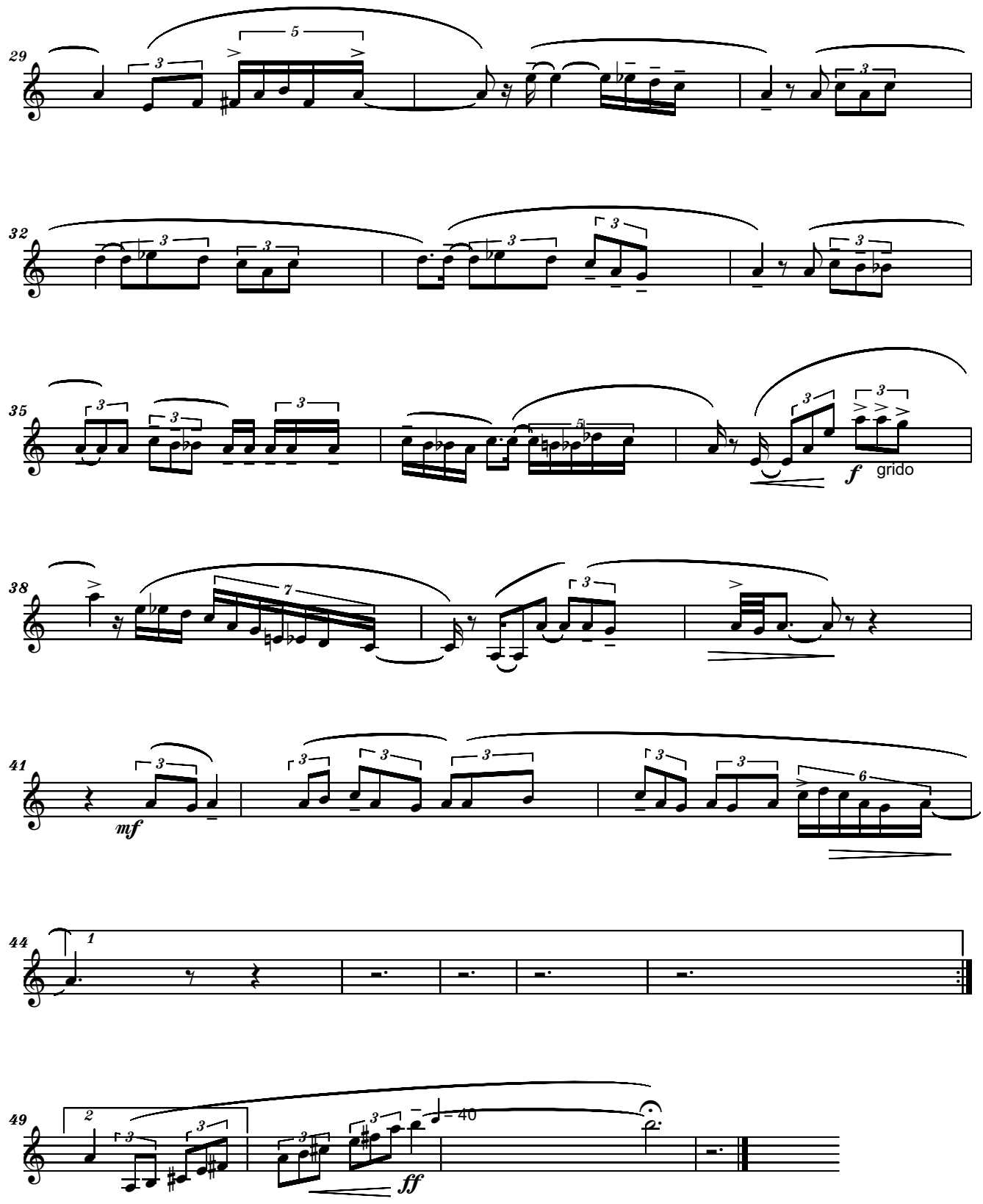
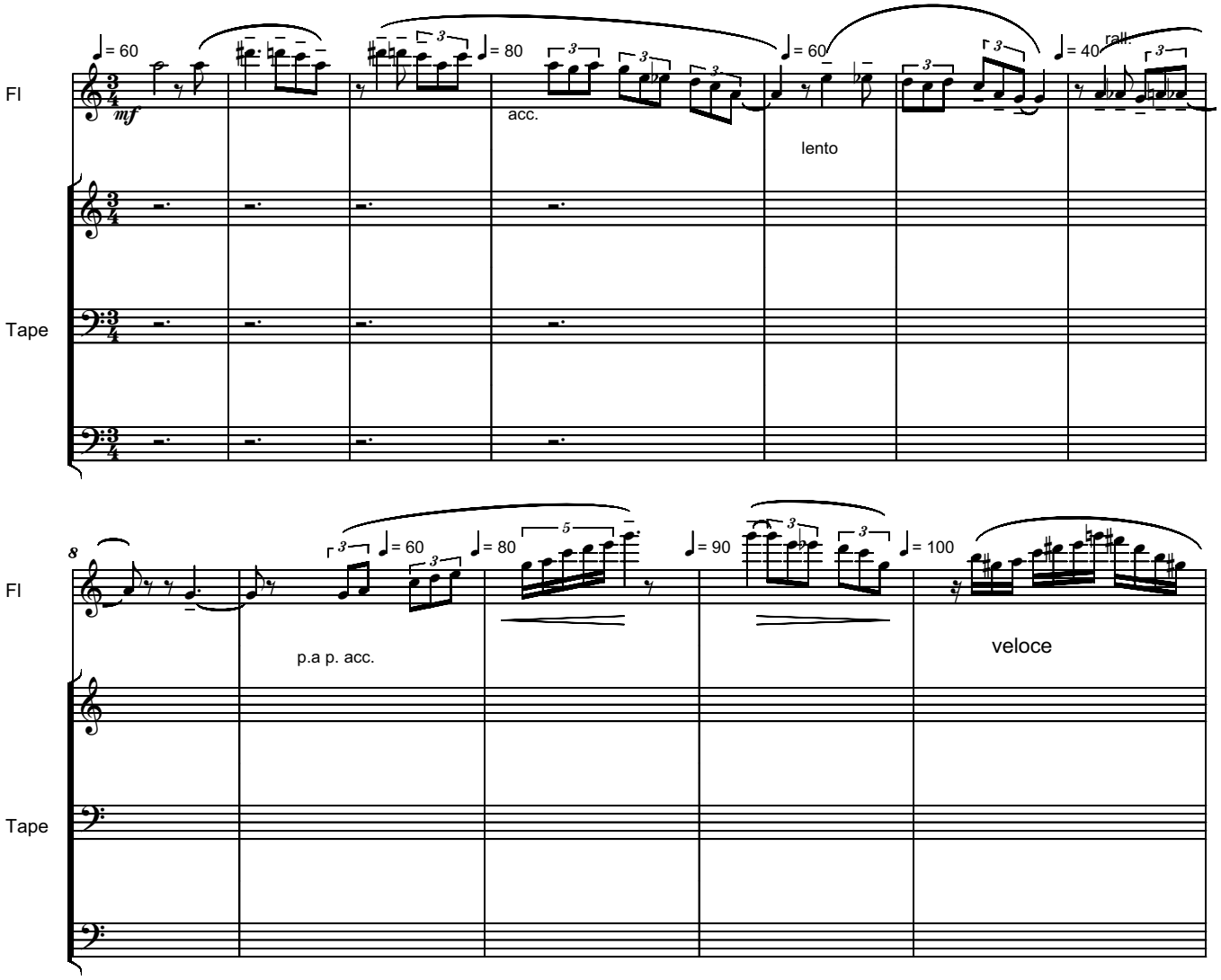

29
32
35
f
grido
38
41
mf
44
49
ff
= 40

File: fl

BLUES IN MEMORY OF JACO PASTORIUS
for Flute and Tape,
on the A-C#7(#5)-D7-F/G motif
from "Three Views Of A Secret"

Serban Nichifor

Quasi Cadenza, Molto Rubato



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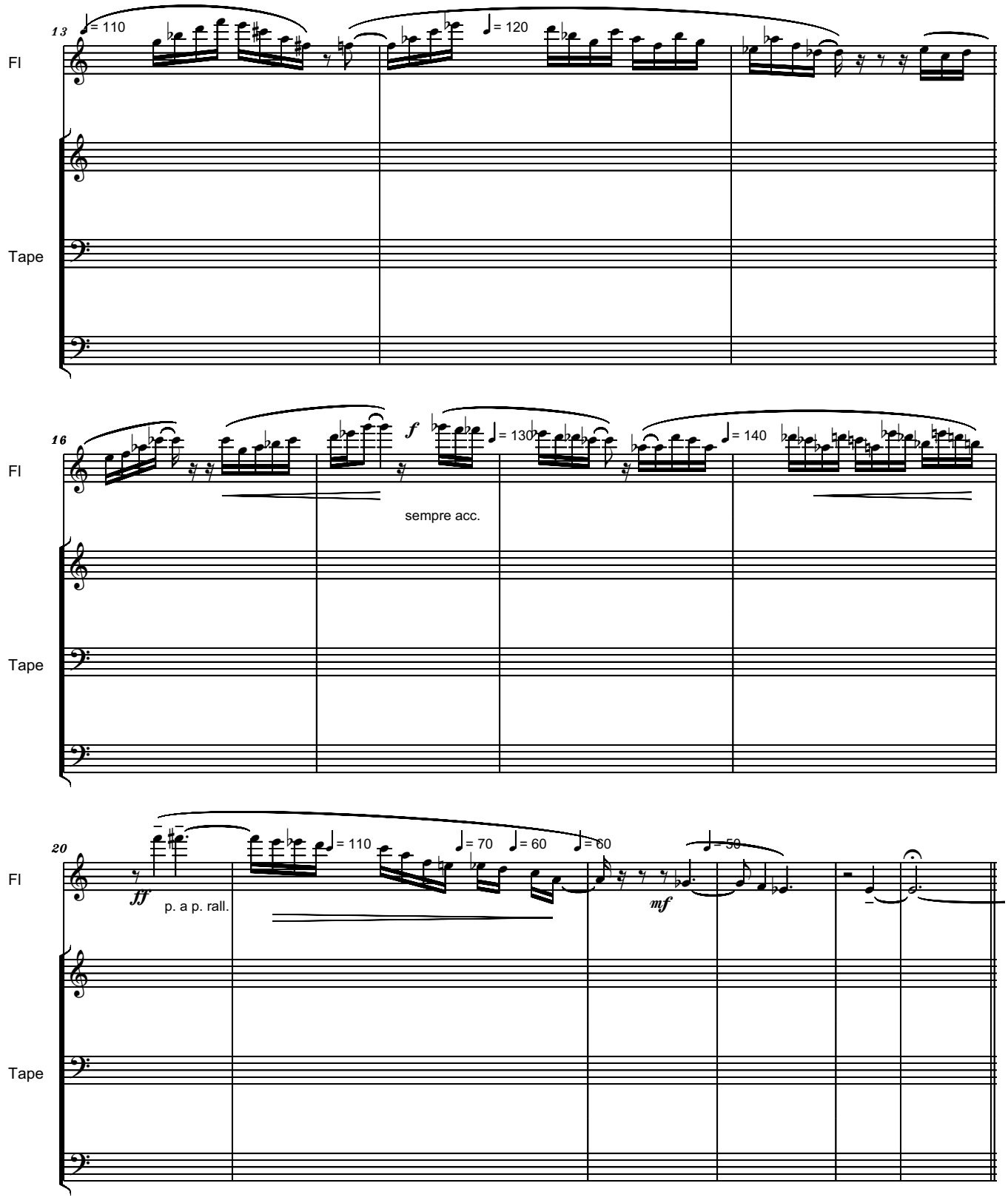
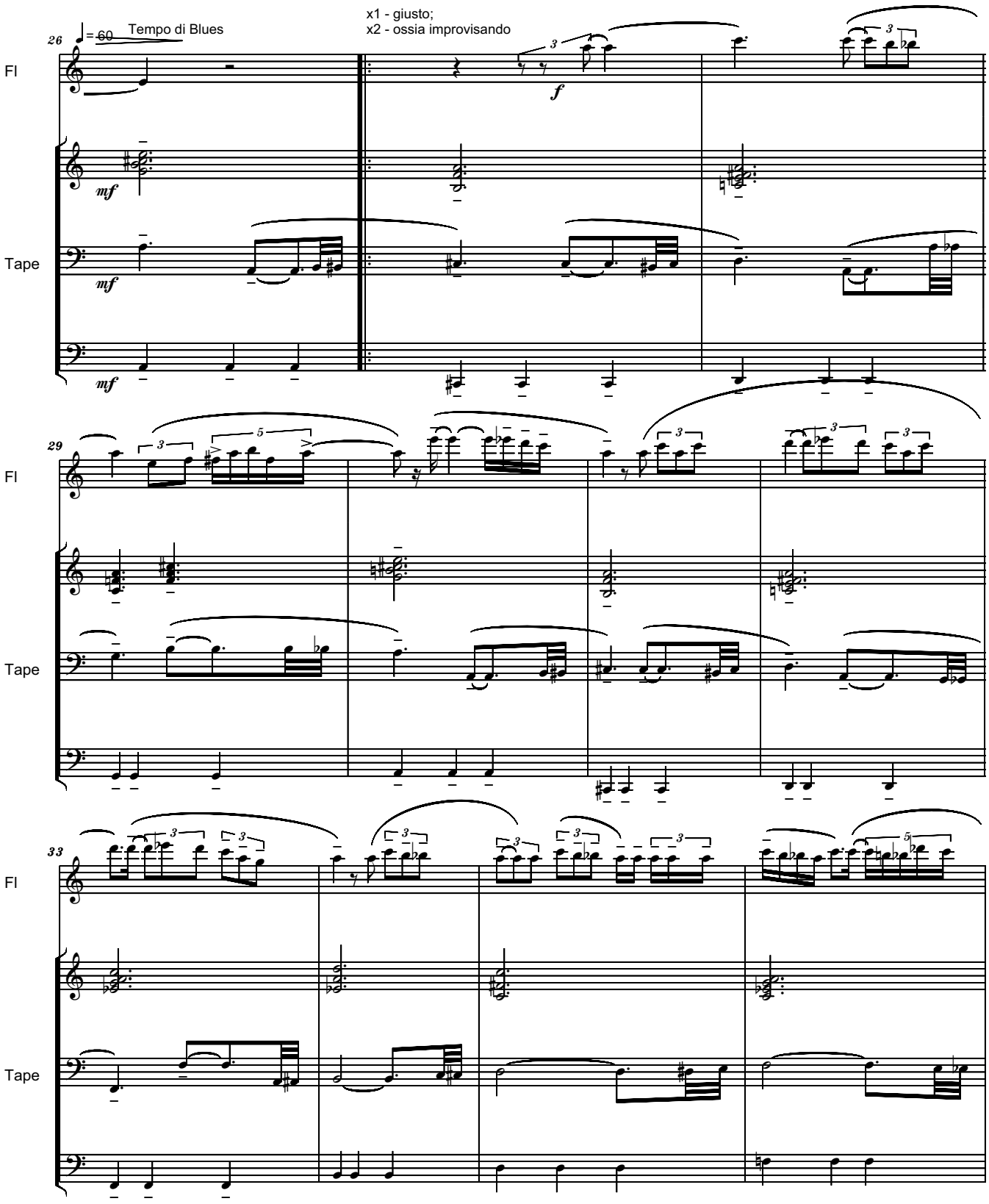
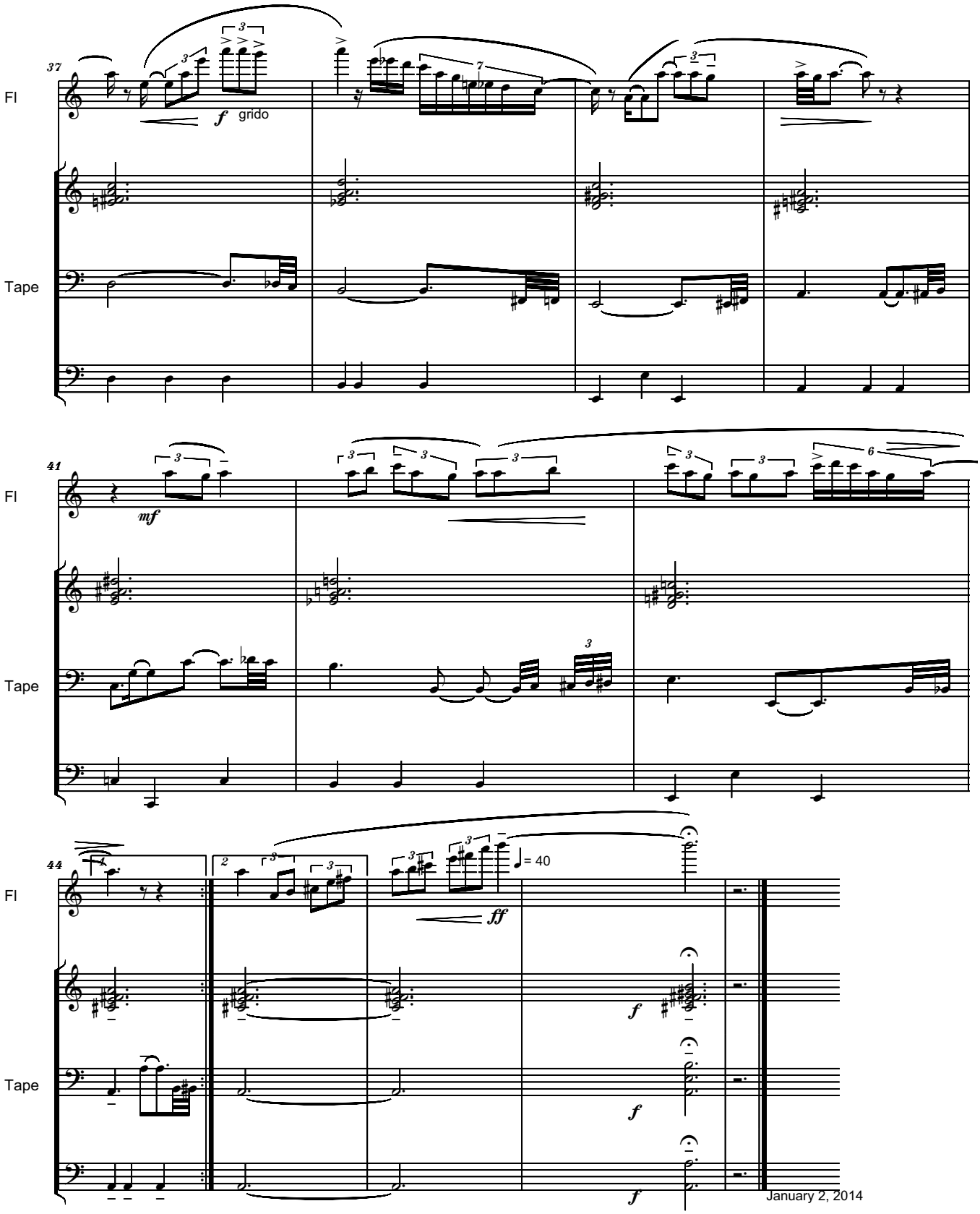

13
♩= 110
♩= 120
Fl
Tape
16
f
♩= 130
♩= 140
sempre acc.
Fl
Tape
20
♩= 110
♩= 70
♩= 60
♩= 60
♩= 50
ff
p. a p. rall.
mf
Fl
Tape


26
= 60
Tempo di Blues
x1 - giusto;
x2 - ossia improvisando
Fl
Tape
mf
f
29
33



January 2, 2014

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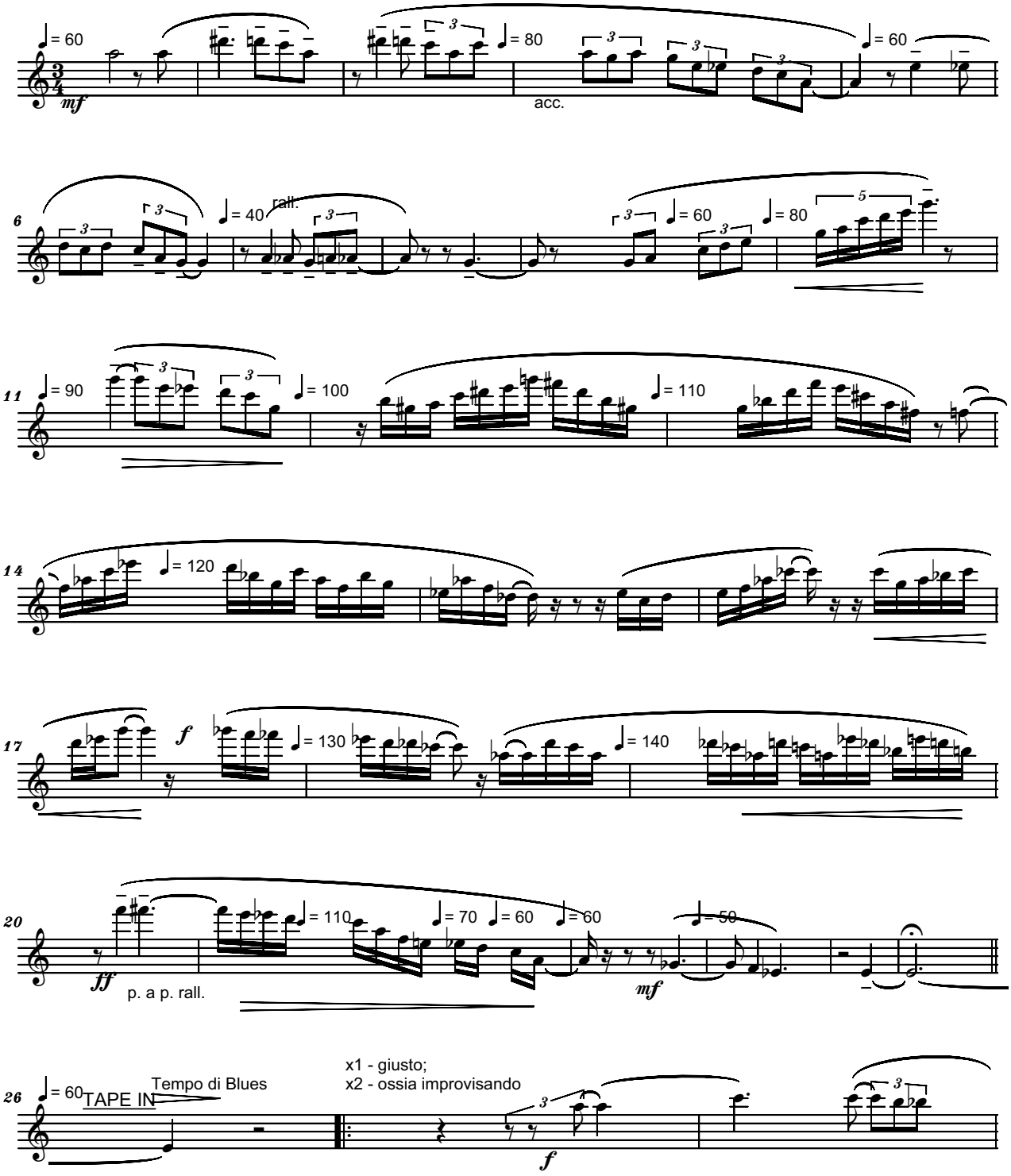
BLUES IN MEMORY OF JACO PASTORIUS
for Flute and Tape,
on the A-C#7(#5)-D7-F/G motif
from "Three Views Of A Secret"
FLUTE PART

Serban Nichifor

Quasi Cadenza, Molto Rubato



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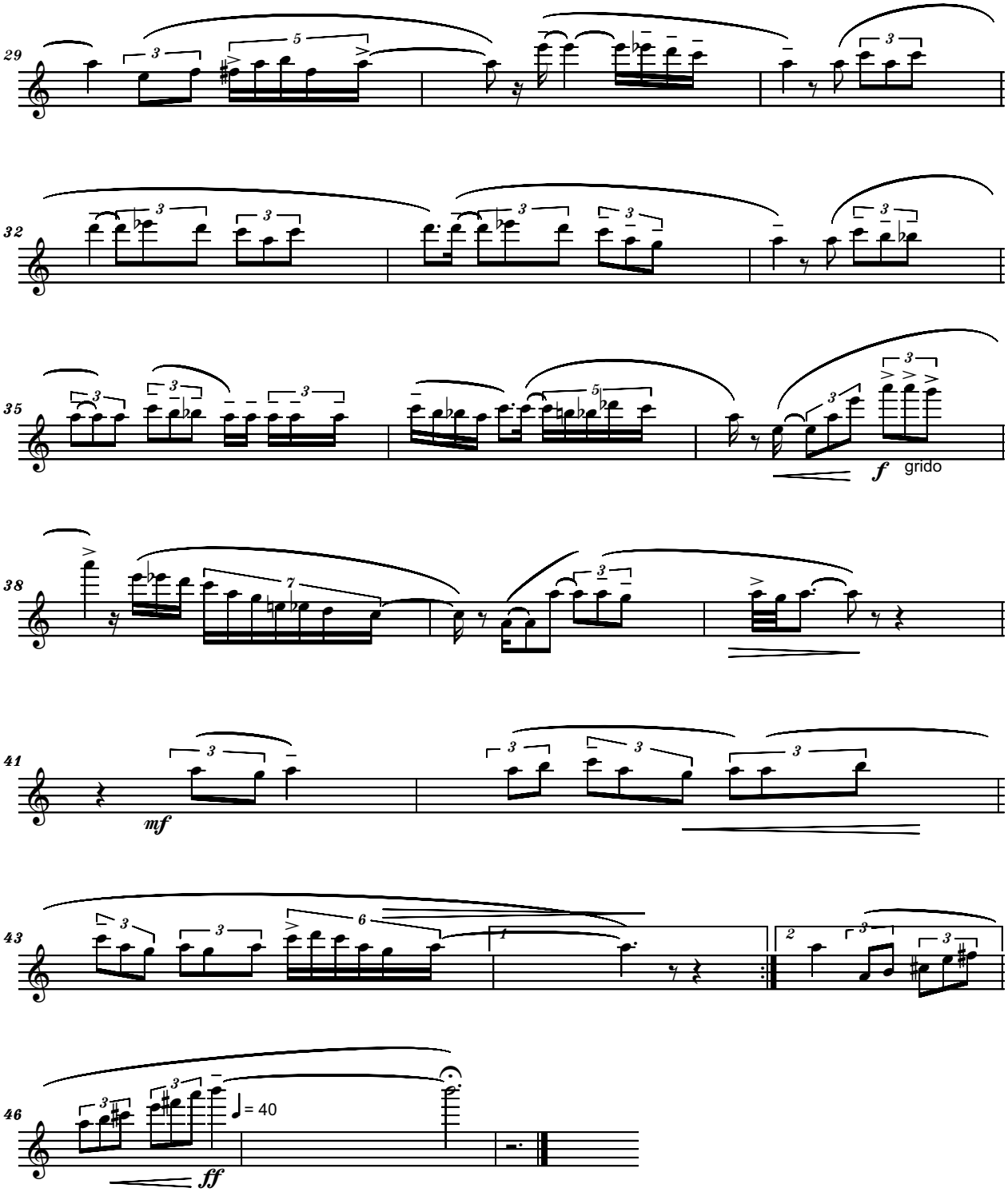
29
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Serban NICHIFOR
National University of Music Bucharest

COMPUTER MUSIC SYNTHESIS - VARIATIONS ON THE CHAT SONIFICATIONS OF PROF. STEFAN TRAUSAN-MATU AND VLADIMIR DIACONESCU

International Selection - Serban NICHIFOR: ***CHAT SONIFICATION ON A THEME BY STEFAN TRAUSAN-MATU*** **, VoxNovus 60×60 Surround Sound Works in New York: The 60x60 Surround Sound Mix is a unique collaboration with Harvestworks and Vox Novus to create a 5.1 surround sound mix which will be premiered at Harvestworks multichannel TEAMLab listening room on Friday, May 16, 2014 at 7:00pm, Harvestworks Team Lab, 596 Broadway #602, New York City, 10012 (http://www.voxnovus.com/NM421/issue/14-03-21.htm#announcements)**

I.) Alexandru CALINESCU, Stefan TRAUSAN-MATU: ***"A SYSTEM FOR SONIFICATION OF CHAT CONVERSATIONS"*****, Annals of the Academy of Romanian Scientists, Series of Science and Technology of Information, 2014**

Faculty of Automatic Control and Computers,
University Politehnica of Bucharest

Institute of Artificial Intelligence of Romanian Academy

Annals of the Academy of Romanian Scientists
Series on Science and Technology of Information
ISSN 1234-567X Volume **x**, Number **x**/**20xx**

A SYSTEM FOR SONIFICATION OF CHAT CONVERSATIONS

Alexandru CĂLINESCU[1], Ştefan TRAUŞAN-MATU[2]

Rezumat. *Această lucrare prezintă sistemul MusicXML Creator care generează o reprezentare sonoră (o 'sonificare') a unei conversații chat plecând de la modelul polifonic introdis de al doilea autor.Compoziția muzicală rezultată scoate în evidență cum participanții interacționează și cum sunt slternate subiectele de dicuție. Scopul principal al lucrării este să prezinte cum sistemul software implementat materializează modelul și metoda de analiză polifonice ale conversațiilor chat în învățarea colaborativă sprijinită de calculator.*

Abstract. *This paper presents the MusicXML Creator software system that generates an audible representation (a 'sonification') of a chat conversation starting from the polyphonic model introduced by the second author. The obtained musical composition highlights how participants interact and how discussion topics are alternated. The main purpose of the paper is to present how the implemented software system materializes the polyphonic model and analysis method of Computer-Supported Collaborative Learning chat conversations.*

Keywords: *Sonification, Computer-Supported Collaborative Learning, polyphony, natural language processing, music composition, polyhponic model, discourse analysis*

1. Introduction

This paper presents the development of a software system that generates an audible representation (a 'sonification') of a chat conversation starting from the polyphonic model. The musical composition obtained highlights how participants interact and how discussion topics are alternated.

The main purpose of the paper is to present how the implemented software system materializes the polyphonic model and analysis method of Computer-Supported Collaborative Learning (CSCL) instant messenger (chat) conversations [1, 2]. The polyphonic model considers that the analyse of the degree of contribution and collaboration in CSCL chats can be done starting from an analogy with

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[2] Corresponding member of AOSR. Prof., PhD, Faculty of Automatic Control and Computers, "Politehnica" University of Bucharest and Senior Researcher, Research Institute for Artificial Intelligence of the Romanian Academy, Romania. stefan.trausan@cs.pub.ro

polyphonic music, in which several threads (voices) enter in inter-animation processes along both the longitudinal (melodic) and the transversal (harmonic) dimensions. This process is driven by dissonances and consonances among voices that assure both coherence and novelty [1, 2, 3].

The polyphonic model is a novel discourse theory in text analysis. Starting from the theories of the Russian philosopher Mikhail Bakhtin [4], this model was created in order to offer a new perspective on understanding how knowledge is built in small groups, to enable the analyze of the interactions among people participating in a conversation and, in general, on how social processes are seen [5].

Probably the best example of polyphonic music is the fugue, as Johann Sebastian Bach mastered it. In fugues several voices follow diverse counterpoint procedures among one or multiple subjects [6]. Our polyphonic theory of knowledge construction in small groups [1, 2, 3, 5] is that successful CSCL conversations follow similar rules to counterpoint in polyphonic music. By sonification we aimed to prove the truth of our theory and the first results, obtained with the MusicXML Creator computer program, orchestrated by Professor Şerban Nichifor from the National University of Music in Bucharest confirmed our assumptions (listen for example to http://www.youtube.com/watch?v=YfuKFdG7ymQ).

The MusicXML Creator computer program was developed for generating a musical composition from a chat conversation. The resulting sonification illustrates how participants interact, how topics of conversation supersede one another, and whether those involved in the discussion contradict or agree on a specific matter. In other words, the sonification emphasizes inter-animation specific to collaborative knowledge construction.

In the next section we will present the algorithms for sonification. The MusicXML Creator computer program is presented in the third section of the paper. The fourth section contains .....

2. The sonification algorithms

In order to sonify chat conversations, that means, to generate a polyphonic musical piece starting from a chat conversation, several problems should be solved: how to allocate notes to the elements of chats, how voices are allocated to instruments, what is the duration of each note and of rests, and how polyphony is achieved.

For note allocation, we considered two possibilities:

- each participant is a musical note
- selected keywords from the conversation are musical notes.

The musical instruments that will play the generated song are selected at user's preference. The association of voices to instruments is also left at user's choice. Consequently, chat sonification will result in a musical composition with one (on which several voices are played) or with more musical instruments (each instrument being associated to a voice). For each case above mentioned we developed a separate algorithm, the motivation being that for a musical composition with several instruments there must be a different stave filled in simultaneously for each instrument, which makes it difficult to synchronize.

In both cases of note allocation, the duration of a note is determined based on the length of the utterance. In our MusicXML system, the minimum duration of a note is the hundred twenty-eighth note. We chose as minimum duration semiquavers and considered other values as almost imperceptible to the ear.

2.1 The algorithm for the case with one instrument

For computing the duration of a note, we initially considered the interval [minimum length, maximum length] of an utterance, which we divided into 32 equal parts. If the length of the utterance belongs to the first interval, it will be associated with a semiquaver. If it doesn't belong to this range, there will be a new division into 16 equal parts. If it belongs to the first new interval obtained, it will be associated with a quaver. Repeating this step, we reduce the degree of division from 16 to 8, then 4 etc. By reducing the number of divisions, dividing by a factor of 2, the duration of the note is multiplied by the same factor.

We consider this initial form of the algorithm not entirely satisfactory for us because if a person has the habit of talking more, she will be associated with notes with longer duration. For this reason, we have taken the average length of an utterance, and we have taken into account two initial intervals: [minimum length, average length] and [average length, maximum length]. Considering that we wanted the duration of a note to be one of semiquavers, quavers, quarters, minims and semibreves, we chose as average value of them the quarter, which is associated with an interval adjacent to the average length utterance.

We have further changed the way we calculated the length of an utterance after we had noticed the use of emoticons and repeated dots. Therefore, for a more precise calculation of the length of lines (words that are actually used), we considered only the number of alphanumeric characters.

The duration of musical rests is determined by the length of the time elapsed between two utterances. To determine this, we began with a similar "logarithmic" approach to the one used to determine the length of the notes.

There are moments during a conversation in which participants expect a new person to join the chat. These waiting periods strongly influence the values of all the rests that are going to be added to the song. Thus, we changed the initial approach in order to take into account the average response time and standard deviation (σ) of the response time between utterances. However, there were situations where these intervals overlapped due to the high standard deviation. Given that the frequency of notes with long durations was low, we decided to stop using standard deviation and put emphasis on their average.

The next step is to group the sequence of notes and rests into beats. The beat chosen to create the song is 4/4 (equivalent to a semibreve), commonly used in musical compositions.

When the duration of a note is too long compared to the remainder of the beat, it is divided into notes of shorter length, some remaining in the current beat, others being associated with the next beat. In this situation, we don't get the initially desired effect, to hear a single note of a given duration, but a series of notes identical to the original note having the sum of durations equal to the initial note's duration. When playing music, the notes are sung slightly discontinuous, giving the impression that there were several short utterances instead of a longer one. As a solution, we used a musical tie to continuously sing these notes. An alternative is a "legato", which has the same effect as linking music only used for binding different notes.

2.2 The algorithm for multiple instruments

Determining the duration of a note in the case of several instruments is done exactly as in the algorithm for a single instrument. Figure 1 shows a fragment of the musical composition obtained by applying the initial implementation of the algorithm, without overlapping instruments.

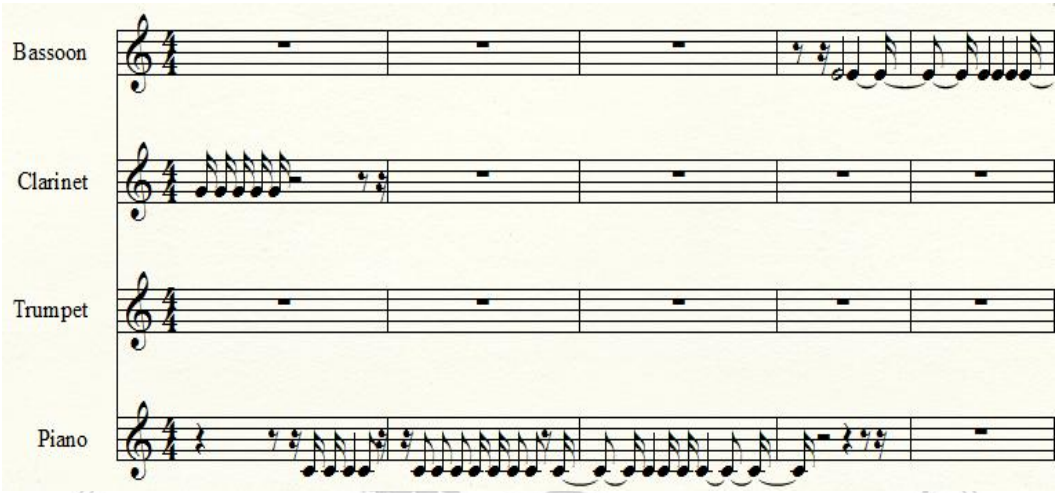

Fig. 1. Initial musical composition fragment

In the standard chat conversations there are not at least two utterances that overlap in terms of the time they were written at. This type of composition is not polyphonic because it does not contain melodies occurring at the same time, it does not have neither chords. The resulting composition sounds monotone and discontinuous.

To obtain a contrapuntal composition we must synchronize differently overlapping notes belonging to different instruments. When a person makes a reply to an utterance belonging to the same person, the rest between notes is smaller. In this case it is necessary to calculate the following new values : minimum time, maximum time and average time for the response time between utterances belonging to different participants.

Thus, we overlap more notes belonging to different instruments, if the response times between utterances belonging to different participants are less than the average response time between the utterances of different people. If not, musical instruments are synchronized by adding rests to the current maximum total duration of musical elements for an instrument. Whether or not the notes are overlapped, the instruments are then synchronized. Before adding new notes, we need to decide whether to add some rests due to a big response time between the current utterances.

If we want to track in our sonification how certain keywords are used and not to follow participants and if the utterance contains several keywords then associated notes are directly overlapped. Using this method of synchronization between musical instruments, we obtained the fragment shown in Figure 2.

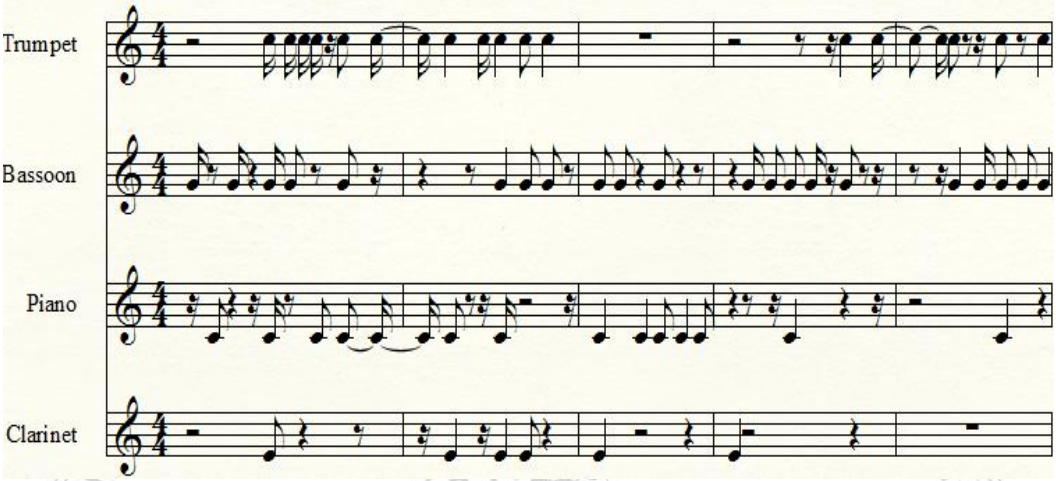

Fig. 2. Musical composition fragment with overlapping instruments

This type of composition is not polyphonic because it does not contain melodies occurring at the same time. The resulting composition sounds monotone and discontinuous. To obtain a contrapuntal composition we must further synchronize differently overlapping notes belonging to different instruments.

When a person makes a reply to an utterance belonging to the same person, the rest between notes is smaller. In this case it is necessary to calculate the following new values : minimum time, maximum time and average time for the response time between utterances belonging to different participants.

If the response times between utterances belonging to different participants are less than the average response time between utterances made by different people we overlap more notes belonging to different instruments. If not, musical instruments are synchronized by adding rests to the current maximum total duration of musical elements for an instrument. Whether or not the notes are overlapped, the instruments are then synchronized. Before adding new notes, we need to decide whether to add some rests due to a big response time between the current utterances.

3. The MusicXml Creator System

This section introduces the MusicXml Creator system, its structure, the graphical interface presentation, describing the format of the input files and output mode of association between chat elements and musical elements specific to Music XML format.

The diagram in Figure 3 shows the architecture of the system. It receives an XML file as input (see Figure 4 for an excerpt of such a file). As mentioned in the previous section, the user has the posibility to choose between two combinations: each participant is a musical note or selected keywords are musical note, and musical instruments that will play that song.

The main module takes the input file and parses it using an XML Parser. After this, the natural language text in each utterance of the conversation is processed using a set of modules provided by the Stanford CoreNLP package. Resulting data is stored in the Chat Model (http://www-nlp.stanford.edu/software/).

Data is further taken from the main module and, depending on the selection made in the graphical interface, the appropriate algorithm is called, which sets the duration of the selected notes, their sequence and adds rests where necessary. Finally, notes are grouped into beats and sent back to the main module. This transmits all data received to the writing module, which generates a Music XML file with the appropriate structure, representing the output file (see Section 3.2).

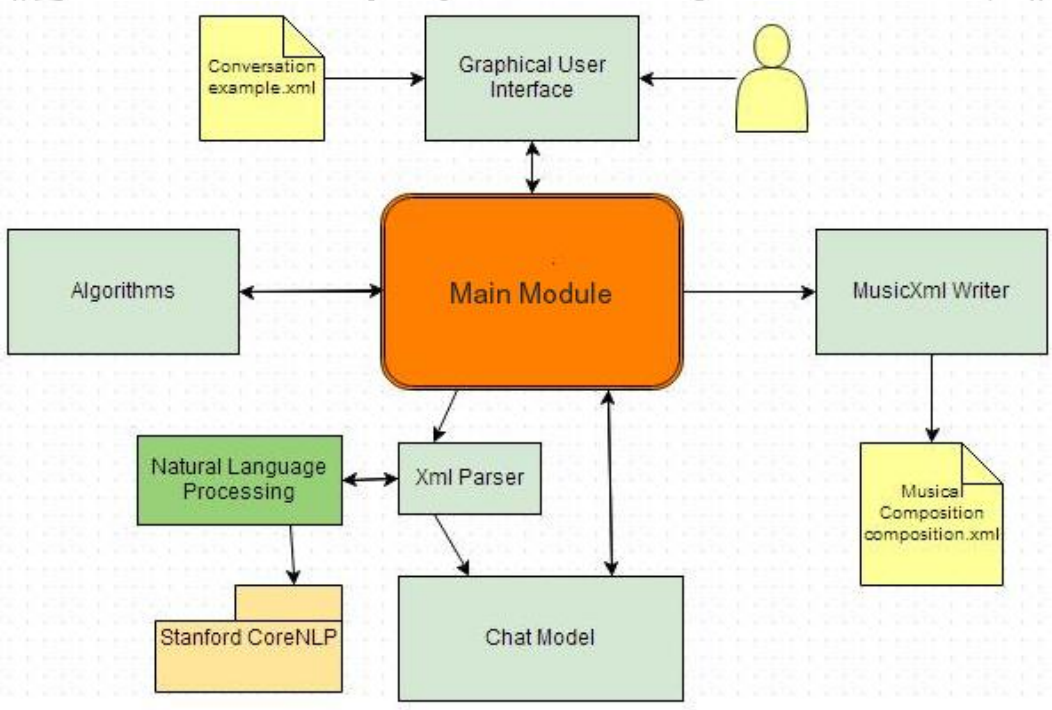

Fig. 3. MusicXml Creator architecture

The application input file containing the conversation that is intended to be parsed is an XML file with the structure shown in Figure 4. The participants in the conversation are defined in the beginning of the file. Each individual is characterized by a name (nickname) that is used throughout the conversation.

An utterance is characterized by:

- The participant who emitted it;

- Unique ID (genid);

- The moment when it was emitted (time);

- The utterance's ID to which reference is made in the text (ref);

- The content of the utterance.

A new person is introduced to the conversation through a line containing the text "joins the room". And when it leaves the conversation, the line will contain the text "leaves the room". If an utterance is not a reply to a previous utterance in the conversation, the "ref" field will be equal to 0.

```
<Dialog team="2" file="echipa2.xml">
    <Participants>
<Person nickname="Liviu"/>
<Person nickname="Alex"/>
    </Participants>
    <Topics/>
    <Body>
        <Turn nickname="Liviu">
            <Utterance genid="1" time="03:05:23" ref="0">joins the room</Utterance>
        </Turn>
        <Turn nickname="Alex">
            <Utterance genid="2" time="03:22:56" ref="5">joins the room</Utterance>
        </Turn>
        <Turn nickname="Liviu">
            <Utterance genid="3" time="03:09:05" ref="0">Hey Alex let's make a xml chat example</Utterance>
        </Turn>
        <Turn nickname="Alex">
            <Utterance genid="4" time="03:57:10" ref="3">ok</Utterance>
        </Turn>
        <Turn nickname="Liviu">
            <Utterance genid="5" time="03:57:29" ref="0">Finished</Utterance>
        </Turn>
        <Turn nickname="Alex">
            <Utterance genid="6" time="03:57:54" ref="0">leaves the room</Utterance>
        </Turn>
        <Turn nickname="Liviu">
            <Utterance genid="7" time="03:57:54" ref="0">leaves the room</Utterance>
        </Turn>
    </Body>
</Dialog>
```

Fig. 4. Example of an XML input file

3.1 The graphical interface presentation

In the graphical interface, the visual elements are placed in such a way that the user can quickly figure out how to work with it (see Figure 5).

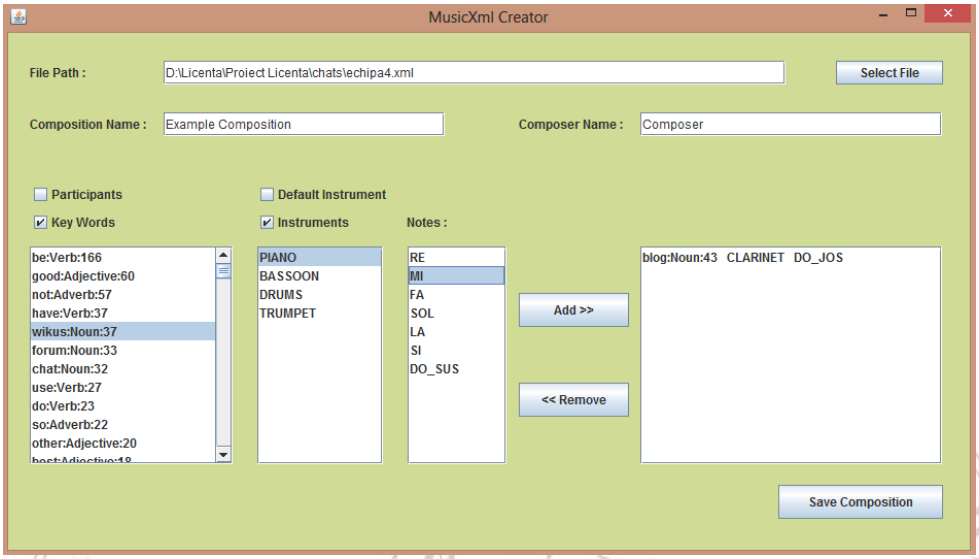

Fig. 5. Graphical User Interface for MusicXml Creator

Once the input file is selected, the list of keywords or the list of participants to be populated are displayed, depending on the user's choice.

To change the display list corresponding to the first column, uncheck the selected option or select another option (selection of participants or keywords). The second column represents the choice of instruments to be used in playing the resulting song. If "Default Tool" is chosen then all associations will point to piano. The third column lists the musical notes available that can associate a keyword or a participant.

3.3 The MusicXML file obtained

The structure of the MusicXML file created deals with two aspects:

- the visual aspect, which includes the way musical elements, staves, composer's name and the composition's title are arranged (Figure 6);
- the sound aspect, represented by the encoding of musical elements (Figure 7 and Figure 8).

```
<identification>
  <encoding>
    <software>MusicXml Creator</software>
    <supports attribute="new-system" element="print" type="yes" value="yes"/>
    <supports attribute="new-page" element="print" type="yes" value="yes"/>
  </encoding>
</identification>
<defaults>
  <scaling>
    <millimeters>7.2319</millimeters>
    <tenths>40</tenths>
  </scaling>
  <page-layout>
    <page-height>1545</page-height>
    <page-width>1194</page-width>
  </page-layout>
</defaults>
<credit page="1">
  <credit-words default-x="600" default-y="1490" font-size="24" justify="center" valign="top">Multi-instrument Composition</credit-words>
</credit>
<credit page="1">
  <credit-words default-x="1125" default-y="1410" font-size="12" justify="right" valign="top">Calinescu Alexandru</credit-words>
</credit>
```

Fig. 6. Fragment of created MusicXML file – visual aspect

It can be observed that we used the node "identification" to highlight features of the software that helped create the file. The next node is used to set the parameters related to the size of the page, thus facilitating the eventual printing of the musical composition, and, finally, the nodes "credit" used to set a name and author of the composition.

Music XML file structure related to the sound is based on two main nodes:

1) “Part-list”, which includes a listing of all the instruments and their association with corresponding parts. An instrument is represented by a node "score-part" having the structure shown in Figure 7.

```
<score-part id="P1">
  <part-name print-object="yes">Piano</part-name>
  <score-instrument id="P1-I1">
    <instrument-name>None</instrument-name>
  </score-instrument>
  <midi-instrument id="P1-I1">
    <midi-channel>1</midi-channel>
    <midi-program>1</midi-program>
    <volume>80</volume>
    <pan>0</pan>
  </midi-instrument>
</score-part>
```

Fig. 7. Fragment of created MusicXML file – defining musical instruments

It can be seen that each instrument is characterized by a part id (id = "P1"), a midi instrument id seen as an independent musical device for the MIDI protocol used for song playback, an unique channel playback (midi-channel), an inner coding id instrument and traits related to the sound produced by the instrument.

2) “Part”, which contains the score associated with an instrument. This includes a list of nodes "measure" as a beat which in turn, contains a list of nodes "notes" that represent a note or a musical rest. The structure of a "note" node is shown in Fig. 3.8.

```
<note>
  <rest measure="yes"/>
  <duration>64</duration>
  <voice>1</voice>
</note>
<note>
  <pitch>
    <step>C</step>
    <octave>5</octave>
  </pitch>
  <duration>8</duration>
  <voice>1</voice>
  <type>16th</type>
  <stem>down</stem>
</note>
```

Fig. 8. Fragment of created MusicXML file – defining musical elements

The first "note" node represents a musical rest with the second one representing a musical note. A common feature of the two notes is their duration (the notes differ because of the concept of octave). Other features are: the position of the element in the octave, duration in units, type and how the way to draw the note. A unit is associated with a hundred twenty-eighth note.

4. **Testing and evaluation**

In order to test the application, we used music arrangements that include notes of counterpoint compositions. These are characterized by original notes and cadences given in Table 4.1.

Mode	Initial Mode	Frequent Cadence
Dorian	Re, La	Re, La, Fa
Phrygian	Mi, La, Si	Mi, La, Sol
Lydian	Fa, Do	Fa, Do
Mixolydian	Sol, Re	Sol, Re, Do
Aeolian	La, Mi	La, Re, Do
Ionian	Do, Sol	Do, Sol, La

Table 1. Musical Modes

The choice of the music arrangements has been made in order for the resulting composition to sound as harmonic as possible. To illustrate rhythmic response of two participants in a conversation we used notes from the Lydian mode (Figure 9)

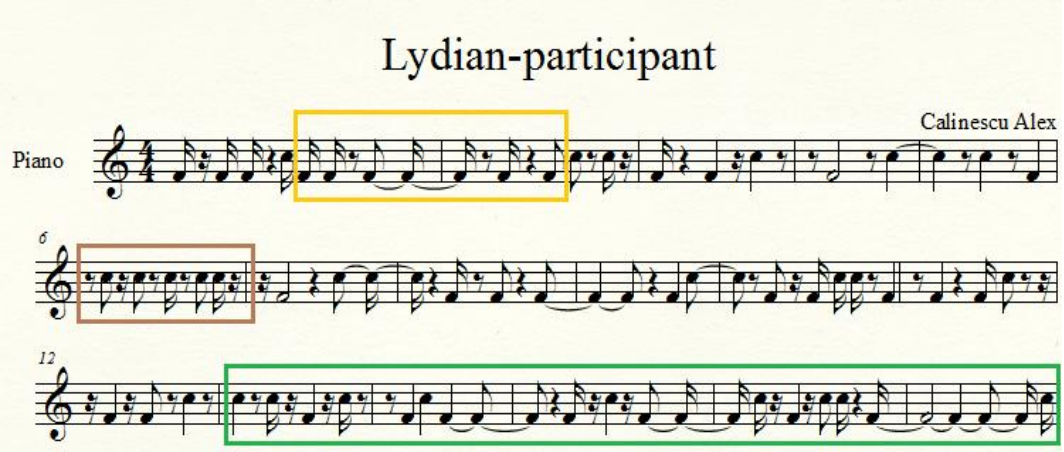

Fig. 9. Musical composition fragment – selected participant, Lydian mode

The yellow highlighting indicates a sequence of utterances belonging to the participant who has been associated with the note “Fa”.The brown highlighting contains a series of utterances belonging to the participant who has been associated with the note “Do”. The green highlighting indicates the alternation of utterances of participants, suggesting a communication of "request-response".

To generate a sonification that allows analyzing the interactions of keywords in the conversation, in the example shown in Figure 10, we chose a musical arrangement of notes used in the Phrygian mode. We can see a frequent usage of keywords in several fragments, which usually imply that the topic of discussion is prompted by the word. We associated the note “Mi” with the keyword "chat", topic highlighted by the green box and the note “La” with the keyword "forum".

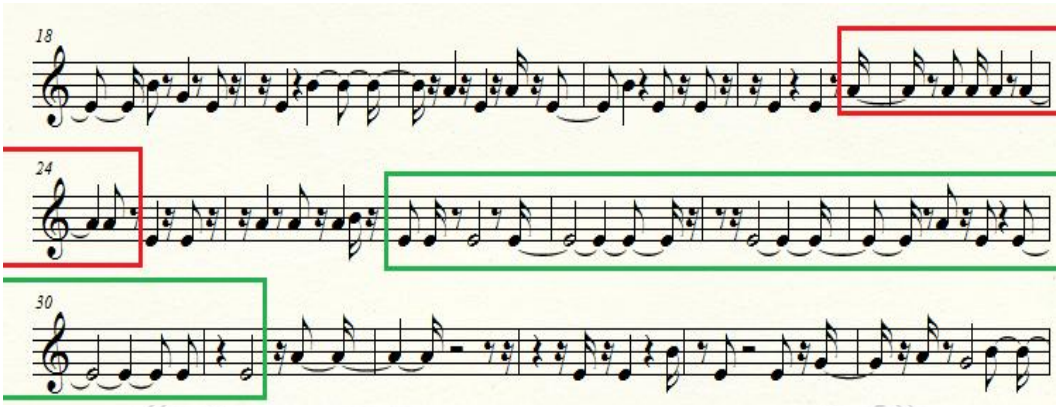

Fig. 10. Musical composition fragment – keywords selection, Phrygian mode

In order to observe the usage of certain words in a conversation (in a negative or positive context) , in the example in Figure 11, we associate the adverb "not" with the note “Do”, the verb "agree" with the note “Sol” and the adjective "good" with the note “La”. The green box highlights when there is a dispute between participants.

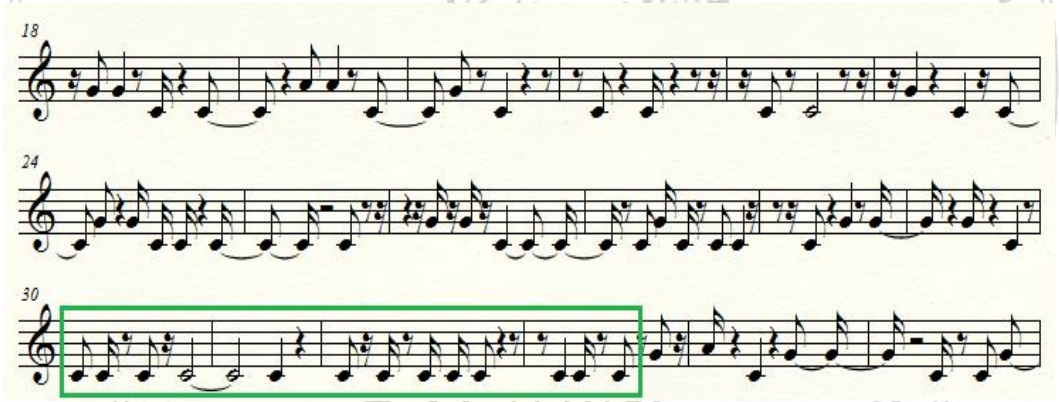

Fig.11. Musical composition fragment – highlighting positive and negative context

The above examples were made choosing "Default Instrument", seeking harmony of sounds made by the chosen music arrangements and the repetitive fragments in order to determine the existence of patterns in the way participants interact or in the way they alternate topics.

With the musical composition played by many instruments we want to analyze how they overlap in order to understand which topics are discussed at a certain point in time or how the participants are involved. The overlap of instruments is represented by a red line in the example shown in Figure 12.

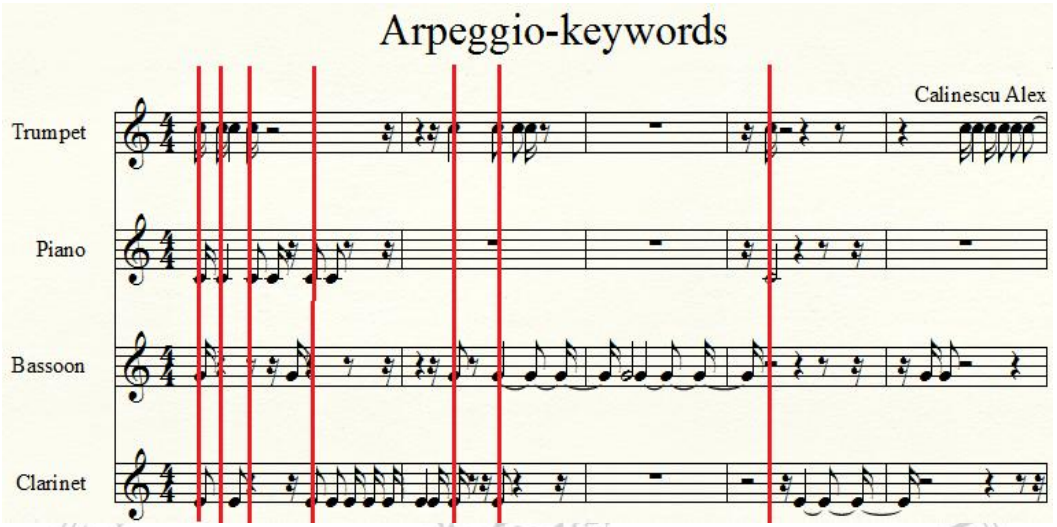

Fig. 12. Musical composition fragment – overlapping instruments

In the following example we have highlighted a fragment where a participant is not sufficiently engaged in the conversation, preferring to follow what others discuss. This participant is associated with the trumpet instrument, and his period of inactivity is evidenced by the series of rests in the green box (Figure 13).

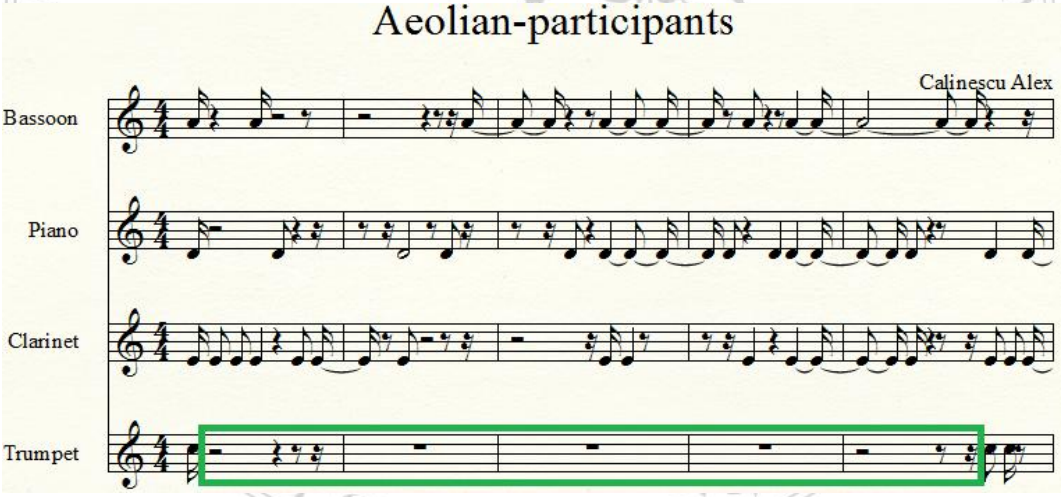

Fig.13. Musical composition fragment – insufficient participant engagement

The fragment in Figure 14 shows the use of the words "good" and "yes" to which we associate the corresponding high-pitch notes, respectively top “Do” and “Si” and the use of the words "not" and "problem" to which we associate the bass notes, respectively bottom “Do” and “Re”.

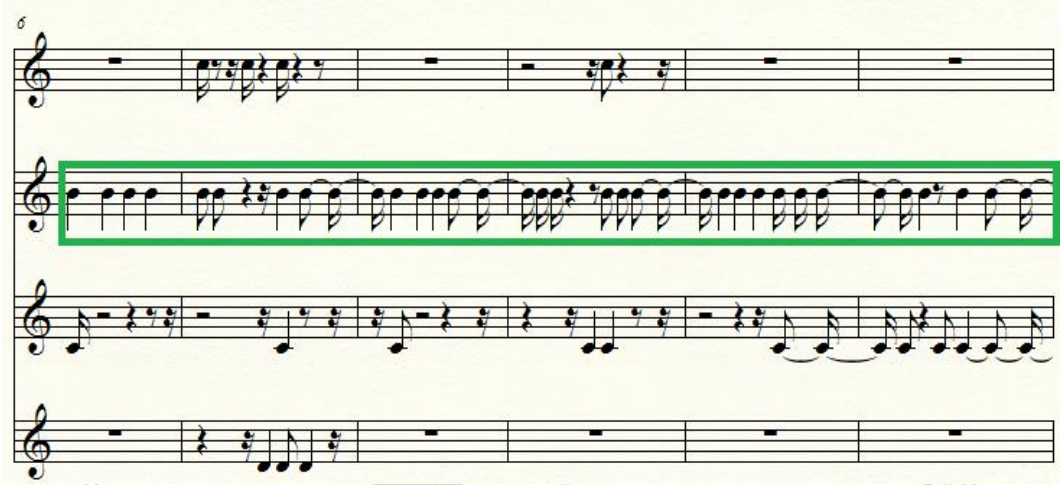

Fig. 14. Musical composition fragment – highlighting positive context

We can observe there is a stave area where the frequency of the word "good" is high. This fragment is played by an instrument which emphasizes the rhythm of participants when it comes to agreeing with the words of another colleague. In this case, the instrument that plays the note “Si” also has a low accompaniment from instruments assigned to stave one, three and four.

In terms of sound, in these situations it is advisable to associate positive words with instruments such as the clarinet and bassoon (which have a higher playback frequency range) and for those with negative aspect instruments such as drum or trumpet.

In all tests performed, we chose words that have a high frequency of usage. If we had used words with a low frequency of occurrence, we would not have obtained a musical composition representative for our study.

For a correct understanding of the rhythm of the conversation, it is advised to select all the participants. Musical compositions with several instruments have the advantage of the possibility of eliminating a participant or a word, by disabling an instrument.

Starting from the results generated by the system, an orhestration was performed by Professor Șerban Nichifor from the National University of Music in Bucharest and the resulted musical pieces were beyond our expactations, for example, the 3 Dances musical piece, which integrated three chat sonifications and can be listened at http://www.youtube.com/watch?v=YfuKFdG7ymQ.

5. Conclusions and future developments

The association between an utterance of a conversation and a musical note is difficult to implement; choosing the note depends on the message that is sent and the tone used, aspects that are difficult to extract from a chat conversation.

This application achieves its purpose based on the results obtained after a series of tests on chat conversations. Although the songs created are not masterpieces of art developed by composers and musicians, we believe that, for a person who does not have advanced musical knowledge, they actually seem to reflect the messages that are intended to be transmitted by those involved in the conversation.

In conclusion, an audio representation of a chat conversation is a complex process influenced by many factors that must be taken into account in order to get the most accurate rendering of ideas and moods of the participants. However, this does not prevent us to believe in a future "artistic maturity" of the computer, which will transform ordinary chat conversations into veritable symphonies of information.

Acknowledgements

We would like to kindly thank to Professor Şerban Nichifor from the National University of Music in Bucharest for his enthusiasm, encouragements, comments and corrections on previous versions of the paper, and for the extremely precious work on orchestrating and disseminating our sonifications. Special thanks should be directed to Dr. Hardy F. Schloer for his encourangements in approaching sonfication, which were determinant for the present work.

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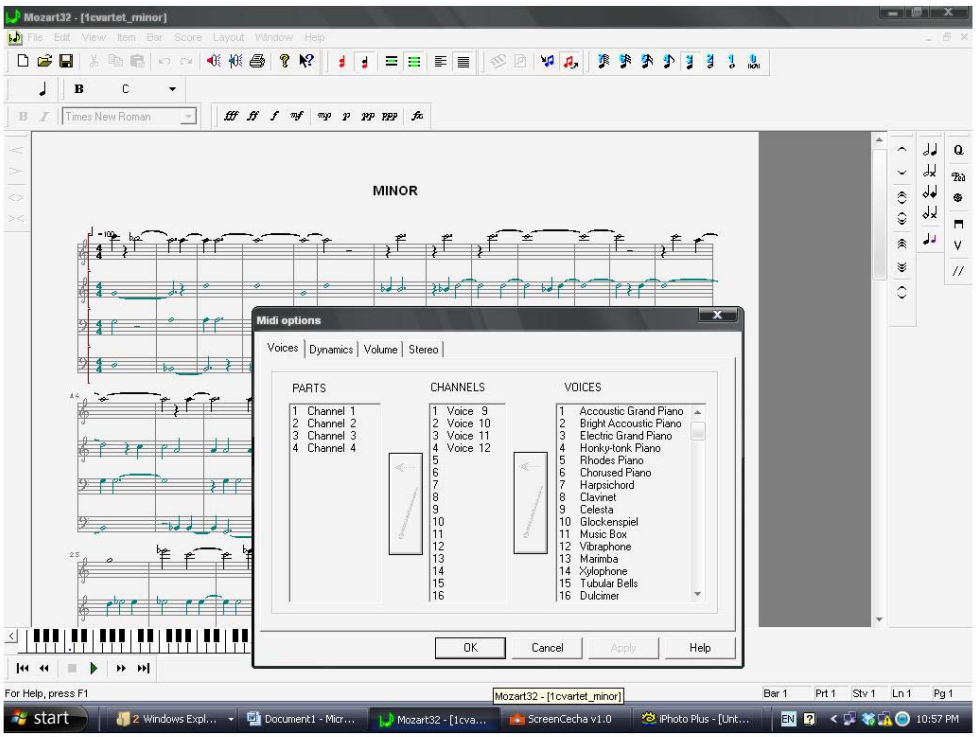
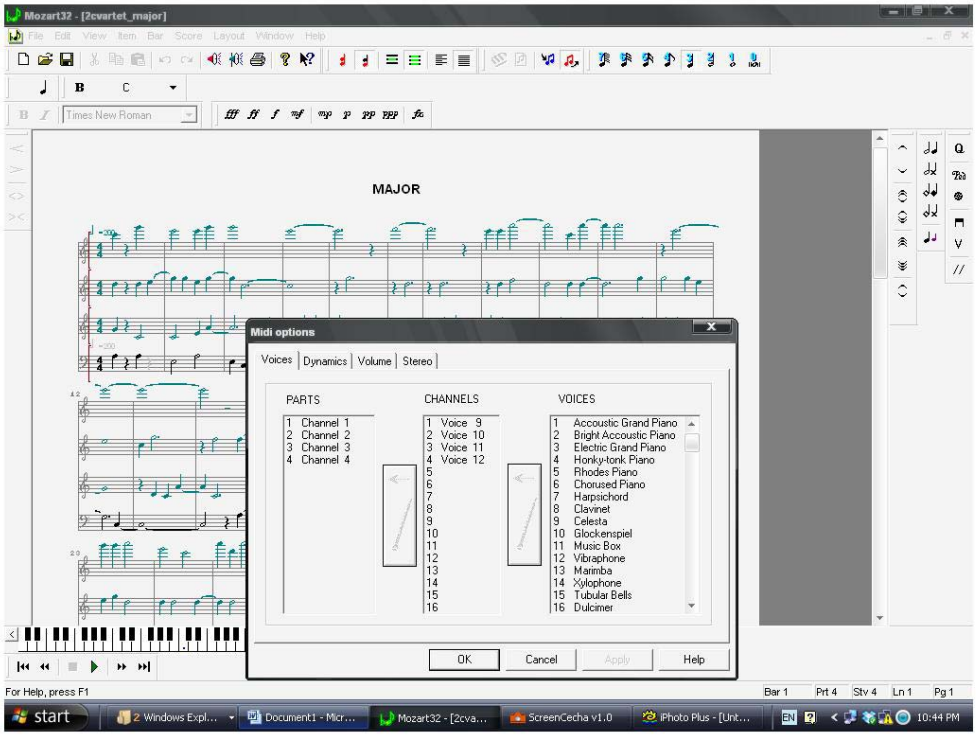
II. Serban NICHIFOR: THE MUSICAL DEVELOPMENT

a.) MIDI ARRANGEMENT with *MOZART The Music Processor* software (www.mozart.co.uk)

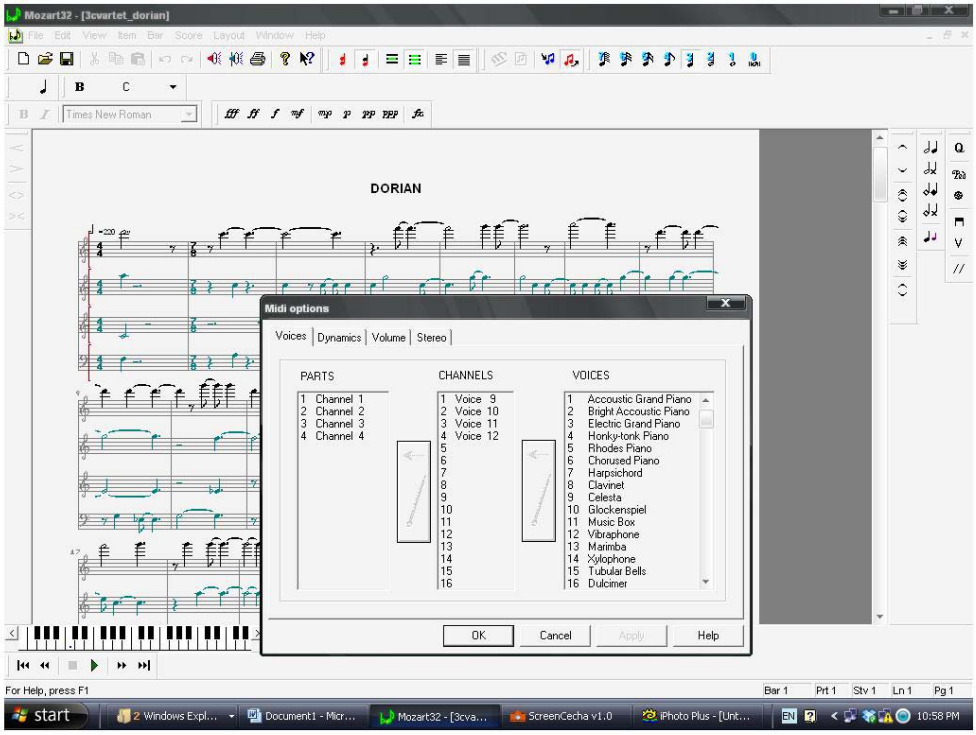
- **1.) MINOR**



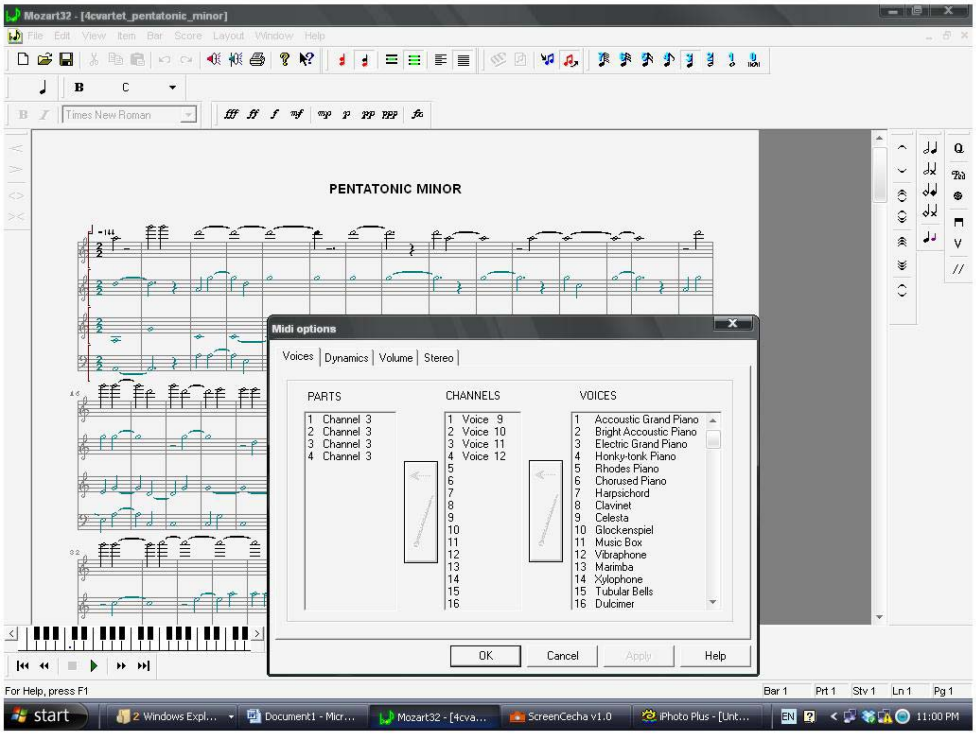
- **2.) MAJOR**



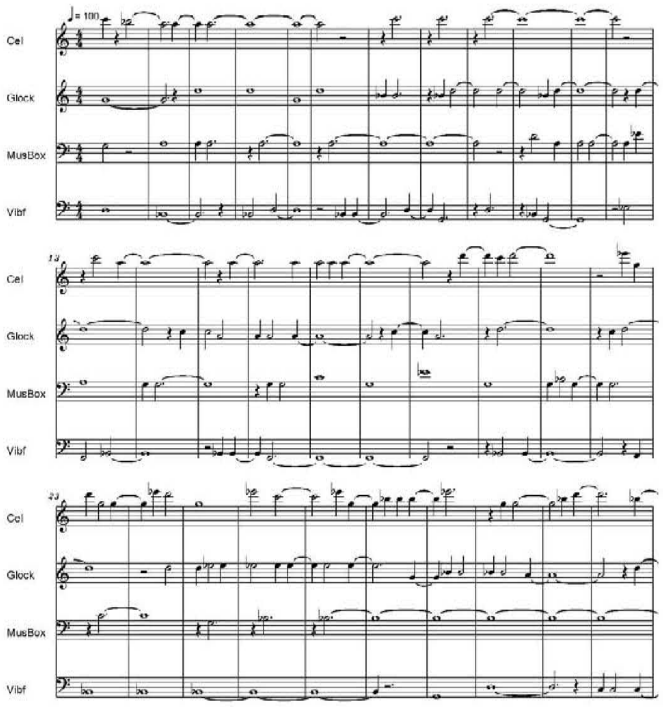
- **3.) DORIAN**



- **4.) PENTATONIC**



S 1 - MINOR


♩= 100
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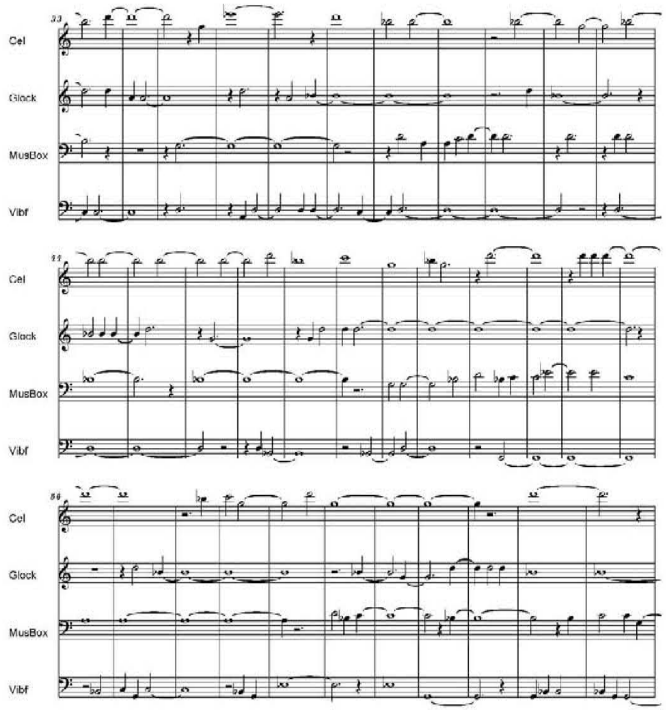
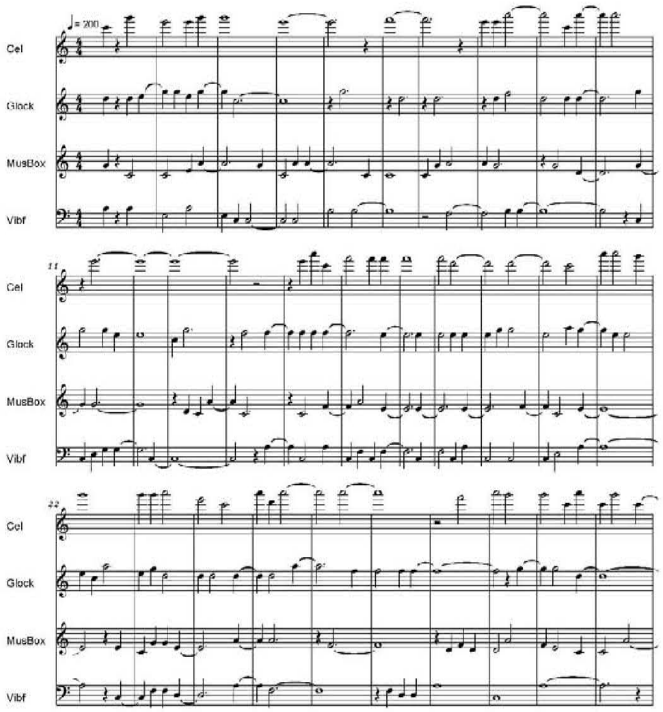
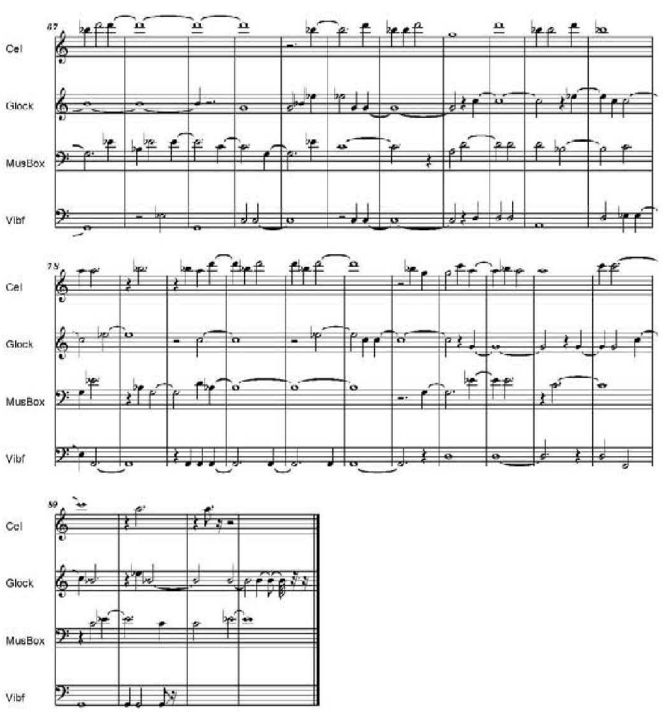
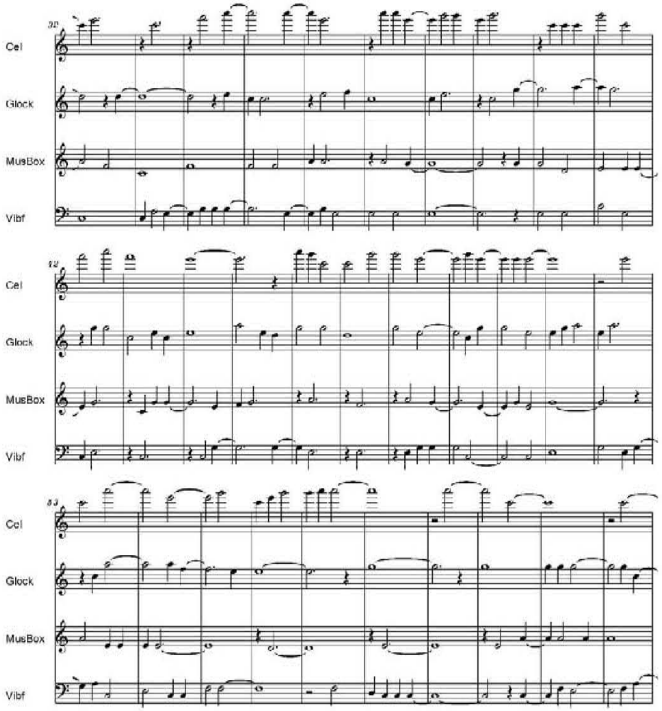
Glock
MusBox
Vibf
14
Cel
Glock
MusBox
Vibf
33
Cel
Glock
MusBox
Vibf


53
Cel
Glock
MusBox
Vibf
71
Cel
Glock
MusBox
Vibf
88
Cel
Glock
MusBox
Vibf

S 2 - MAJOR



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Glock
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Vibf
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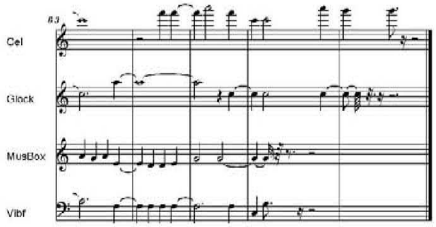
Glock
MusBox
Vibf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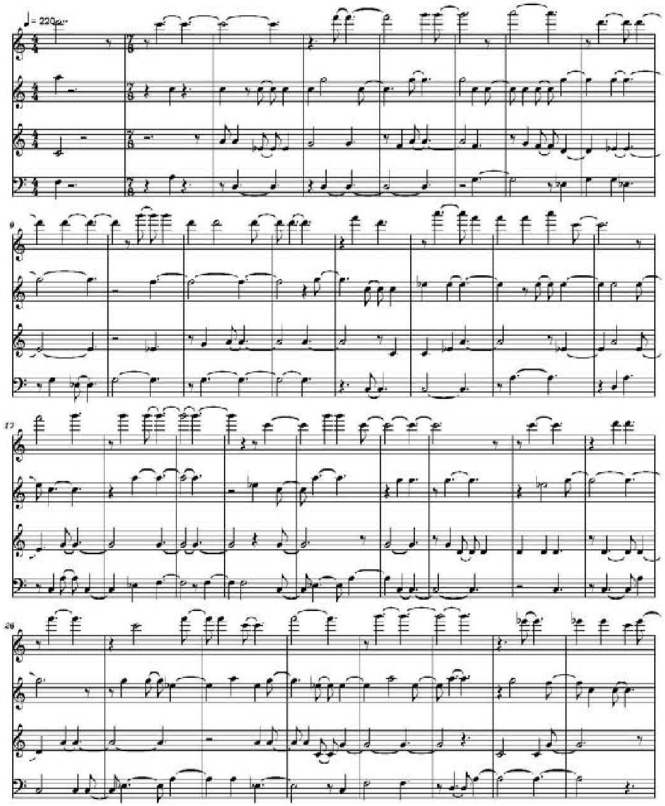
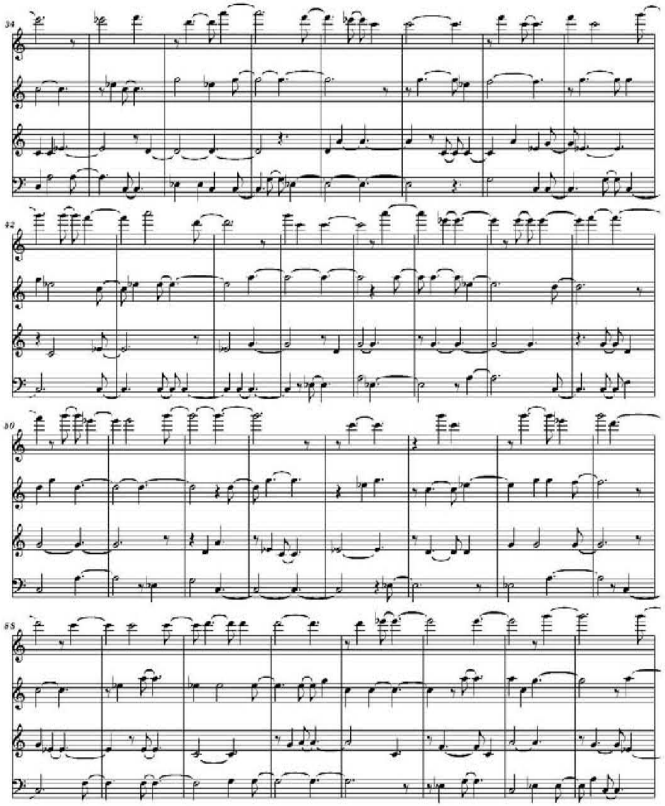
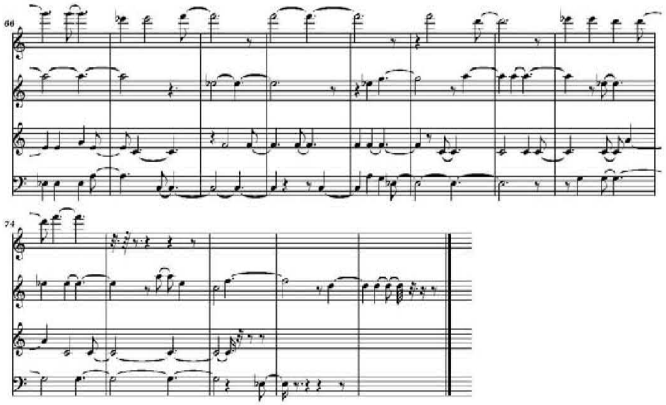
Glock
MusBox
Vibf

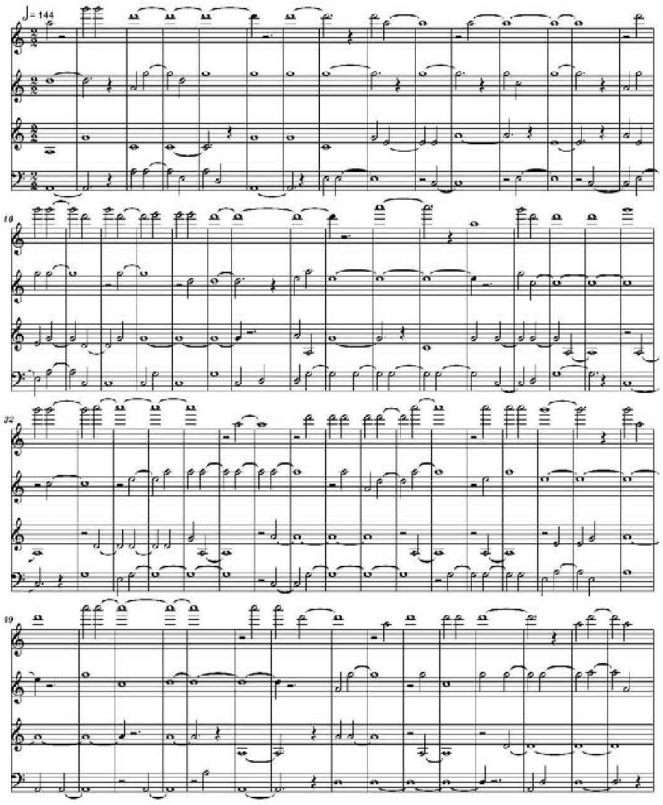
DORIAN

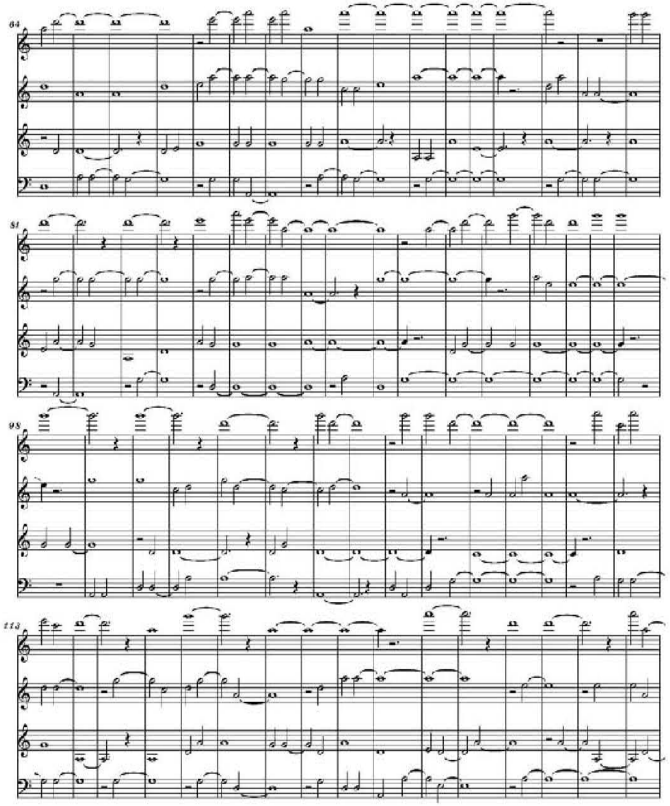






PENTATONIC MINOR

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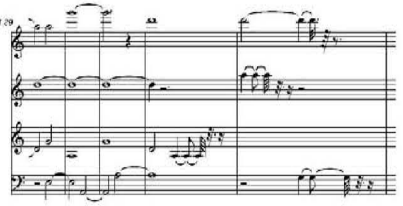
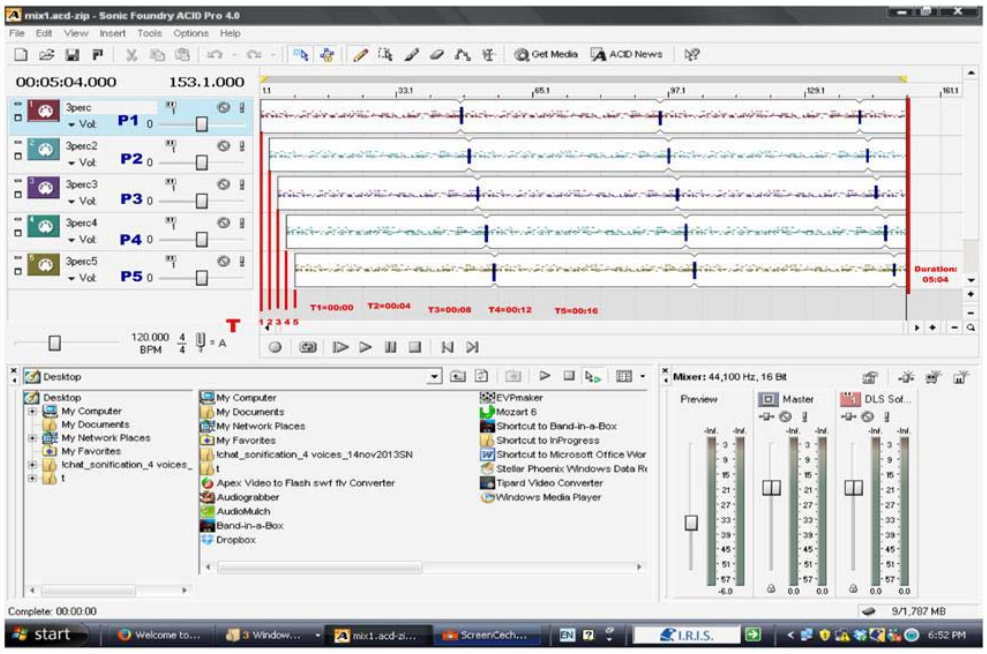

129

b.) Serban NICHIFOR: MIXING with *ACID Xpress Free software*
(http://www.sonycreativesoftware.com/acidsoftware)

1.)

Ex. 1



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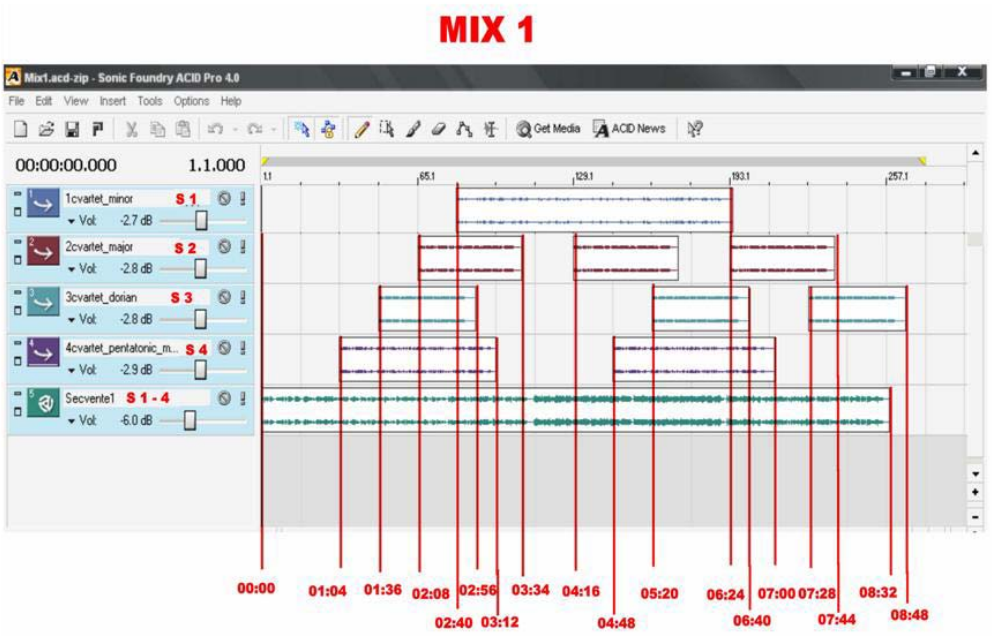

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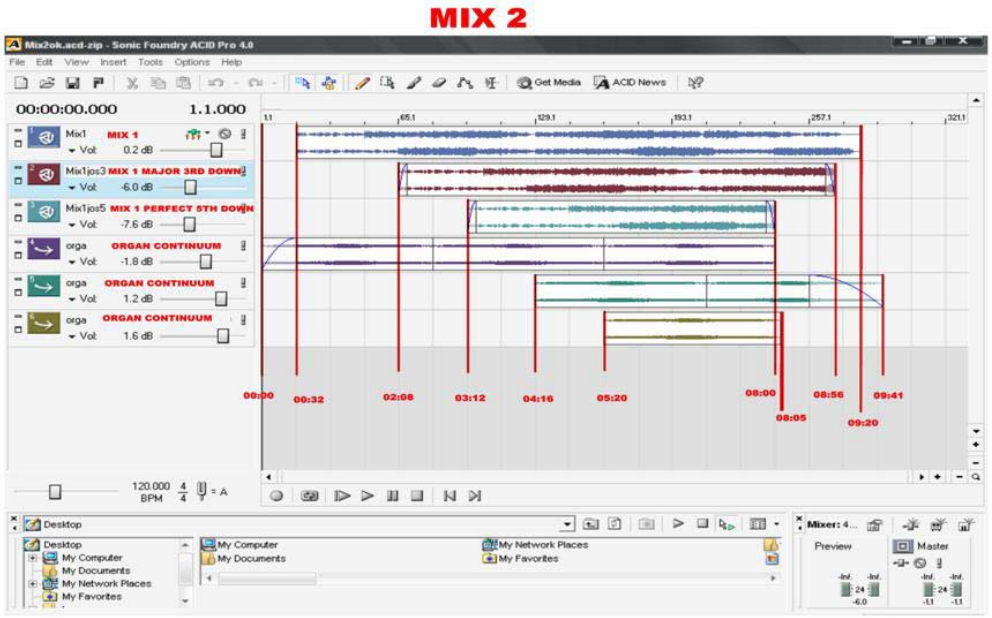
Ex. 3



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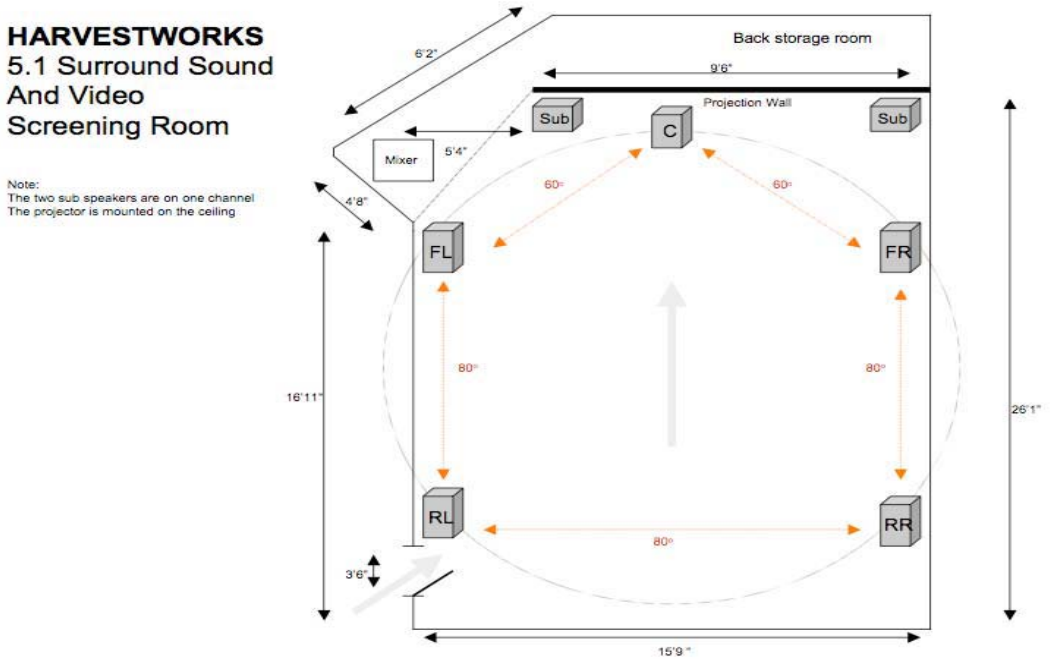

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3 DANCES

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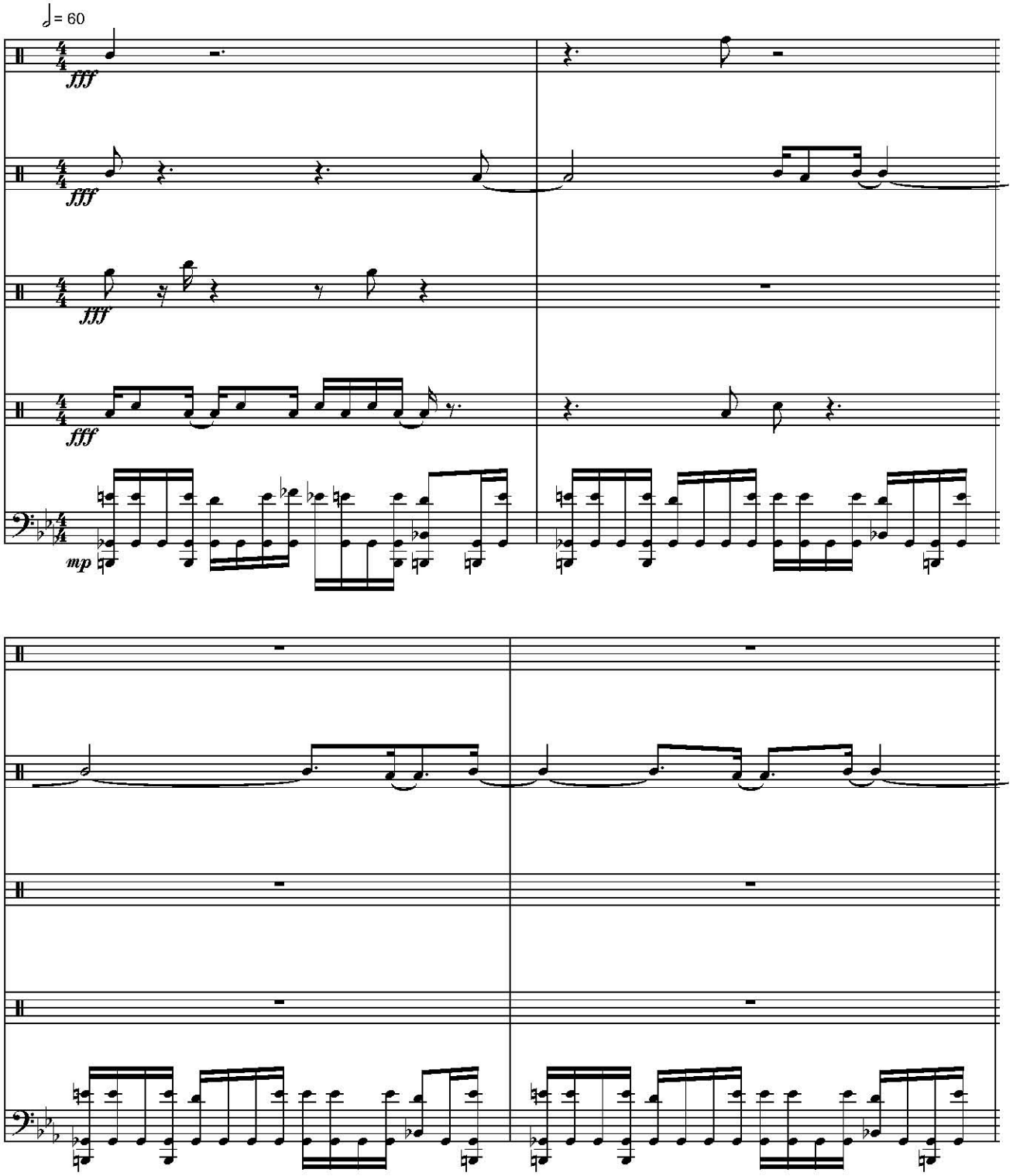

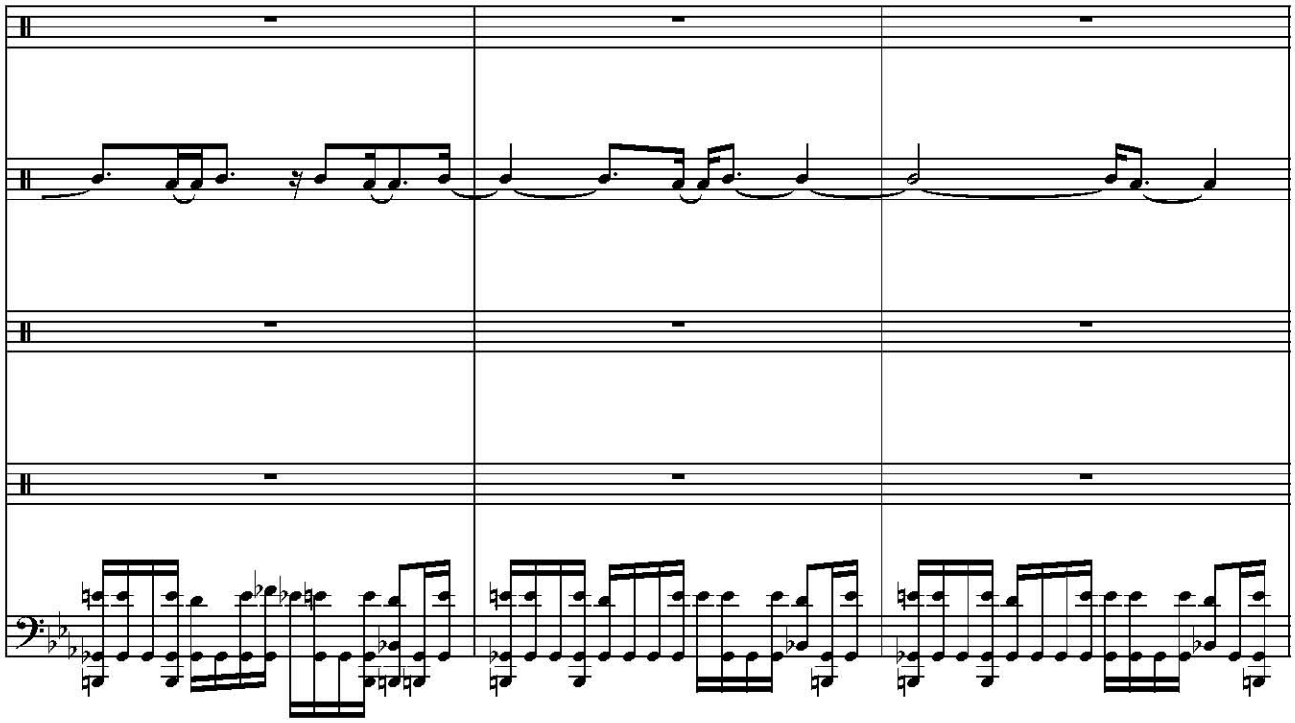

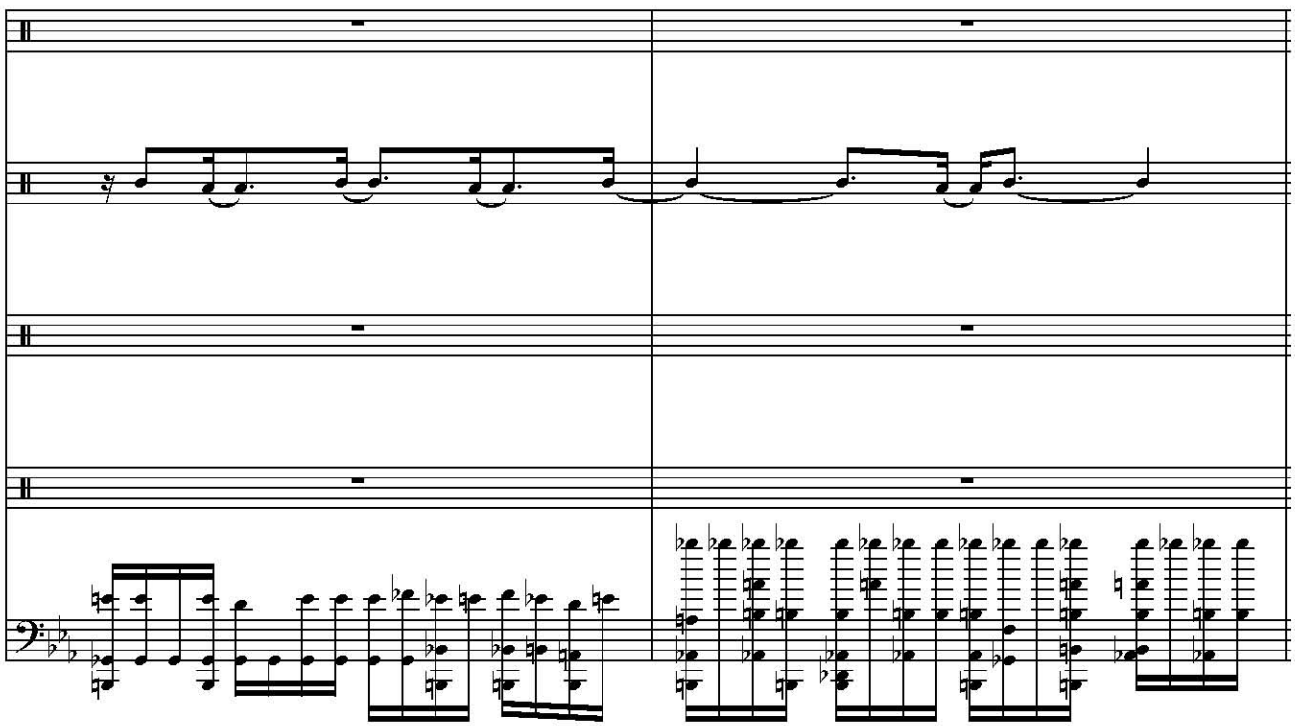

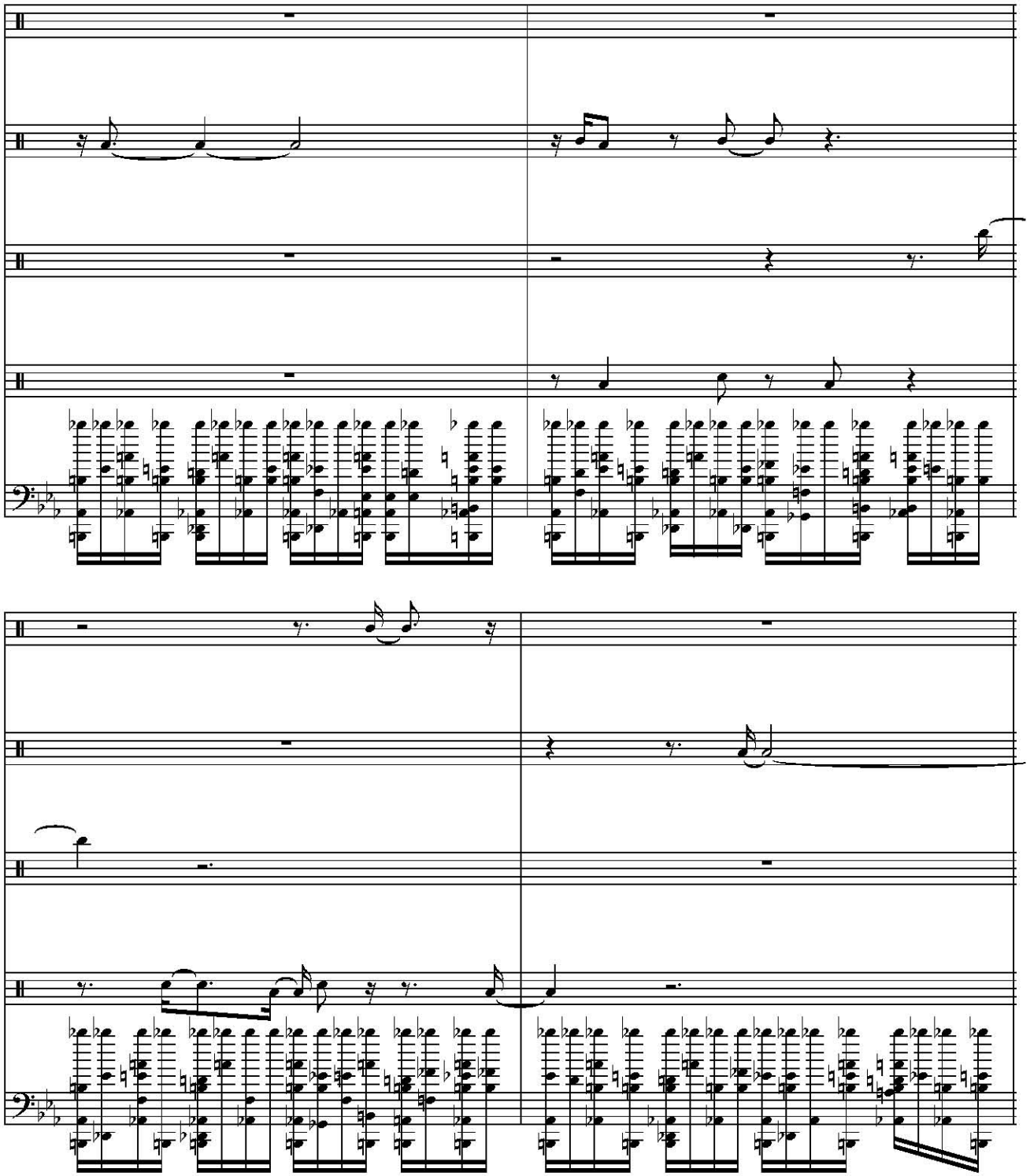

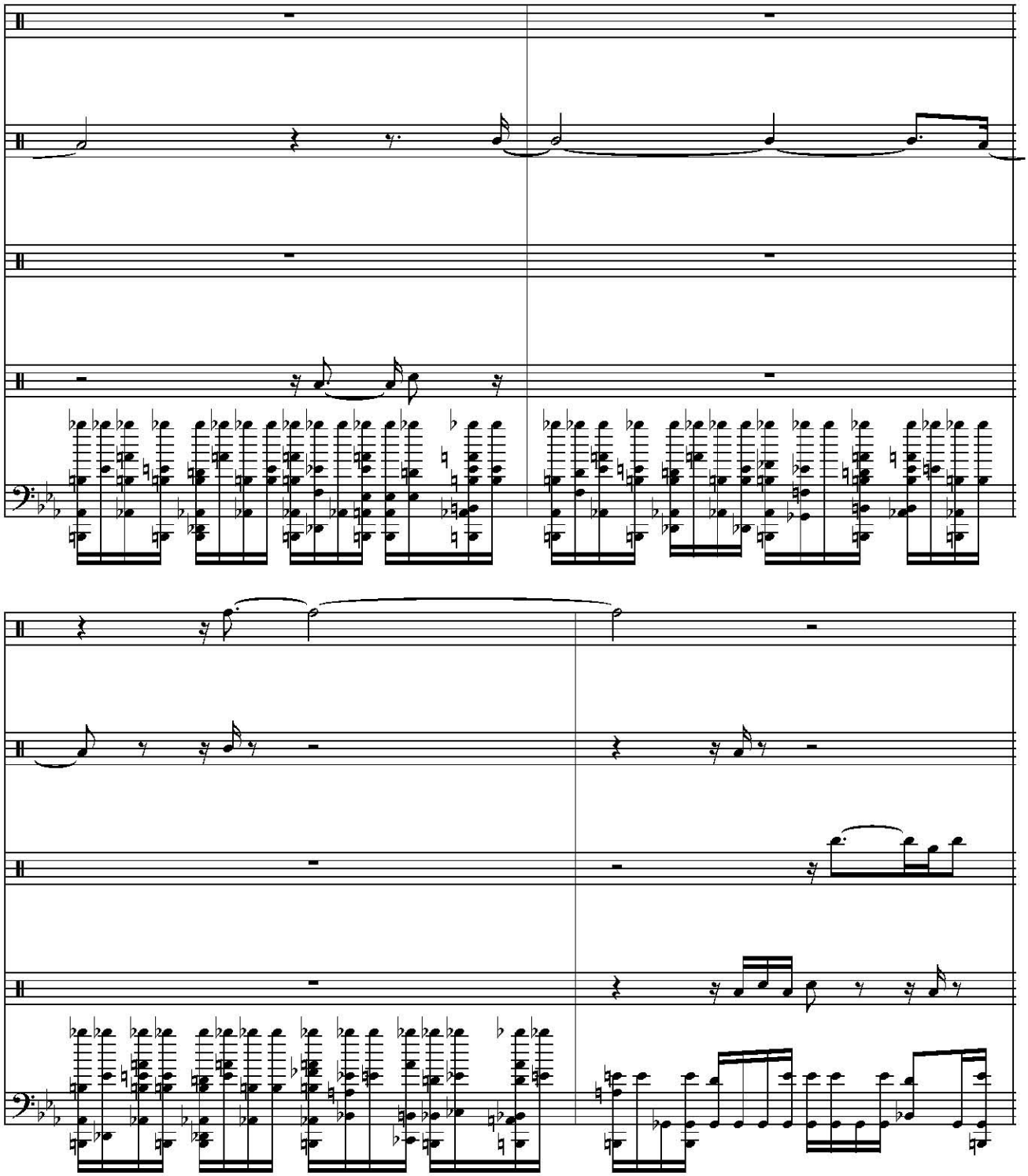

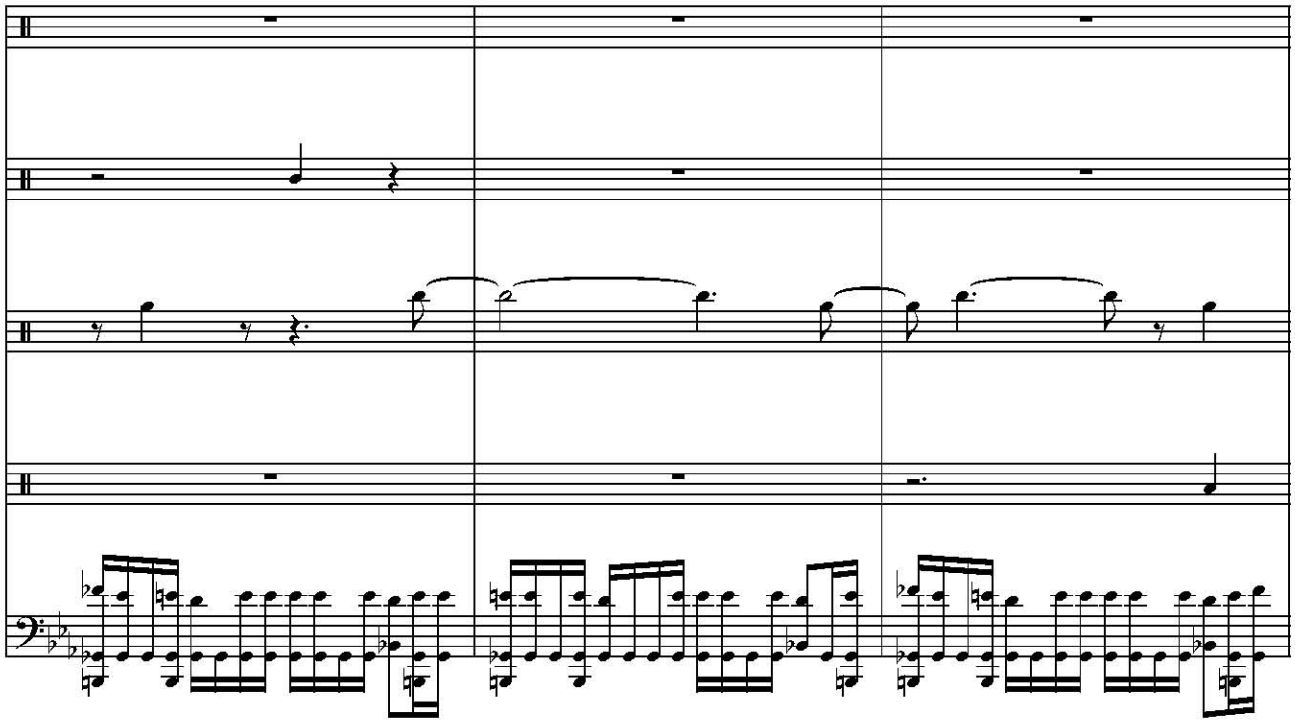

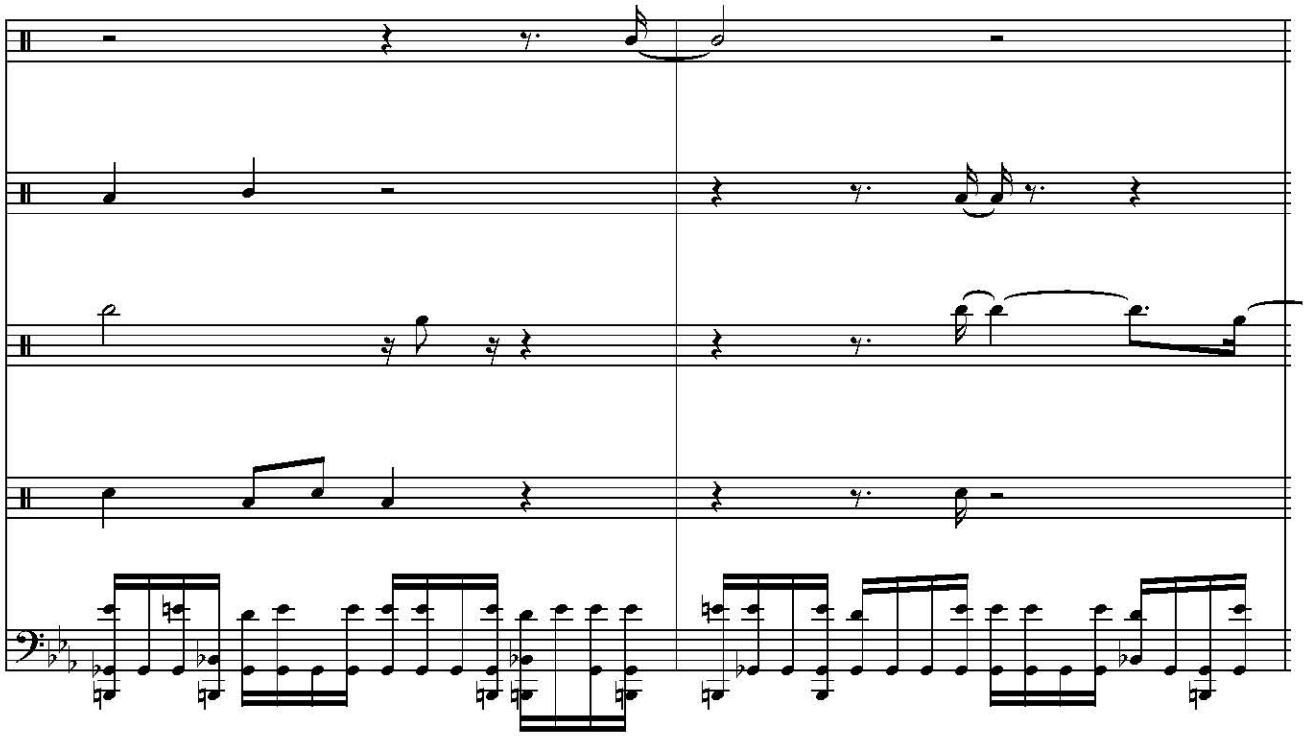

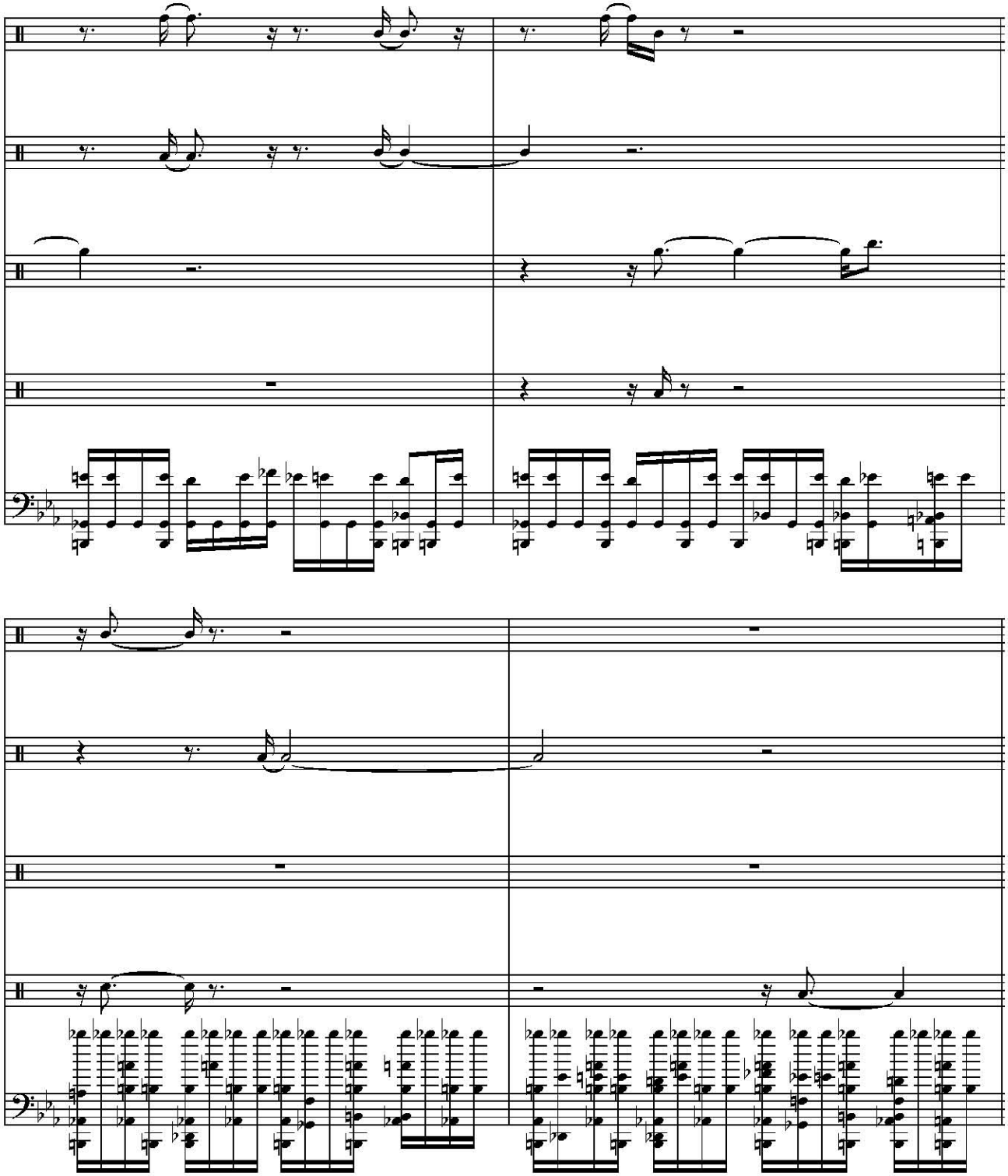

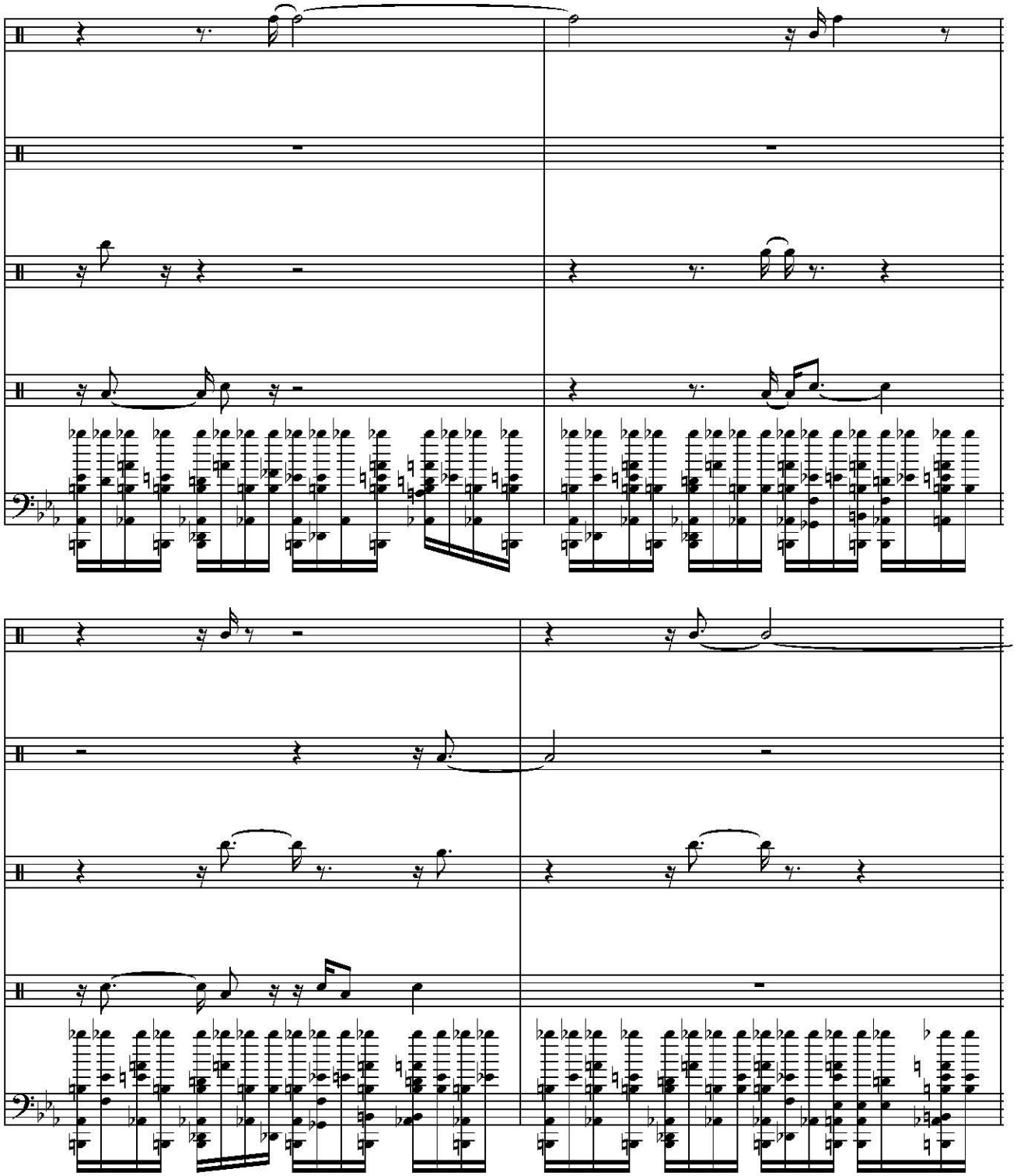

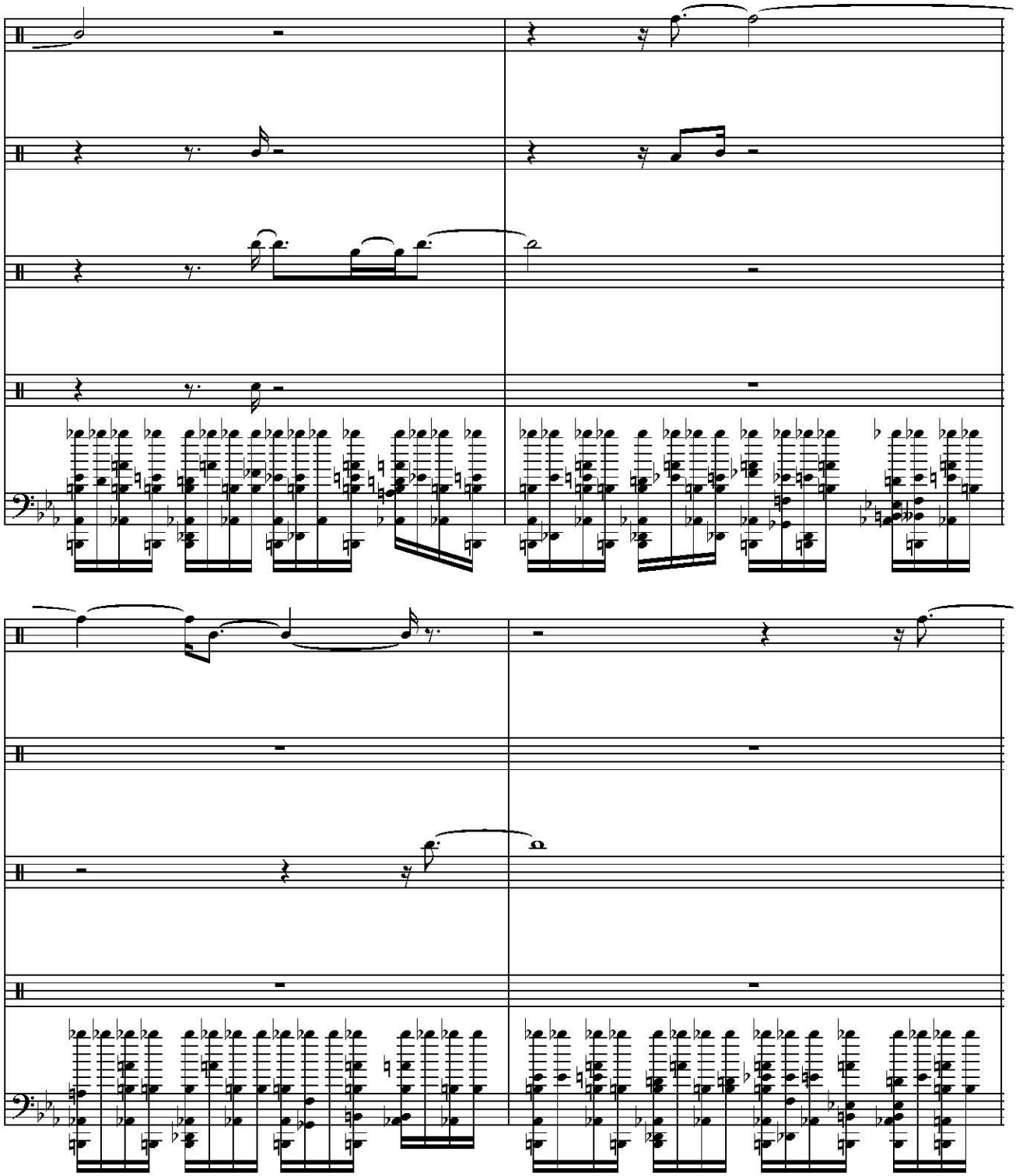

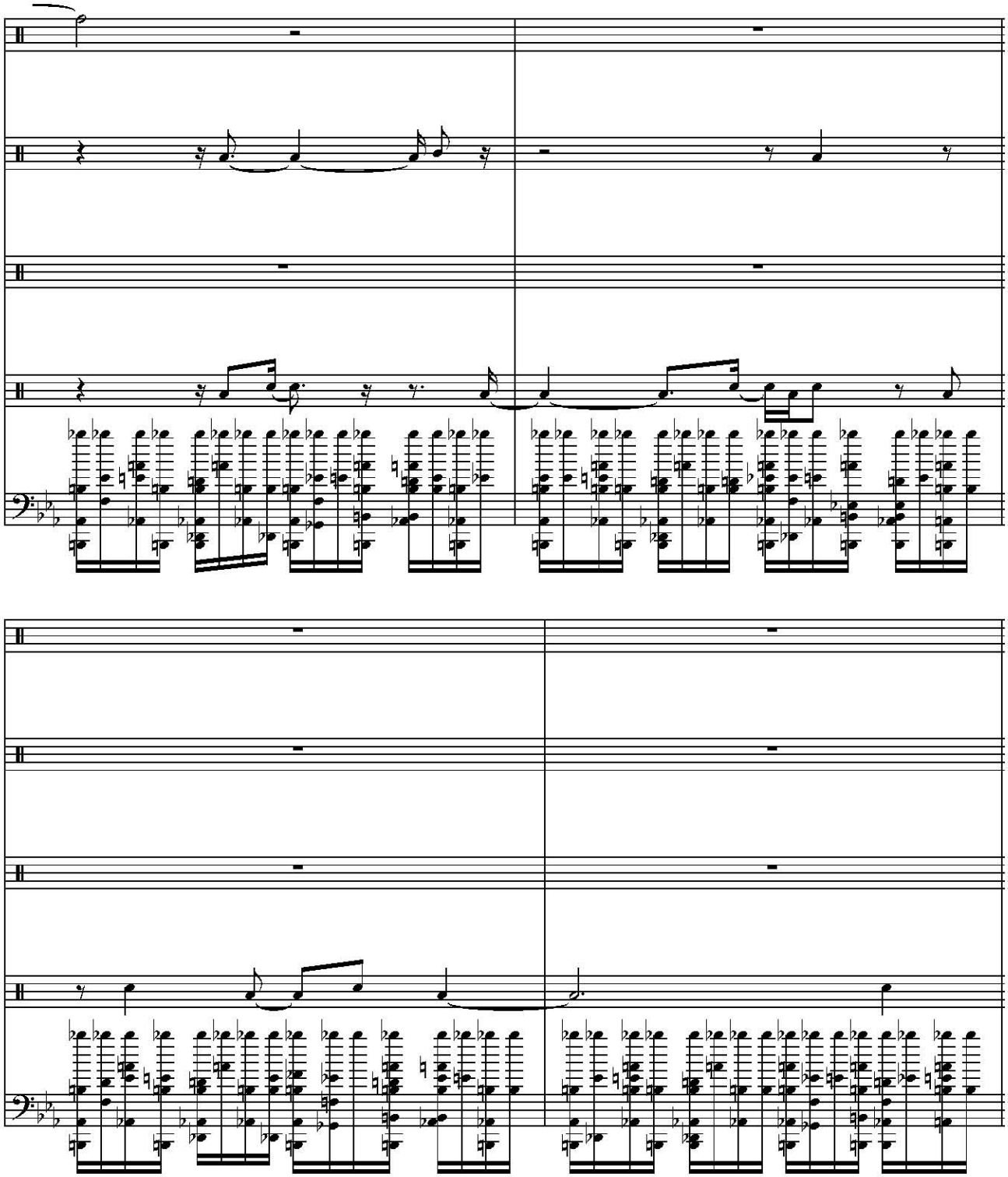

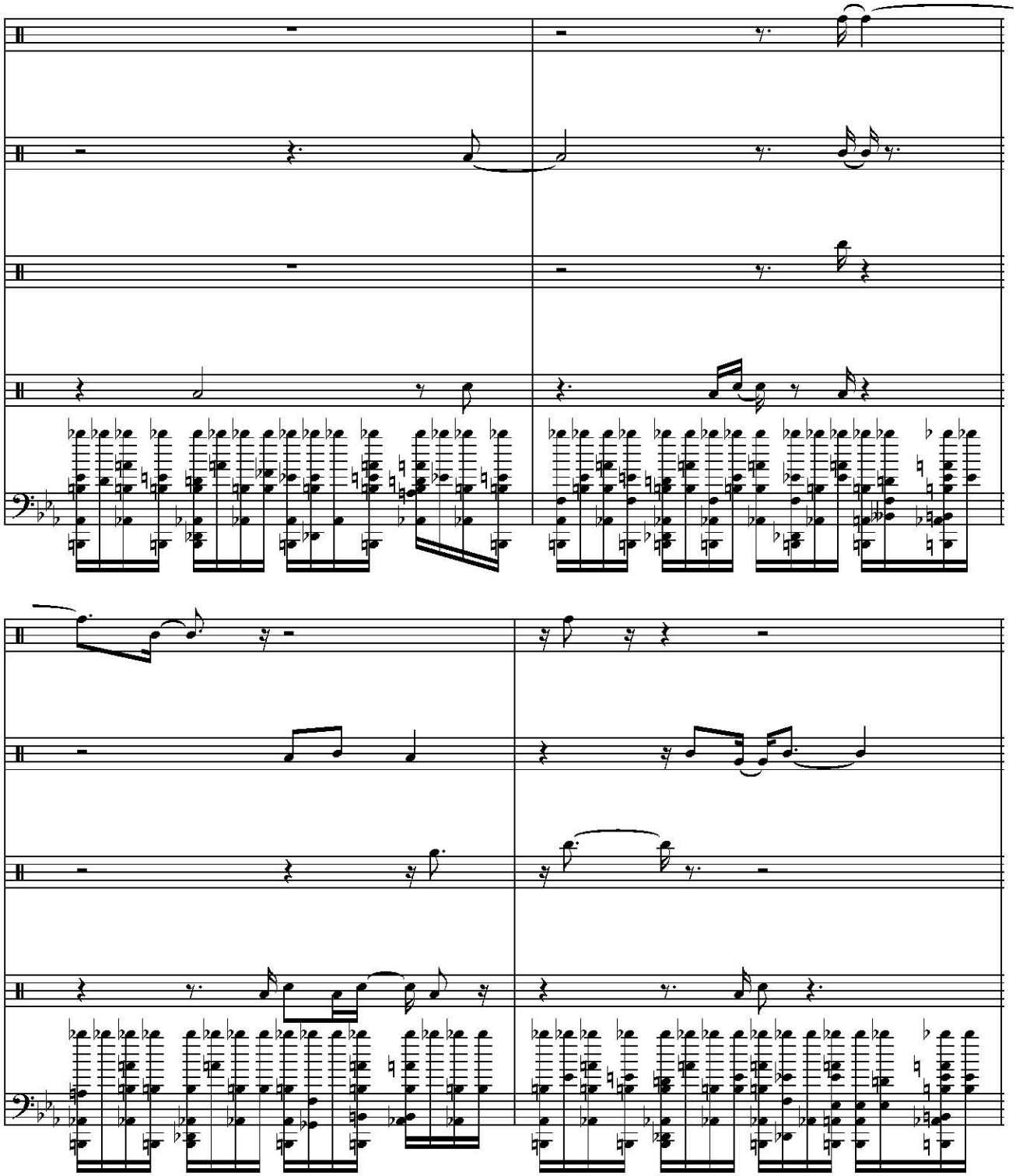

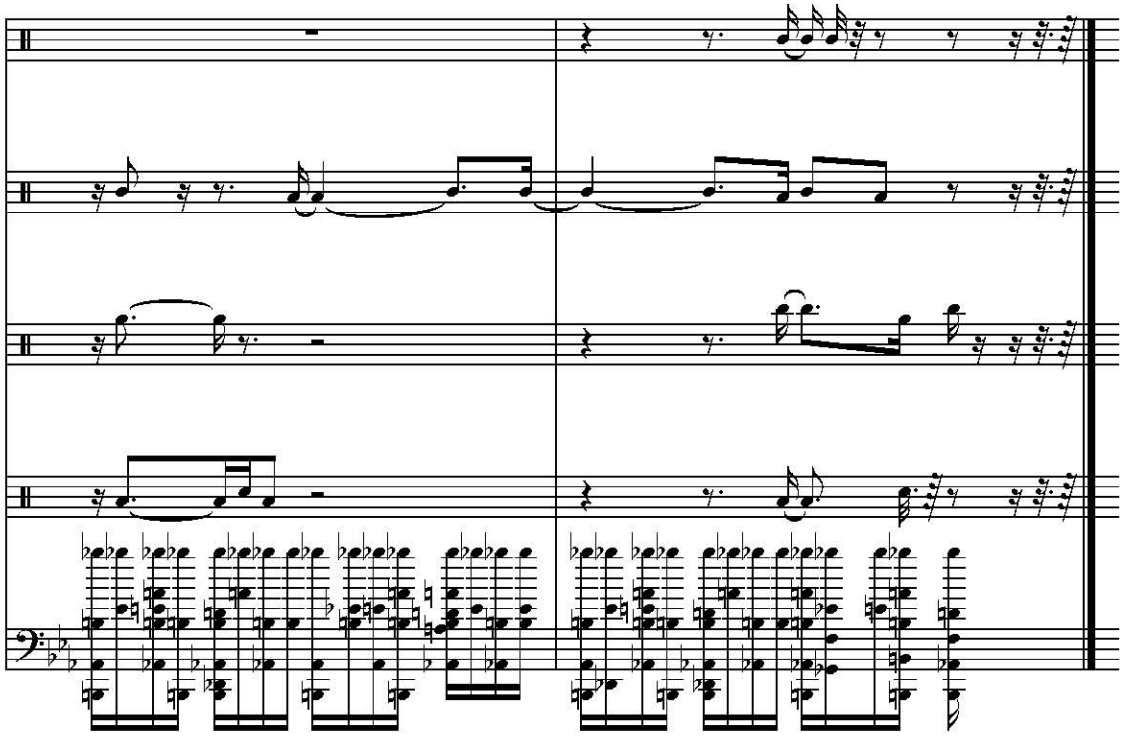

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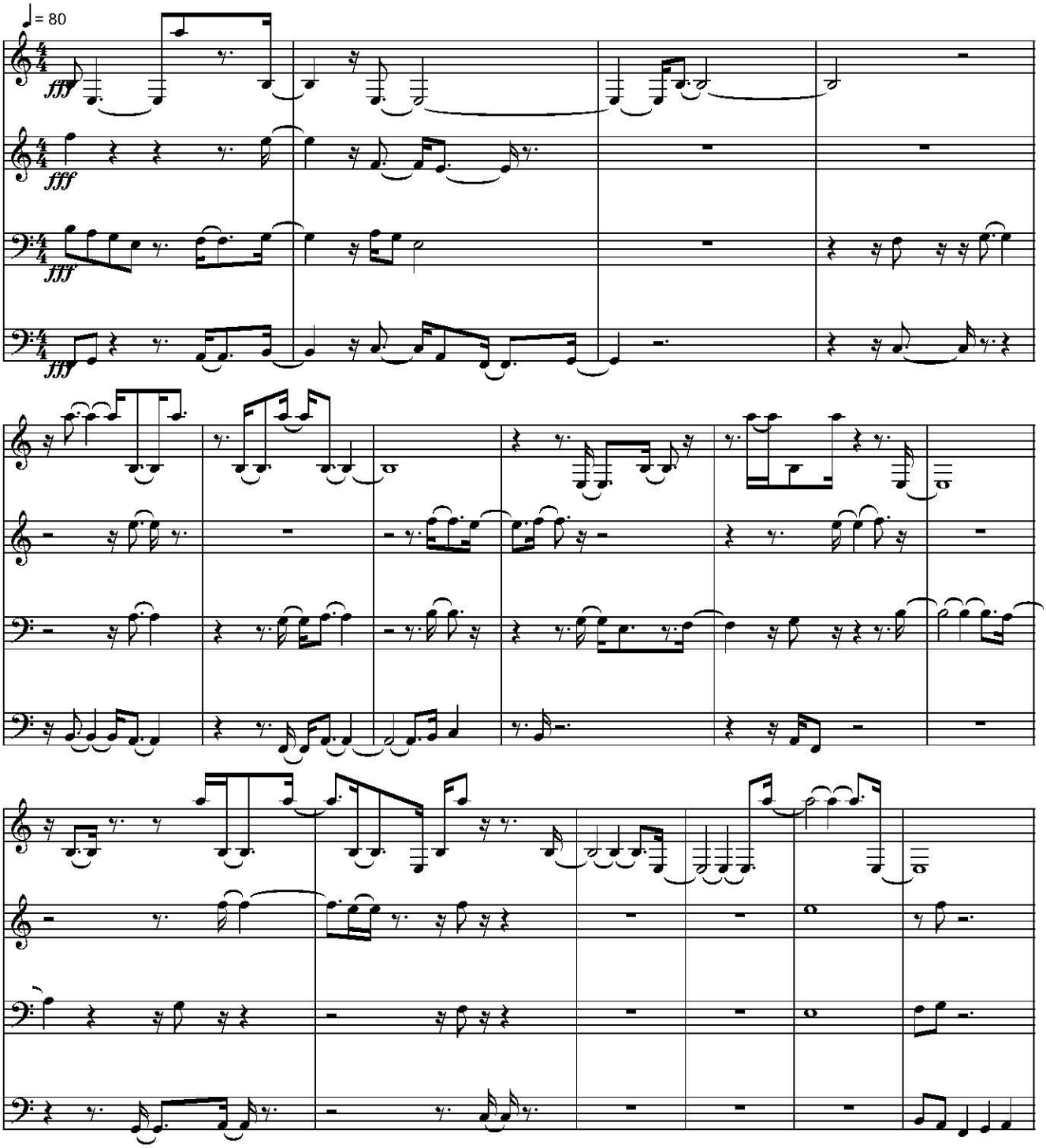

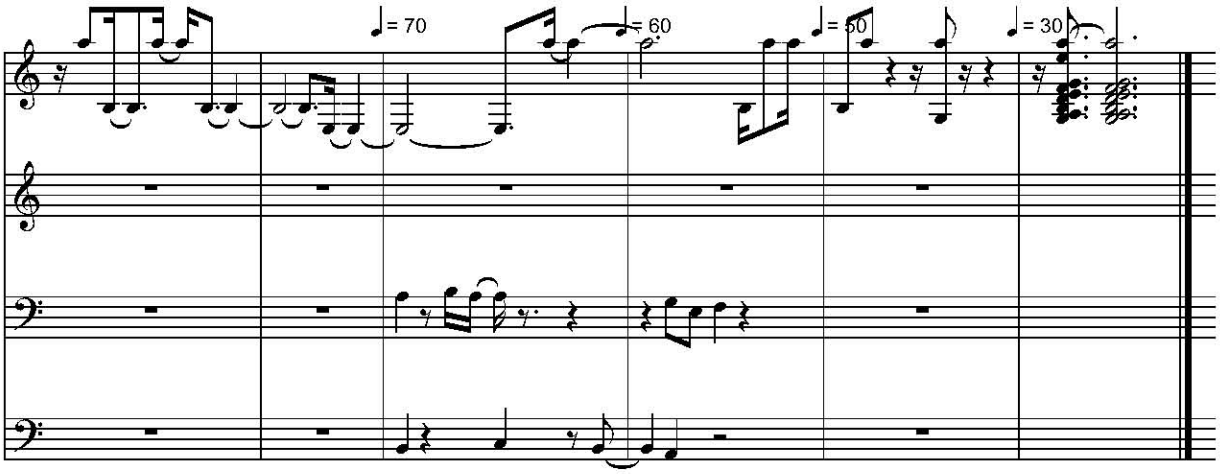
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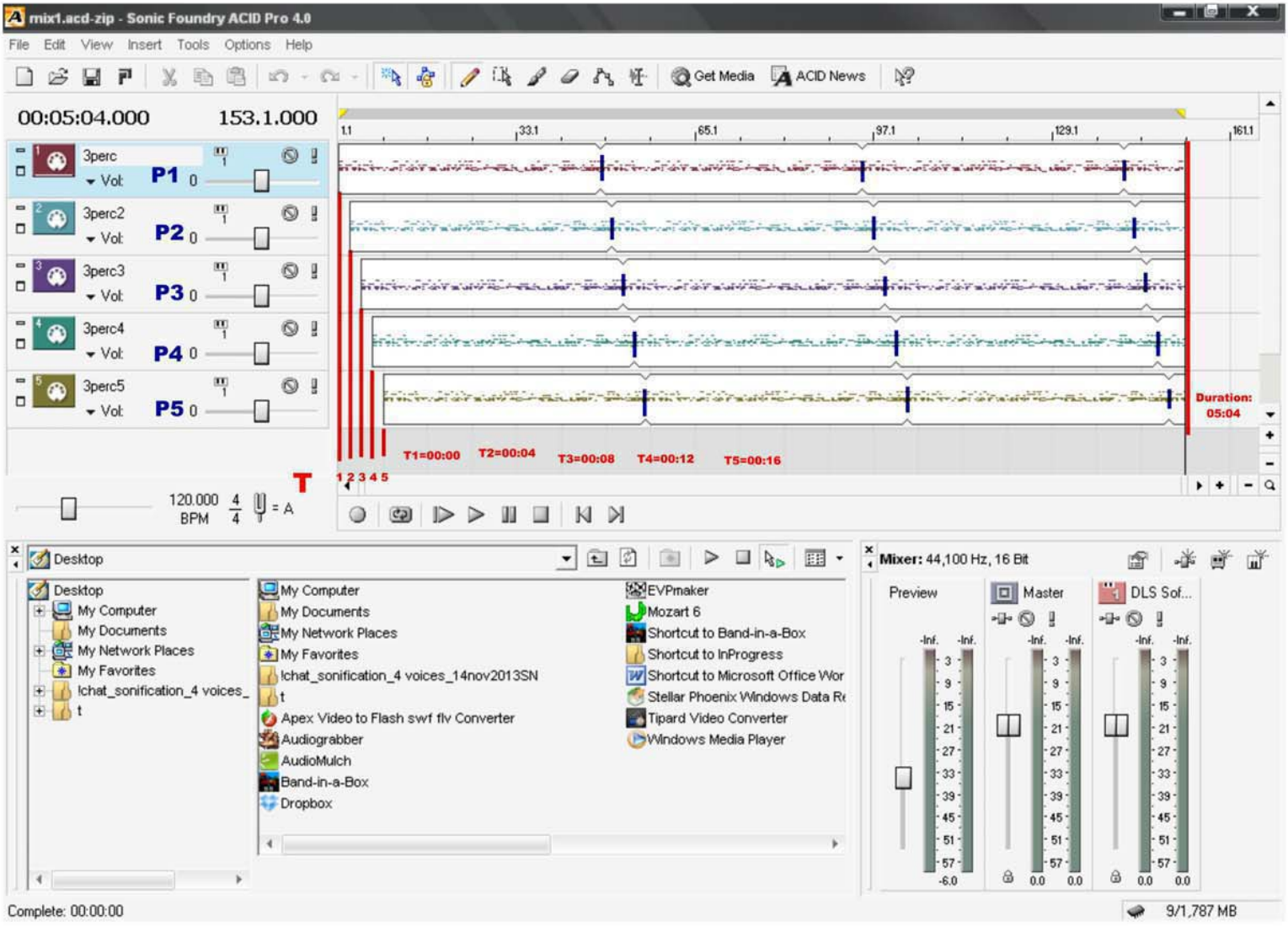
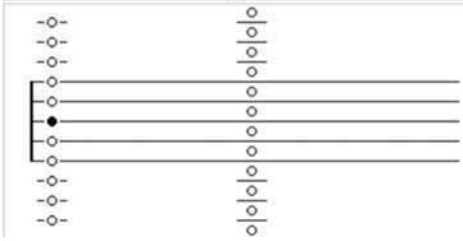


Percussion instruments of indefinite pitch

Instrument	MIDI	MIDI +	MIDI -
"Snare drum 1"	Accoustic Snare	Rim shot	
"Snare drum 2"	Electric Snare	Rim shot	
"Tom-tom (high)"	High Tom	Rim shot	
"Tom-tom (high-mid)"	Hi-Mid Tom	Rim shot	
"Tom-tom (low-mid)"	Low-Mid Tom	Rim shot	
"Tom-tom (low)"	Low Tom	Rim shot	
"Tom-tom (high floor)"	High Floor Tom	Rim shot	
"Tom-tom (low floor)"	Low Floor Tom	Rim shot	
"Bass drum 1"	Bass Drum 1		
"Bass drum 2"	Accoustic Bass Drum		
"Timbale (high)"	High Timbale	Rim shot	
"Timbale (low)"	Low Timbale	Rim shot	
"Bongo (high)"	Hi Bongo		
"Bongo (low)"	Low Bongo		
"Conga (high		Mute Hi Conga	
"Conga (high)"	Open Hi Conga	Mute Hi Conga	
"Conga (low)"	Low Conga		
"Cuica"	Open Cuica	Mute Cuica	
"Sudro (open)"	Open Sudro		
"Sudro (mute)"	Mute Sudro		
"Hi-hat cymbal"	Open Hi Hat	Closed Hi Hat	Pedal Hi Hat
"Crash cymbal 1"	Crash Cymbal 1		
"Crash cymbal 2"	Crash Cymbal 2		
"Splash cymbal"	Splash Cymbal		
"Ride cymbal 1"	Ride Cymbal 1		
"Ride cymbal 2"	Ride Cymbal 2		
"Chinese cymbal"	Chinese Cymbal		
"Triangle"	Open Triangle	Mute Triangle	
"Tambourine"	Tambourine		
"Ride bell"	Ride Bell		
"Small bell"	Small Bell		
"Cow bell"	Cow Bell		
"Sleigh bells"	Sleigh Bells		
"Bell tree"	Bell Tree		
"Agogo (high)"	High Agogo		
"Agogo (low)"	Low Agogo		
"Wood block (high)"	Hi Wood Block		
"Wood block (low)"	Low Wood Block		
"Claves"	Claves		
"Castanets"	Castanets		
"Maracas"	Maracas		
"Cabasa"	Cabasa		
"Sticks"	Sticks		
"Guiro (short)"	Short Guiro		
"Guiro (long)"	Long Guiro		
"Shaker"	Shaker		
"Hand Clap"	Hand Clap		
"Guiro (long)"	Long Guiro		
"Shaker"	Shaker		
"Hand Clap"	Hand Clap		
"Click 1"	Click 1		
"Click 2"	Click 2		
"Slap"	Slap		
"Vibraslap"	Vibraslap		
"High Q"	High Q		
"Record scratch 1"	Record Scratch 1		
"Record scratch 2"	Record Scratch 2		
"Whistle (short)"	Short Whistle		
"Whistle (long)"	Long Whistle		

Percussion instrument assignments to stave



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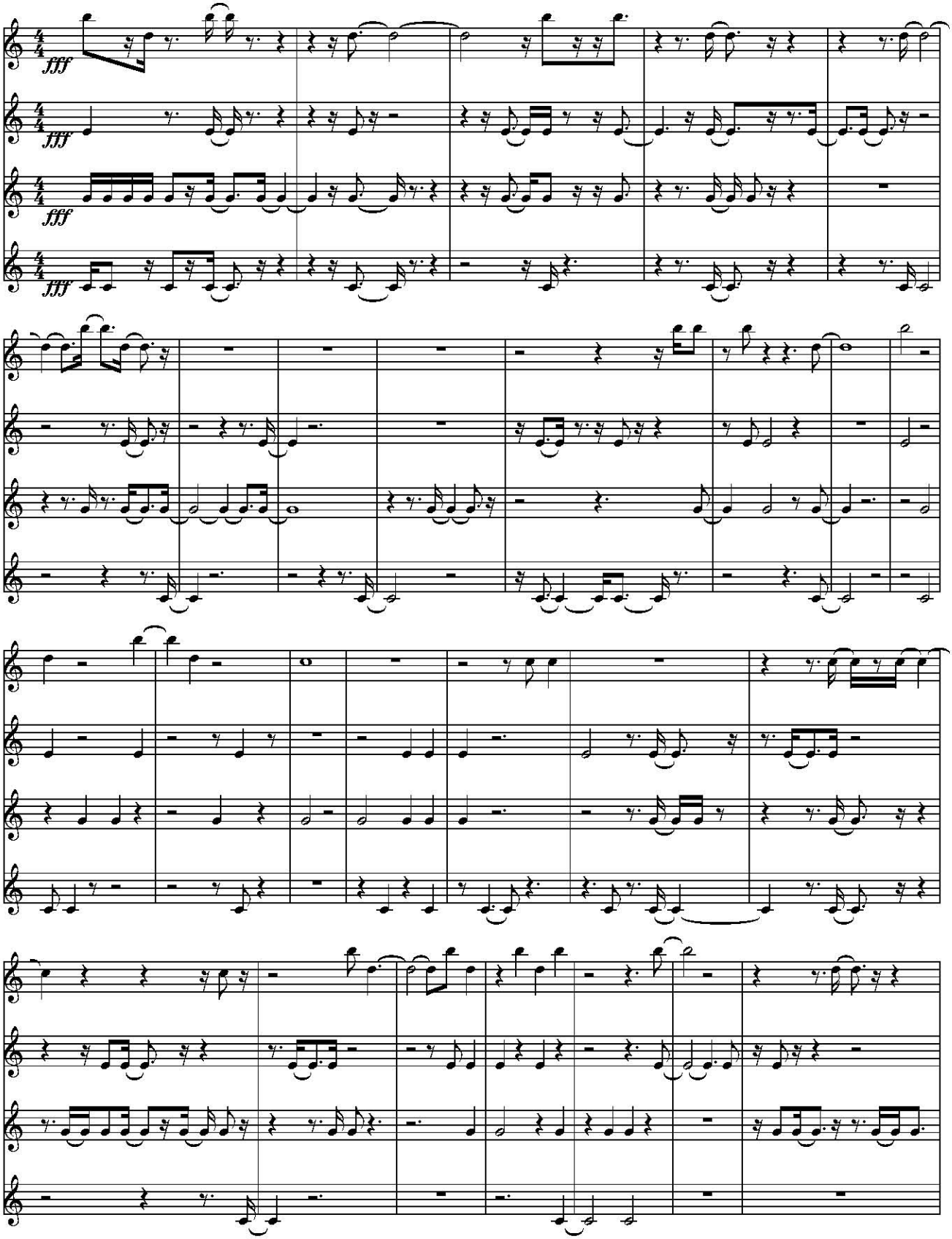

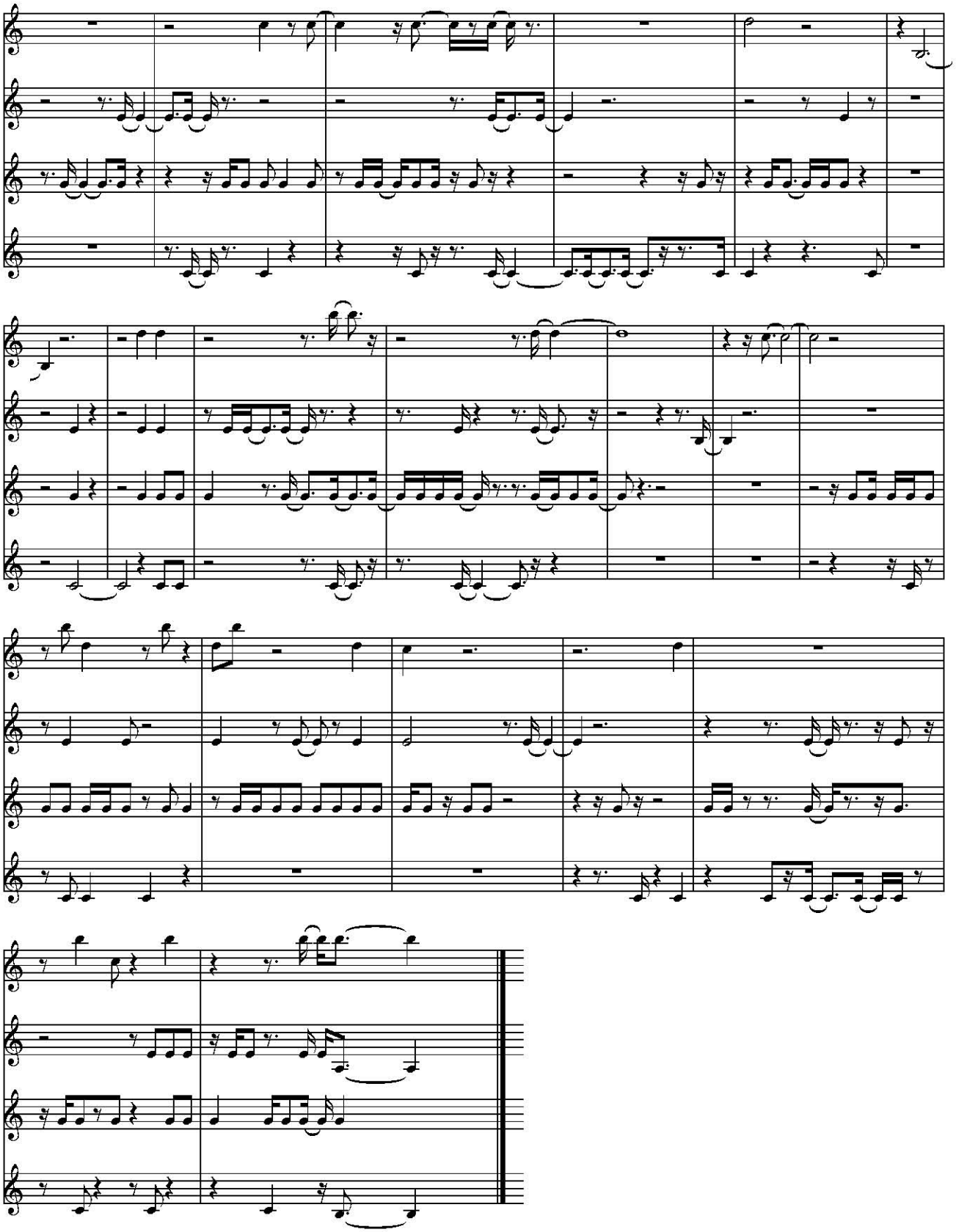

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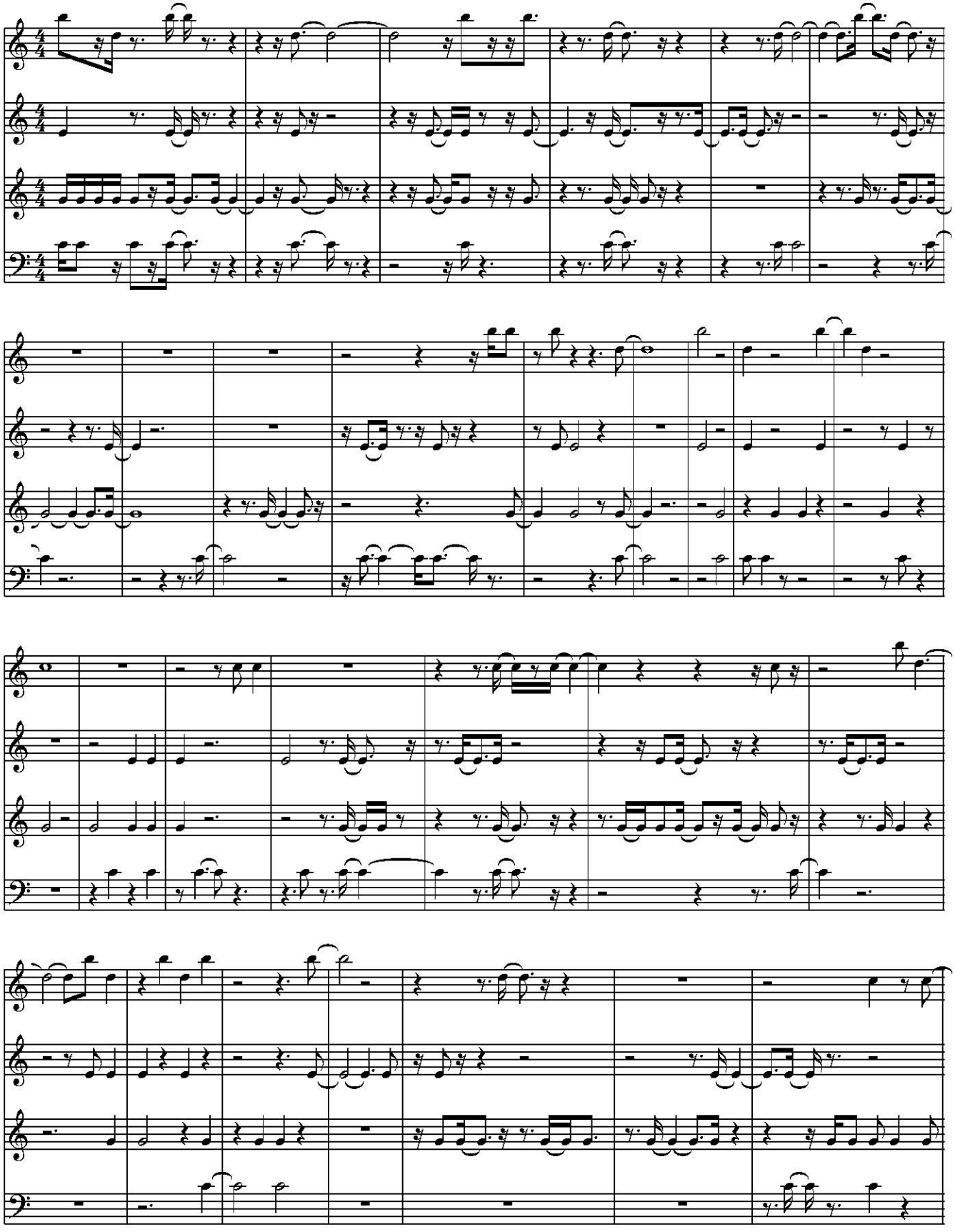

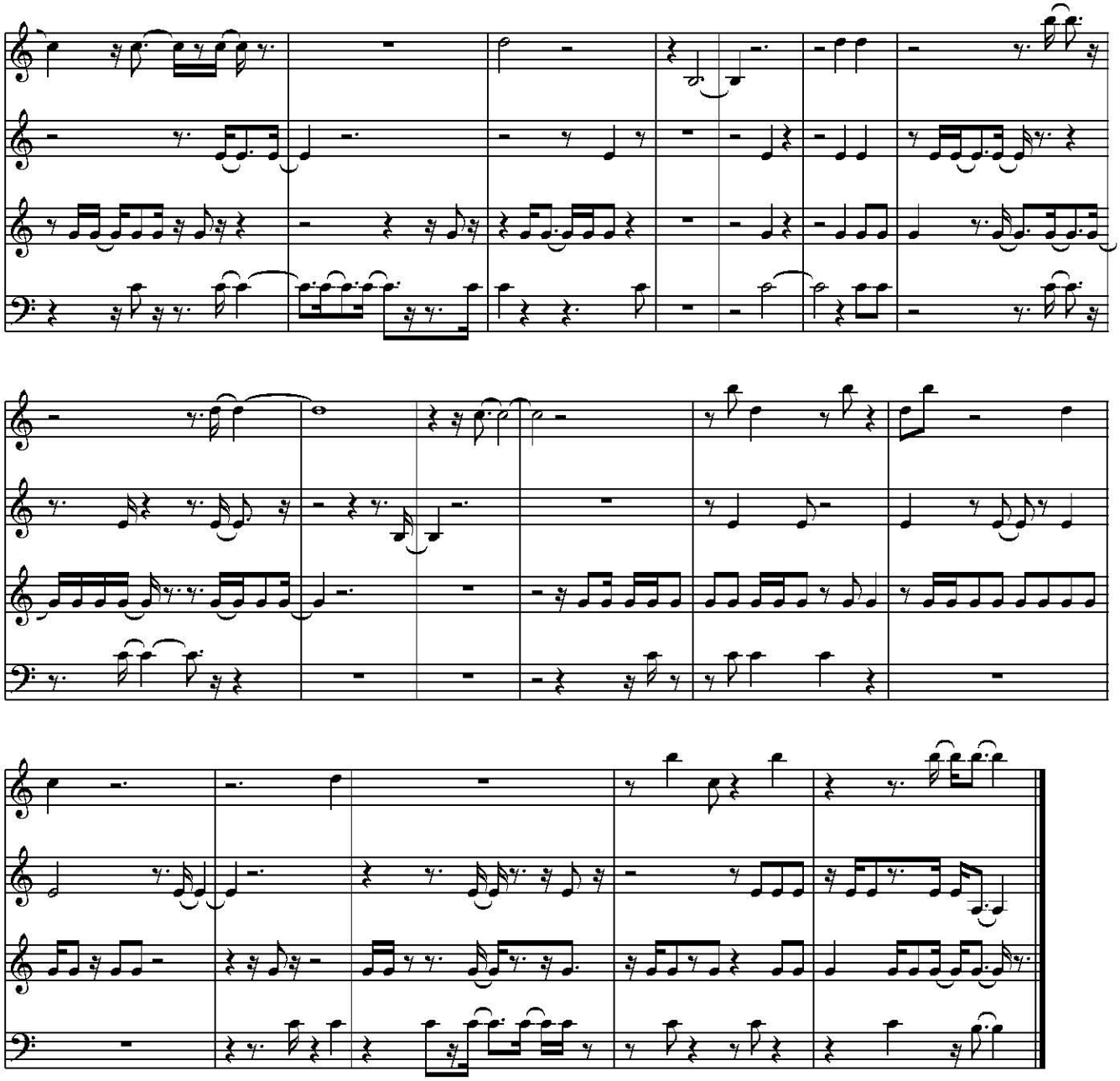

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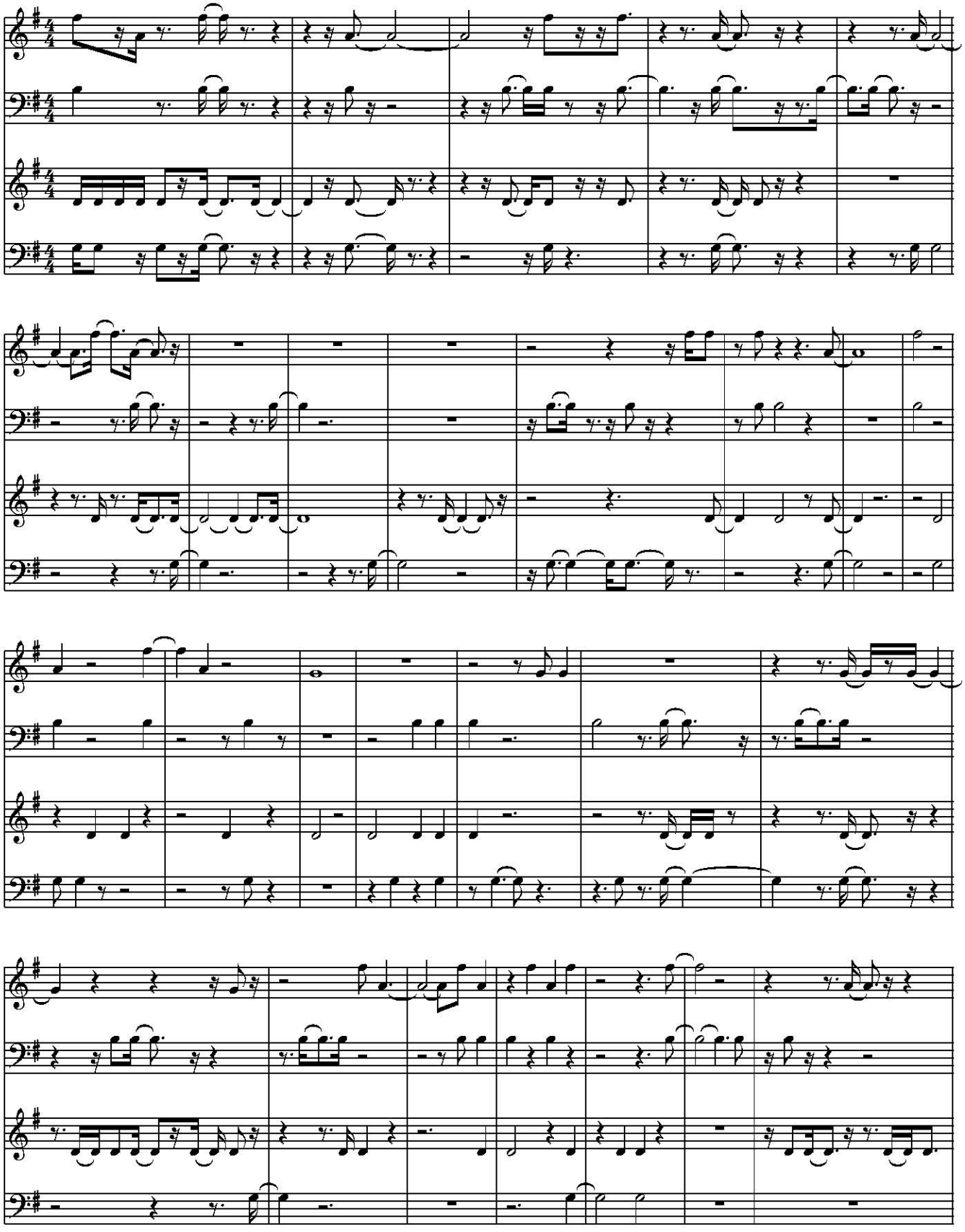

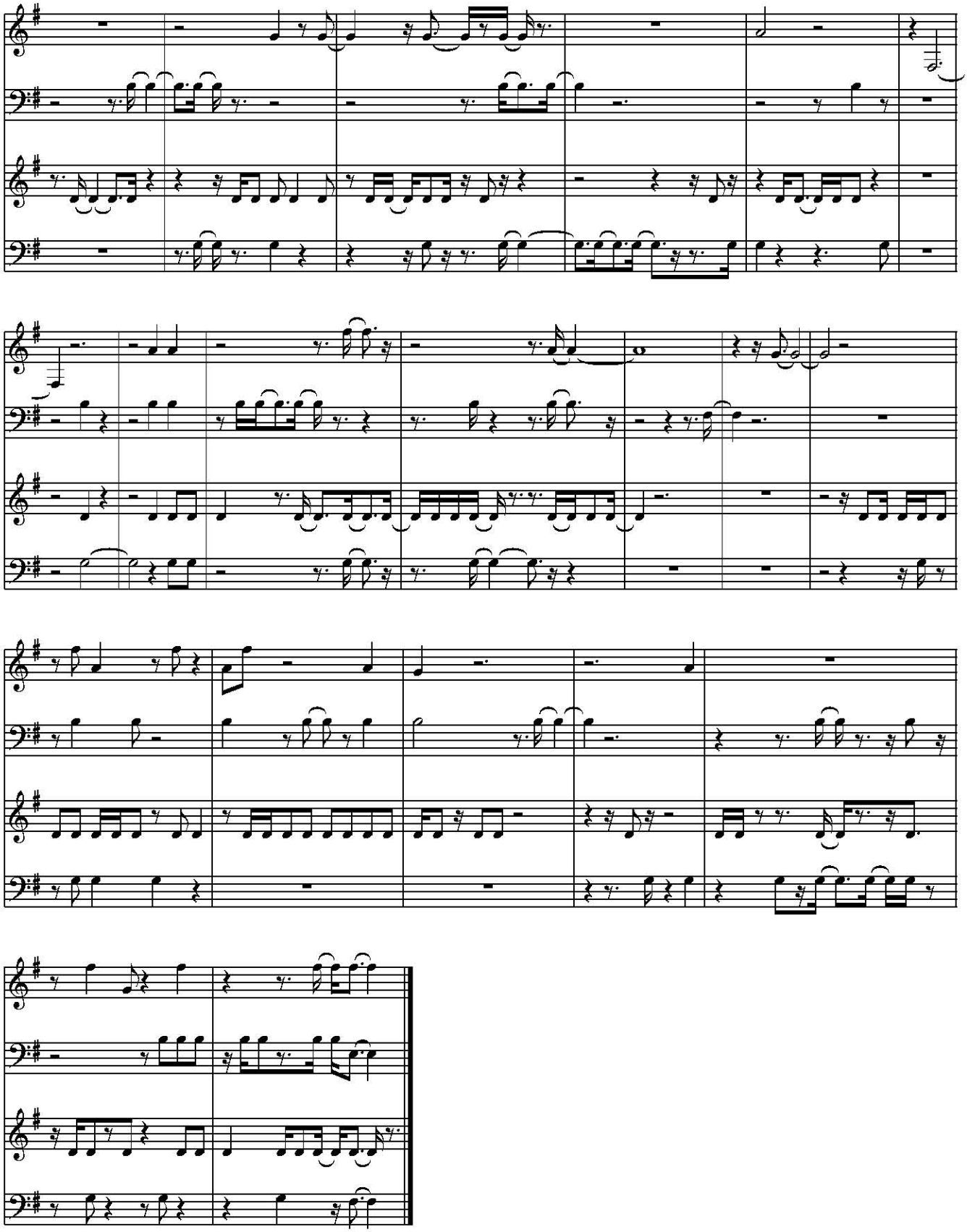

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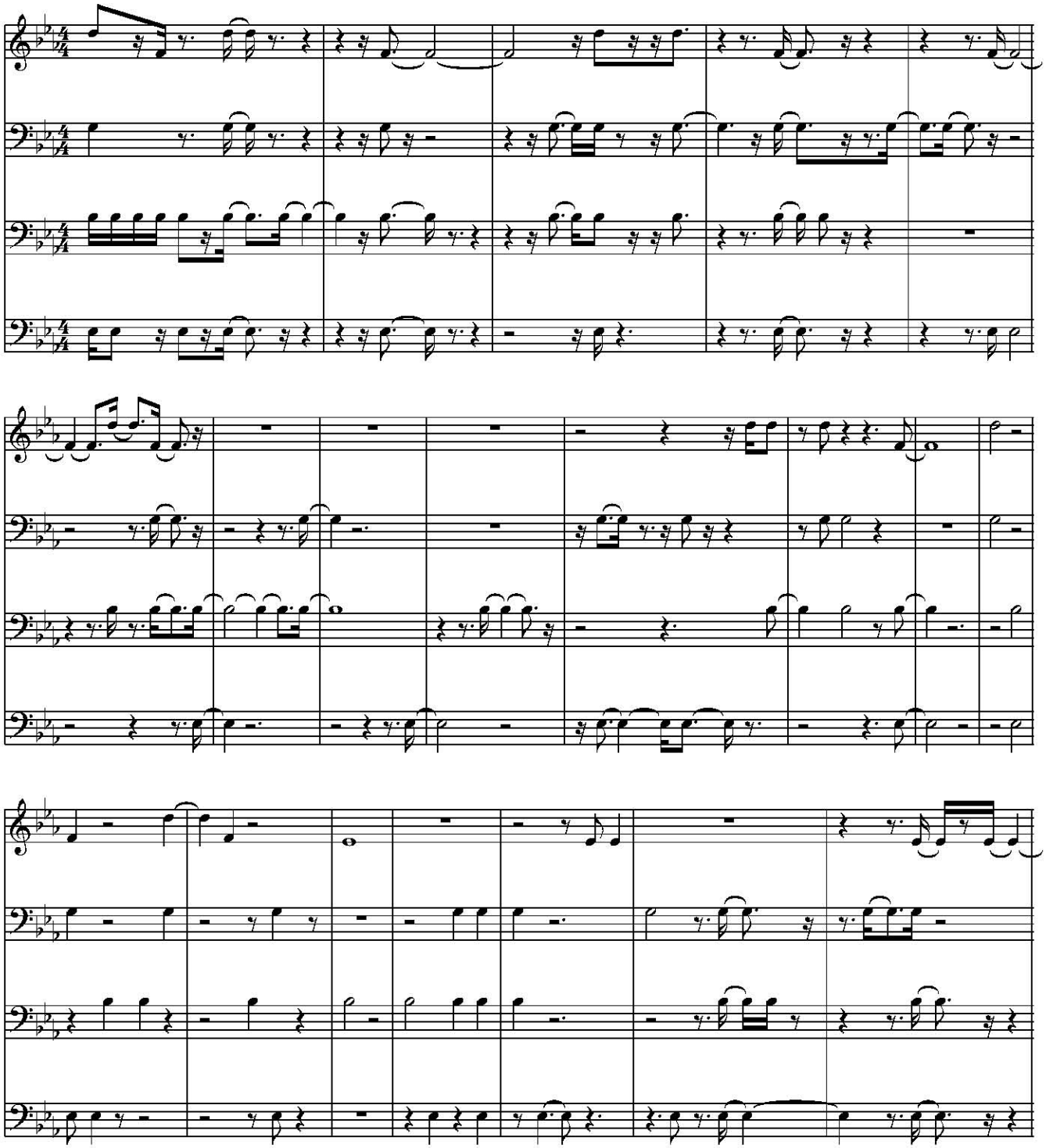

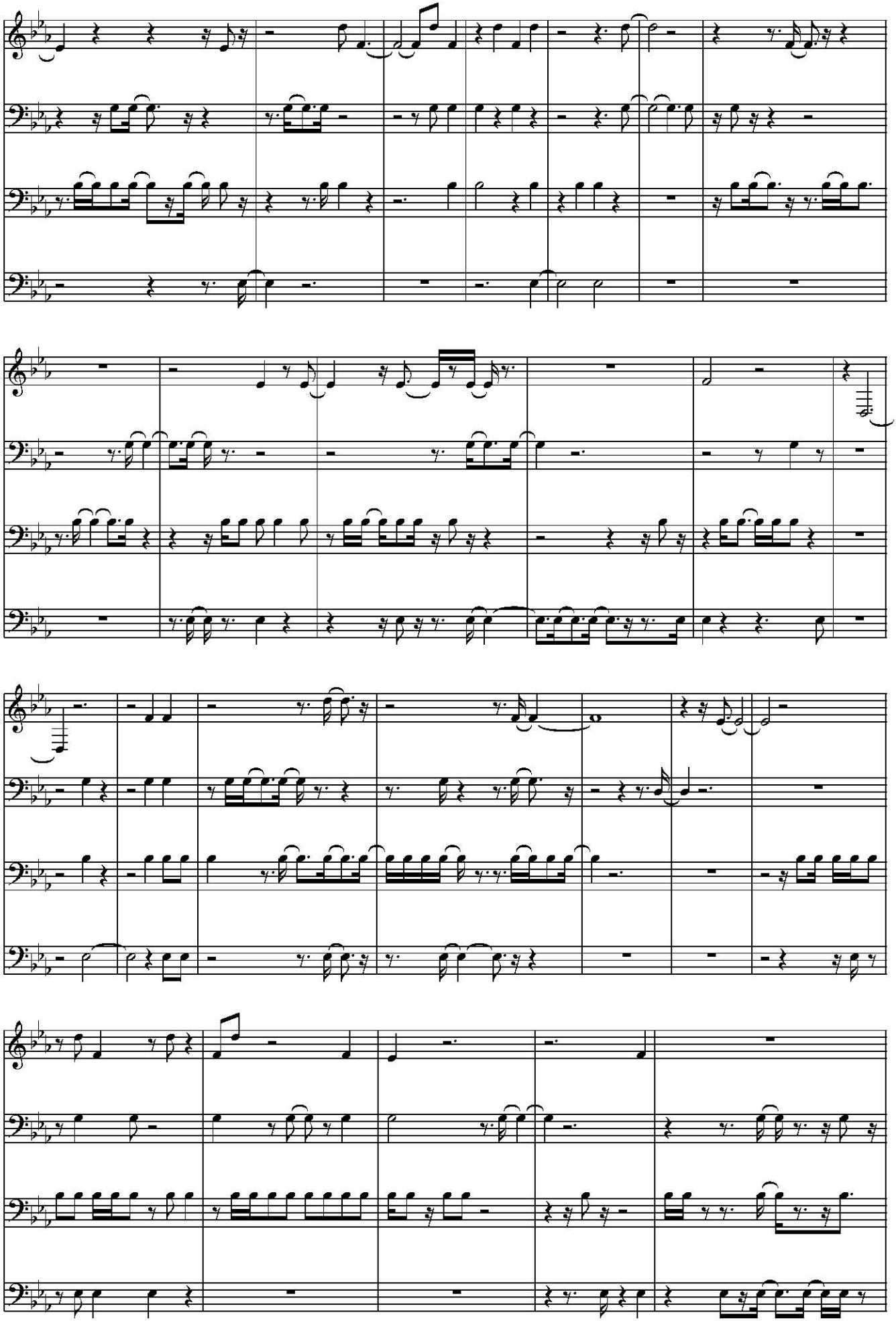

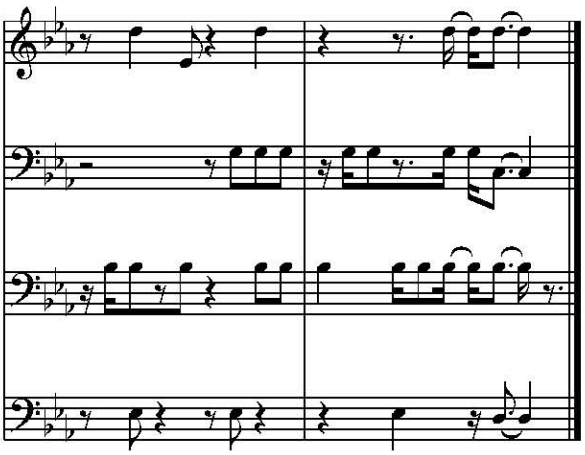

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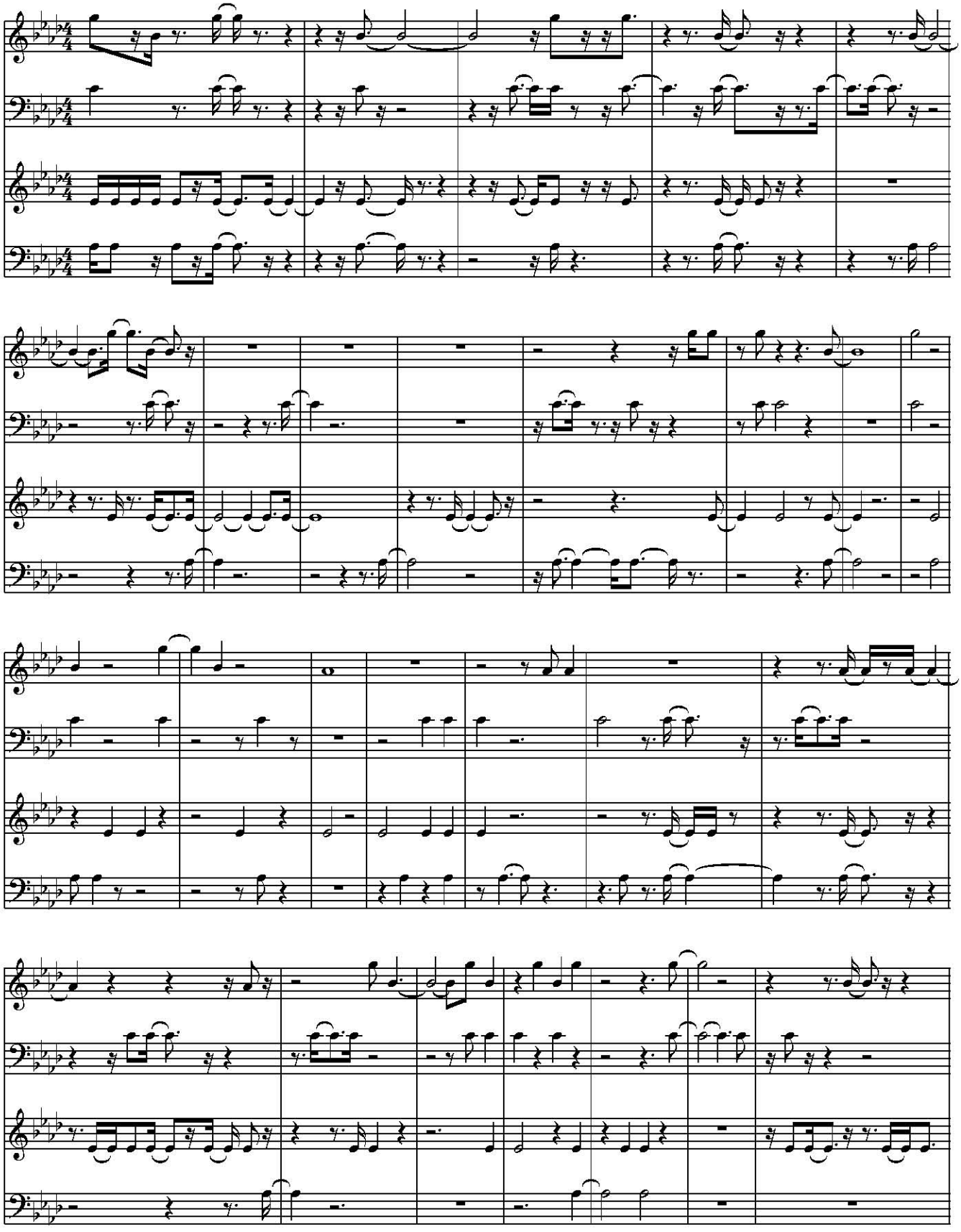

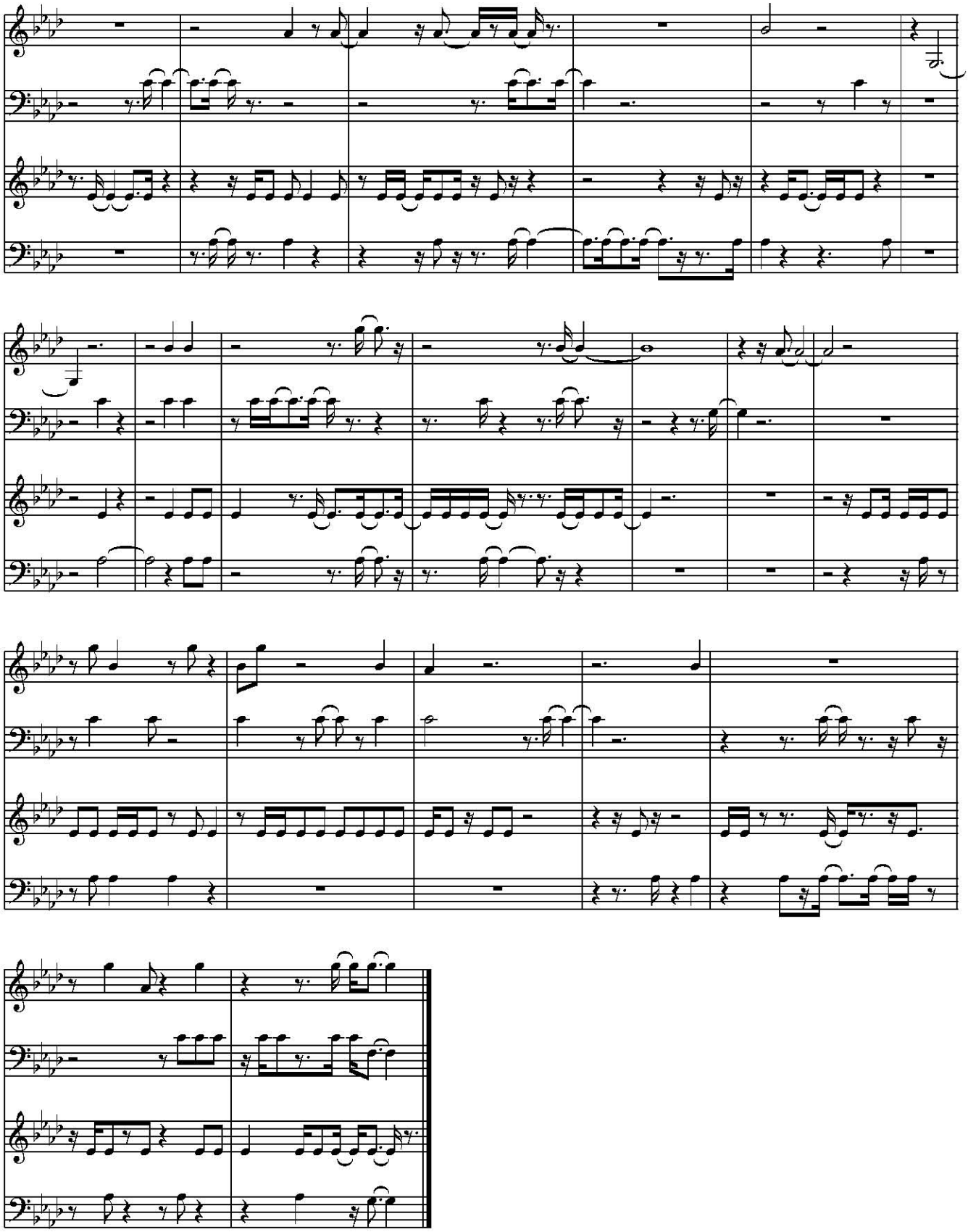

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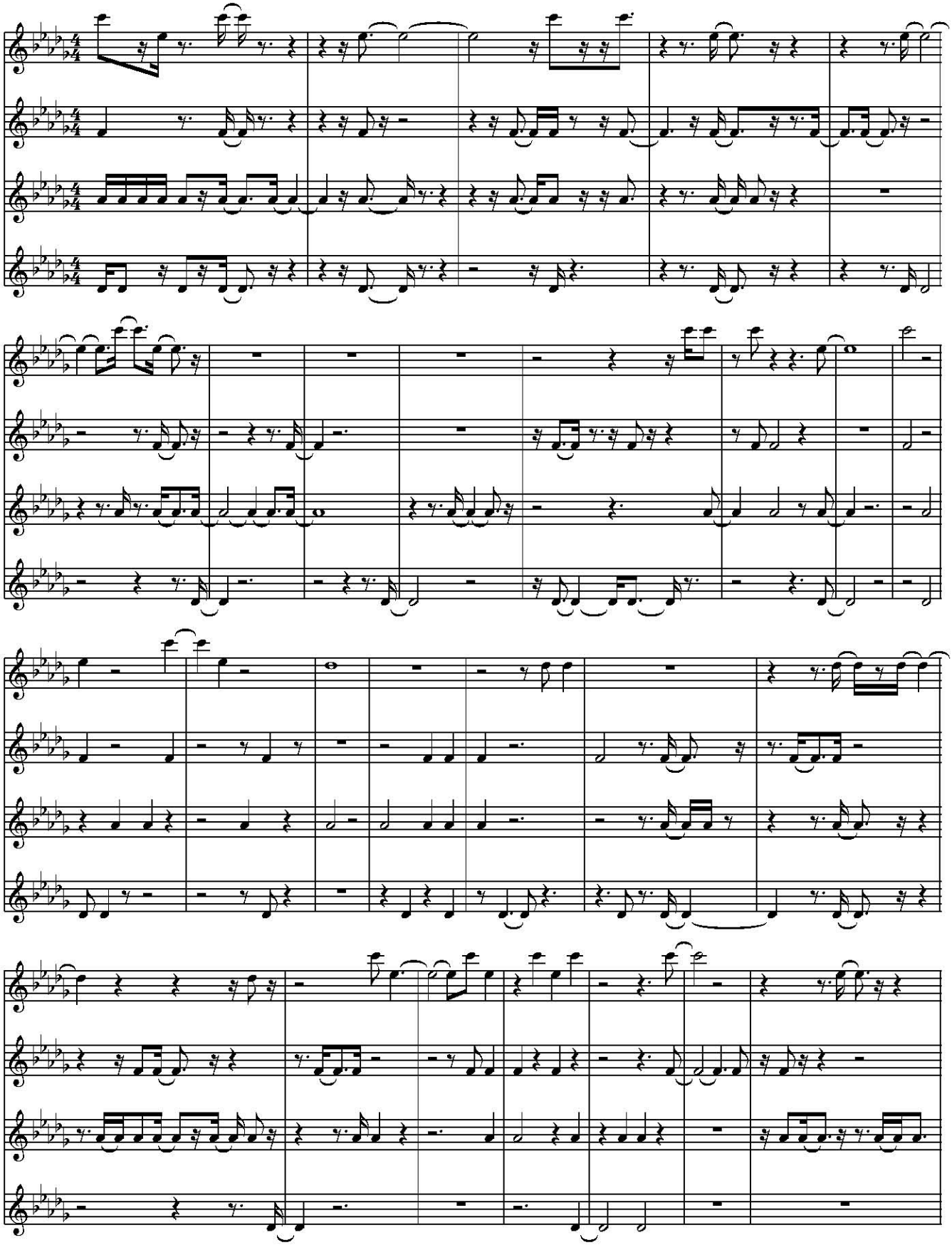

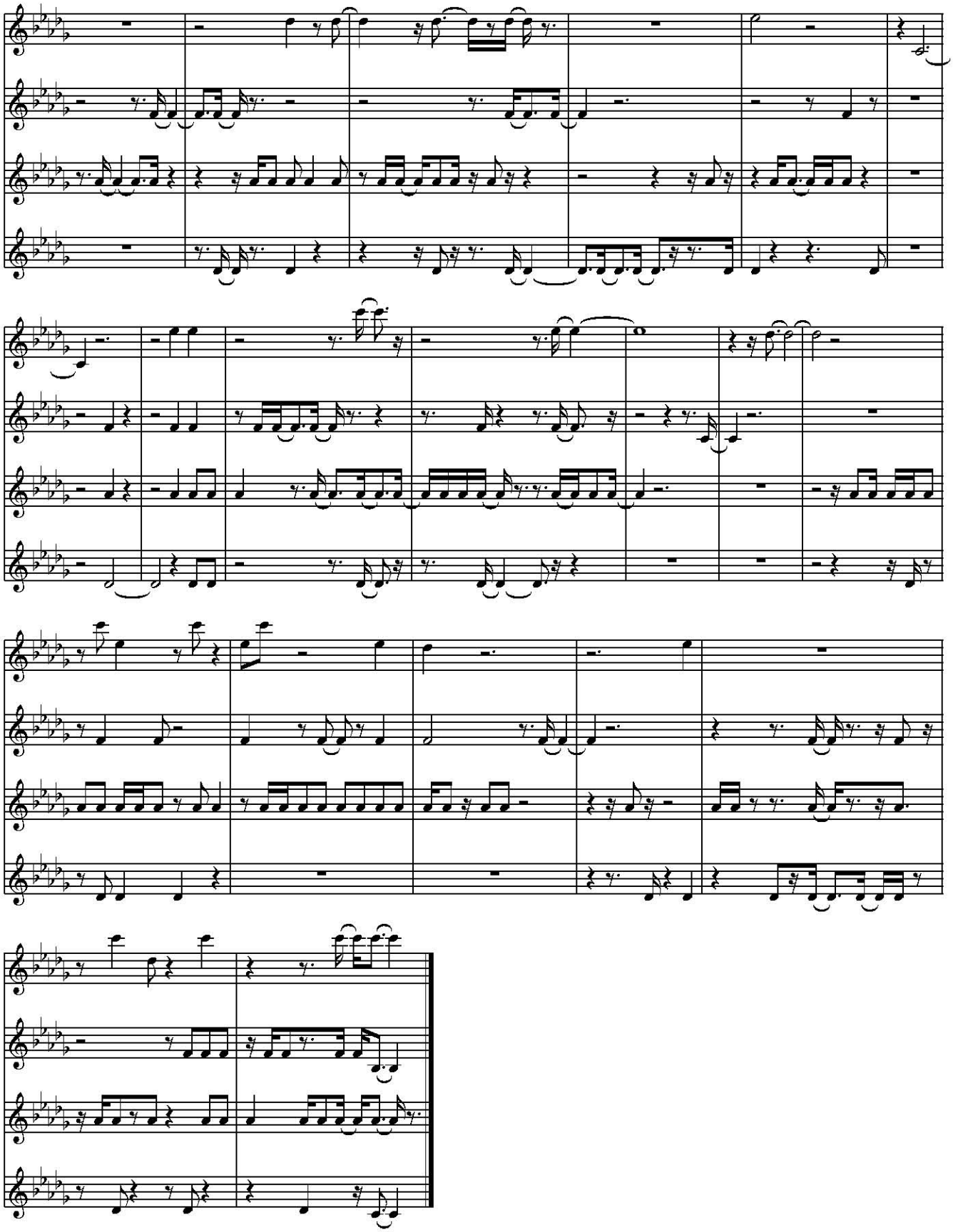

II

CORRESPONDENCES

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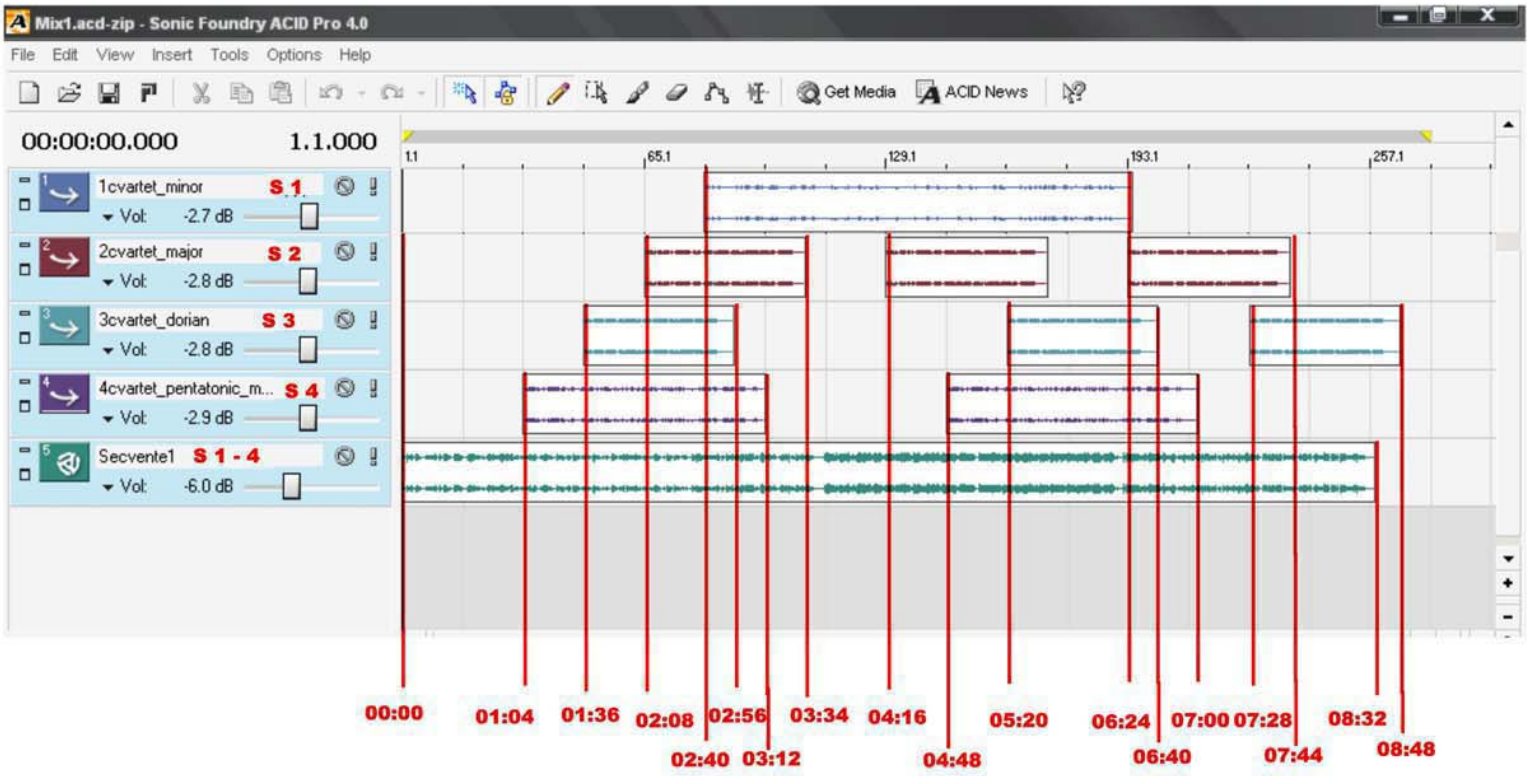
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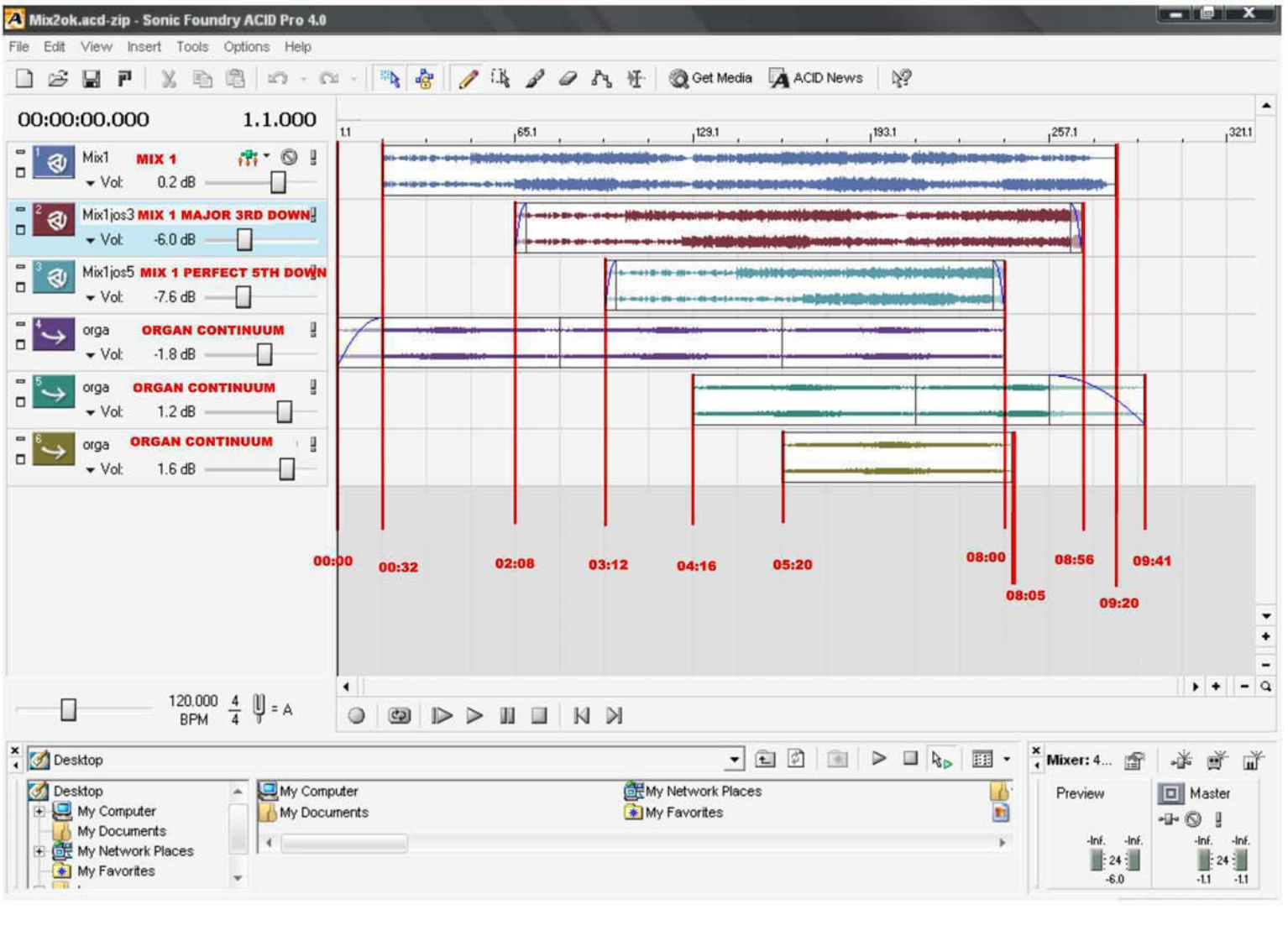
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Vol: -1.8 dB
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Preview
Master

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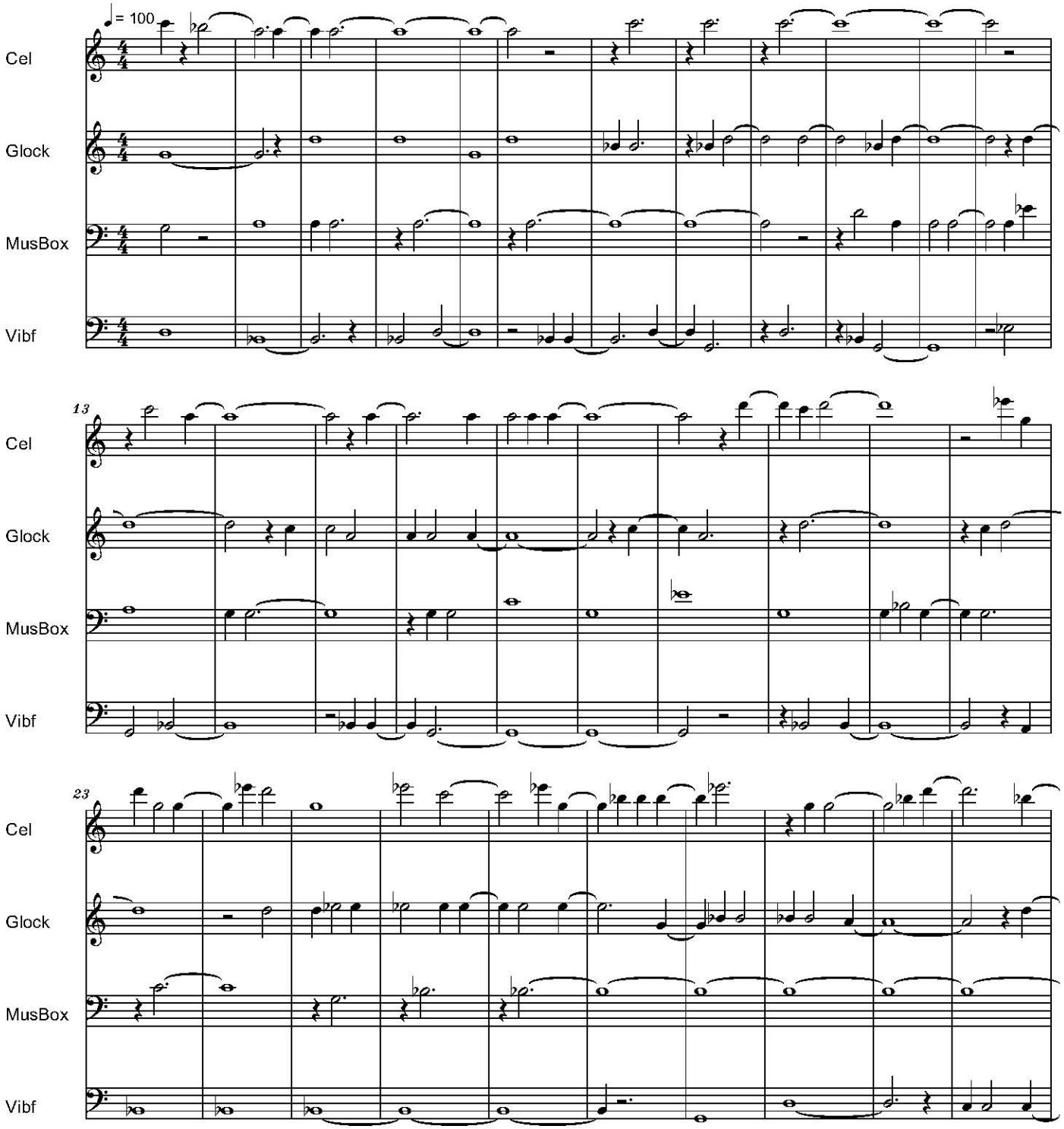
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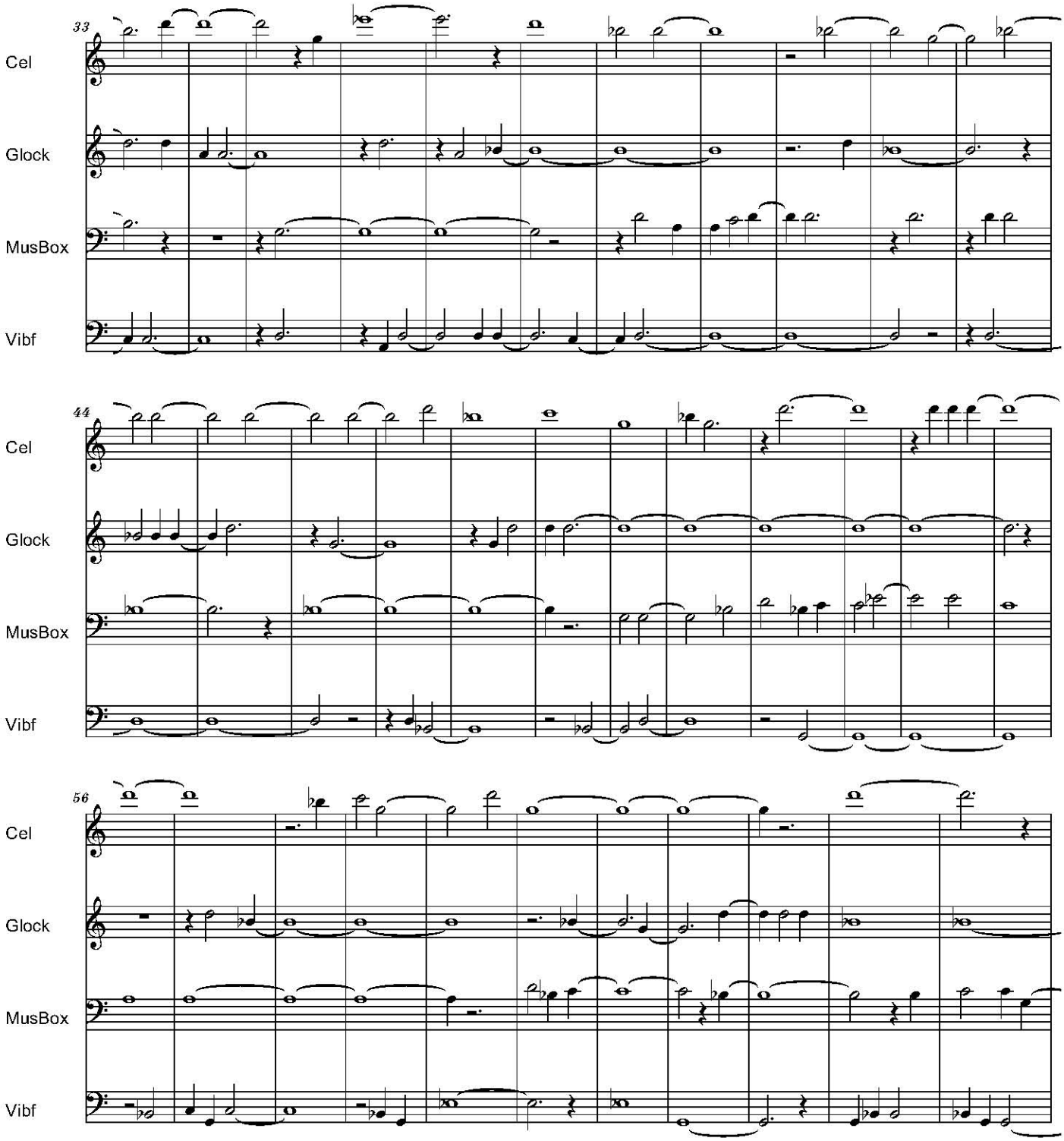
Vibf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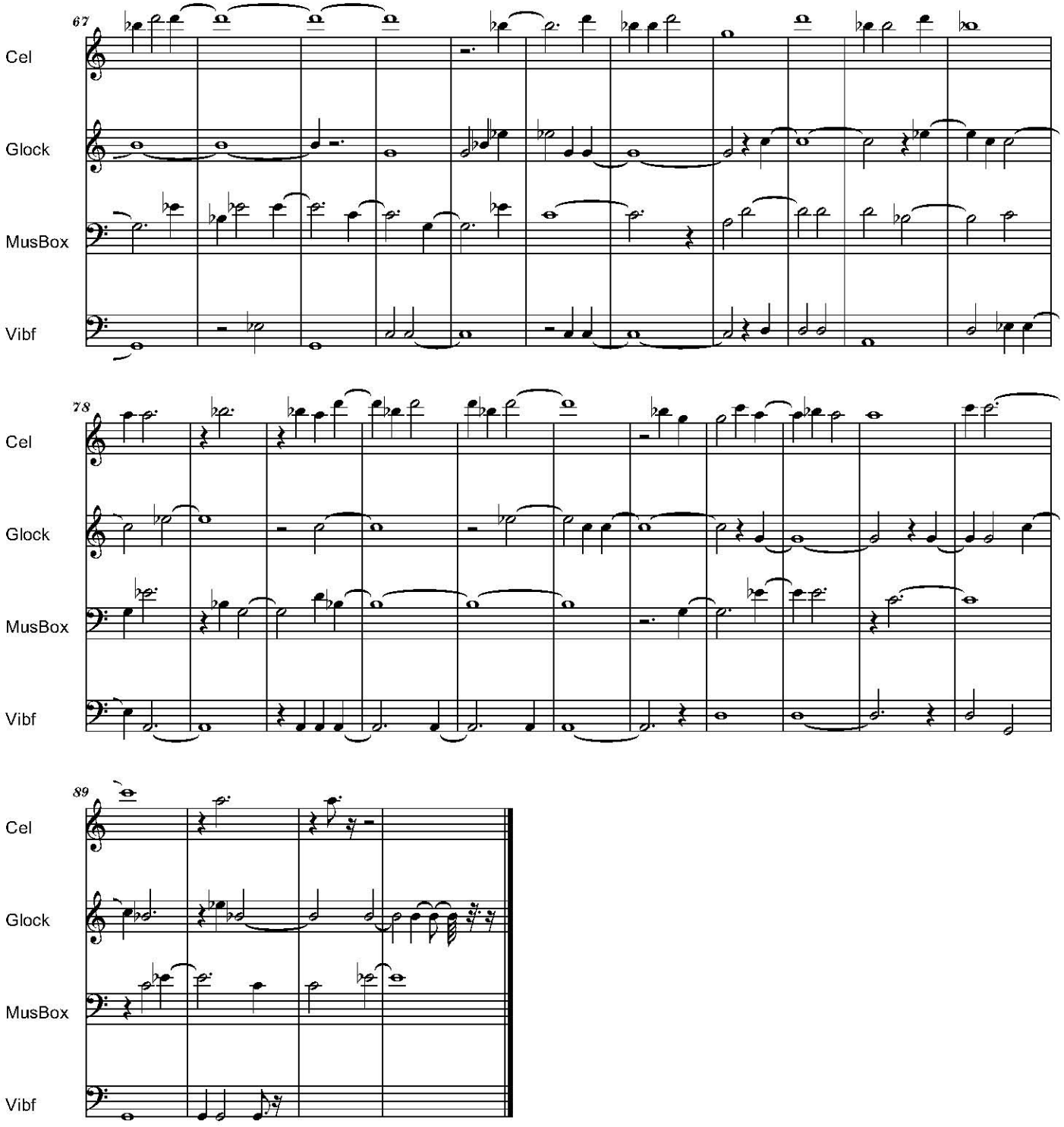
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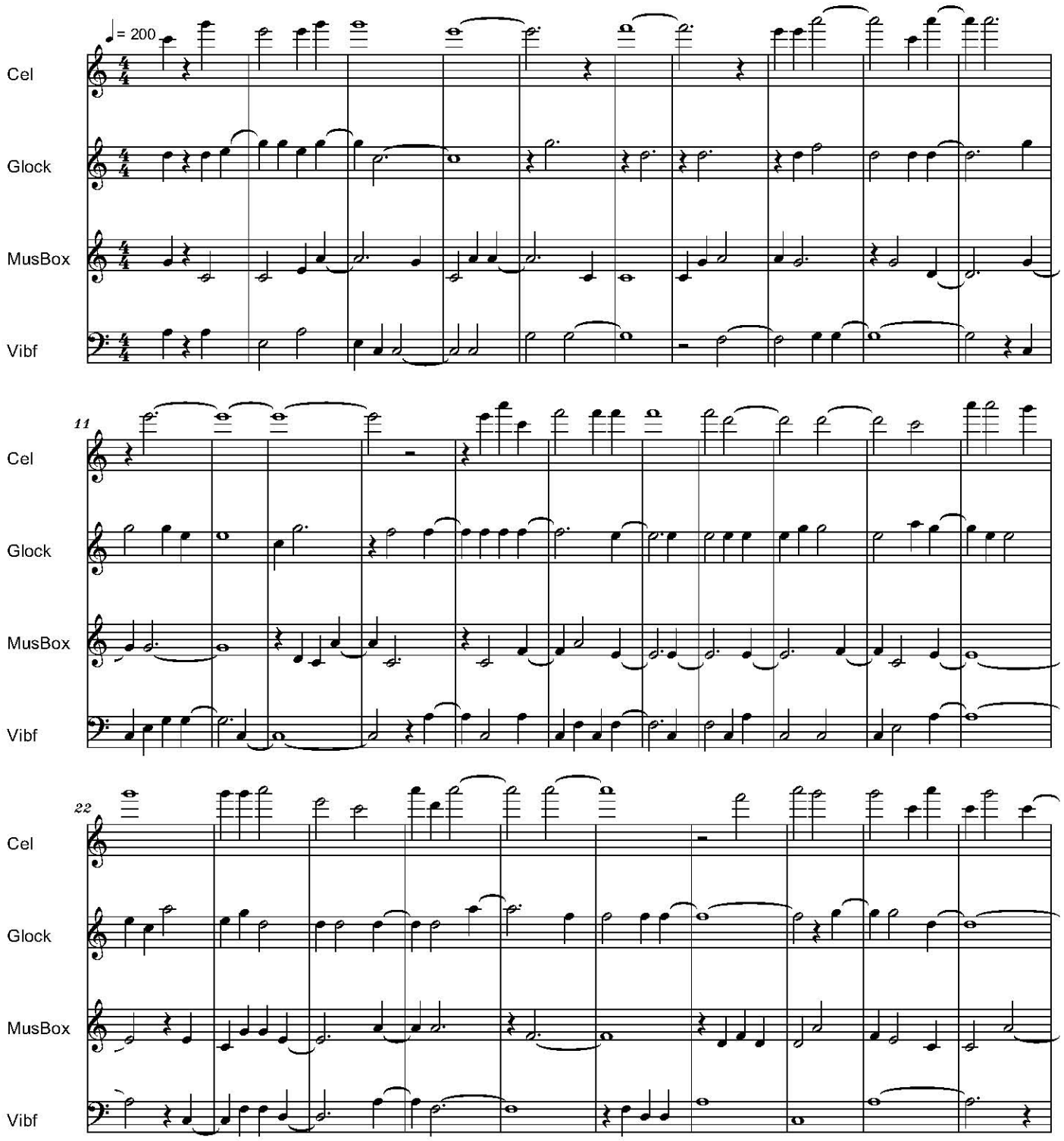
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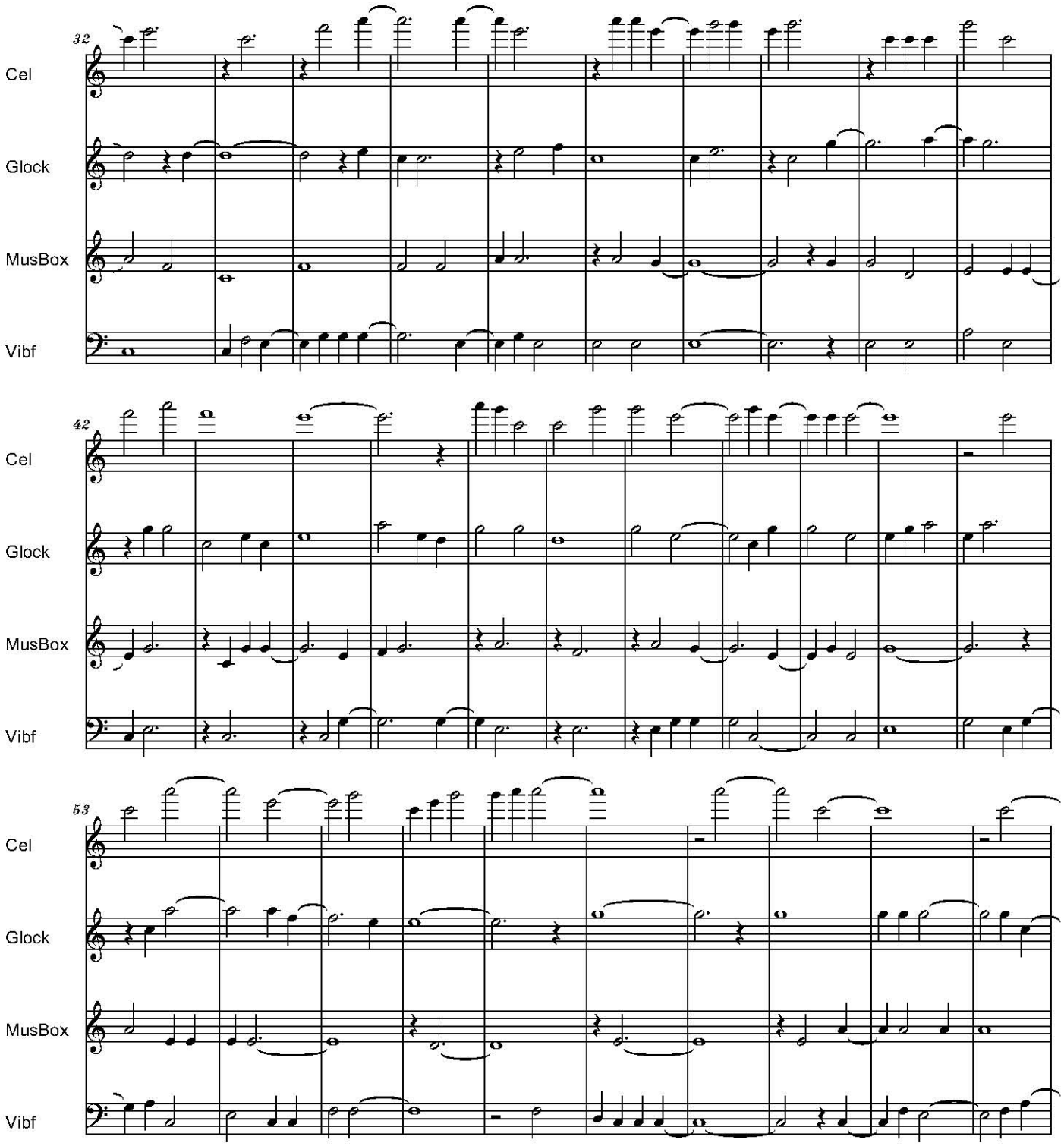
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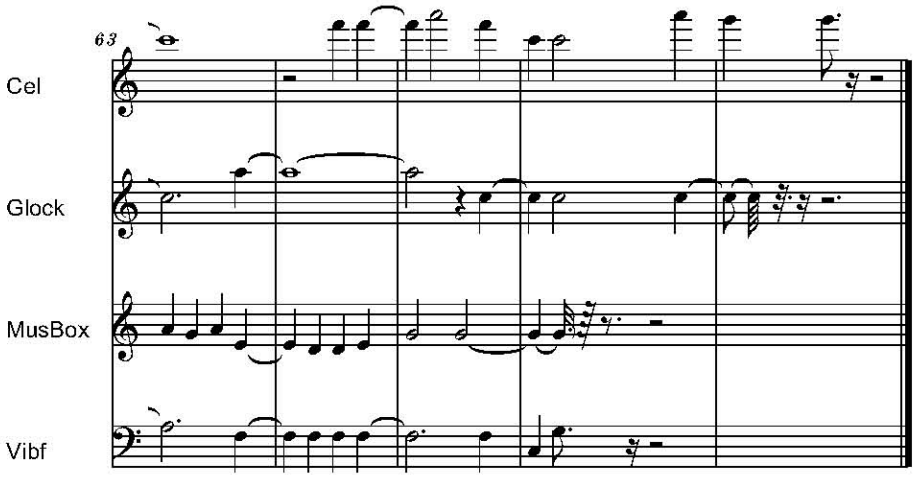
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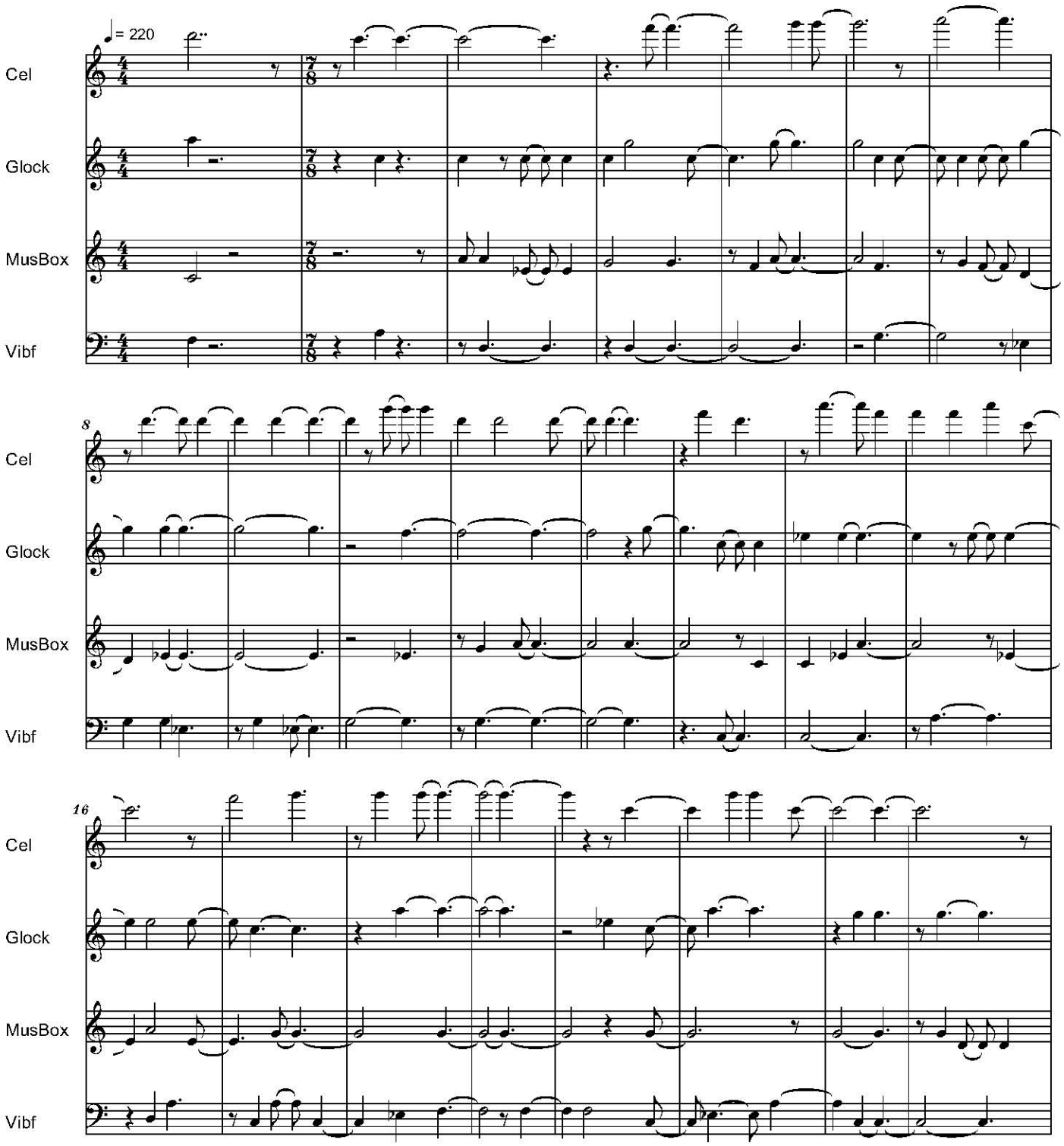
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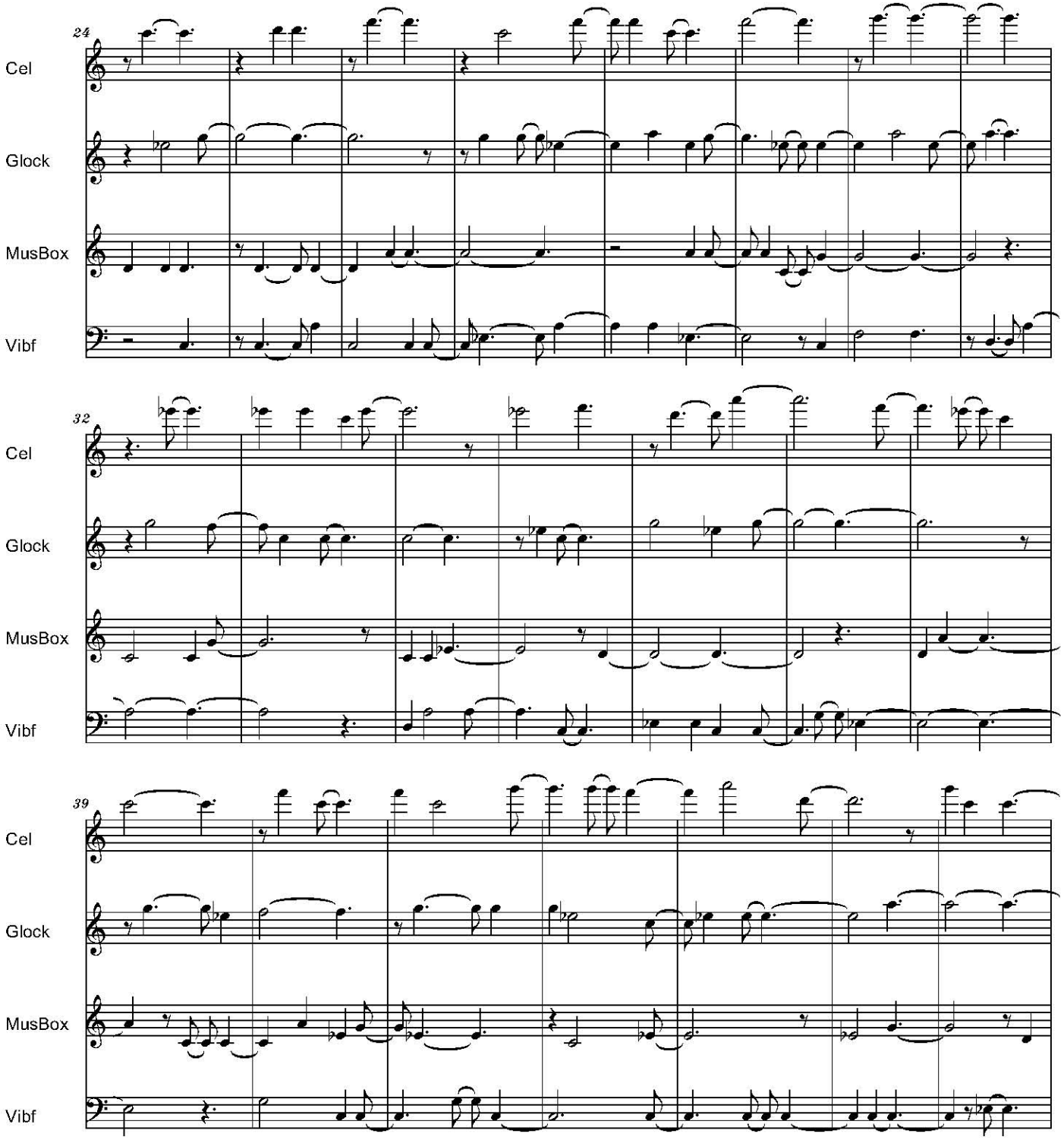
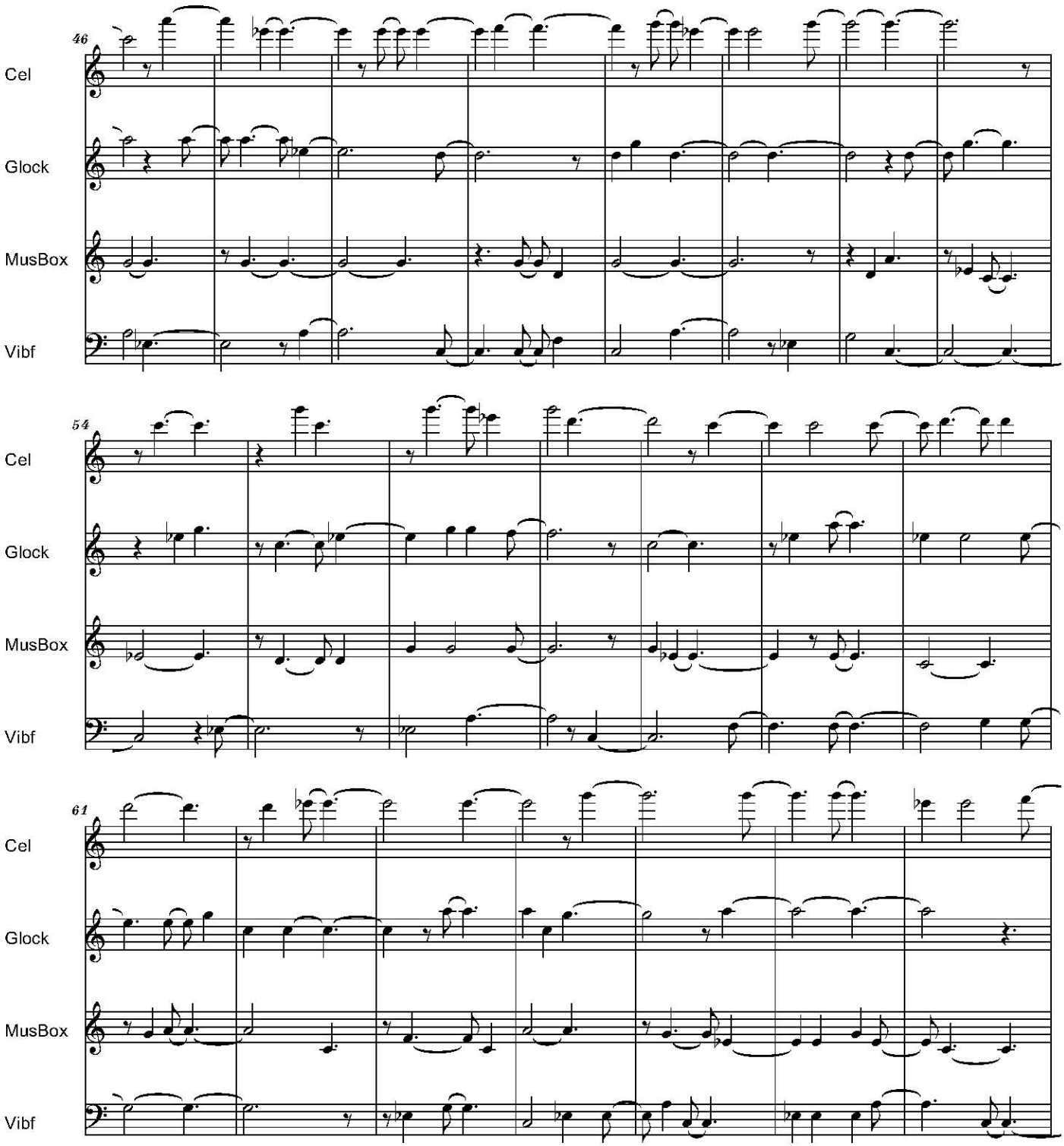
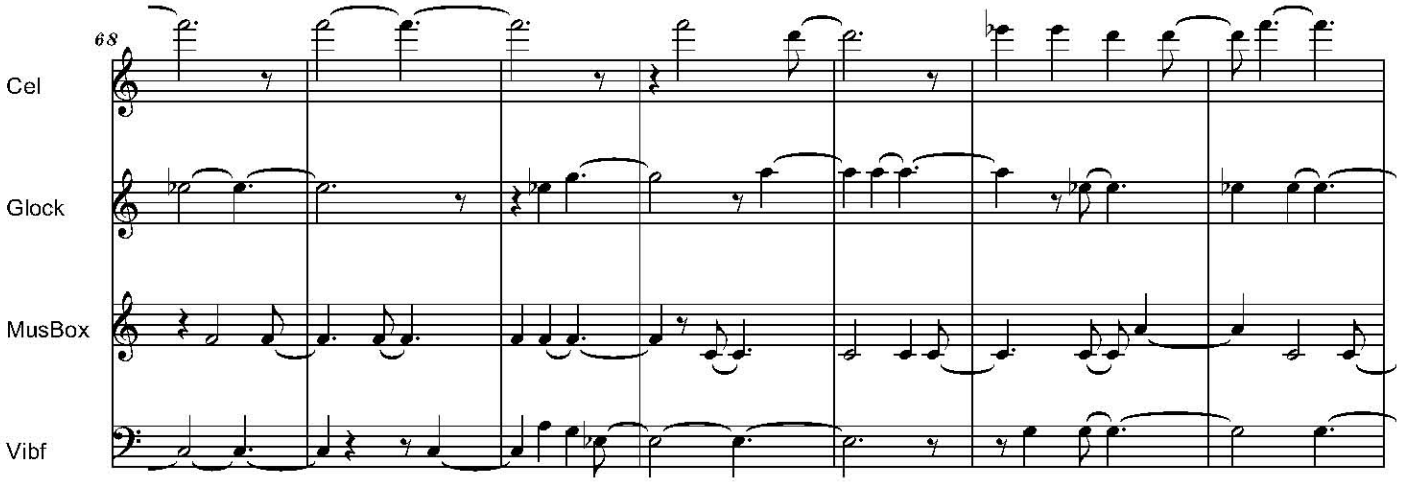
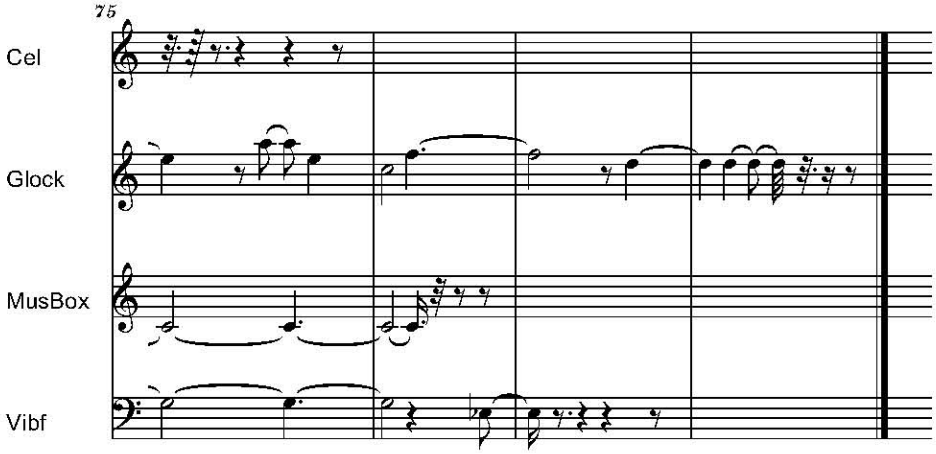
MusBox
Vibf

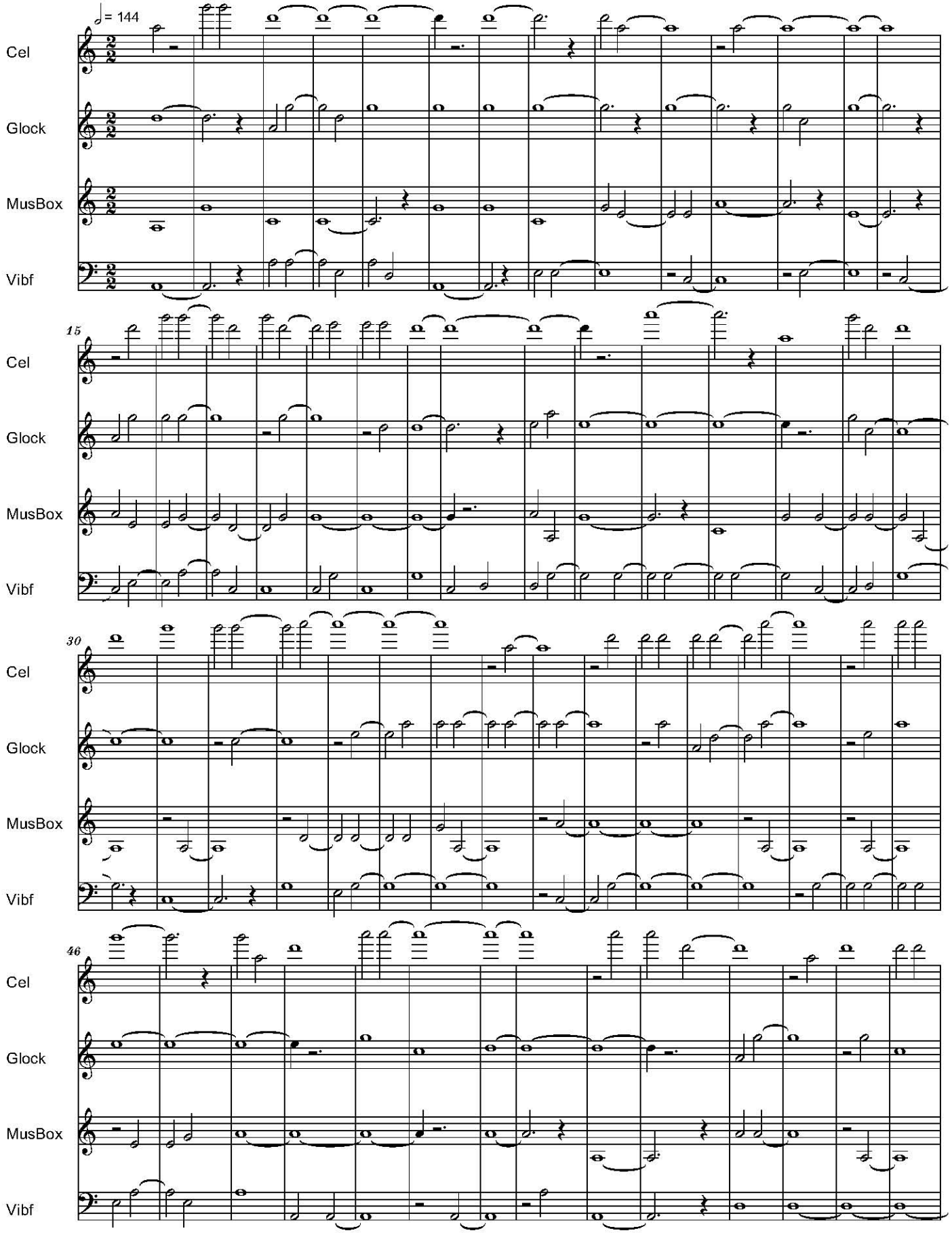

24
Cel
Glock
MusBox
Vibf
32
Cel
Glock
MusBox
Vibf
39
Cel
Glock
MusBox
Vibf

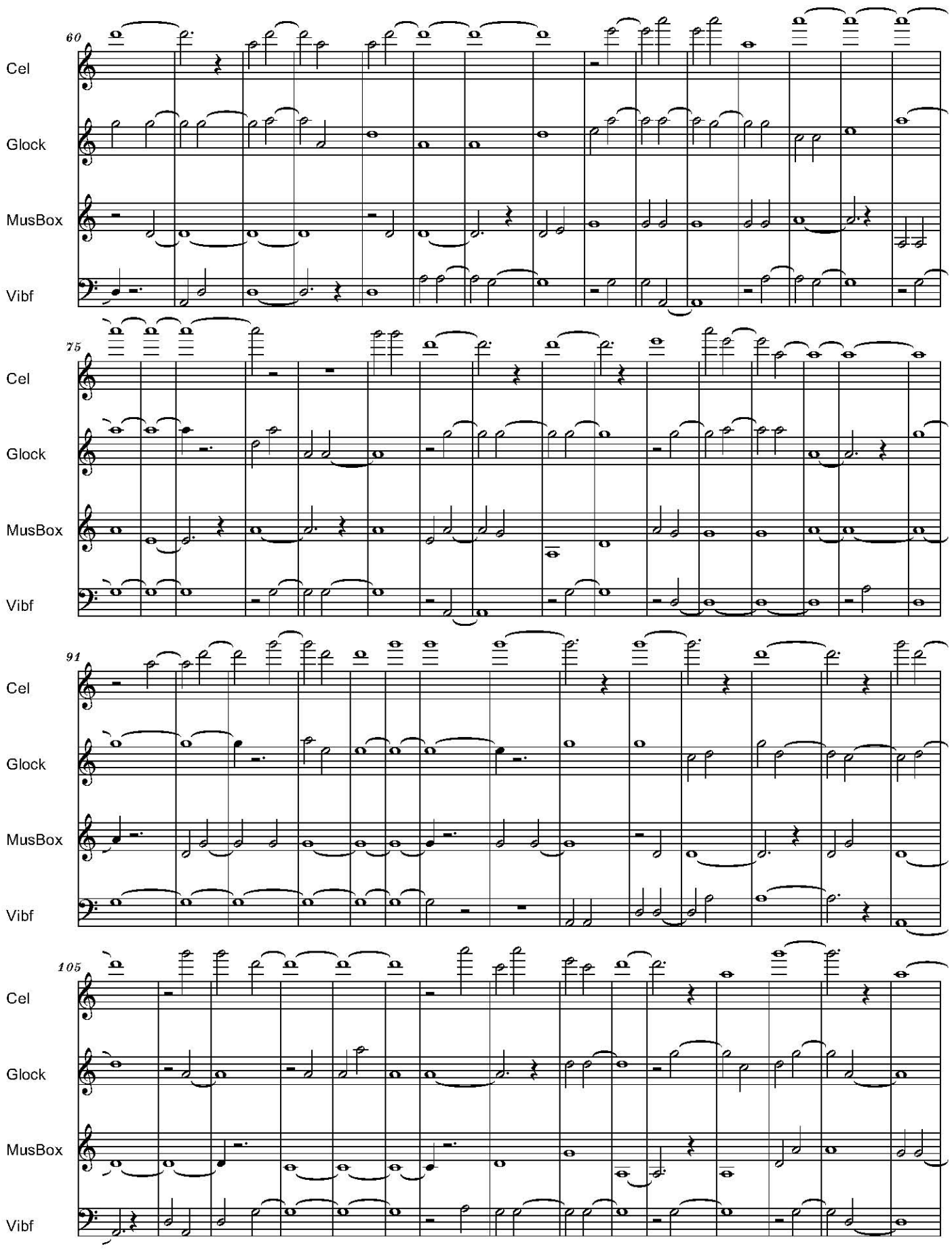

46
Cel
Glock
MusBox
Vibf
54
Cel
Glock
MusBox
Vibf
61
Cel
Glock
MusBox
Vibf

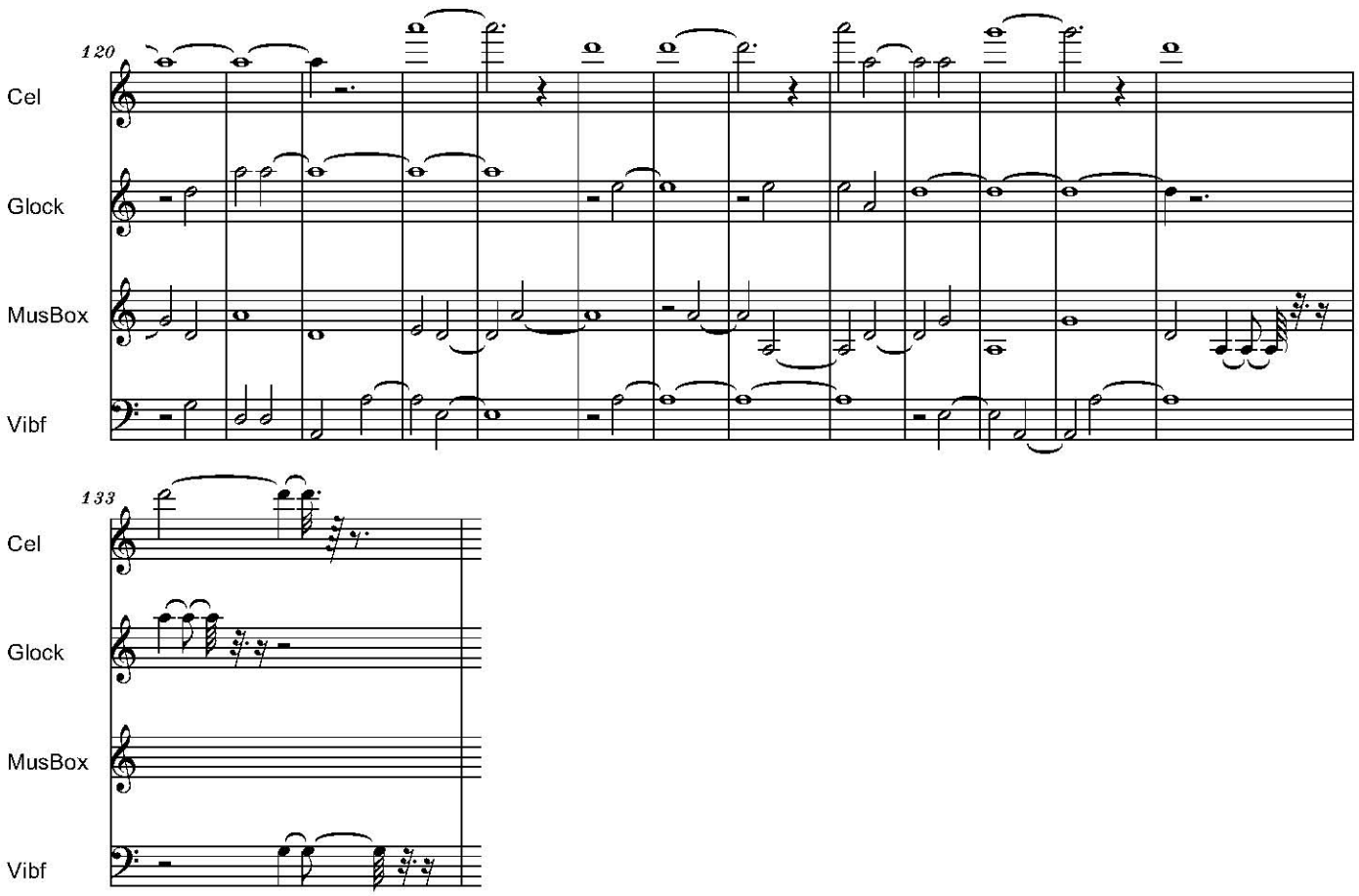

68
Cel
Glock
MusBox
Vibf


75
Cel
Glock
MusBox
Vibf

06 - PENTATONIC MINOR

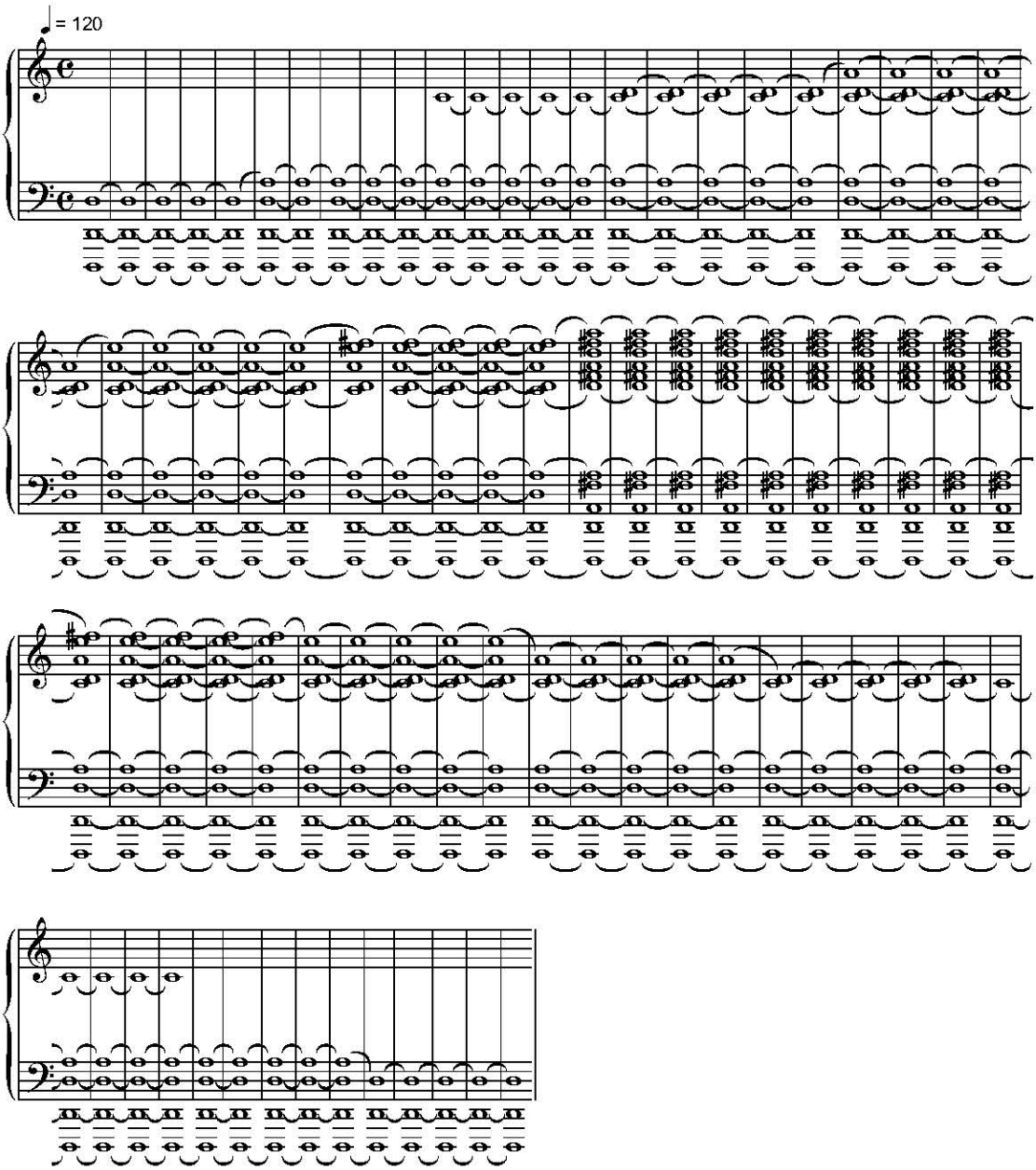



60
Cel
Glock
MusBox
Vibf
75
Cel
Glock
MusBox
Vibf
91
Cel
Glock
MusBox
Vibf
105
Cel
Glock
MusBox
Vibf


120
Cel
Glock
MusBox
Vibf

133
Cel
Glock
MusBox
Vibf

ORGAN CONTINUUM



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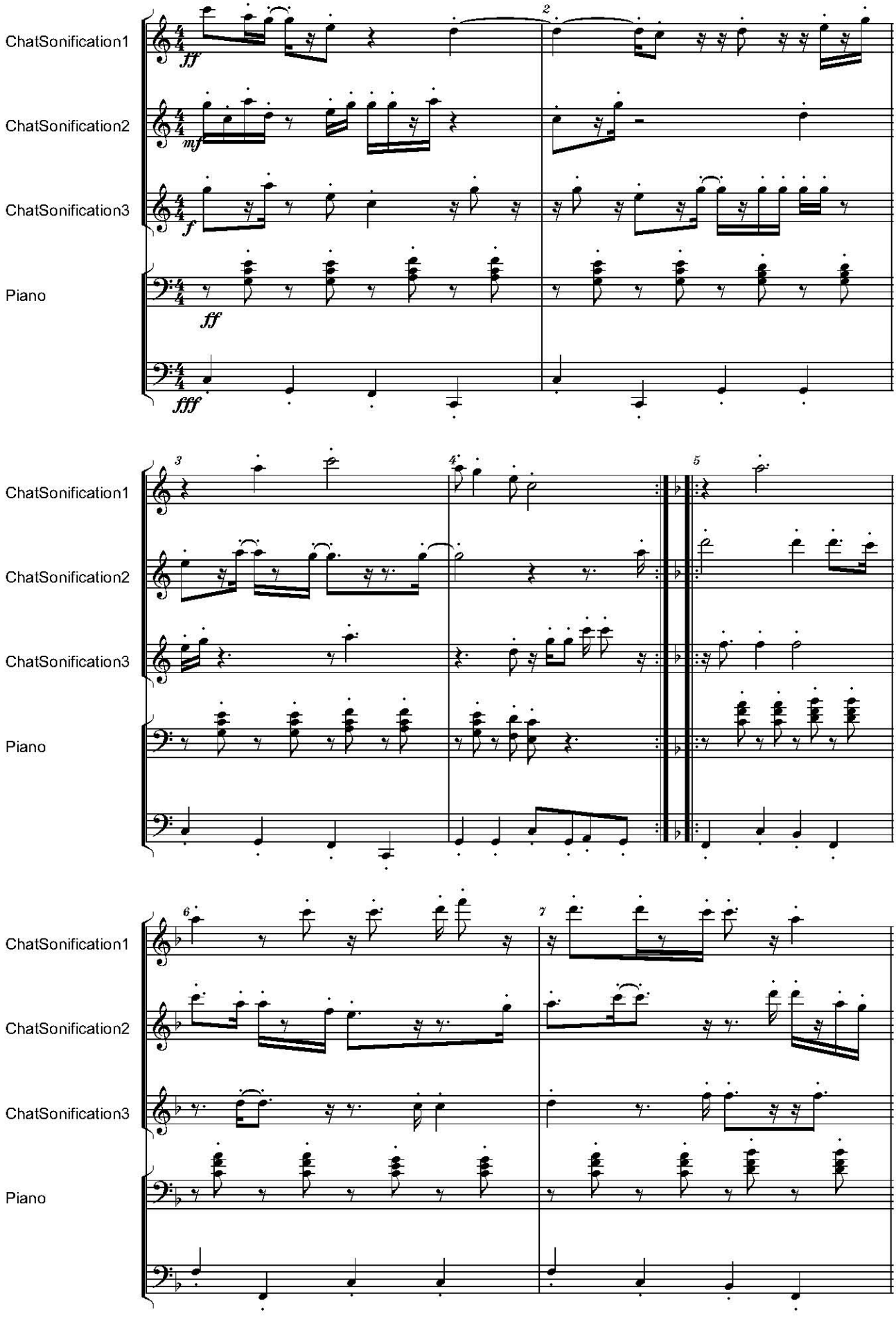
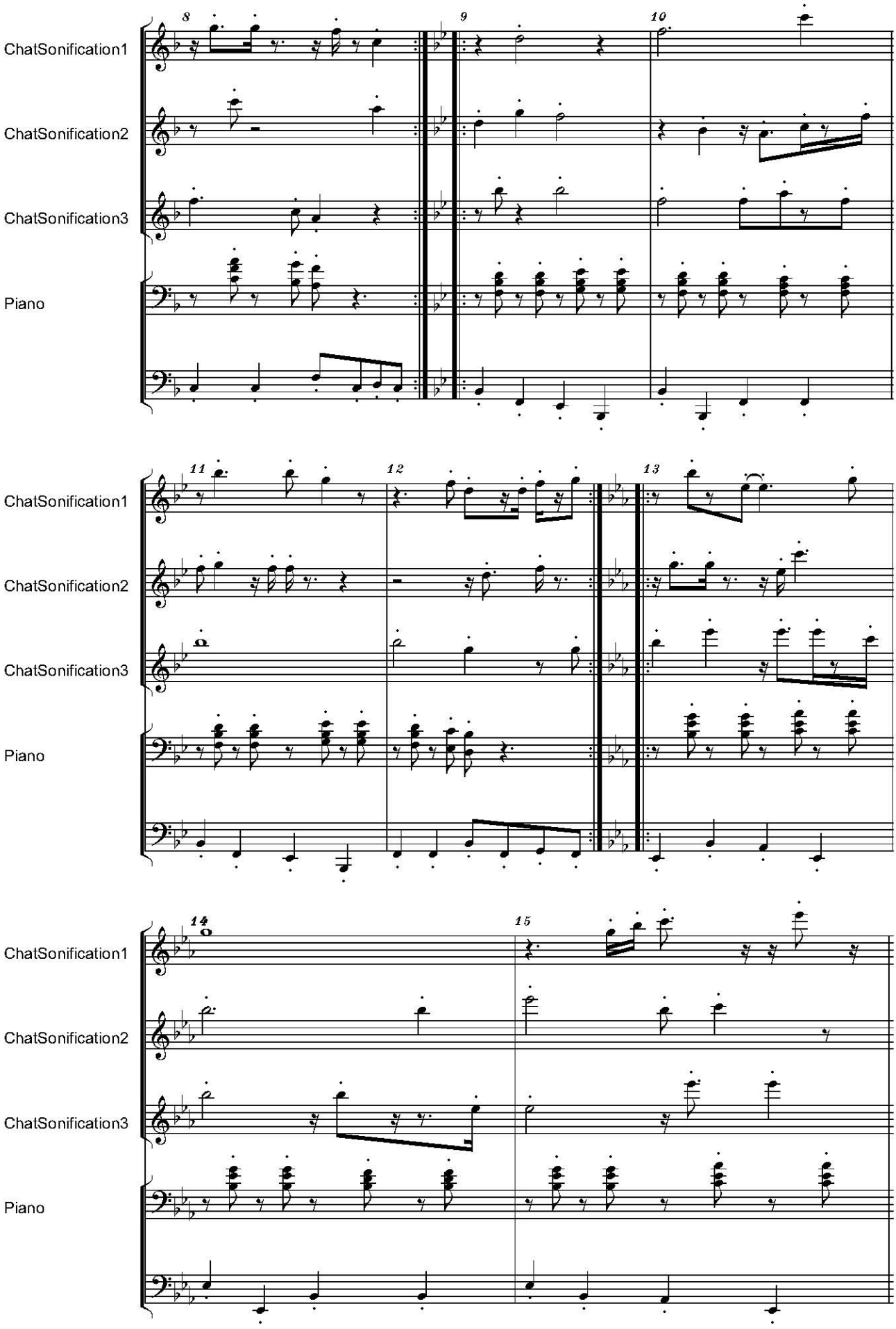
III

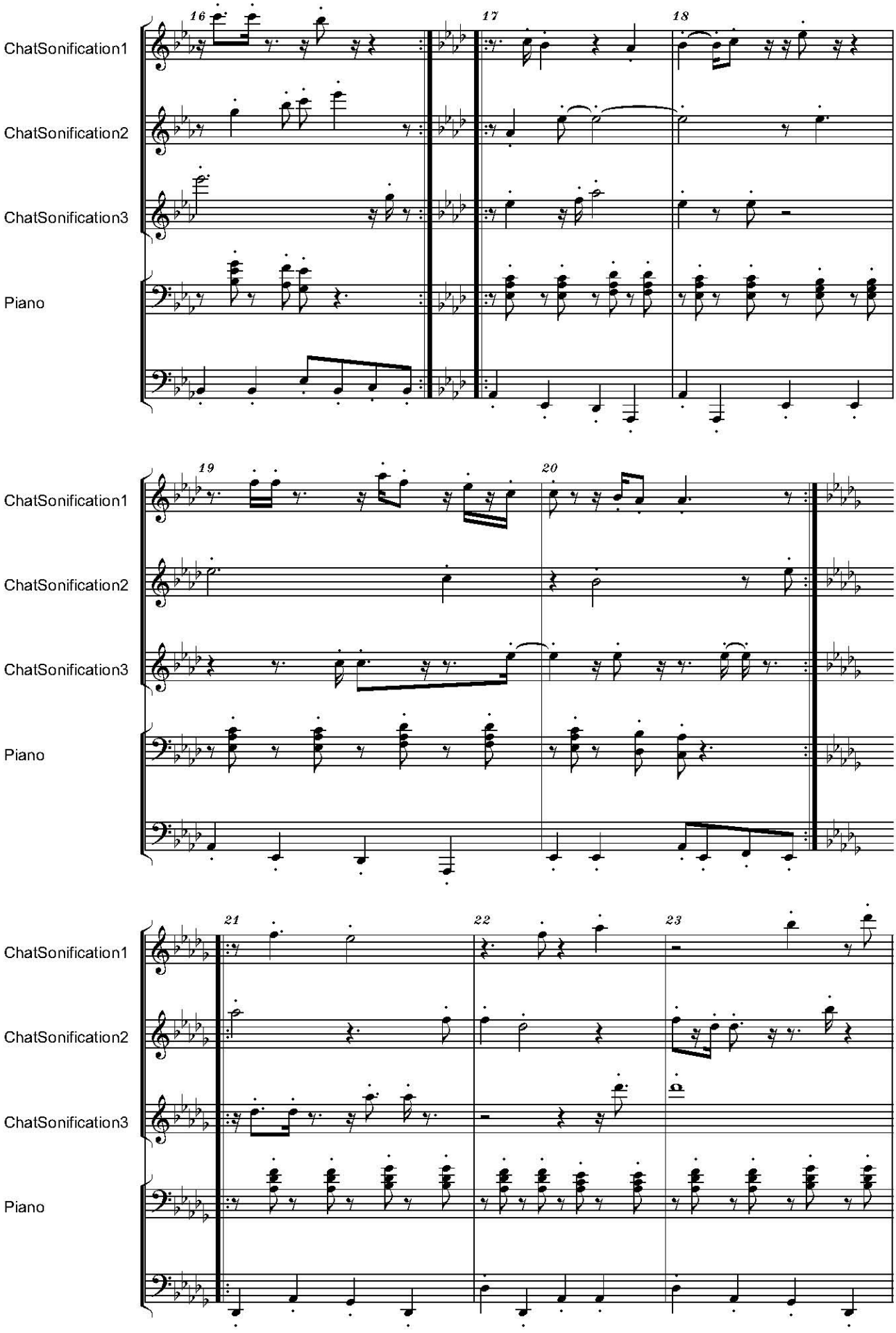
BOIL'EM CABBAGE DOWN

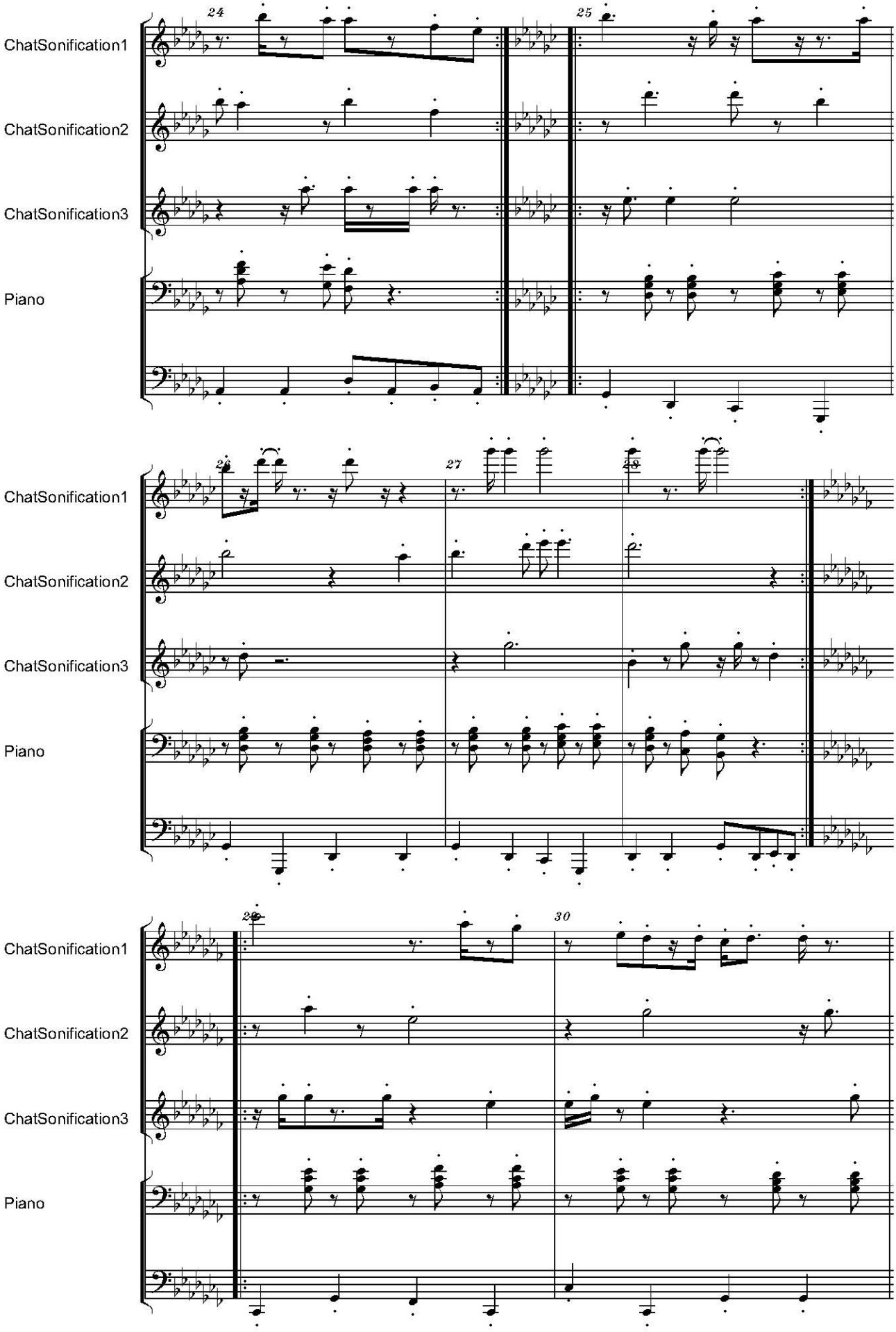
III. Variations On Boil 'em Cabbage Down
for Chat Sonification and Piano

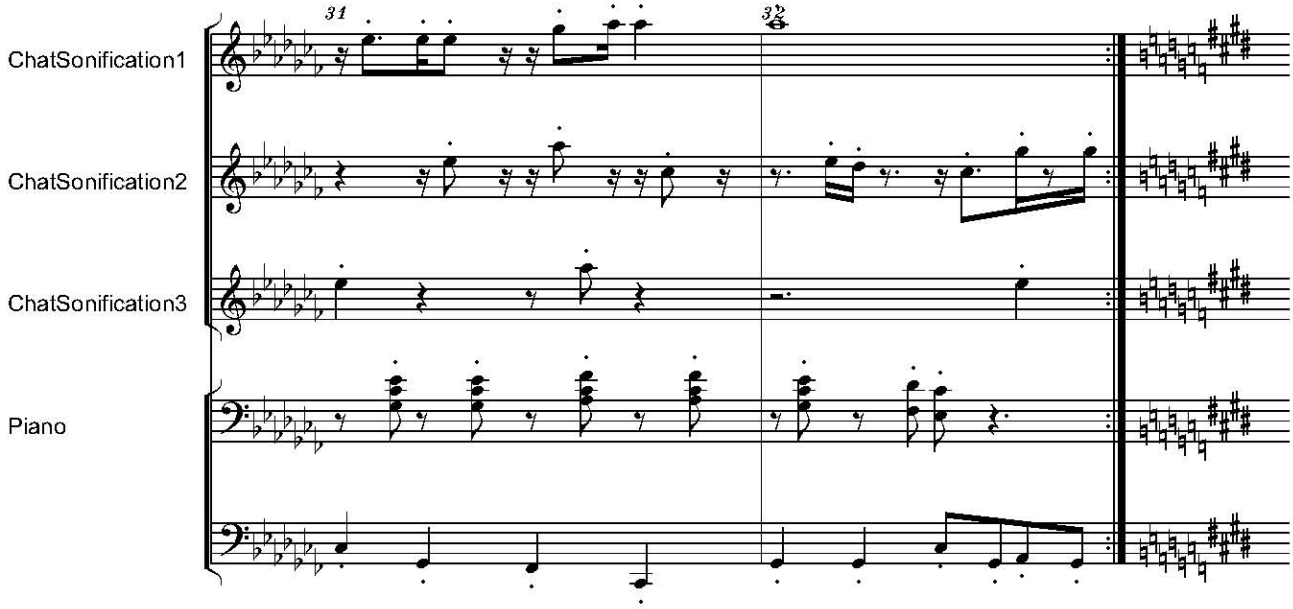
Allegro Vivo

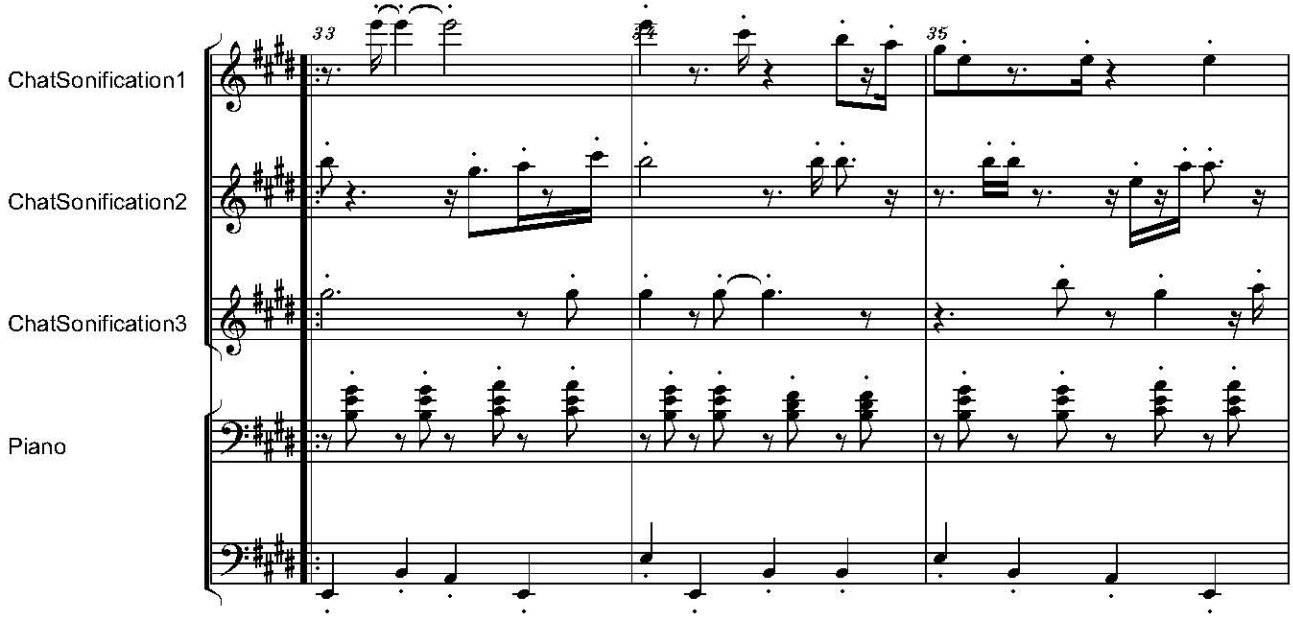


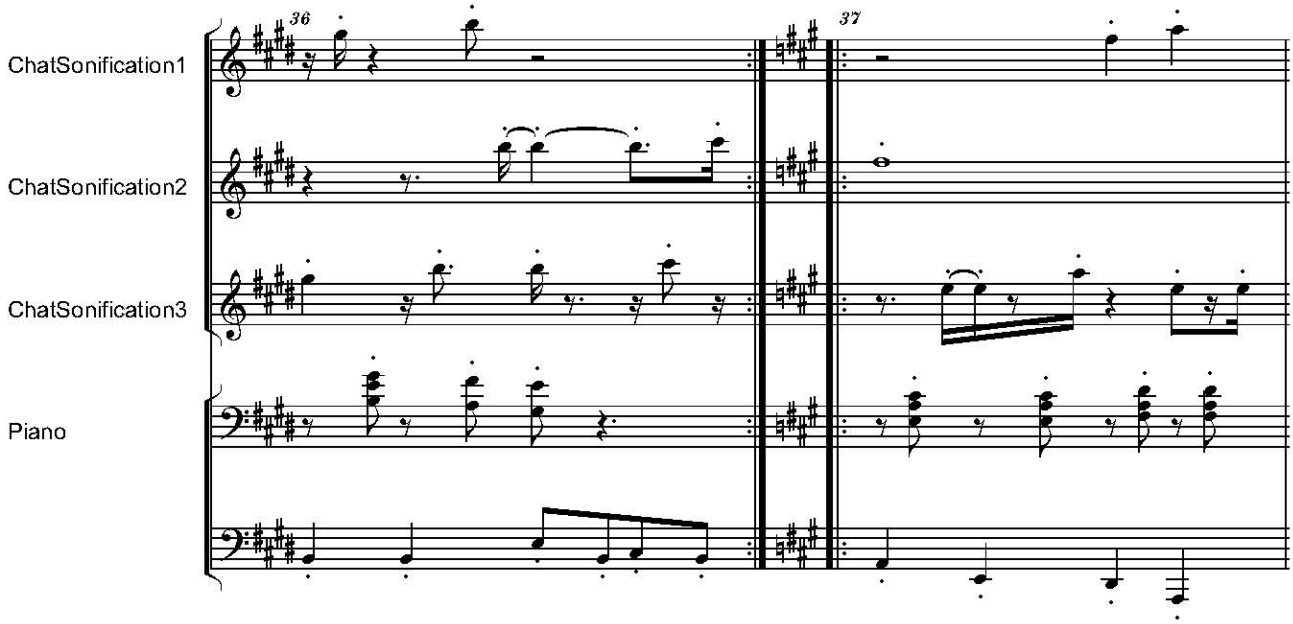

8
9
10
ChatSonification1
ChatSonification2
ChatSonification3
Piano
11
12
13
ChatSonification1
ChatSonification2
ChatSonification3
Piano
14
15
ChatSonification1
ChatSonification2
ChatSonification3
Piano

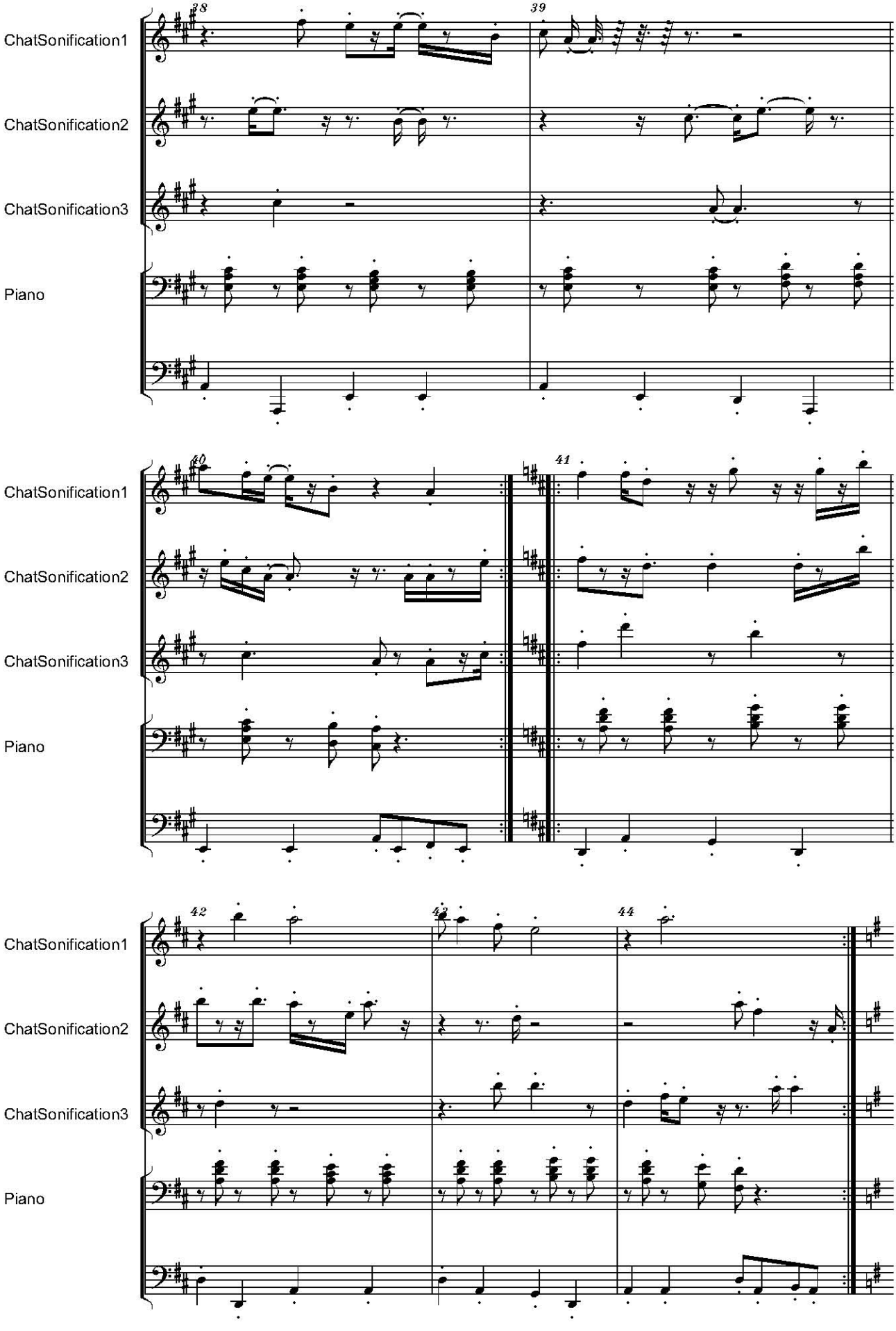

16
17
18
ChatSonification1
ChatSonification2
ChatSonification3
Piano
19
20
ChatSonification1
ChatSonification2
ChatSonification3
Piano
21
22
23
ChatSonification1
ChatSonification2
ChatSonification3
Piano

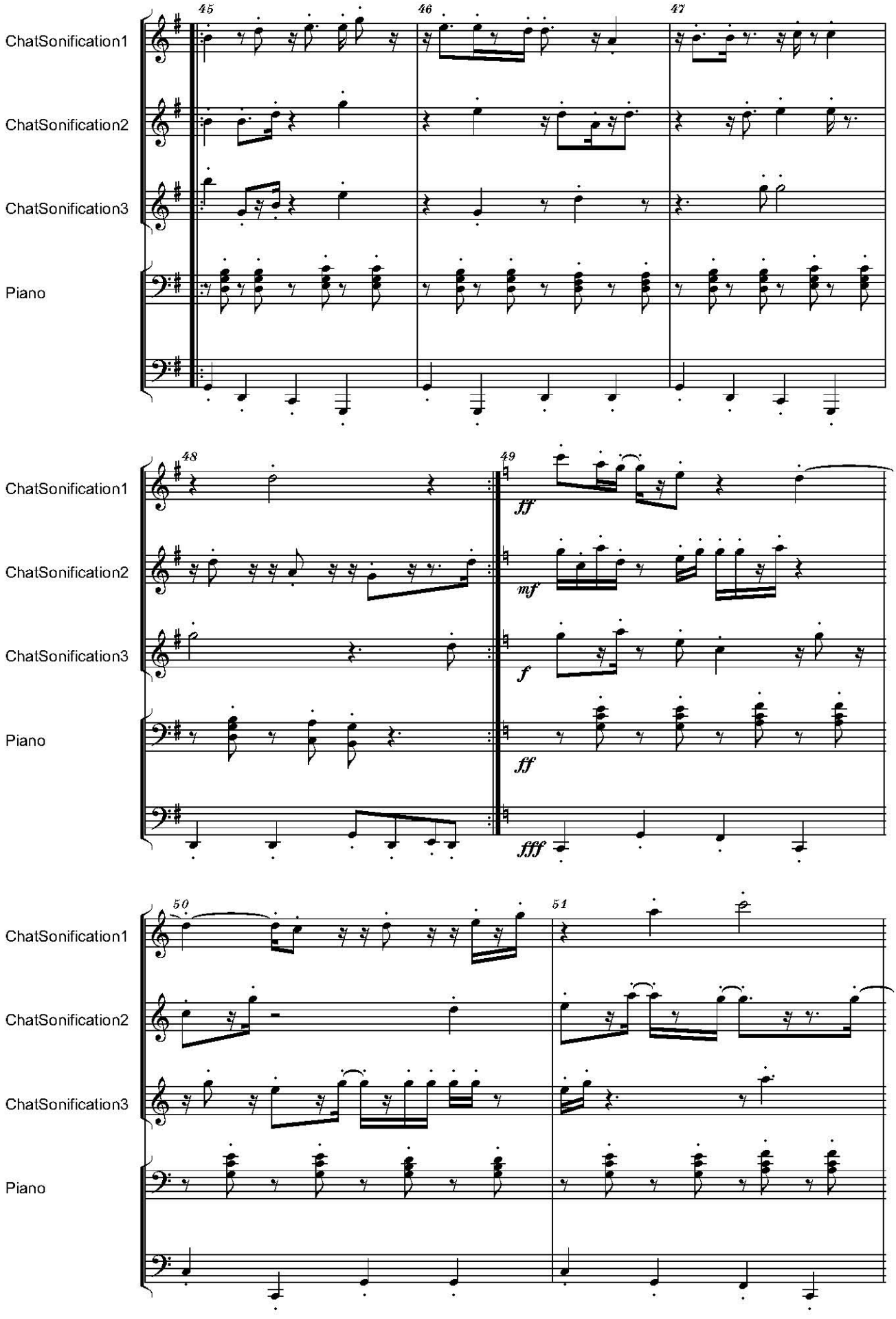

24
25
ChatSonification1
ChatSonification2
ChatSonification3
Piano
26
27
ChatSonification1
ChatSonification2
ChatSonification3
Piano
28
30
ChatSonification1
ChatSonification2
ChatSonification3
Piano

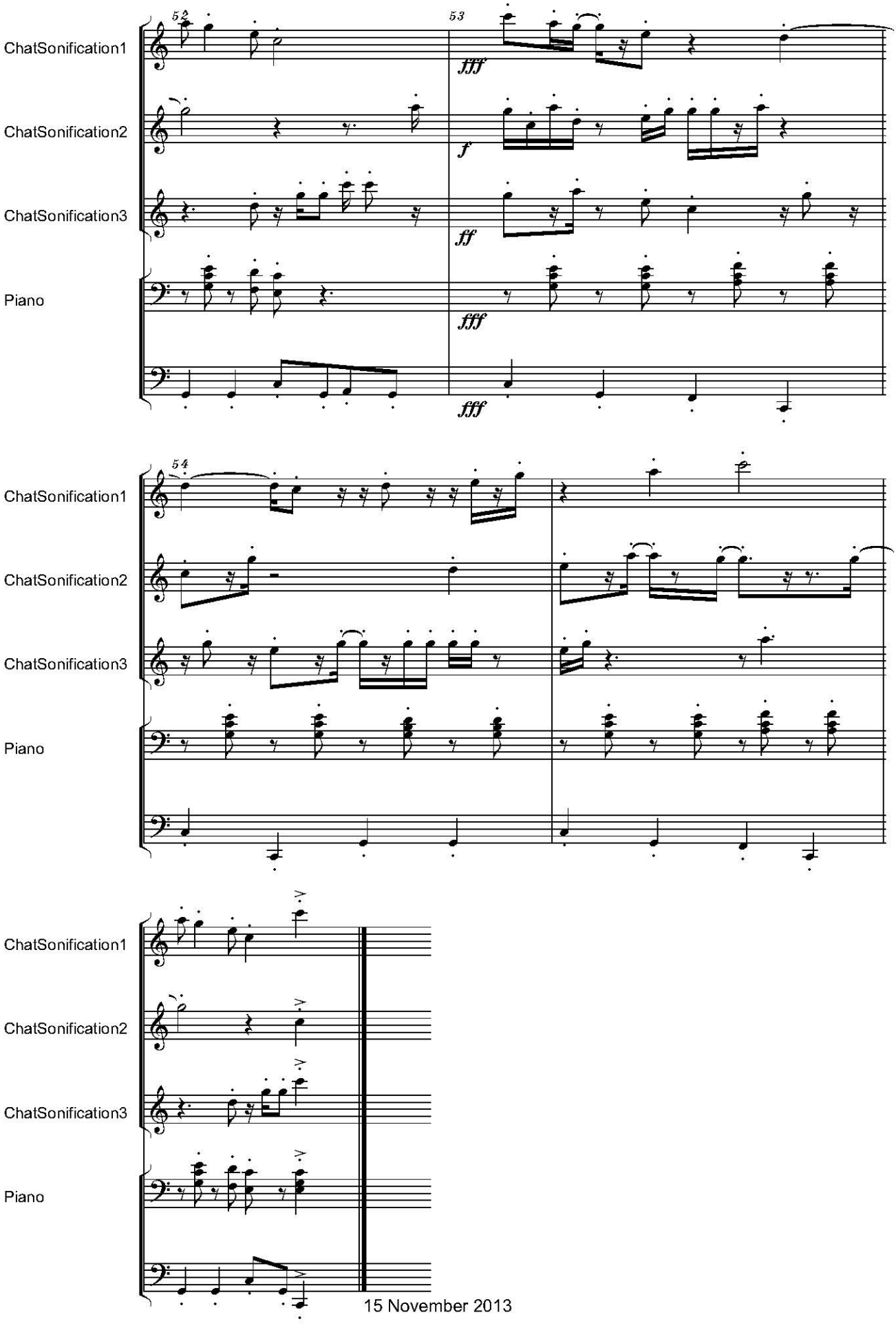

ChatSonification1
ChatSonification2
ChatSonification3
Piano
31
32


ChatSonification1
ChatSonification2
ChatSonification3
Piano
33
34
35


ChatSonification1
ChatSonification2
ChatSonification3
Piano
36
37


38
39
ChatSonification1
ChatSonification2
ChatSonification3
Piano
40
41
ChatSonification1
ChatSonification2
ChatSonification3
Piano
42
43
44
ChatSonification1
ChatSonification2
ChatSonification3
Piano


45
46
47
ChatSonification1
ChatSonification2
ChatSonification3
Piano
48
49
ff
mf
f
ff
fff
50
51

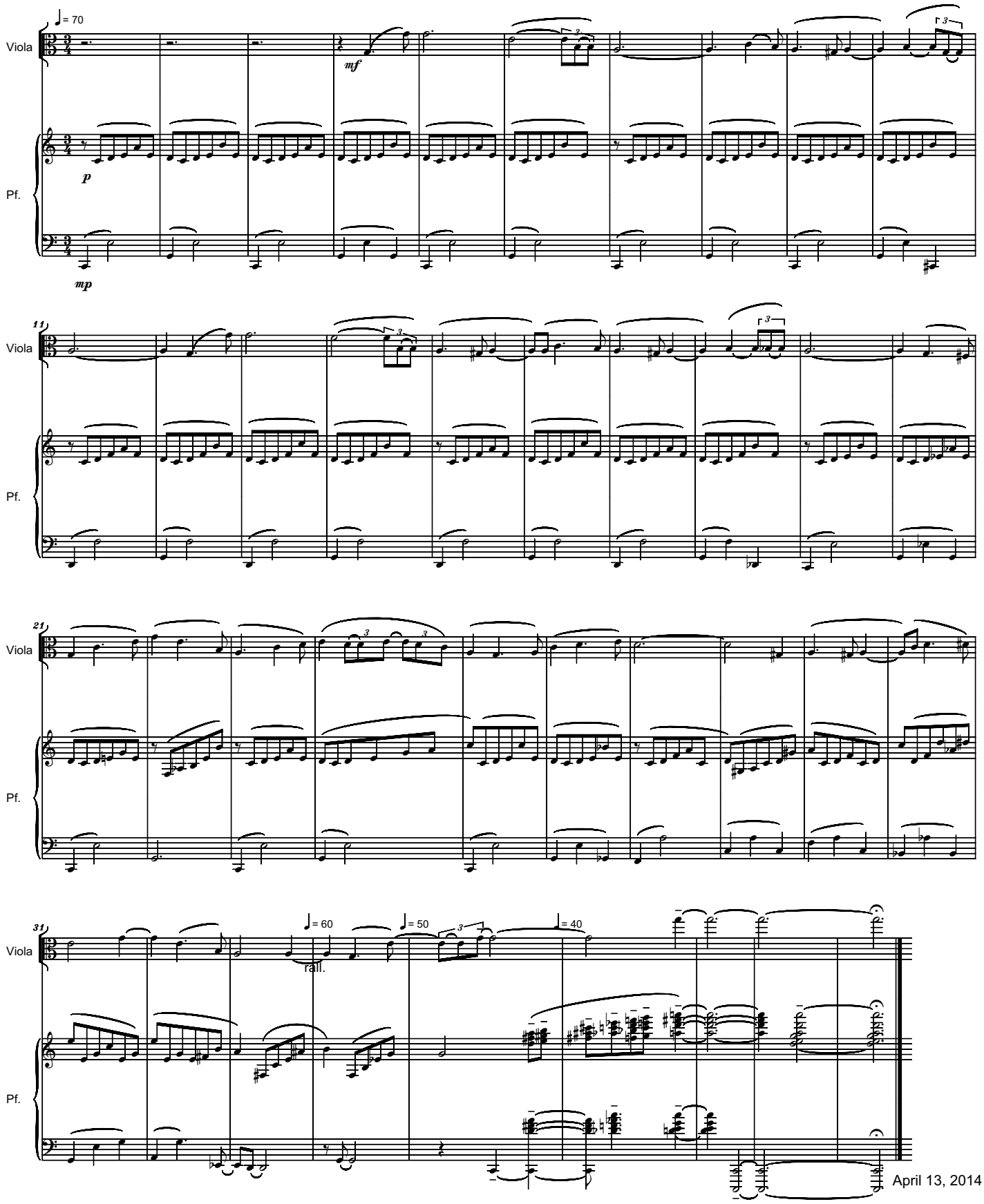

52
53
ChatSonification1
ChatSonification2
ChatSonification3
Piano
fff
f
ff
fff
fff
54
ChatSonification1
ChatSonification2
ChatSonification3
Piano
ChatSonification1
ChatSonification2
ChatSonification3
Piano
15 November 2013

Dedicated to viola virtuoso Cornelia PETROIU

CONCEPTOFONIA (a souvenir)
for Viola (or Cello) and Piano

Serban NICHIFOR

Lontano, Dolce e Rubato



April 13, 2014

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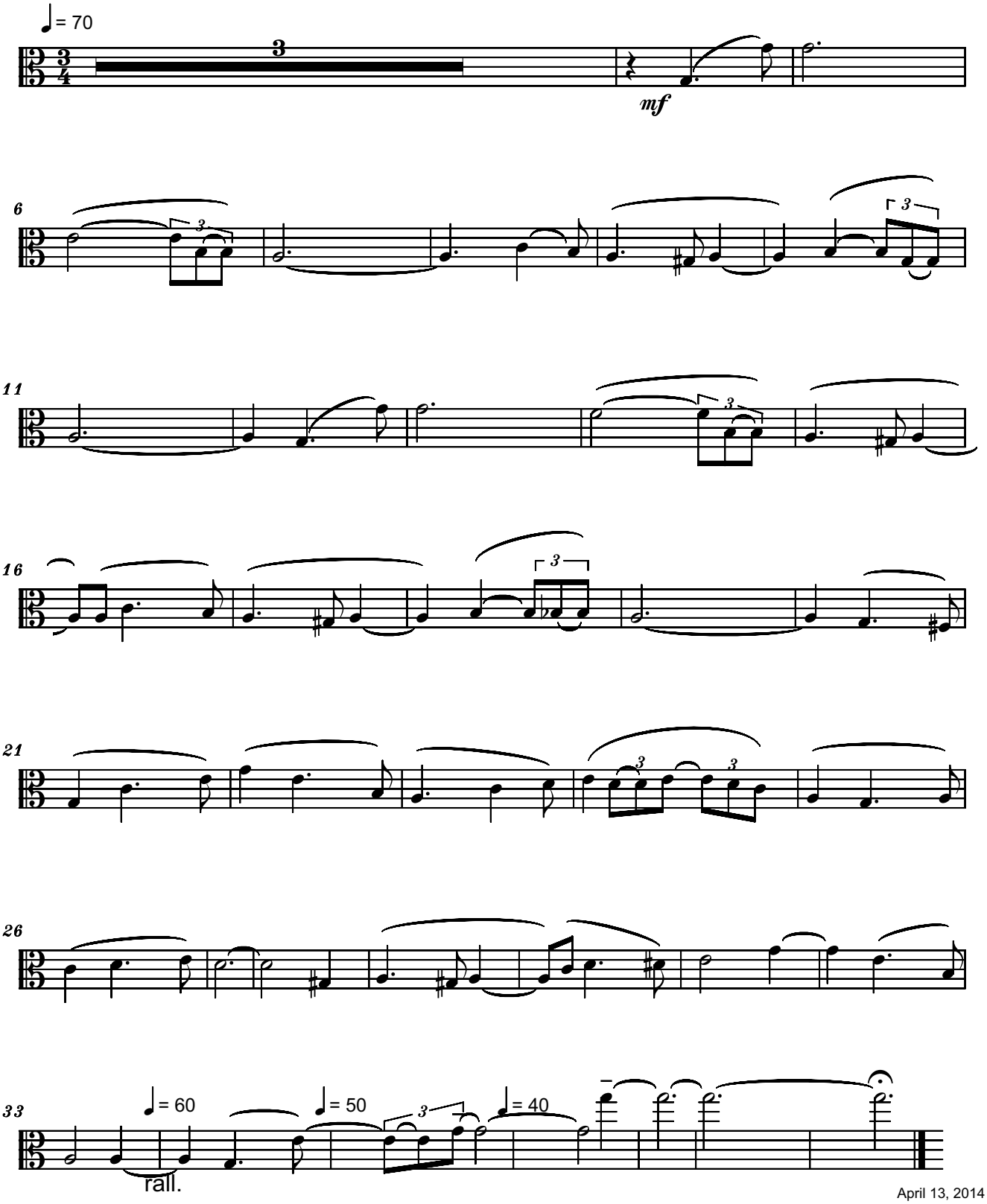
Dedicated to viola virtuoso Cornelia PETROIU

CONCEPTOFONIA (a souvenir)

for Viola (or Cello) and Piano

Serban NICHIFOR

Lontano, Dolce e Rubato **Viola Part**



April 13, 2014

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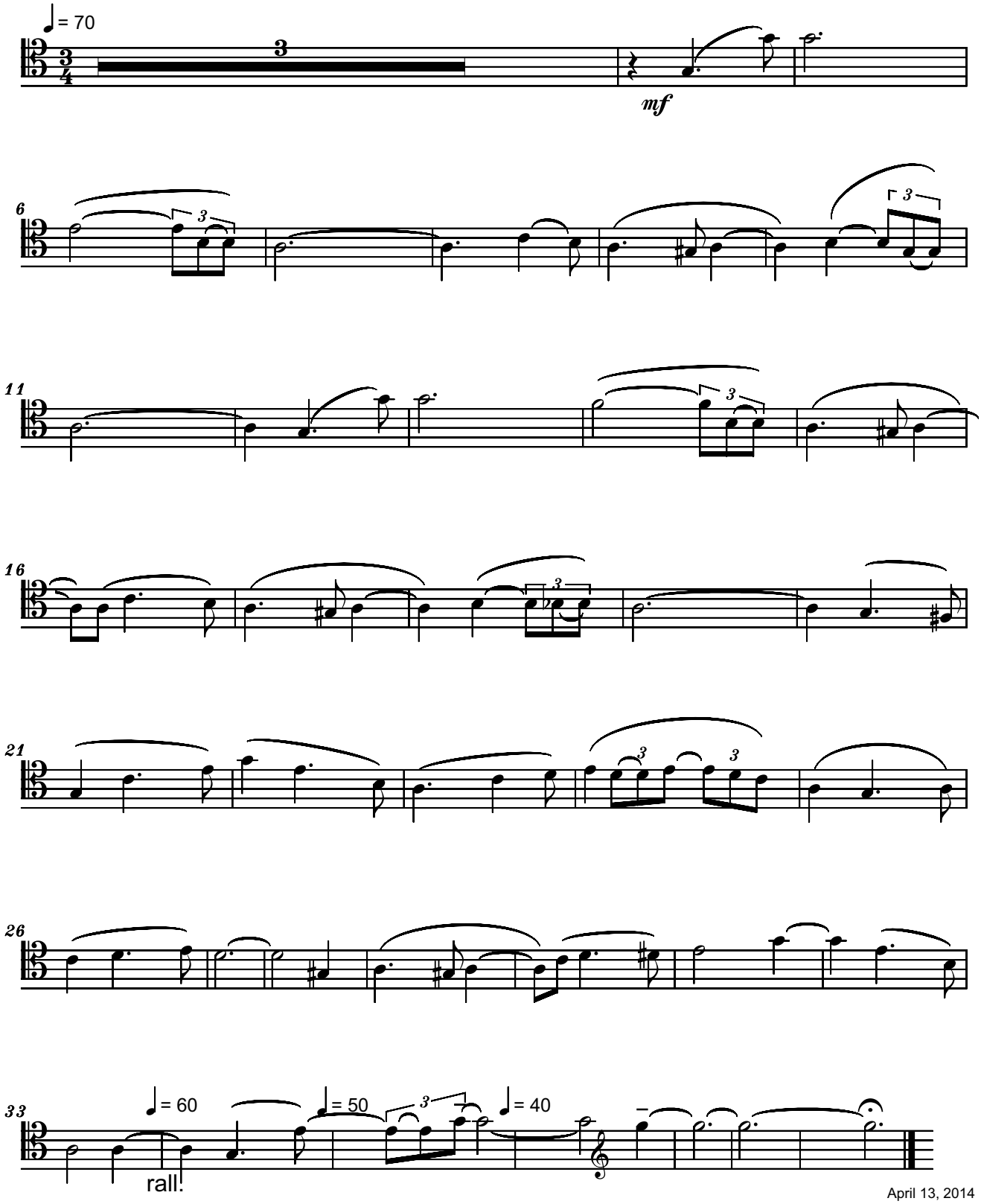
Dedicated to viola virtuoso Cornelia PETROIU

CONCEPTOFONIA (a souvenir)

for Viola (or Cello) and Piano

Serban NICHIFOR

Lontano, Dolce e Rubato **Cello Part**



April 13, 2014

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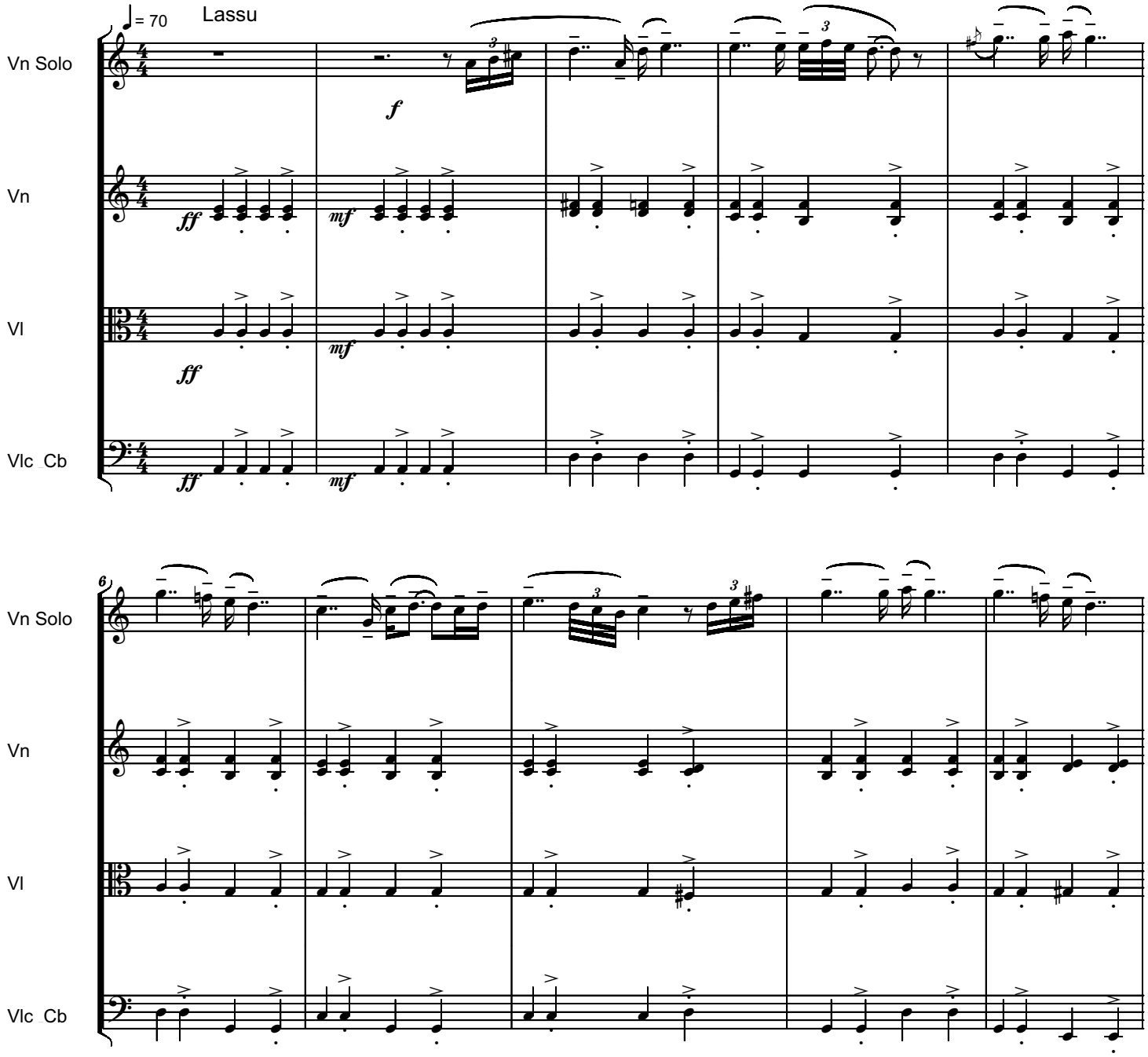
CSARDAS
for Violin and Strings

Deciso **Serban Nichifor**



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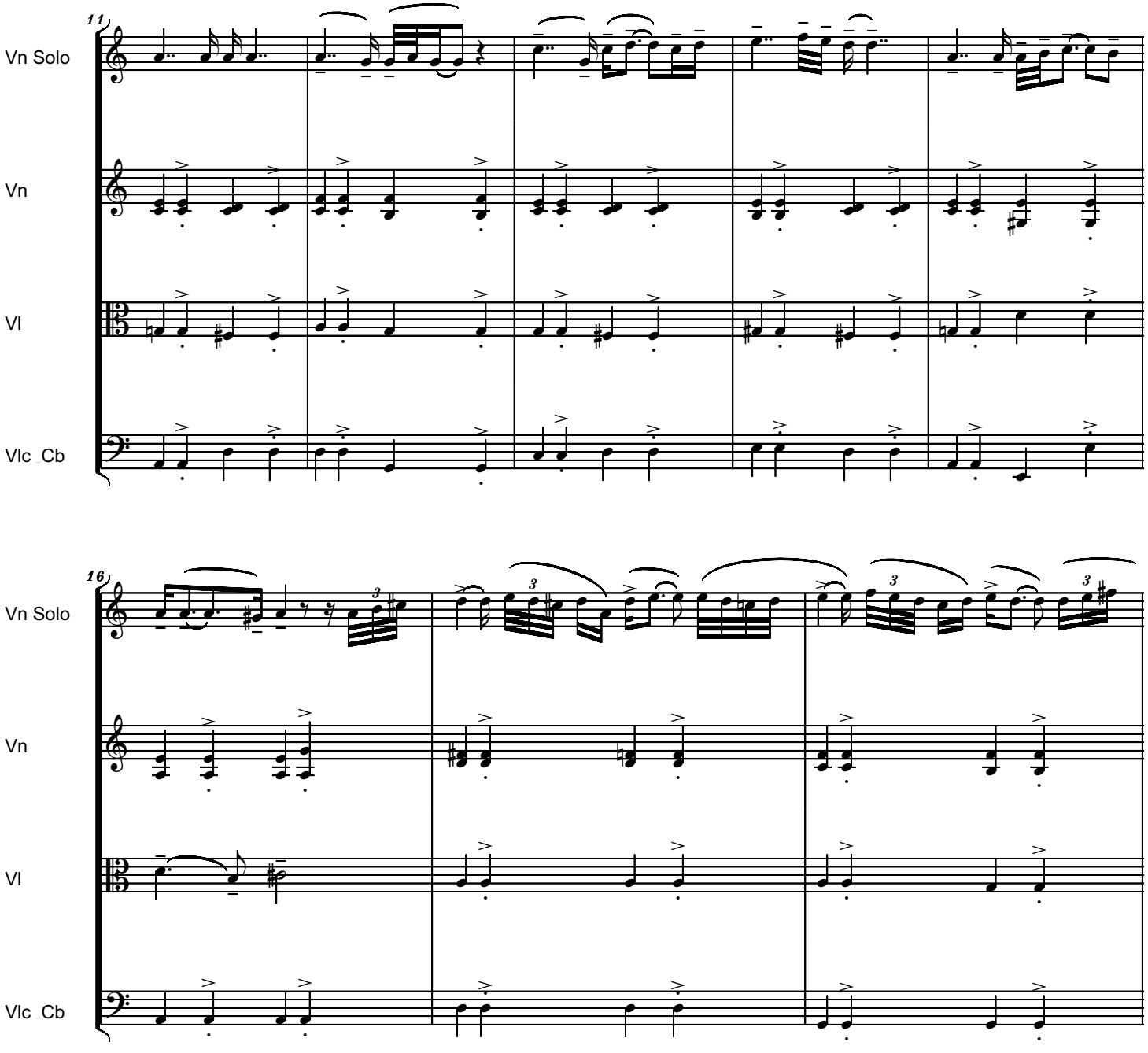
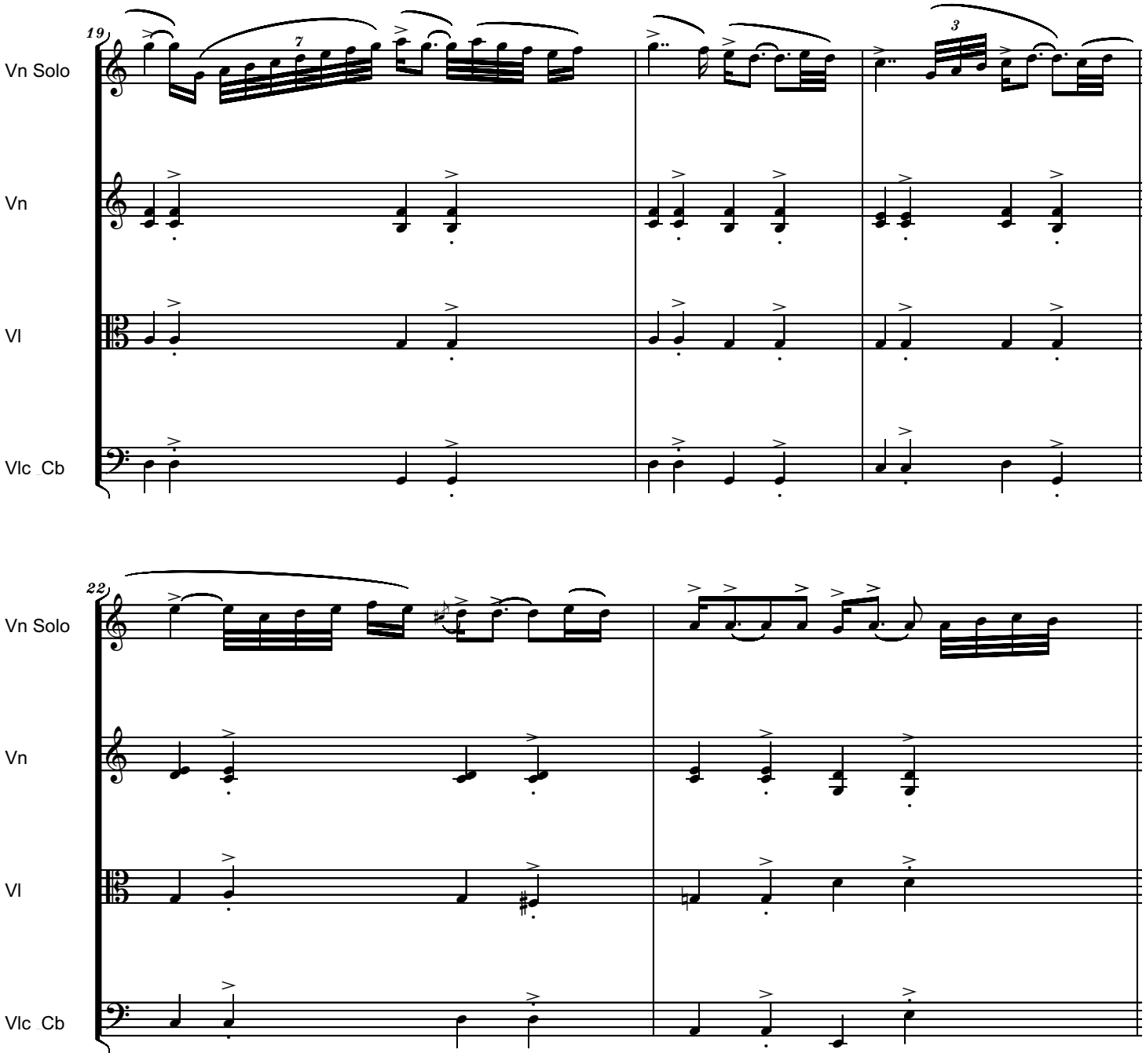
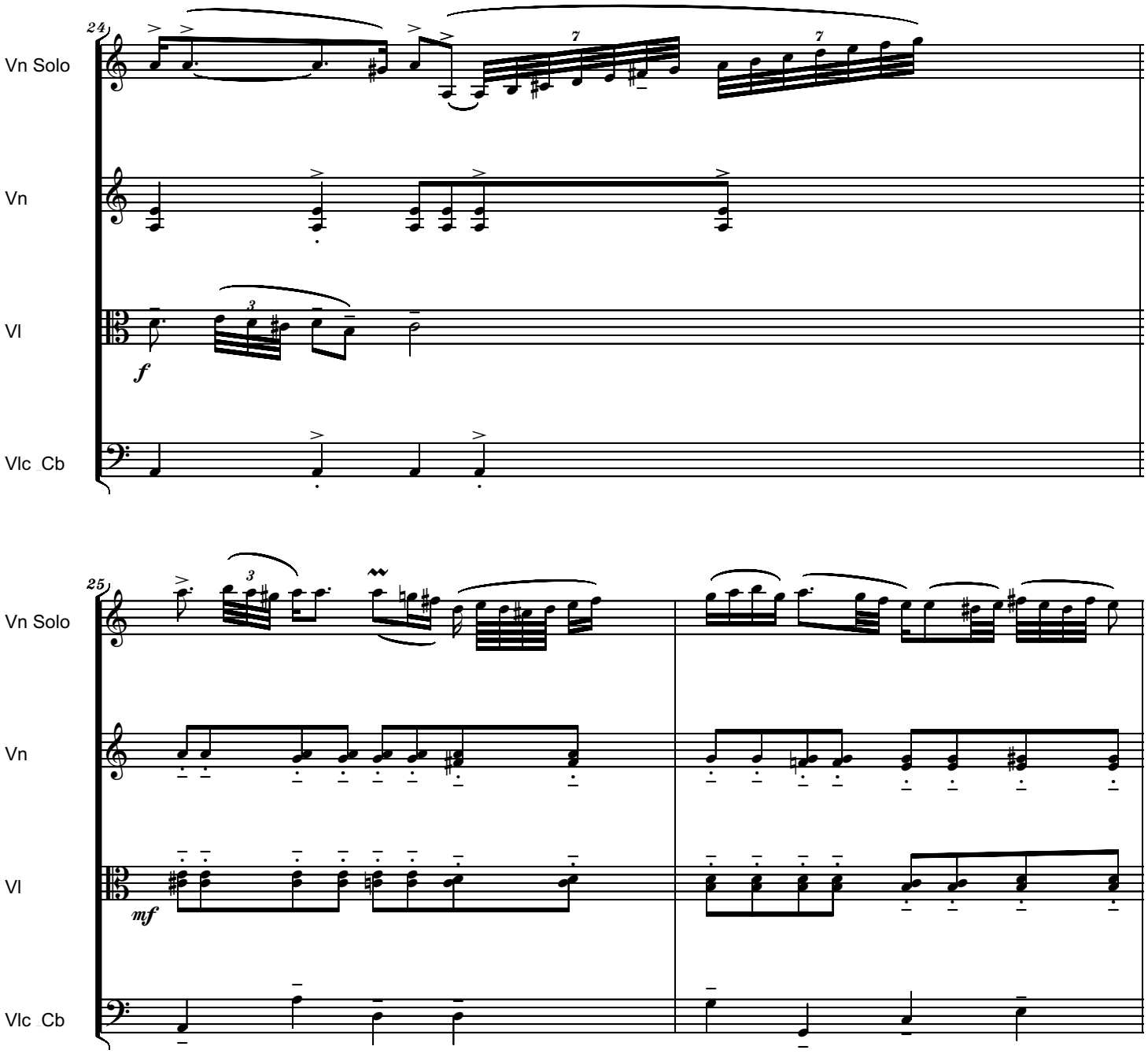
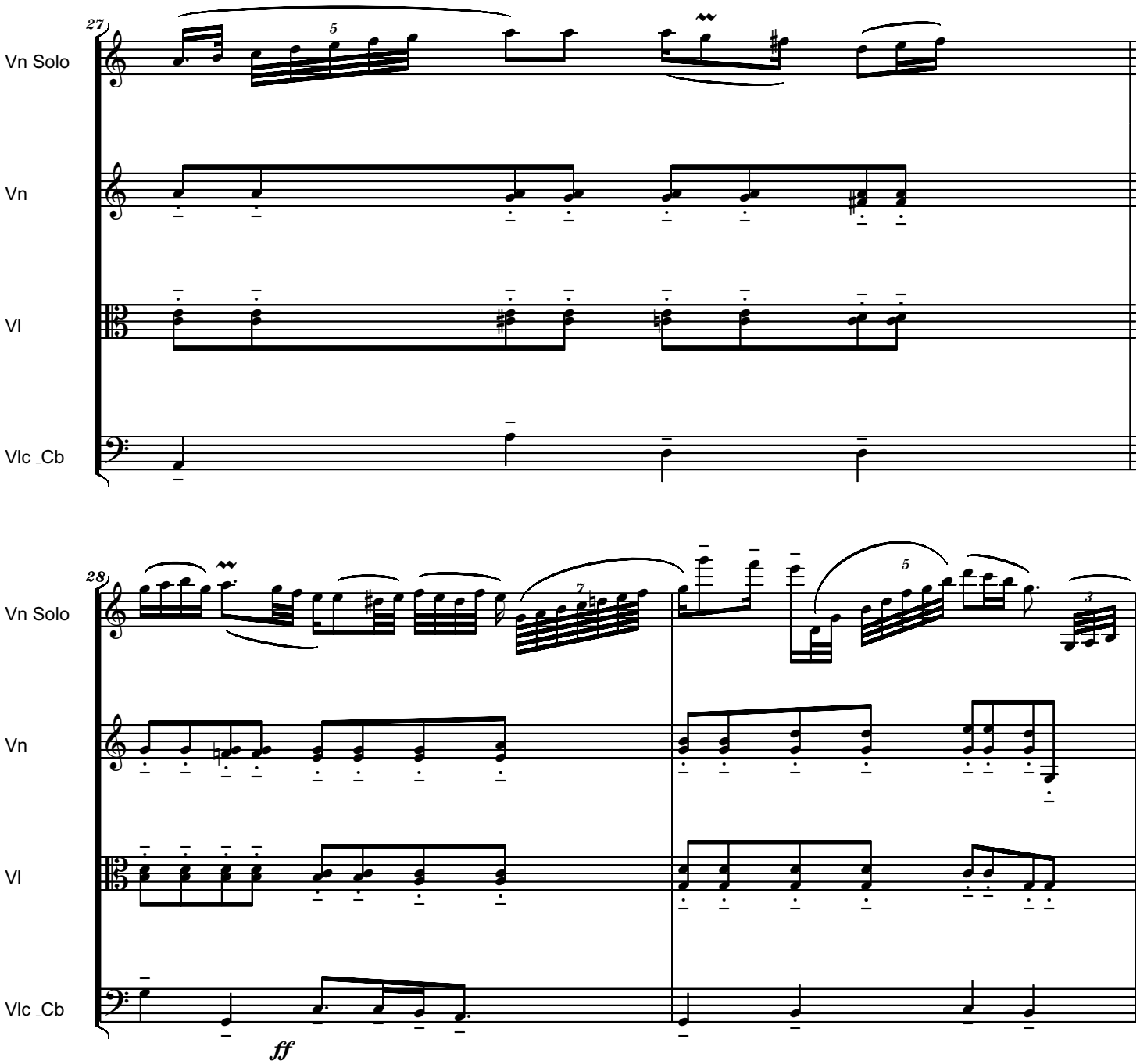
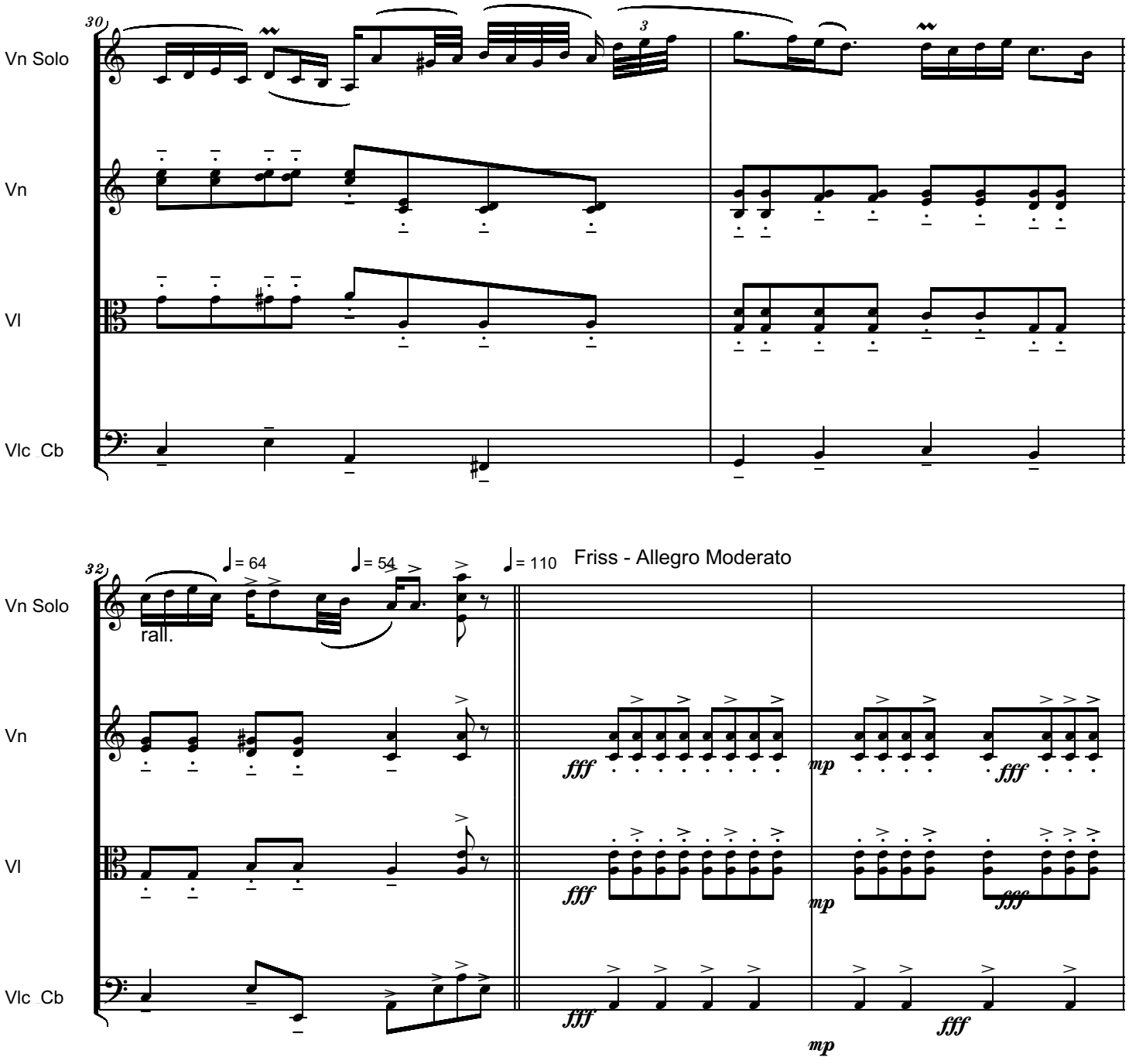
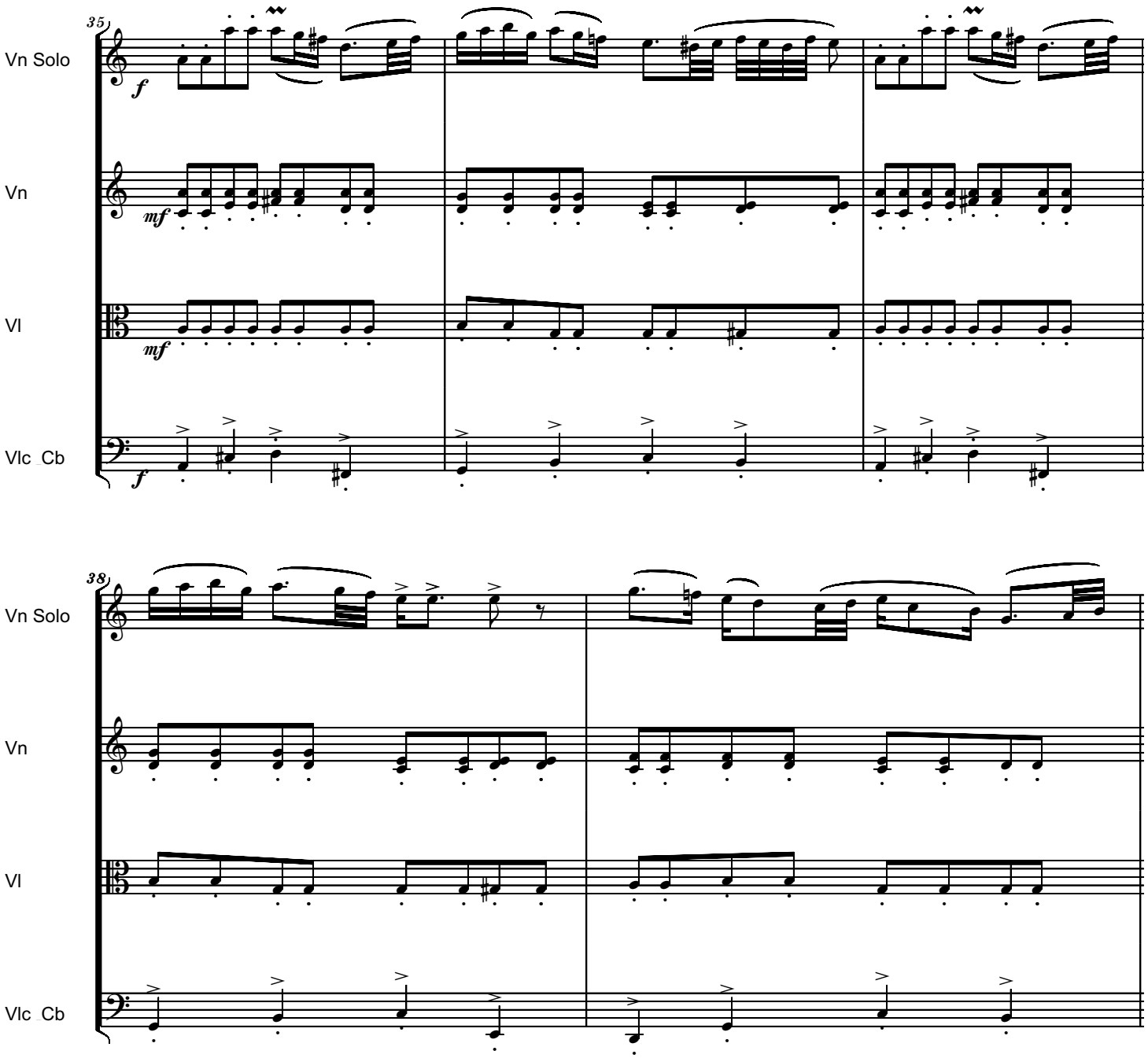

11
Vn Solo
Vn
Vl
Vlc_Cb
16
Vn Solo
Vn
Vl
Vlc_Cb

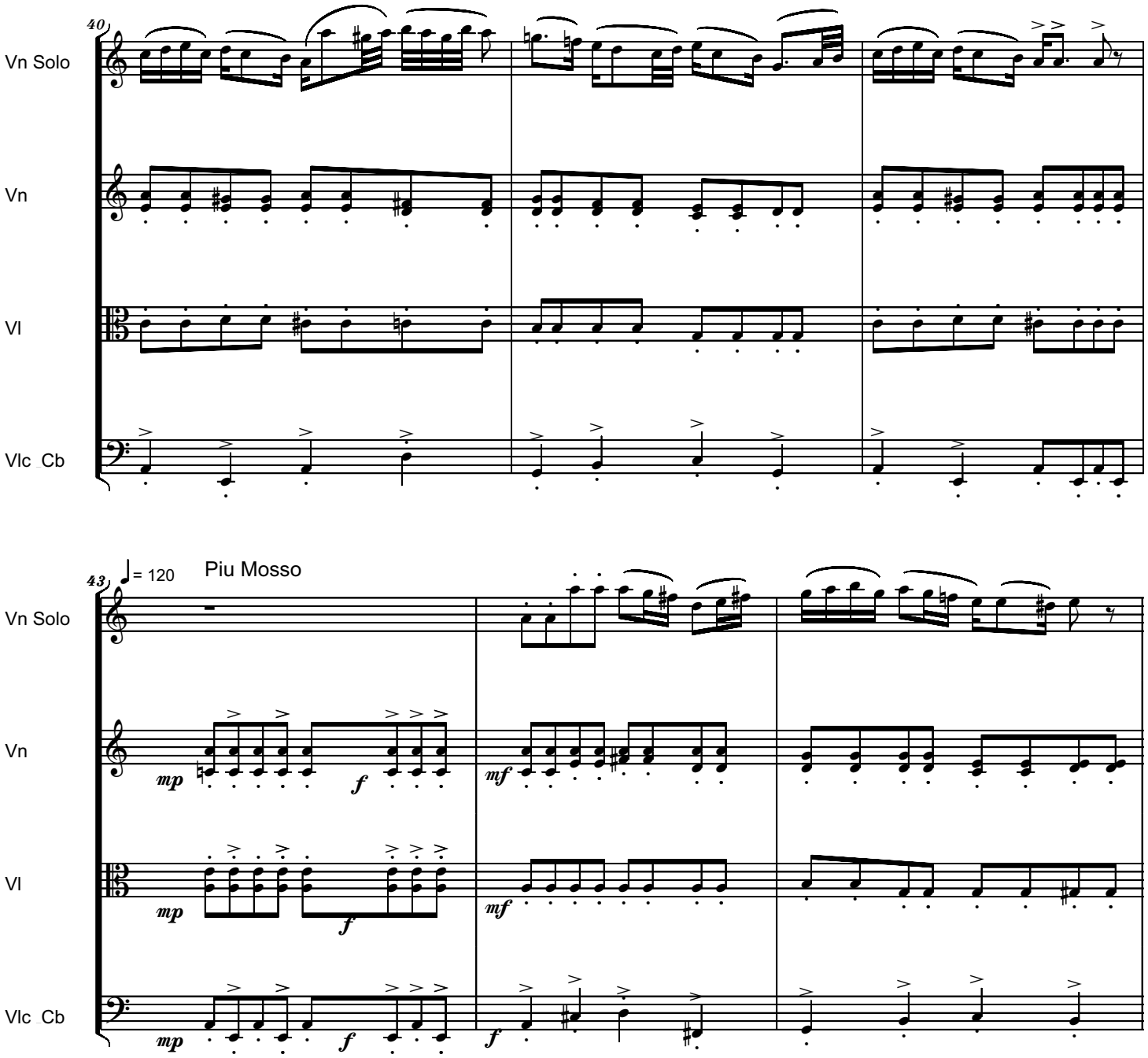

19
Vn Solo
Vn
Vl
Vlc_Cb
22
Vn Solo
Vn
Vl
Vlc_Cb

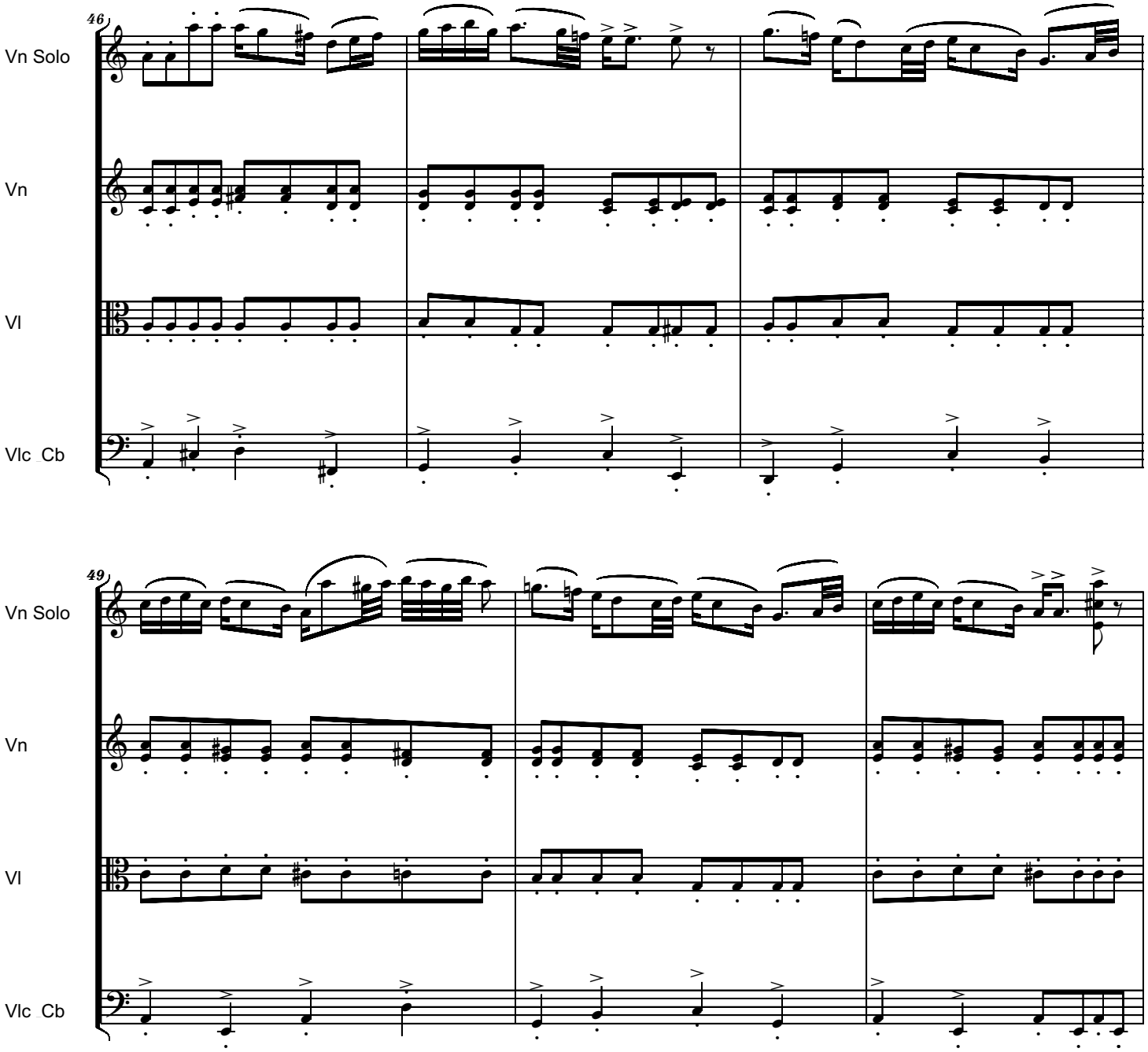

24
Vn Solo
Vn
Vl
f
Vlc_Cb
25
Vn Solo
Vn
Vl
mf
Vlc_Cb

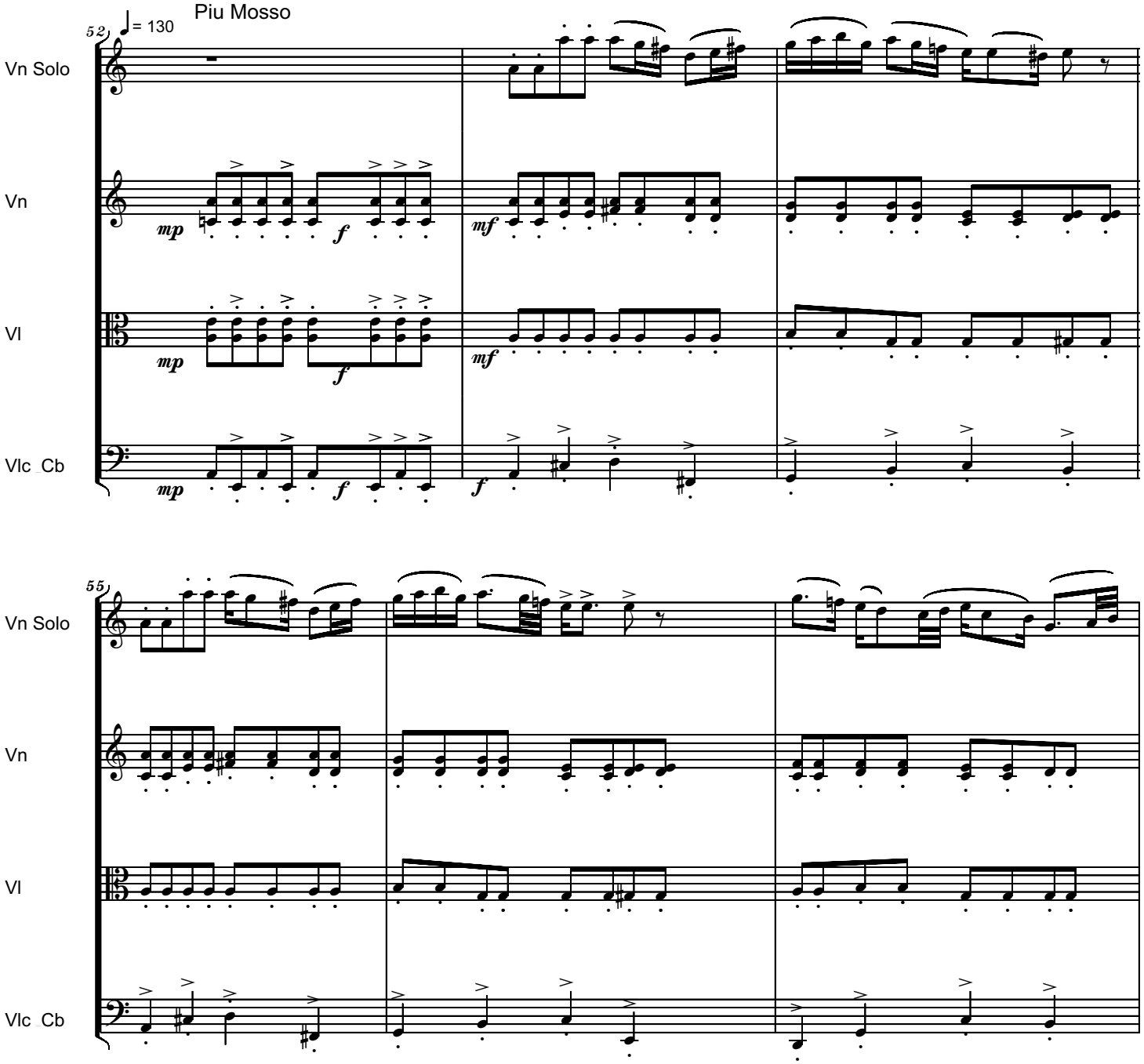

27
Vn Solo
Vn
Vl
Vlc_Cb
28
Vn Solo
Vn
Vl
Vlc_Cb
ff

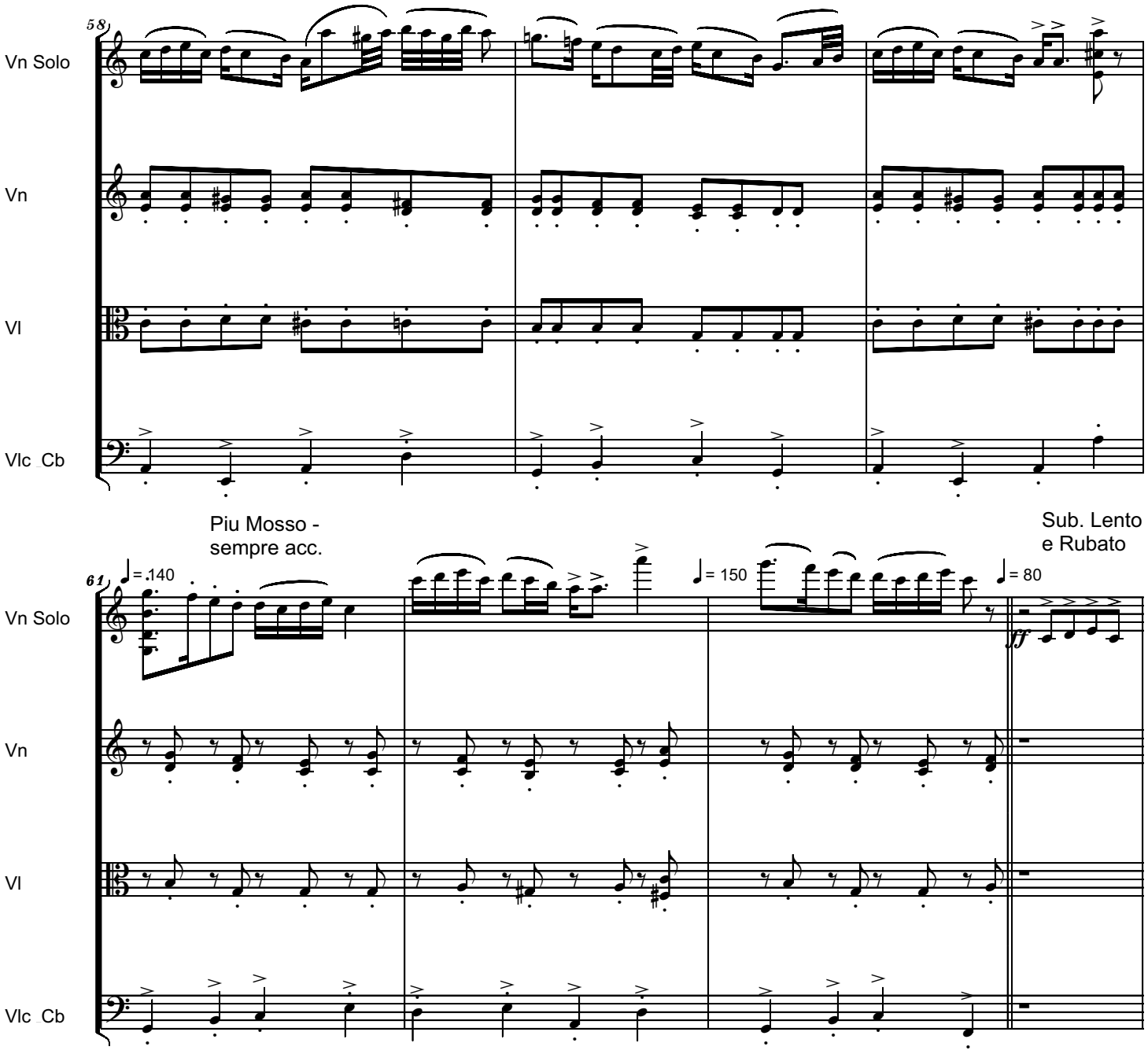

30
Vn Solo
Vn
Vl
Vlc_Cb
3
32
♩= 64
♩= 54
♩= 110
Friss - Allegro Moderato
rall.
fff
mp
fff
mp
fff
mp
fff
mp
fff

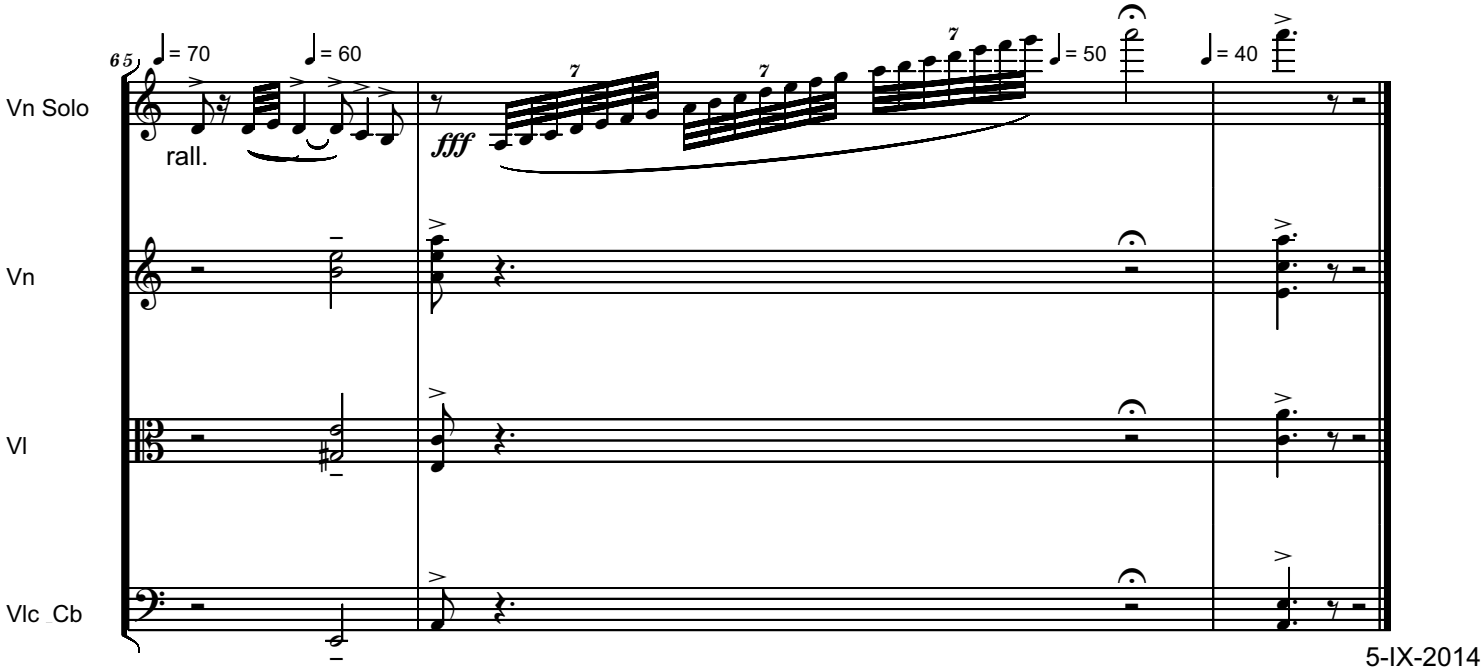

35
Vn Solo
Vn
Vl
Vlc_Cb
38
Vn Solo
Vn
Vl
Vlc_Cb


40
Vn Solo
Vn
Vl
Vlc_Cb
43
♩= 120
Piu Mosso
Vn Solo
Vn
Vl
Vlc_Cb
mp
f
mf
mp
f
mf
mp
f
f


46
Vn Solo
Vn
Vl
Vlc_Cb
49
Vn Solo
Vn
Vl
Vlc_Cb


Piu Mosso
♩= 130
52
Vn Solo
Vn
Vl
Vlc_Cb
mp
f
mf
55
Vn Solo
Vn
Vl
Vlc_Cb


58
Vn Solo
Vn
Vl
Vlc_Cb
Piu Mosso -
sempre acc.
61
♩= 140
♩= 150
Sub. Lento
e Rubato
♩= 80
ff
Vn Solo
Vn
Vl
Vlc_Cb

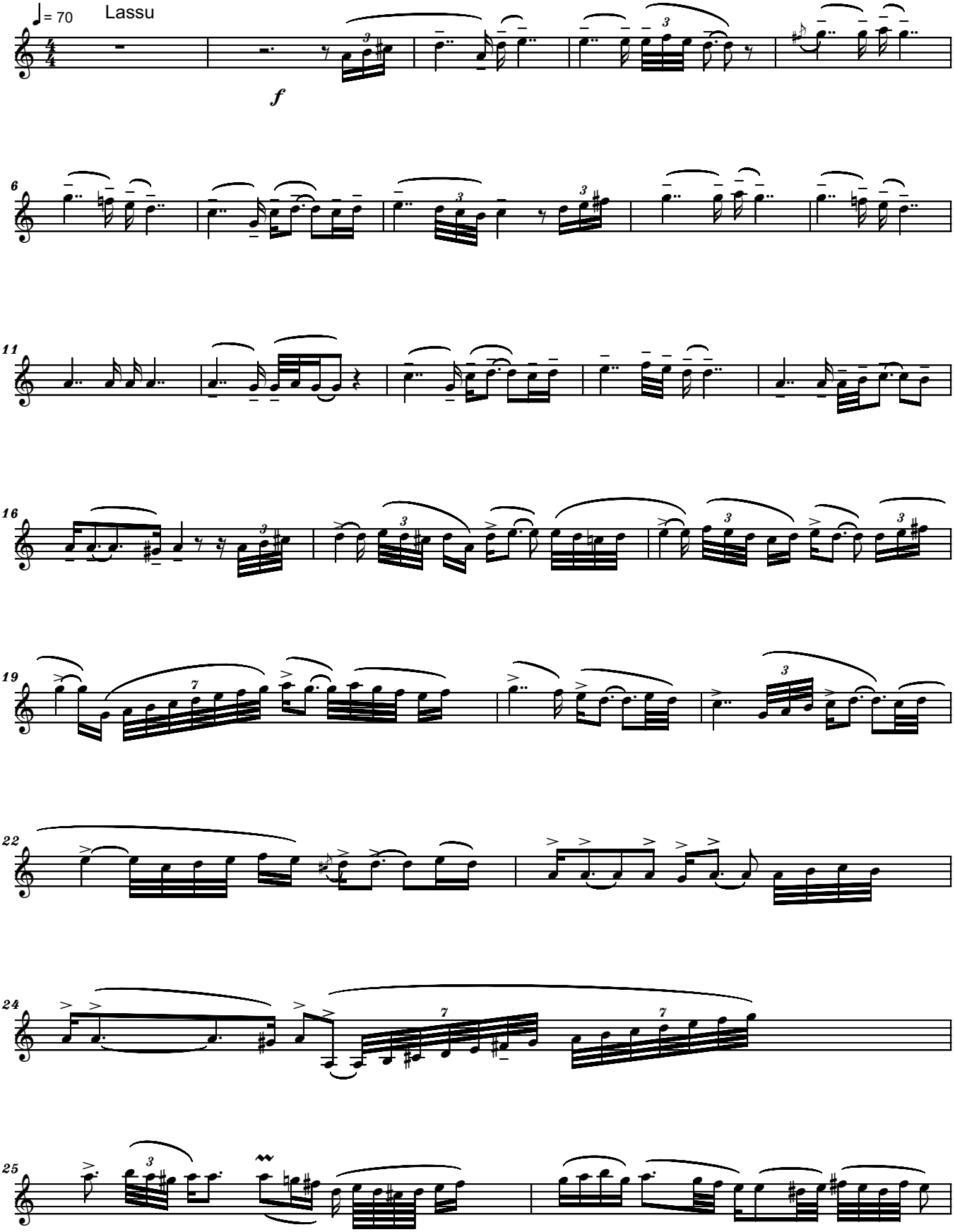

65
♩= 70
♩= 60
♩= 50
♩= 40
Vn Solo
rall.
fff
Vn
Vl
Vlc _Cb
5-IX-2014

File: VnS.mz

CSARDAS
for Violin and Strings
Violin Solo

Deciso

Serban Nichifor



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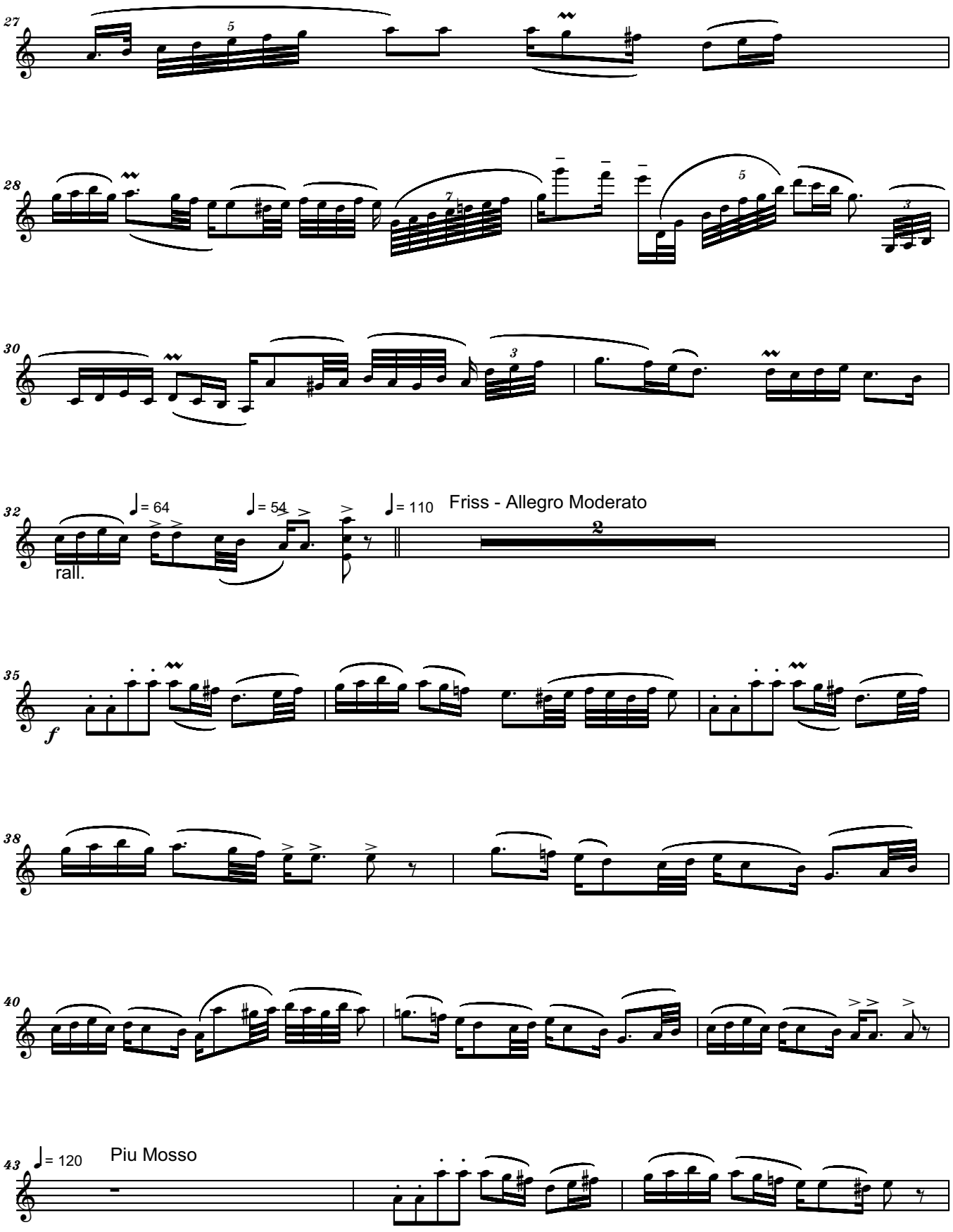
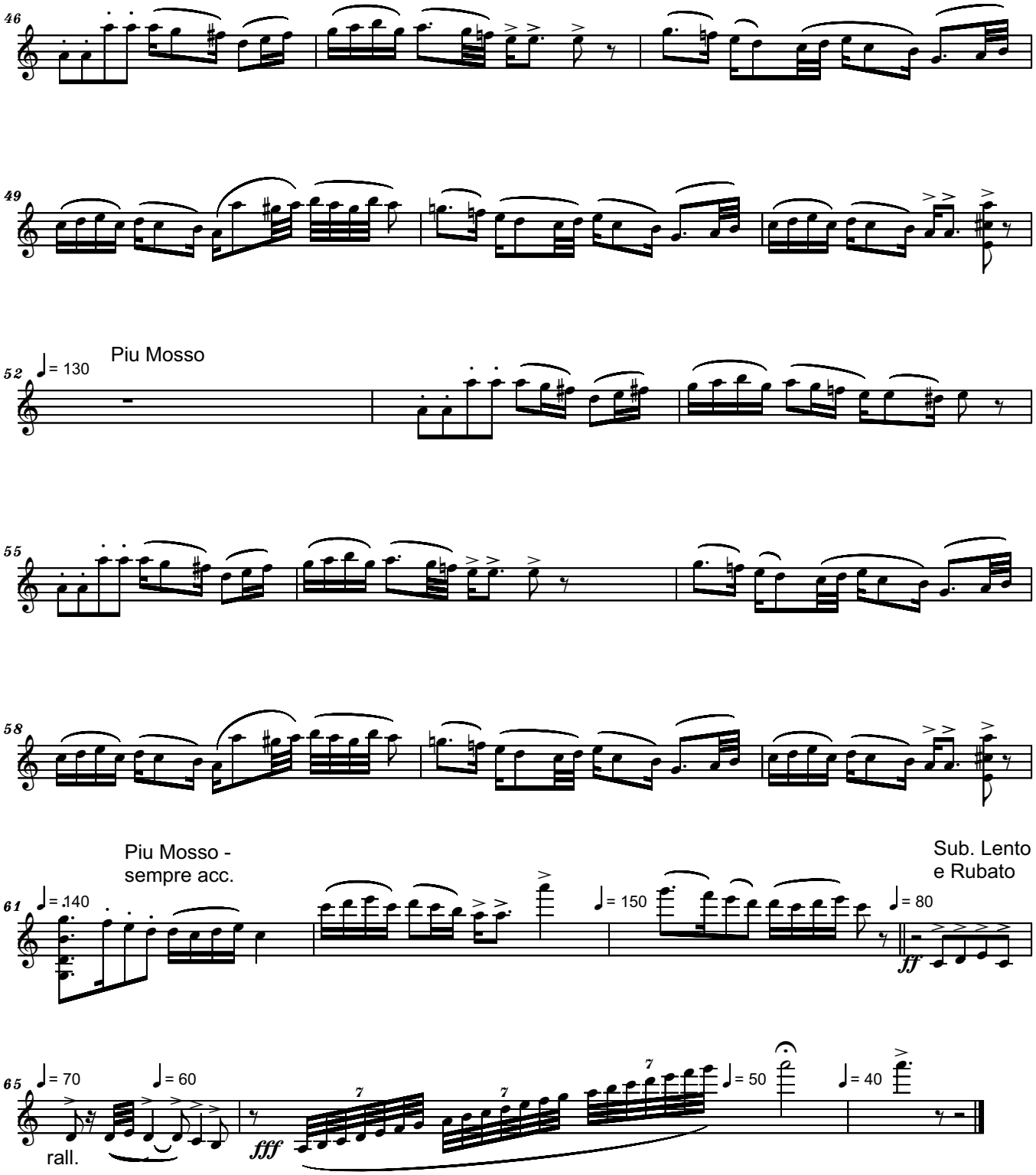

27
28
30
32
♩= 64
♩= 54
rall.
♩= 110
Friss - Allegro Moderato
2
35
f
38
40
43
♩= 120
Piu Mosso

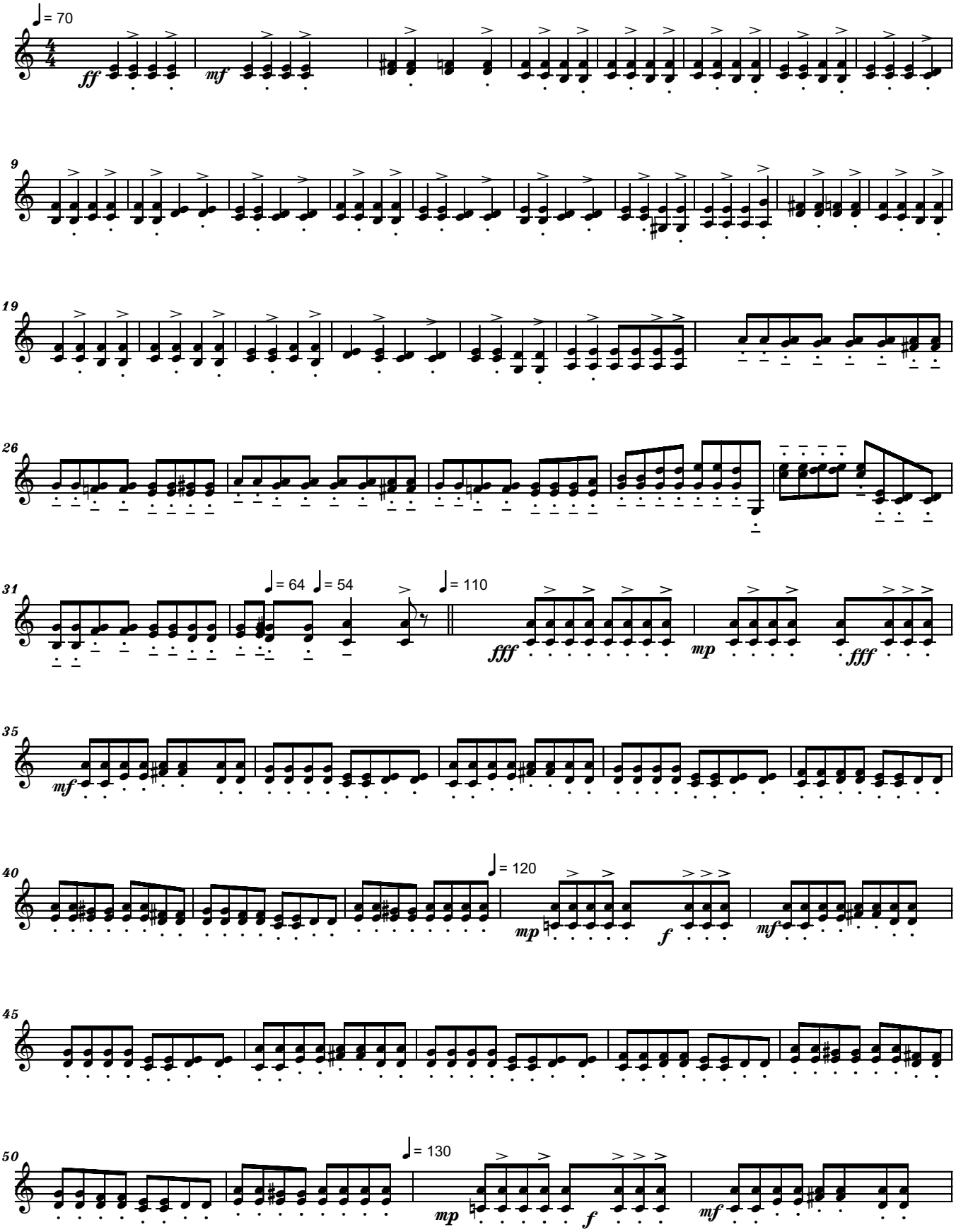

46
49
52
♩= 130
Piu Mosso
55
58
61
♩= 140
Piu Mosso -
sempre acc.
♩= 150
Sub. Lento
e Rubato
♩= 80
ff
65
♩= 70
♩= 60
rall.
fff
♩= 50
♩= 40

File: Vn.mz

CSARDAS
for Violin and Strings
Violins (I-II)

Deciso

Serban Nichifor



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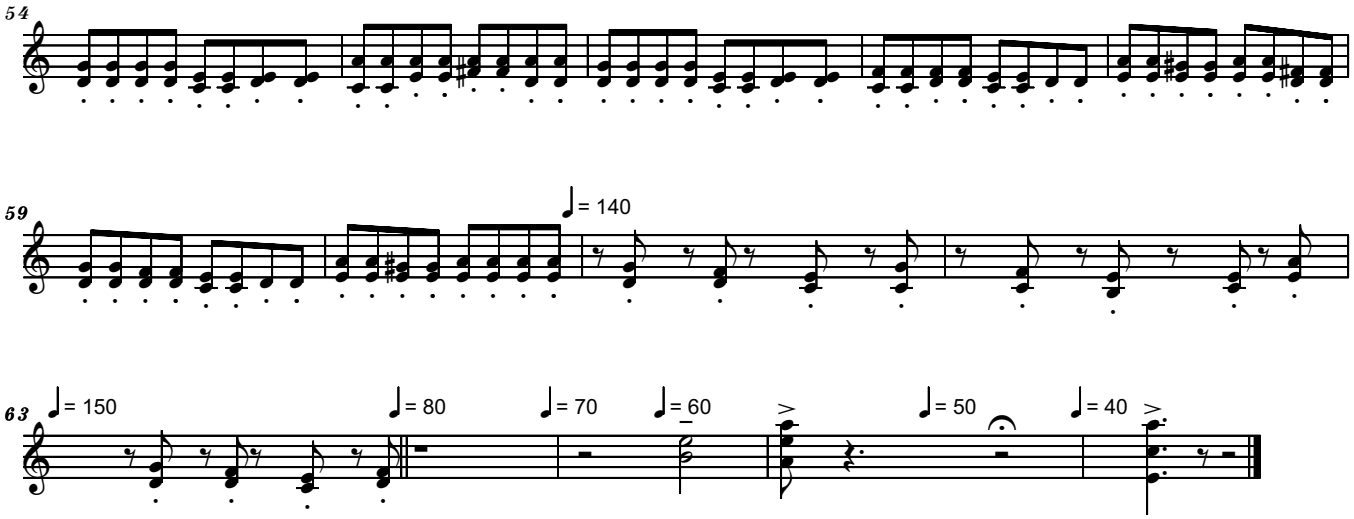
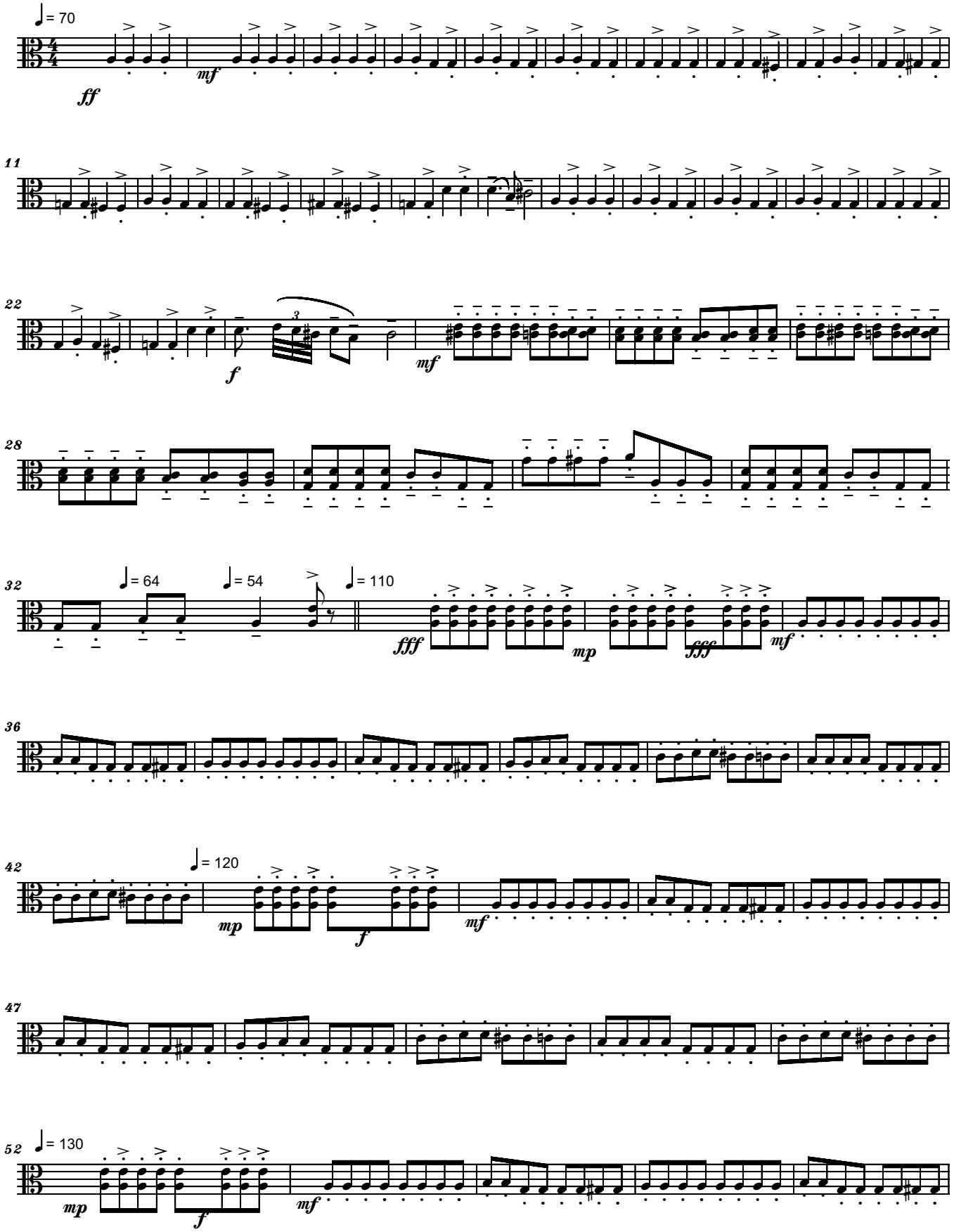

54
59
♩= 140
63
♩= 150
♩= 80
♩= 70
♩= 60
♩= 50
♩= 40

CSARDAS
for Violin and Strings
Viola

Deciso **Serban Nichifor**



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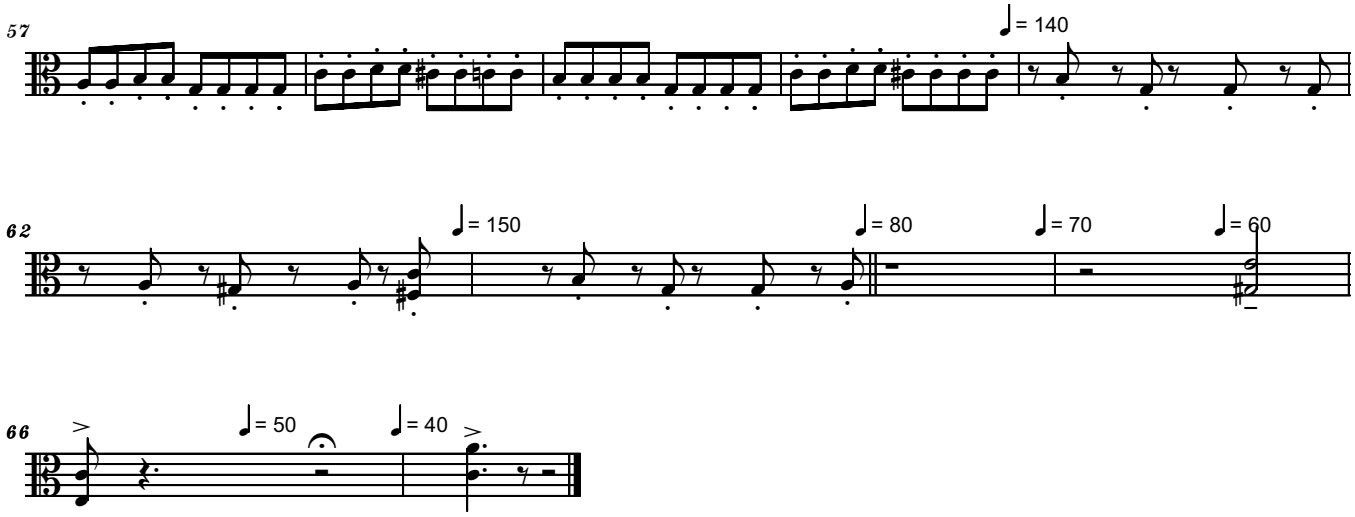
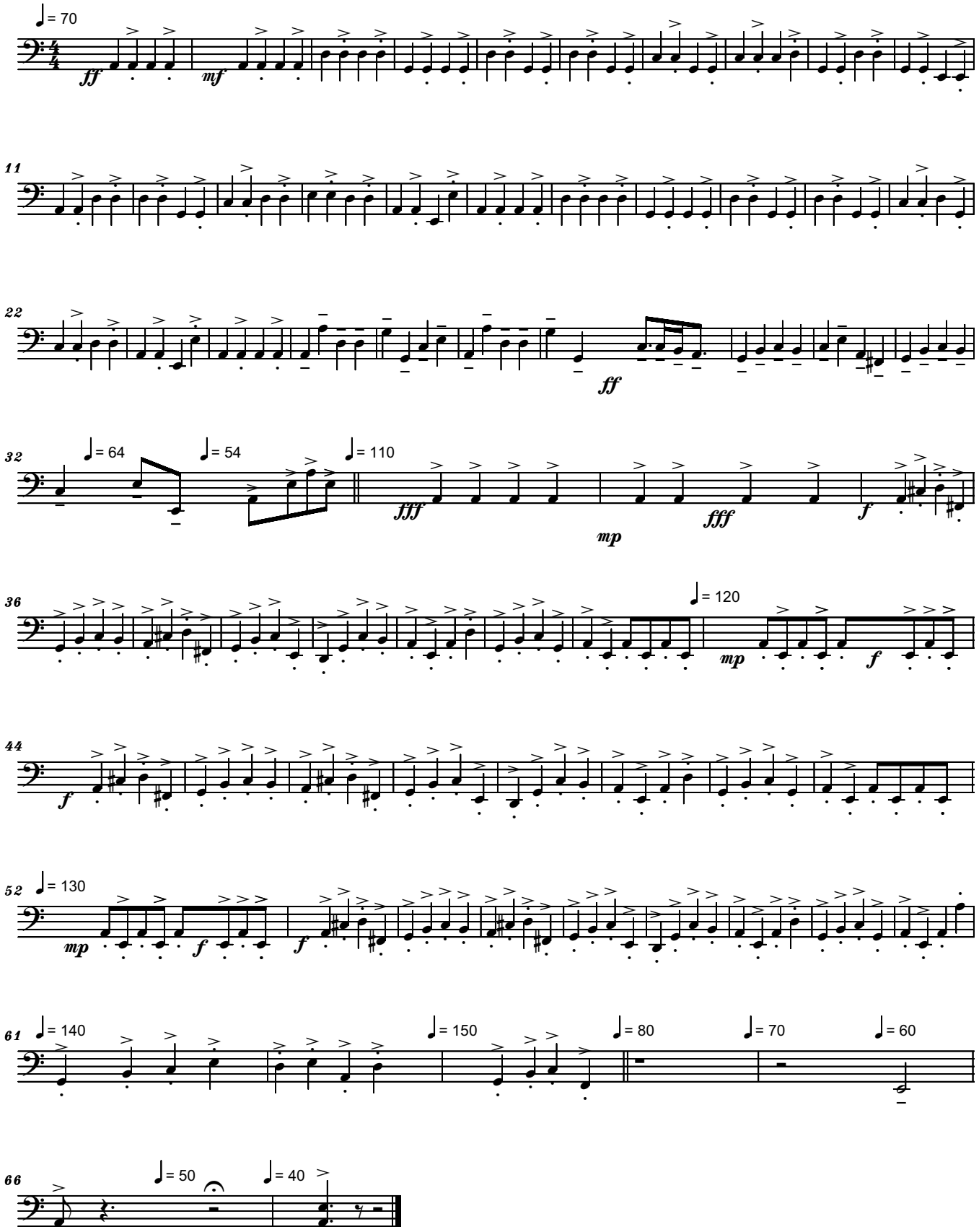

57
♩= 140
62
♩= 150
♩= 80
♩= 70
♩= 60
66
♩= 50
♩= 40

File: Vc.mz

CSARDAS
for Violin and Strings
Cello (& Basso)

Deciso

Serban Nichifor



5-IX-2014

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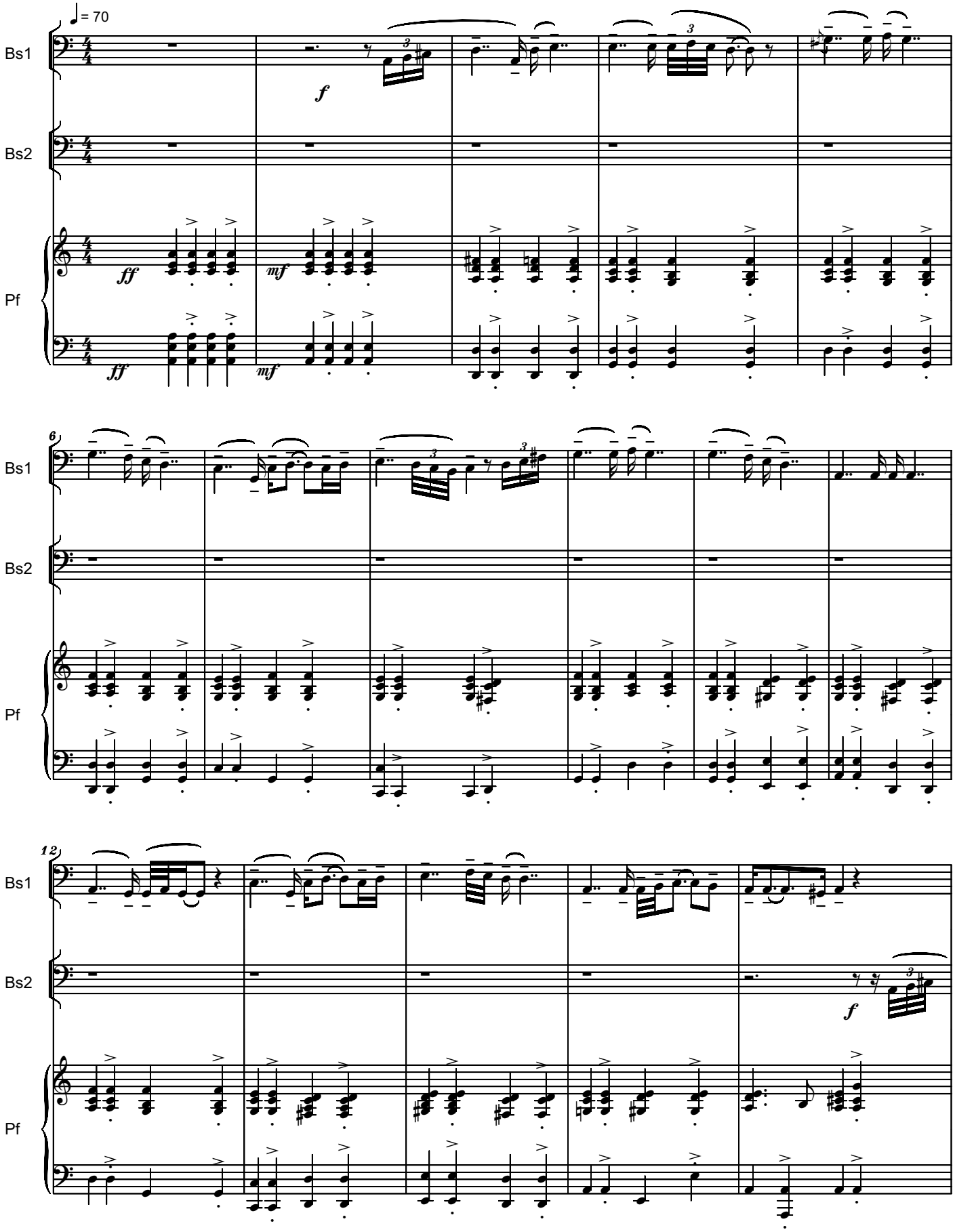
Csárdás
for 2 Bassoons and Piano
- To Bassoon Virtuoso Maestro Godri Orban -

Lassu - Deciso

Serban Nichifor



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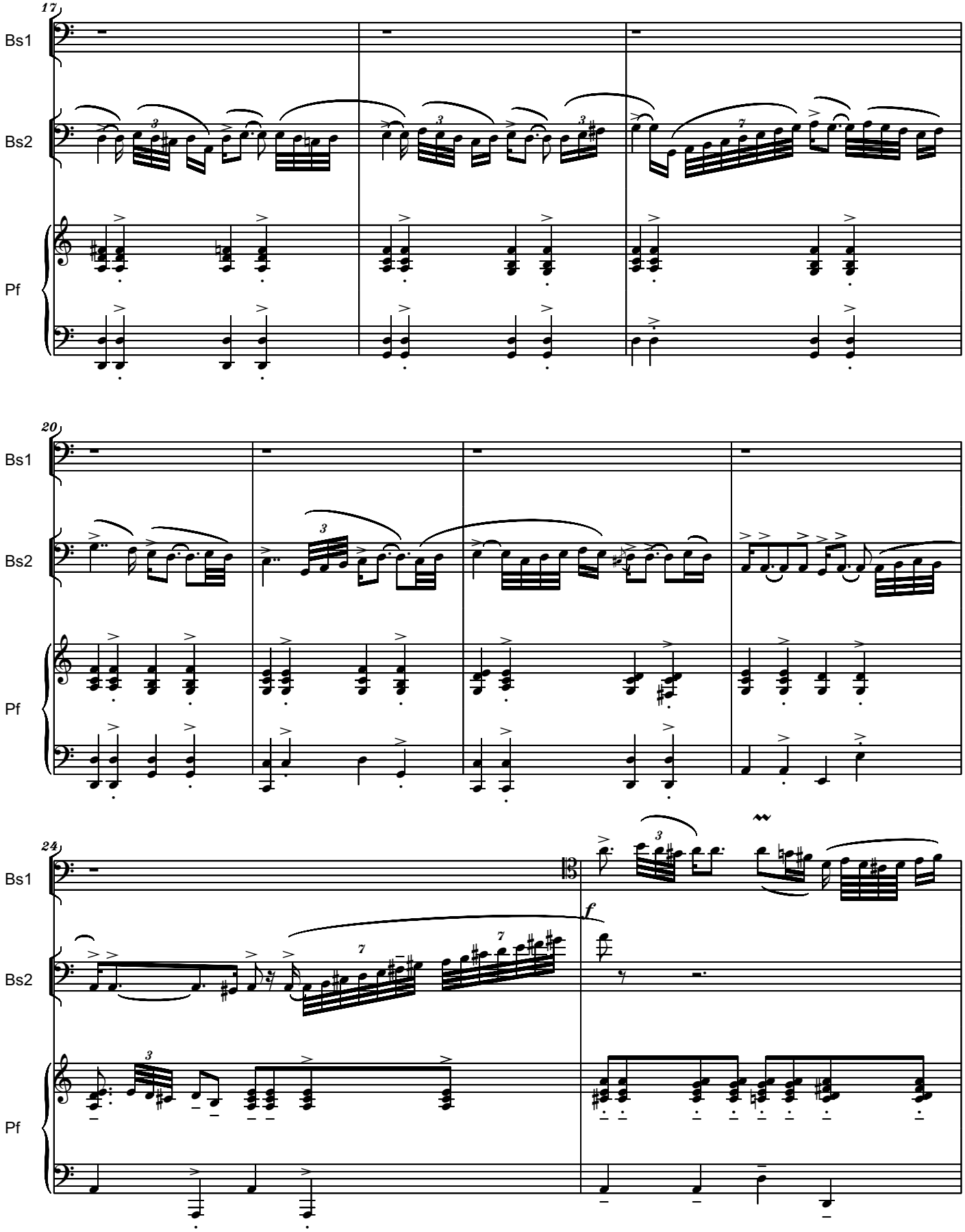
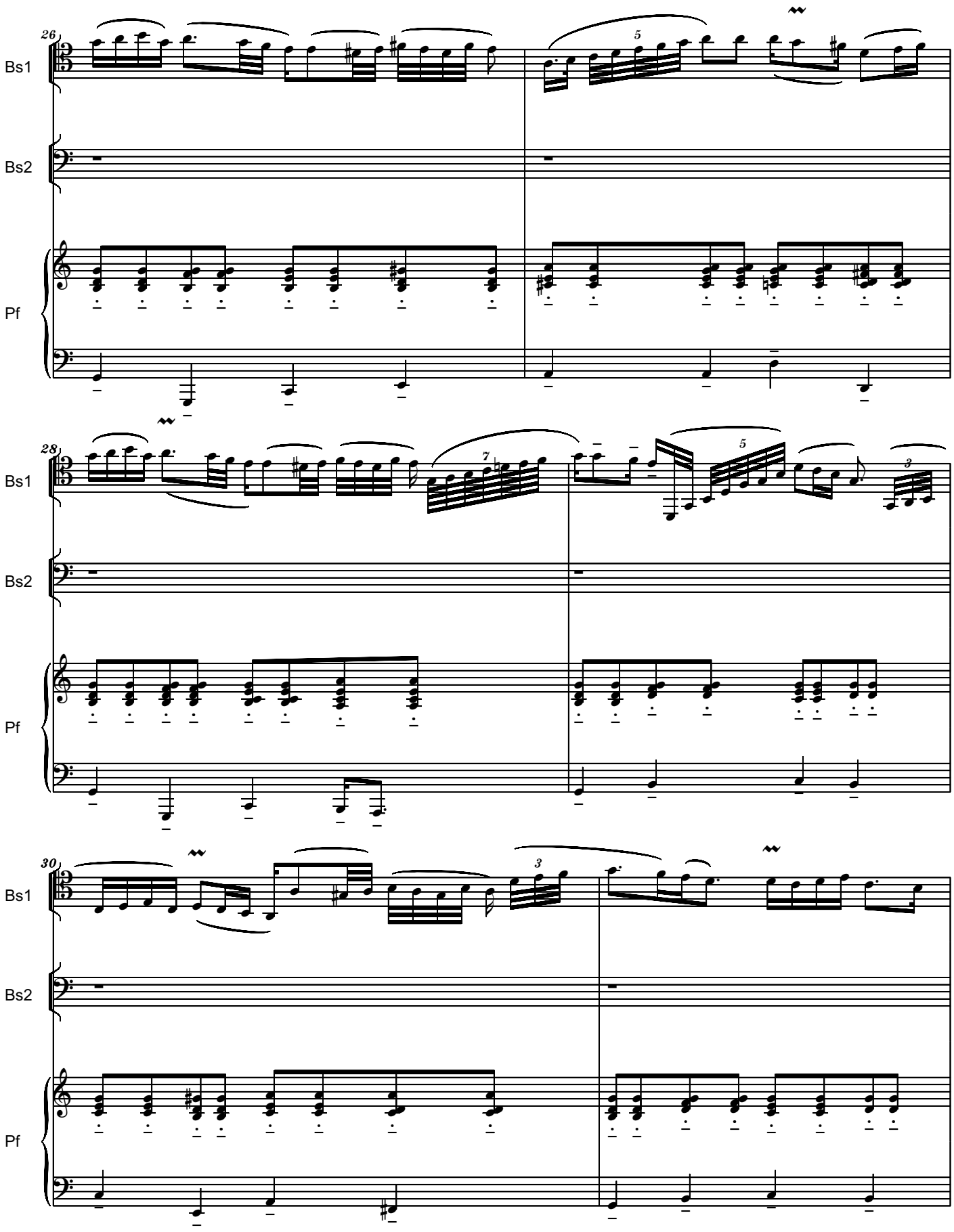
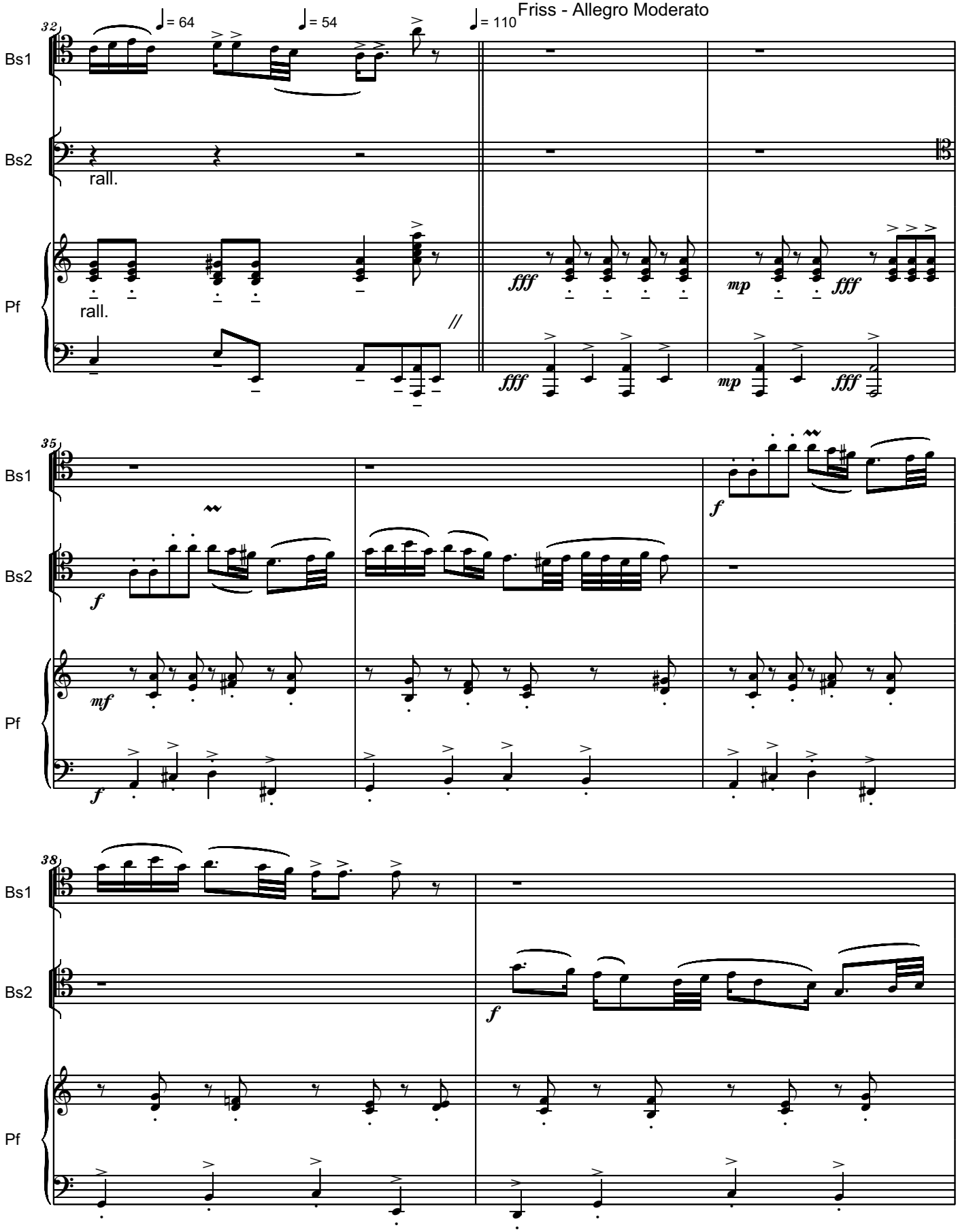
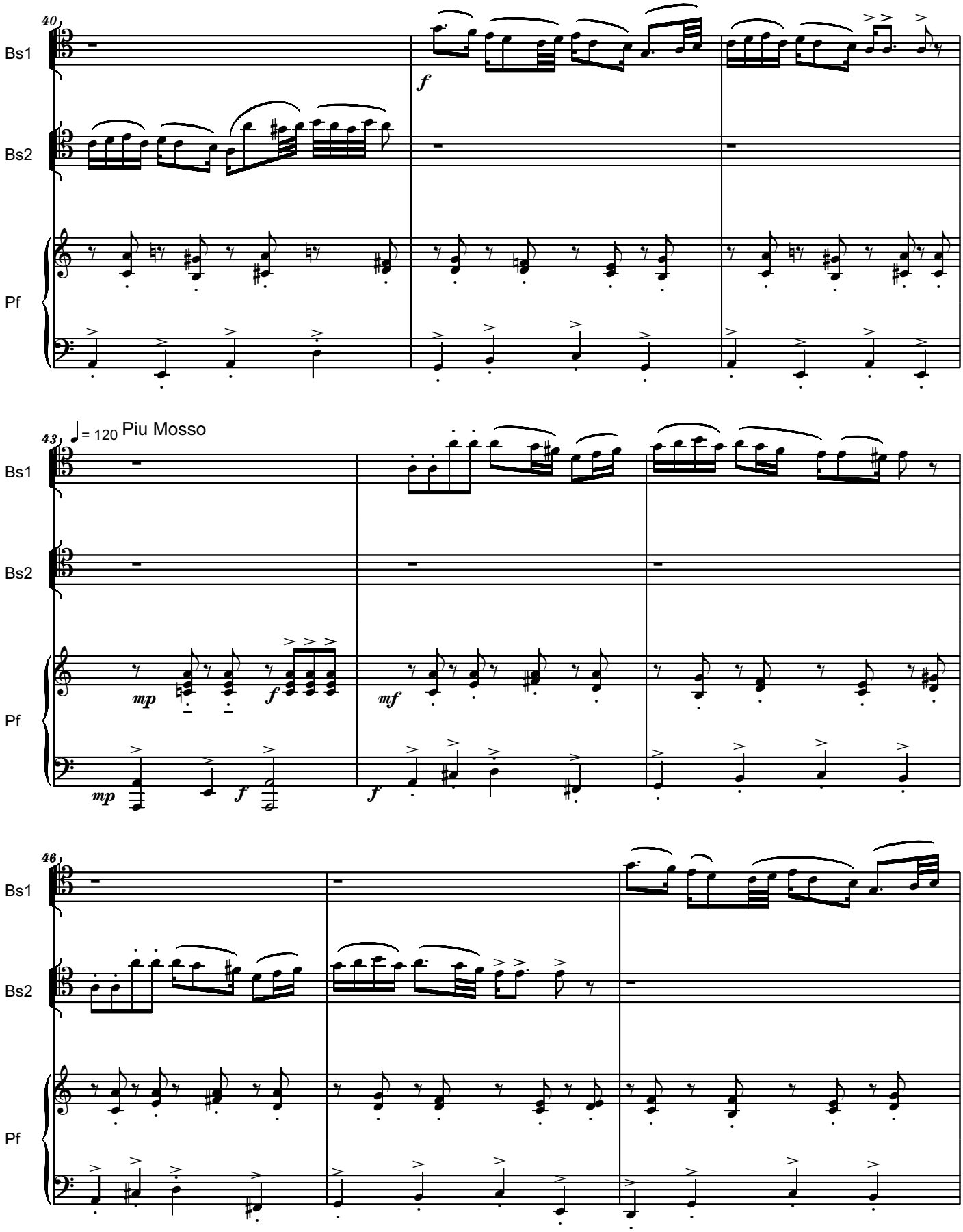
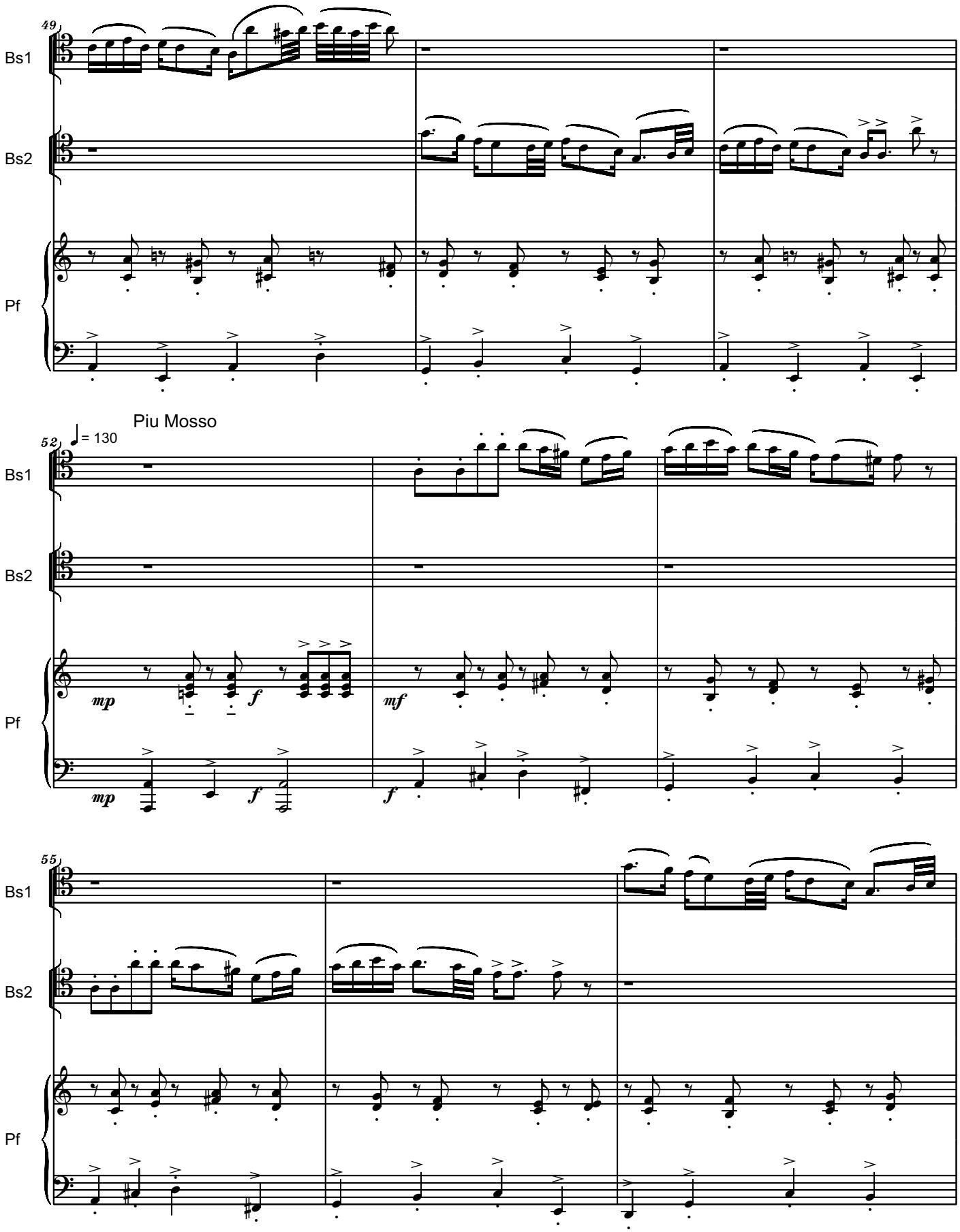
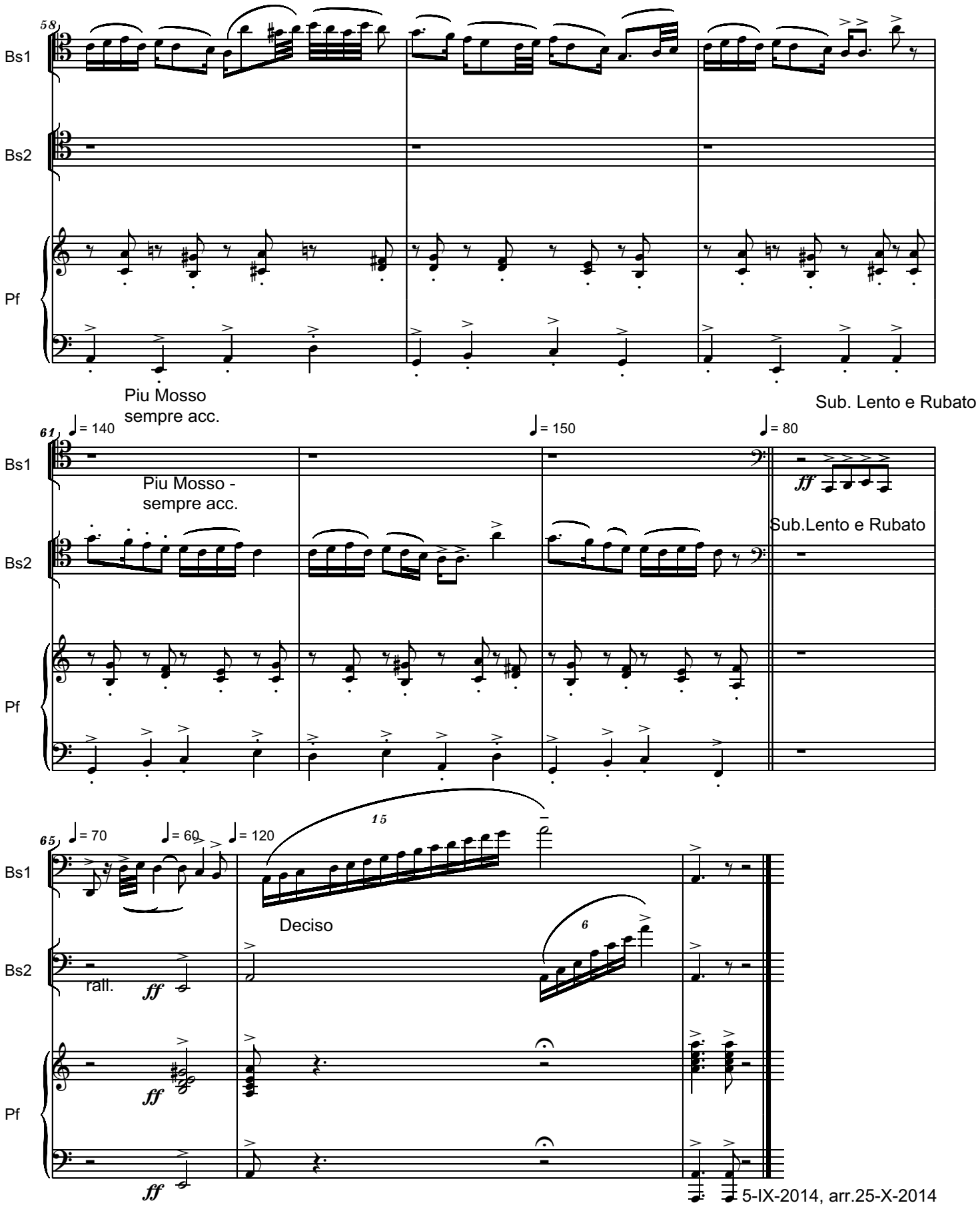

17
Bs1
Bs2
Pf
20
Bs1
Bs2
Pf
24
Bs1
Bs2
Pf
f


26
Bs1
Bs2
Pf
28
Bs1
Bs2
Pf
30
Bs1
Bs2
Pf


Friss - Allegro Moderato
32
♩= 64
♩= 54
♩= 110
Bs1
Bs2
Pf
rall.
rall.
fff
mp
fff
fff
mp
fff
35
Bs1
Bs2
Pf
f
mf
f
f
38
Bs1
Bs2
Pf
f


40
Bs1
Bs2
Pf
f
43
♩ = 120 Piu Mosso
mp
f
mf
46


49
Bs1
Bs2
Pf
Piu Mosso
52
♩ = 130
mp
f
mf
55

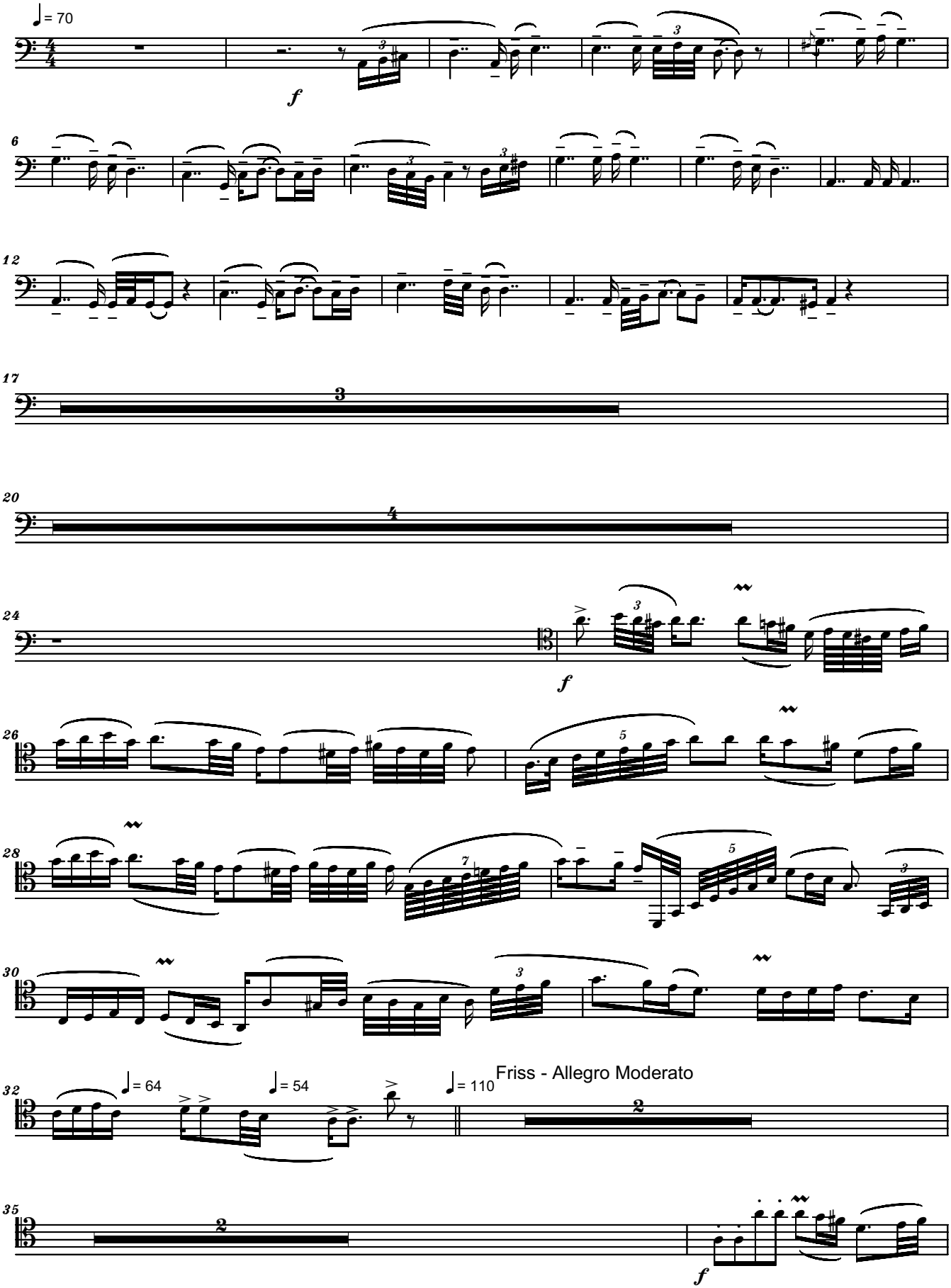

58
Bs1
Bs2
Pf
Piu Mosso
sempre acc.
Sub. Lento e Rubato
61
♩= 140
♩= 150
♩= 80
Piu Mosso -
sempre acc.
ff
Sub.Lento e Rubato
65
♩= 70
♩= 60
♩= 120
15
Deciso
6
ralt.
ff
5-IX-2014, arr.25-X-2014

File bs1.mz

Csárdás
for 2 Bassoons and Piano
- To Bassoon Virtuoso Maestro Godri Orban -
Bassoon 1 Part

Lassu - Deciso

Serban Nichifor



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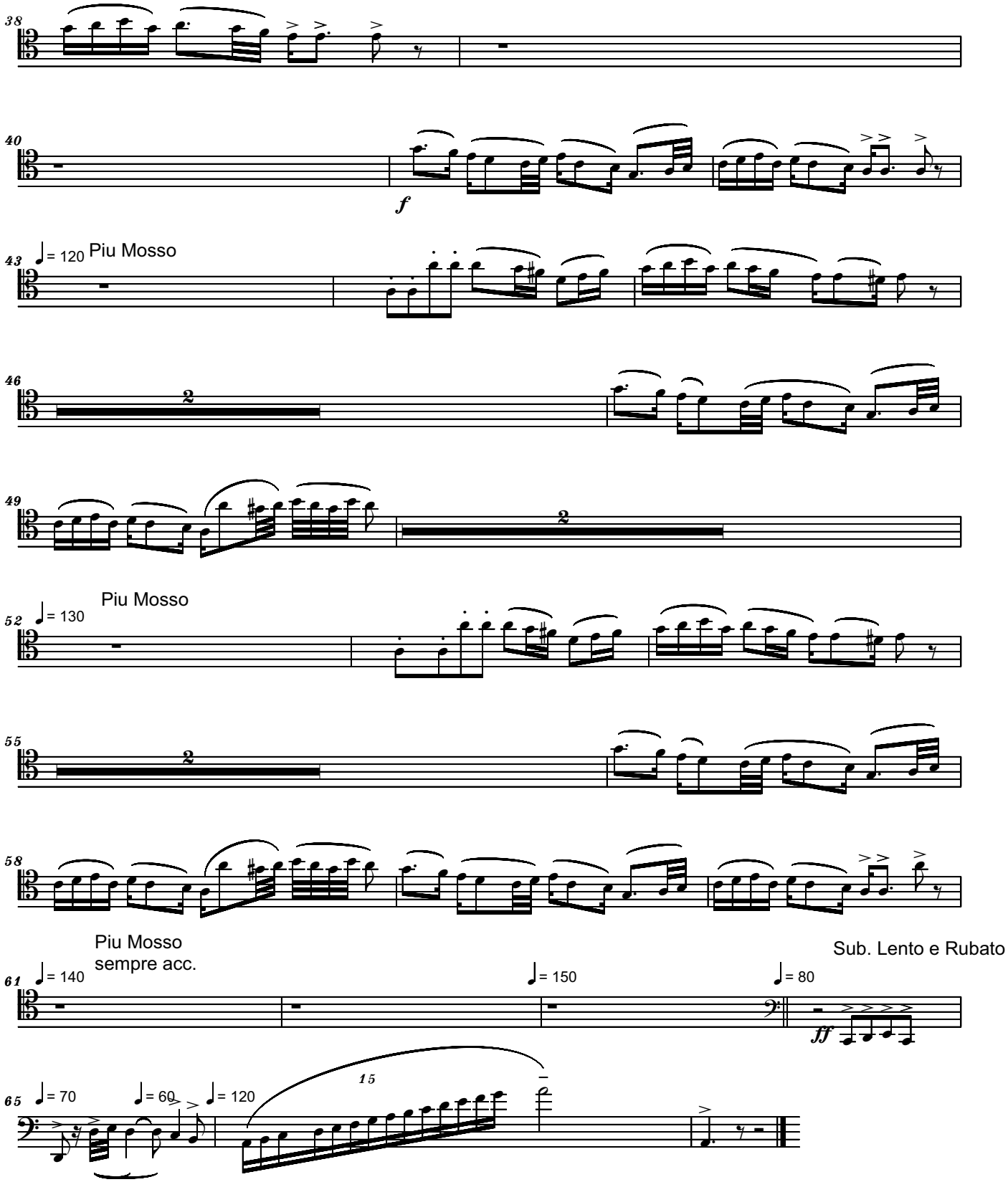
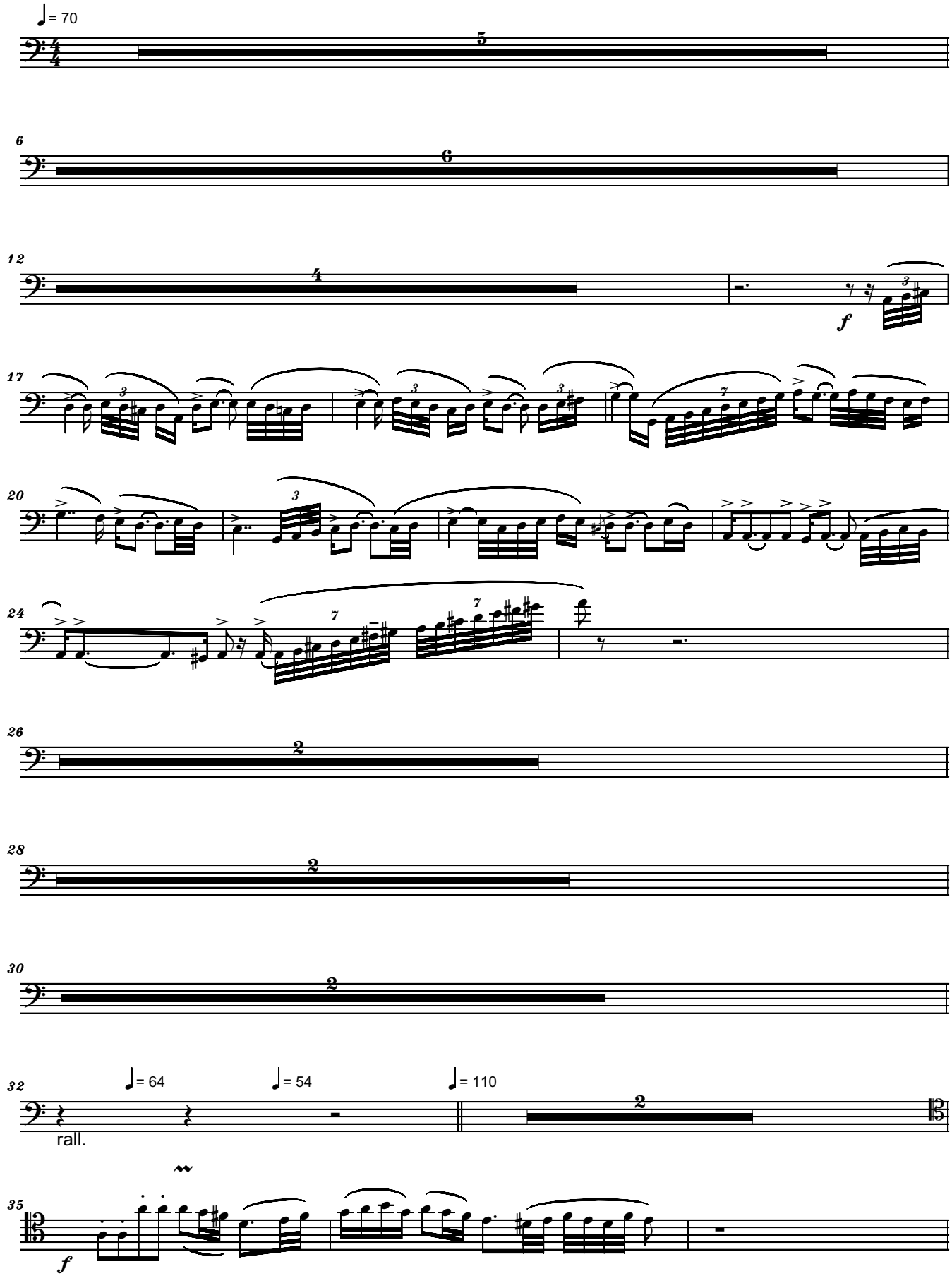

38
40
f
43
♩= 120 Piu Mosso
46
2
49
2
52
♩= 130 Piu Mosso
55
2
58
Piu Mosso
sempre acc.
61
♩= 140
♩= 150
♩= 80
Sub. Lento e Rubato
ff
65
♩= 70
♩= 60
♩= 120
15

File bs2.mz

Csárdás
for 2 Bassoons and Piano
- To Bassoon Virtuoso Maestro Godri Orban -
Bassoon 2 Part

Lassu - Deciso

Serban Nichifor



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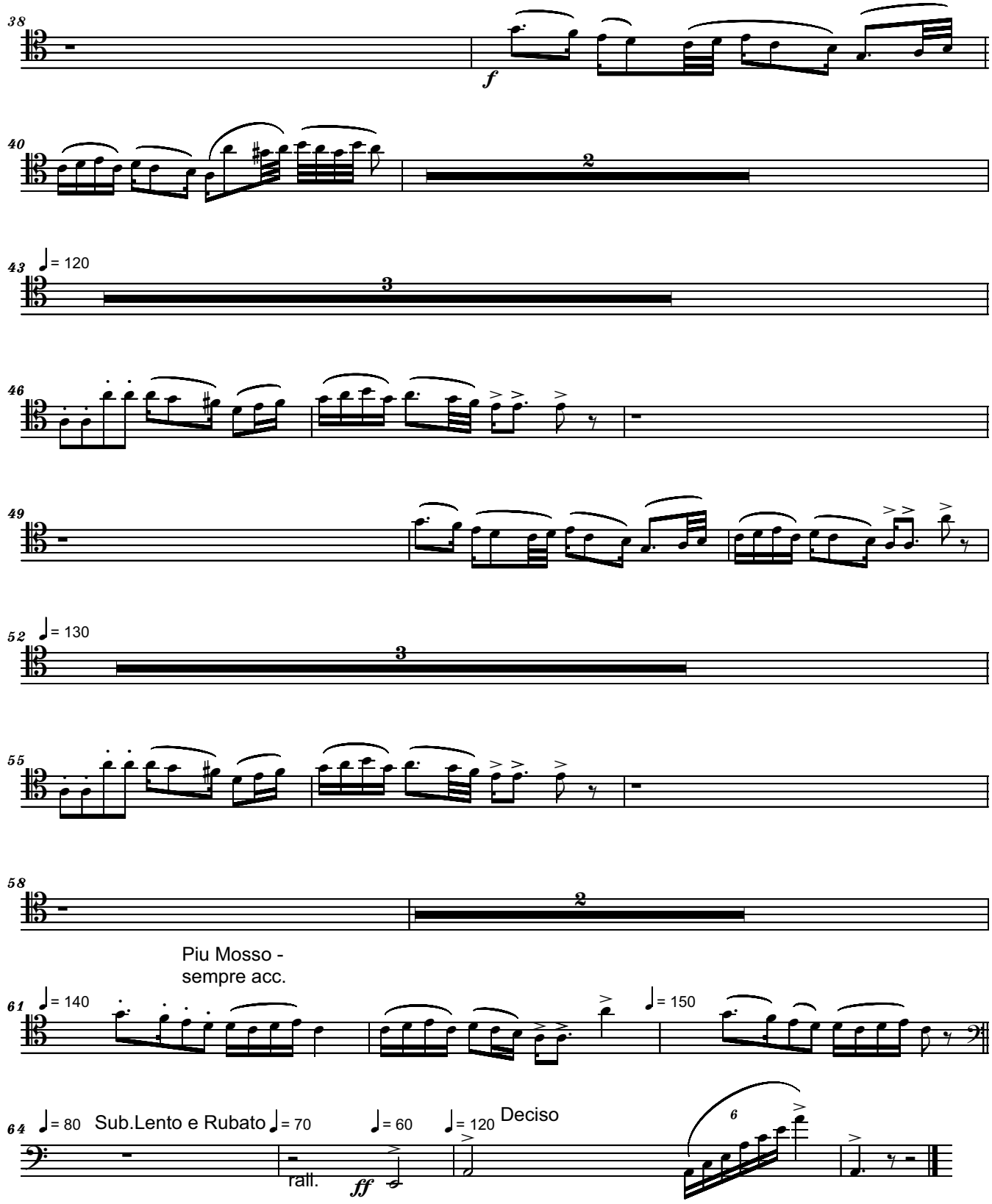
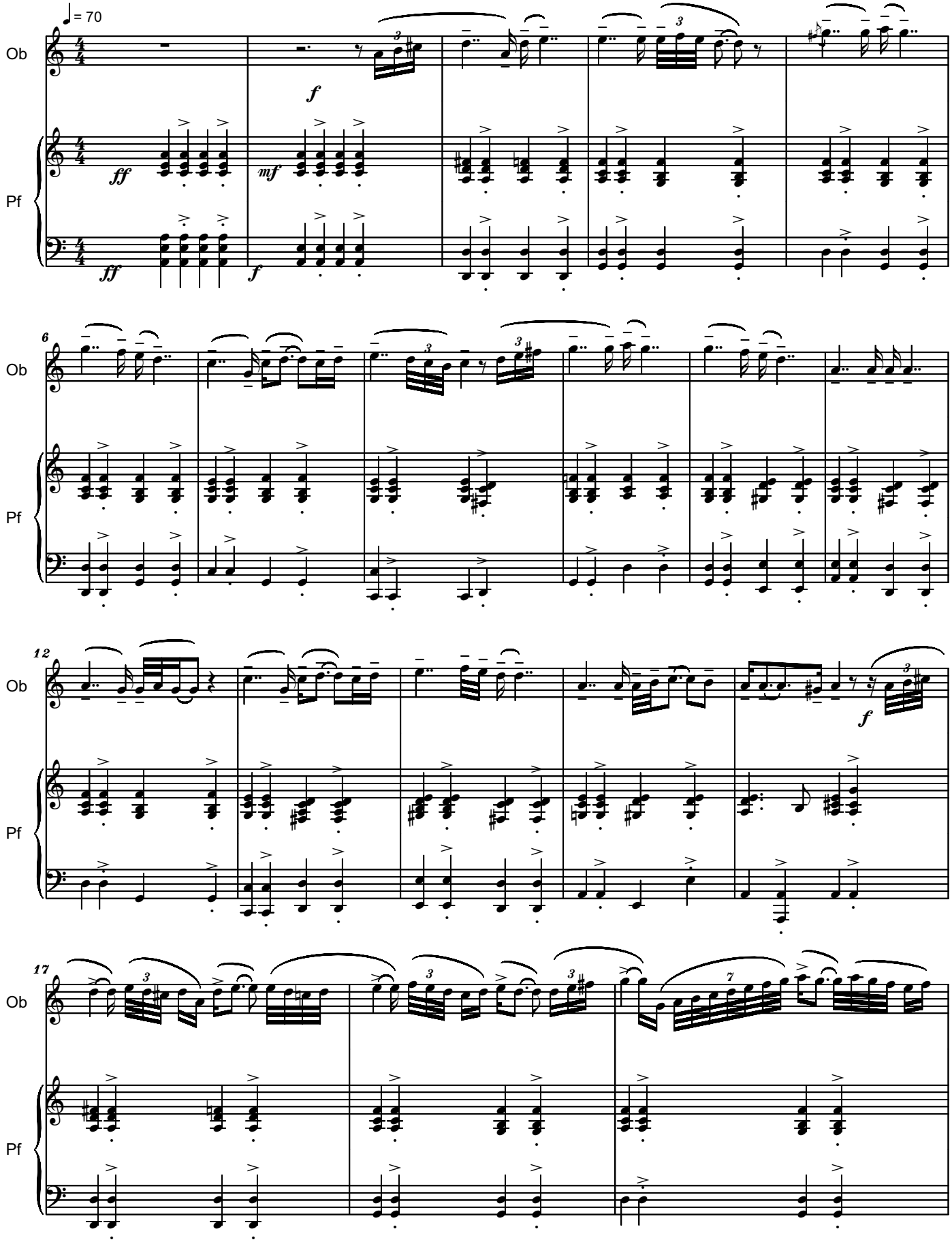

38
f
40
2
43
♩= 120
3
46
49
52
♩= 130
3
55
58
2
Piu Mosso -
sempre acc.
61
♩= 140
♩= 150
64
♩= 80
Sub.Lento e Rubato
♩= 70
rall.
ff
♩= 60
♩= 120
Deciso
6

Csárdás
for Oboe and Piano
- To Oboe Virtuoso Maestro Florin Ionoaia -

Lassu - Deciso

Serban Nichifor



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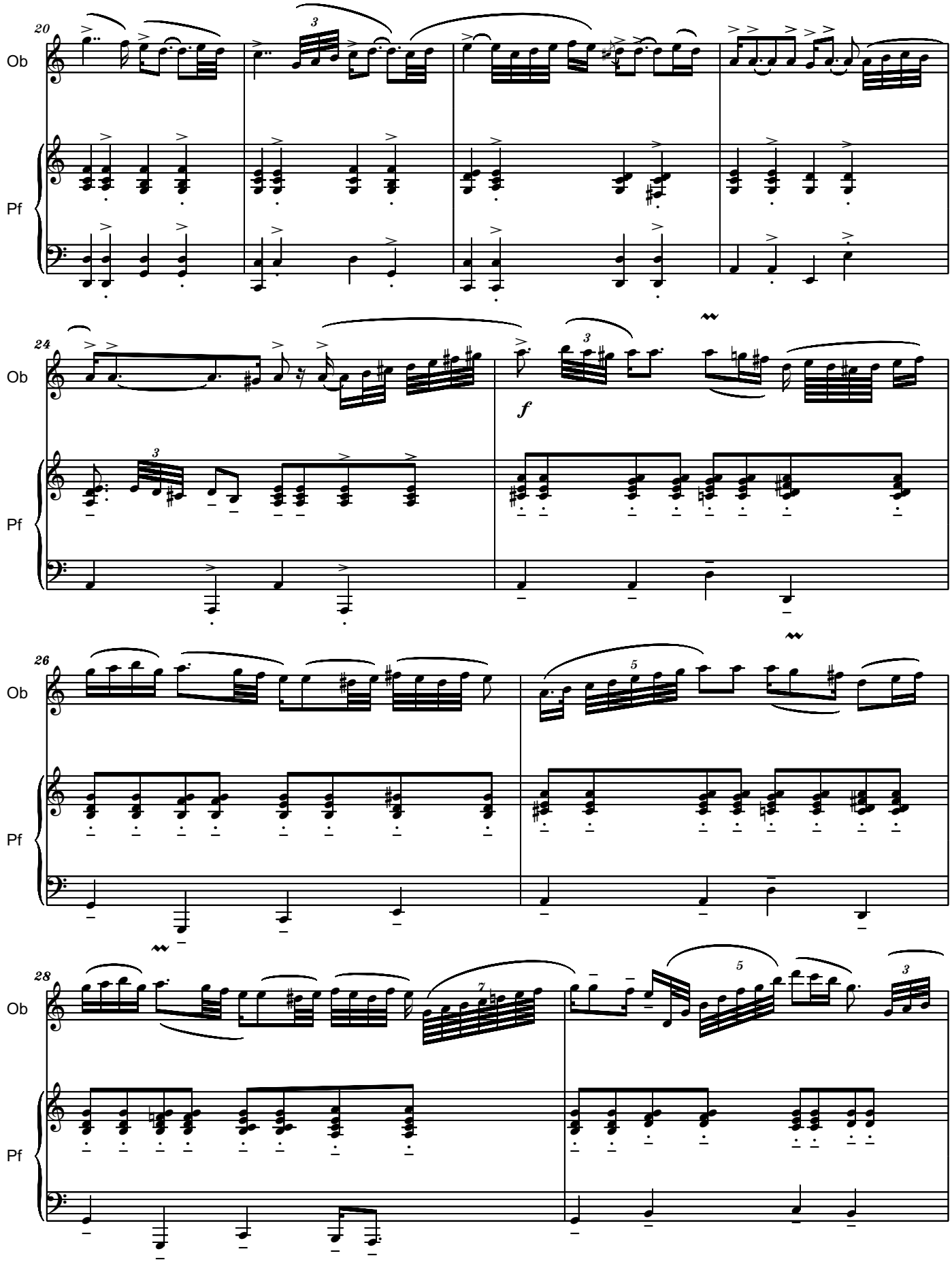
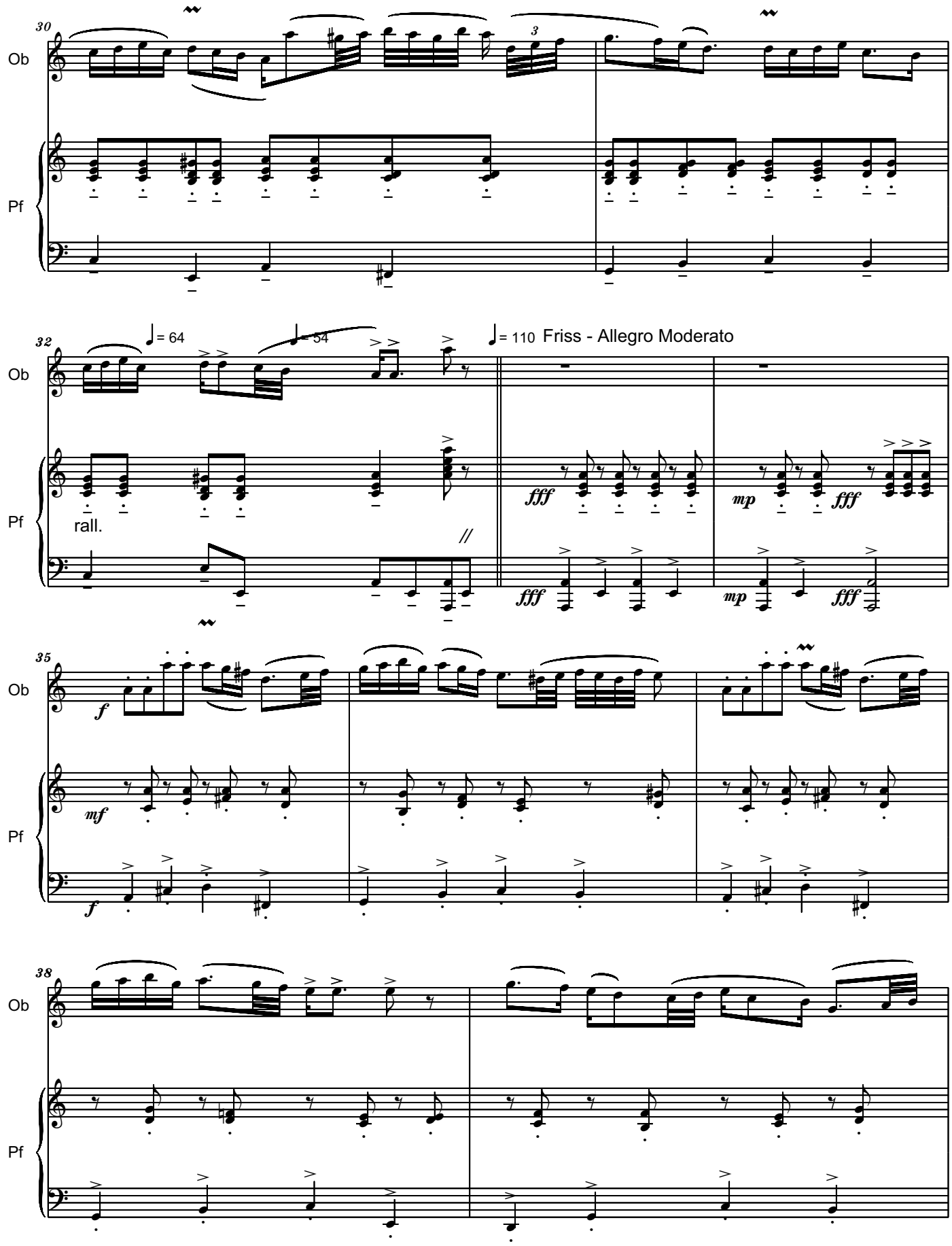
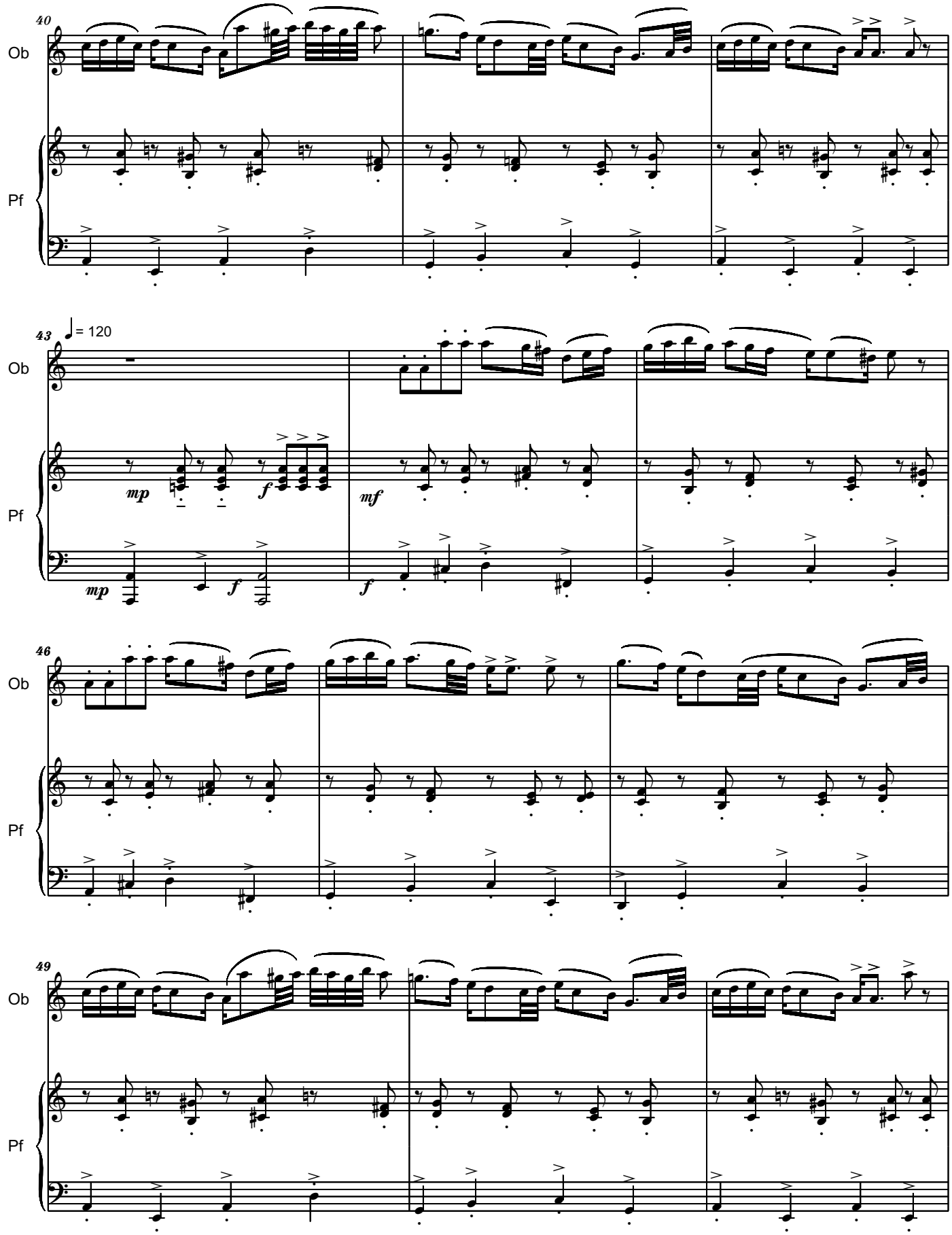
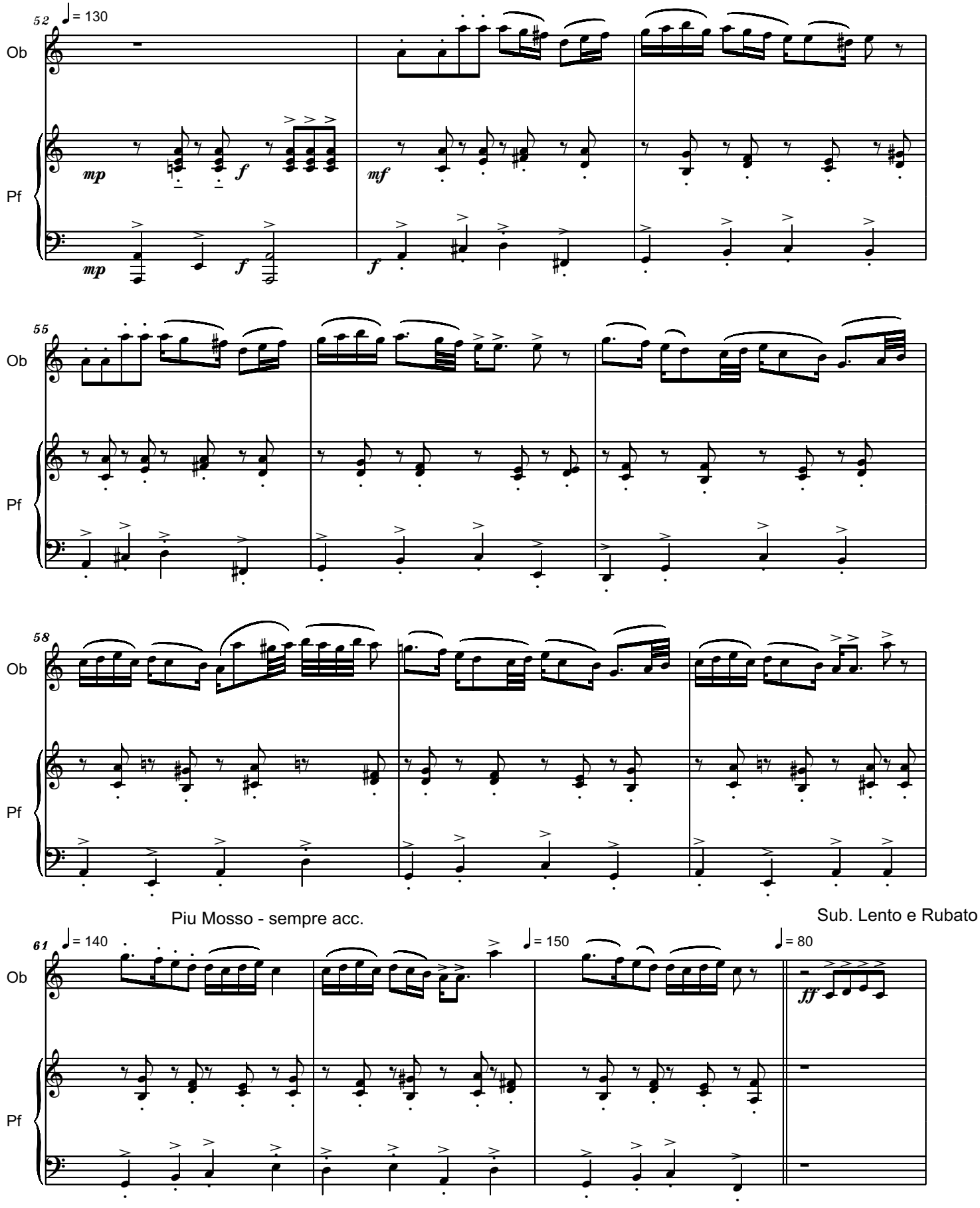
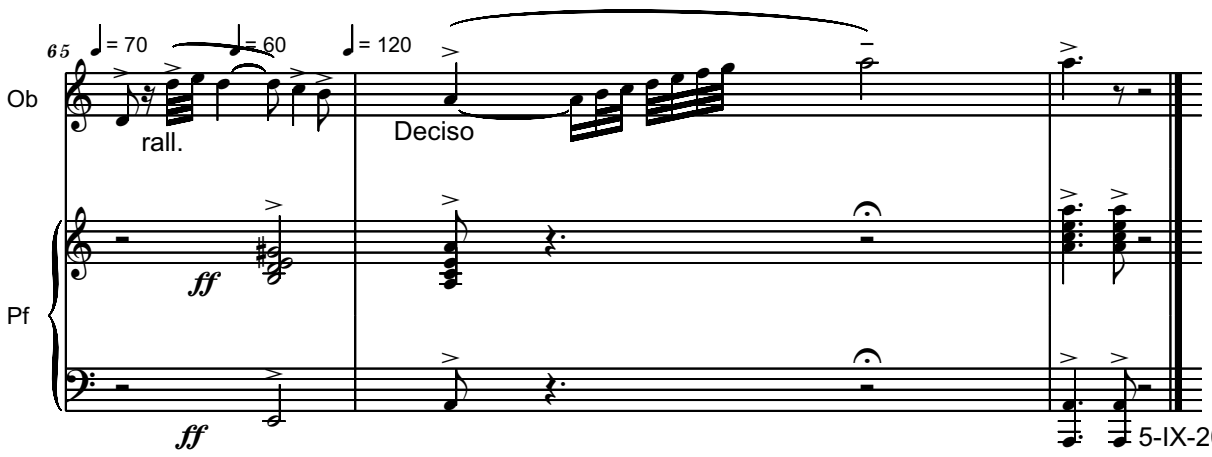

20
Ob
Pf
24
Ob
Pf
f
26
Ob
Pf
28
Ob
Pf


30
Ob
Pf
3
32
♩= 64
♩= 54
♩= 110 Friss - Allegro Moderato
rall.
fff
mp
35
f
mf
38


40
Ob
Pf
43
♩= 120
mp
f
mf
46
49


52
♩ = 130
Ob
Pf
mp
f
mf
55
58
Piu Mosso - sempre acc.
Sub. Lento e Rubato
61
♩ = 140
♩ = 150
♩ = 80
ff

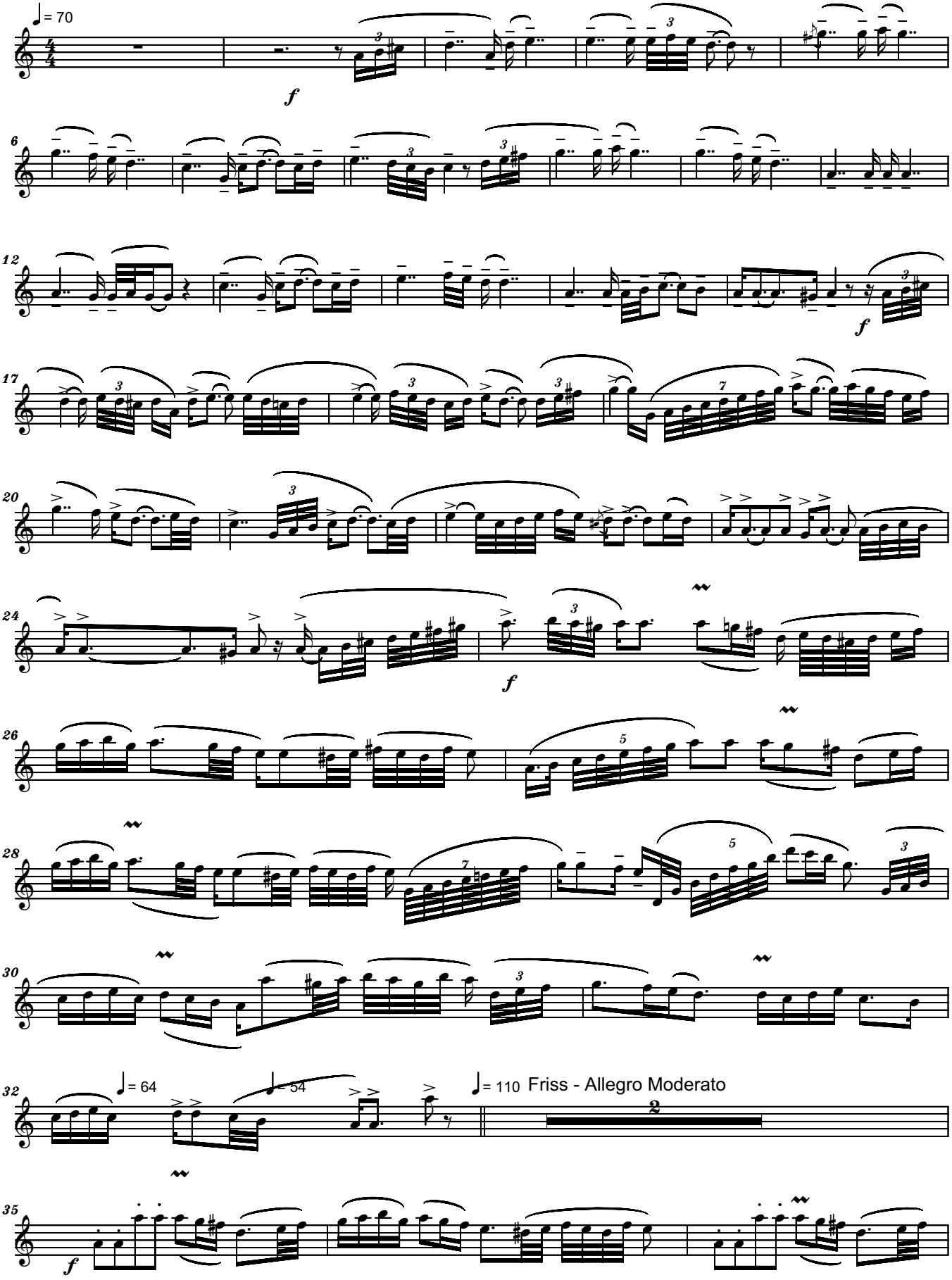


5-IX-2014, arr.25-X-2014

Csárdás
for Oboe and Piano
- To Oboe Virtuoso Maestro Florin Ionoaia -

Lassu - Deciso

Serban Nichifor



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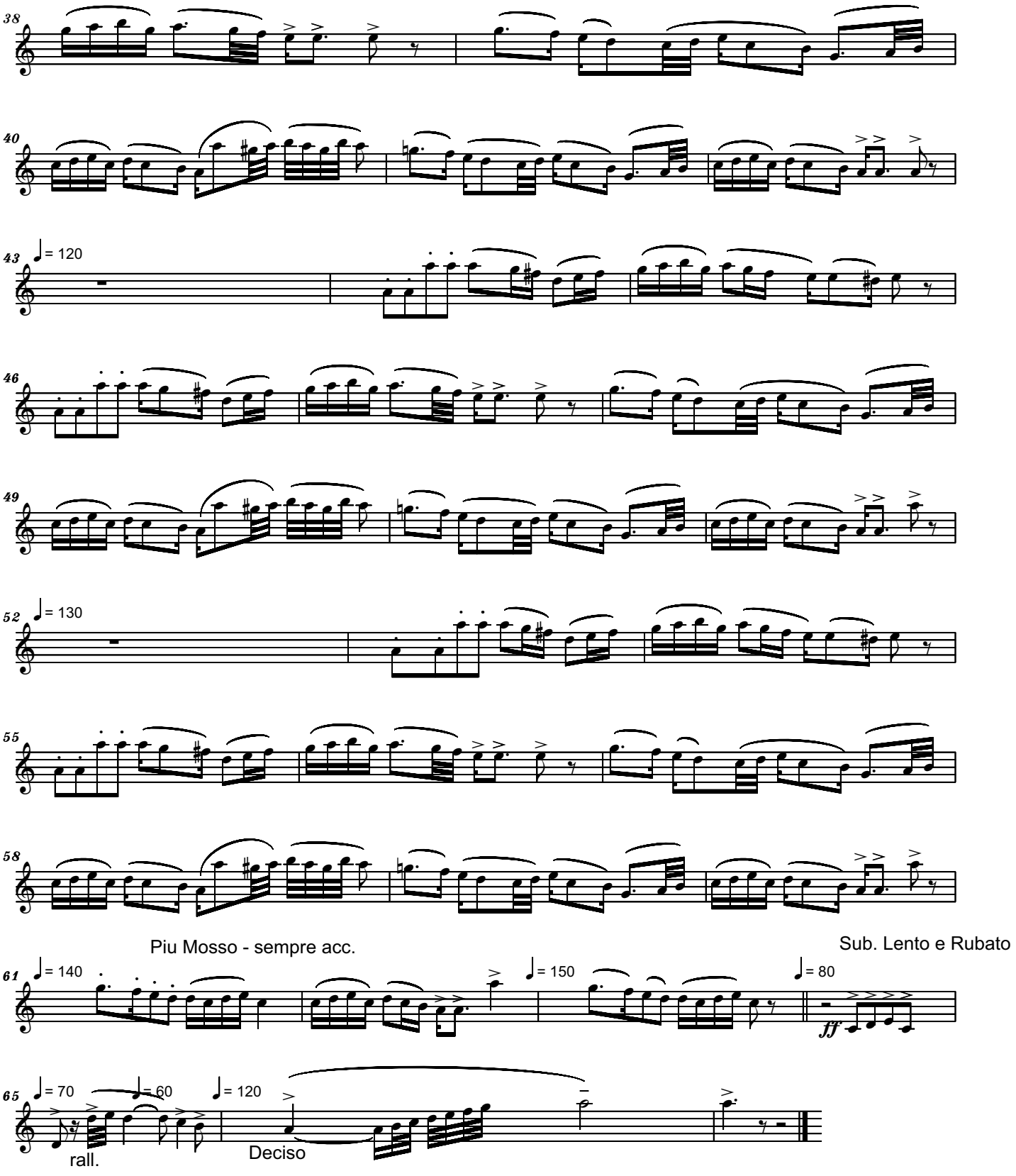
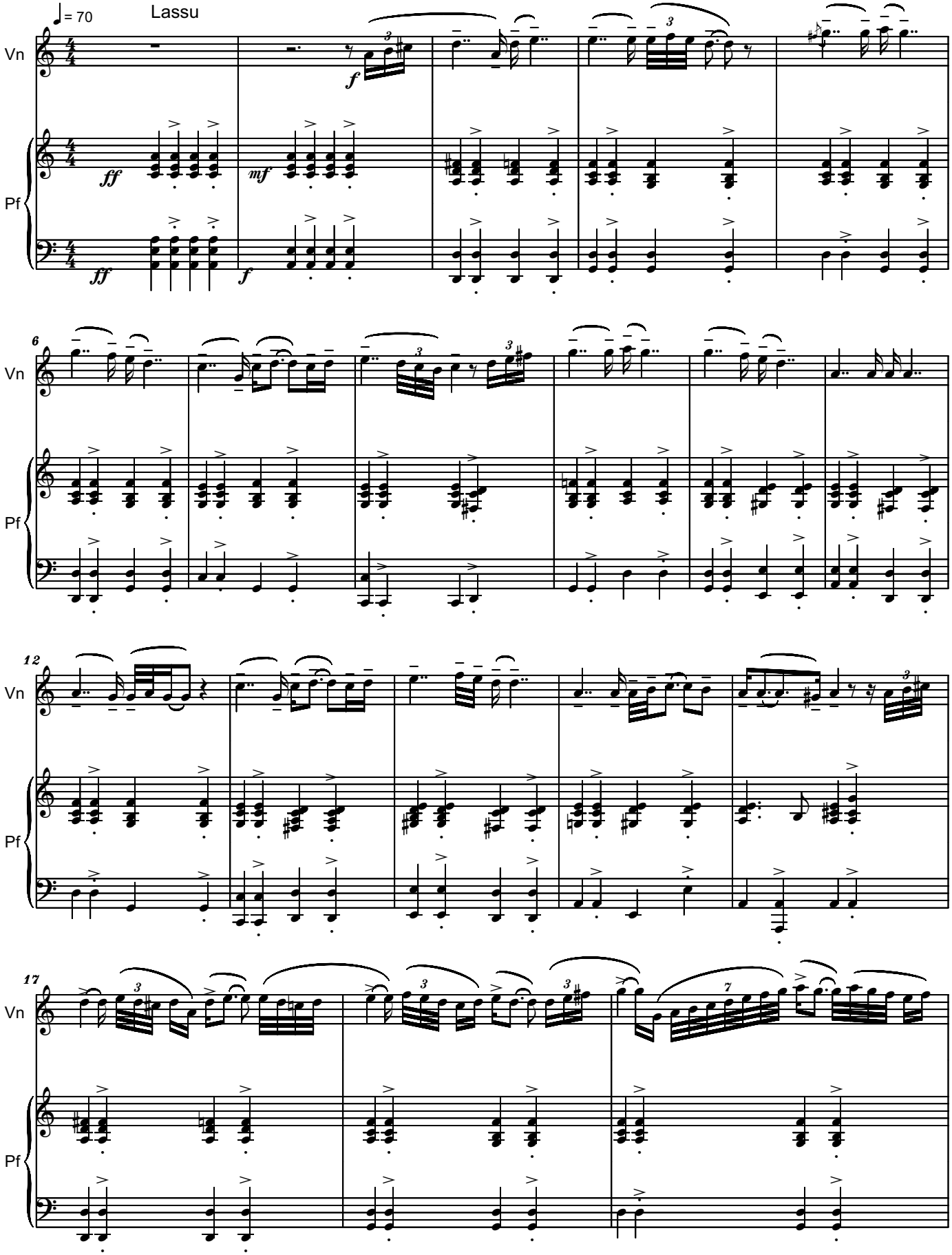

38
40
43
♩= 120
46
49
52
♩= 130
55
58
Piu Mosso - sempre acc.
Sub. Lento e Rubato
61
♩= 140
♩= 150
♩= 80
ff
65
♩= 70
♩= 60
♩= 120
rall.
Deciso

Csárdás
for Violin and Piano
- dedicated to Ladislau Csendes -

Lassu - Deciso

Serban Nichifor



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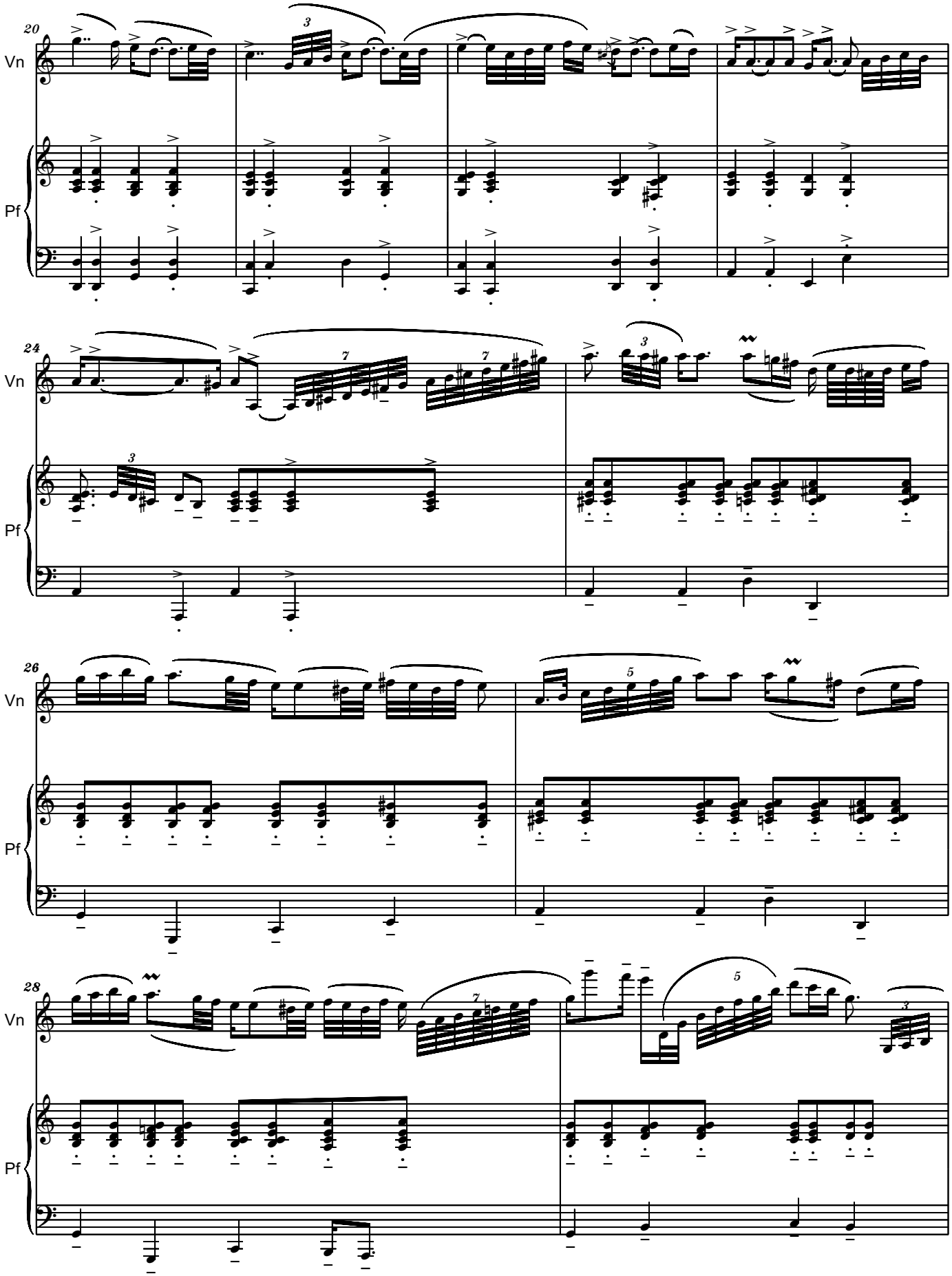
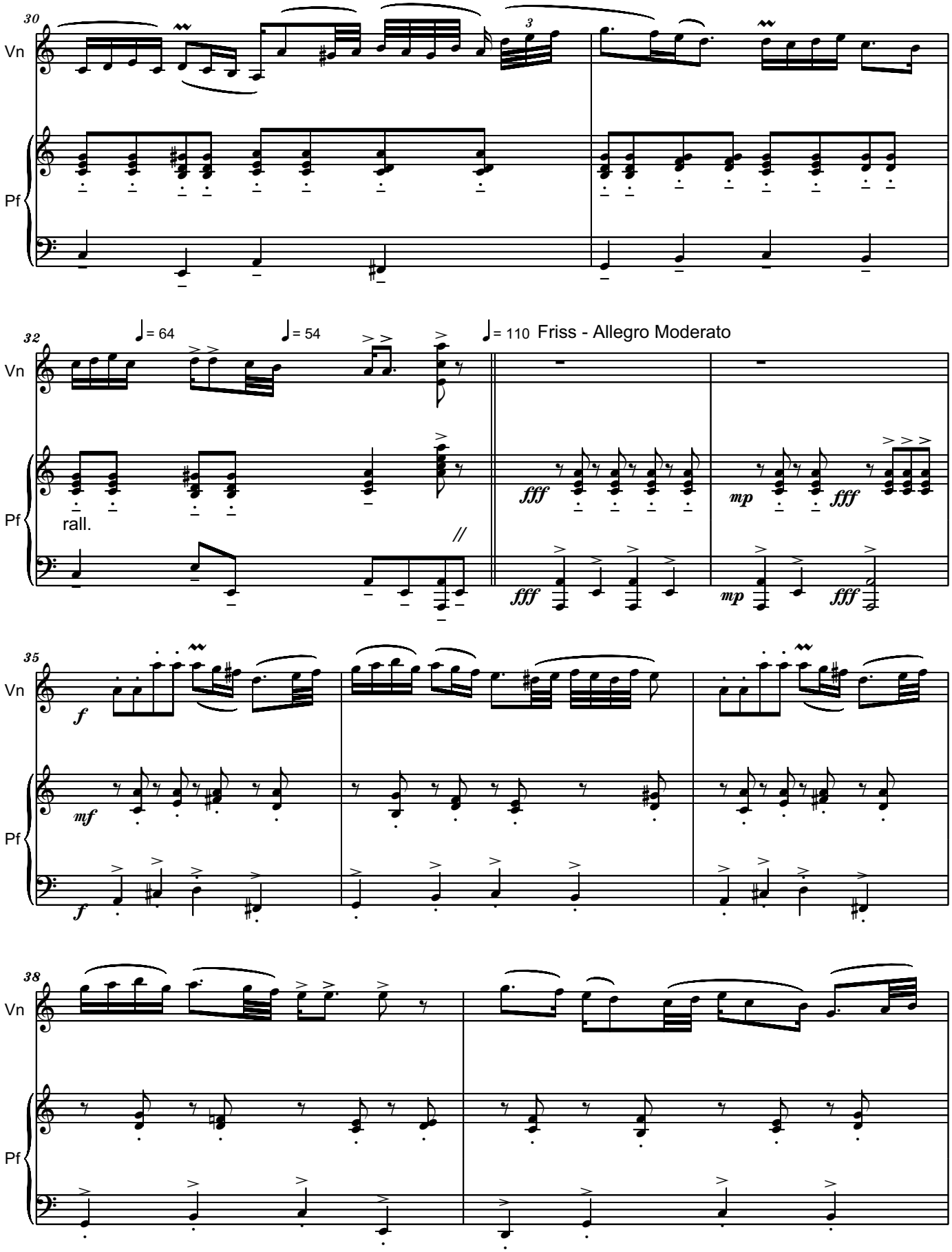
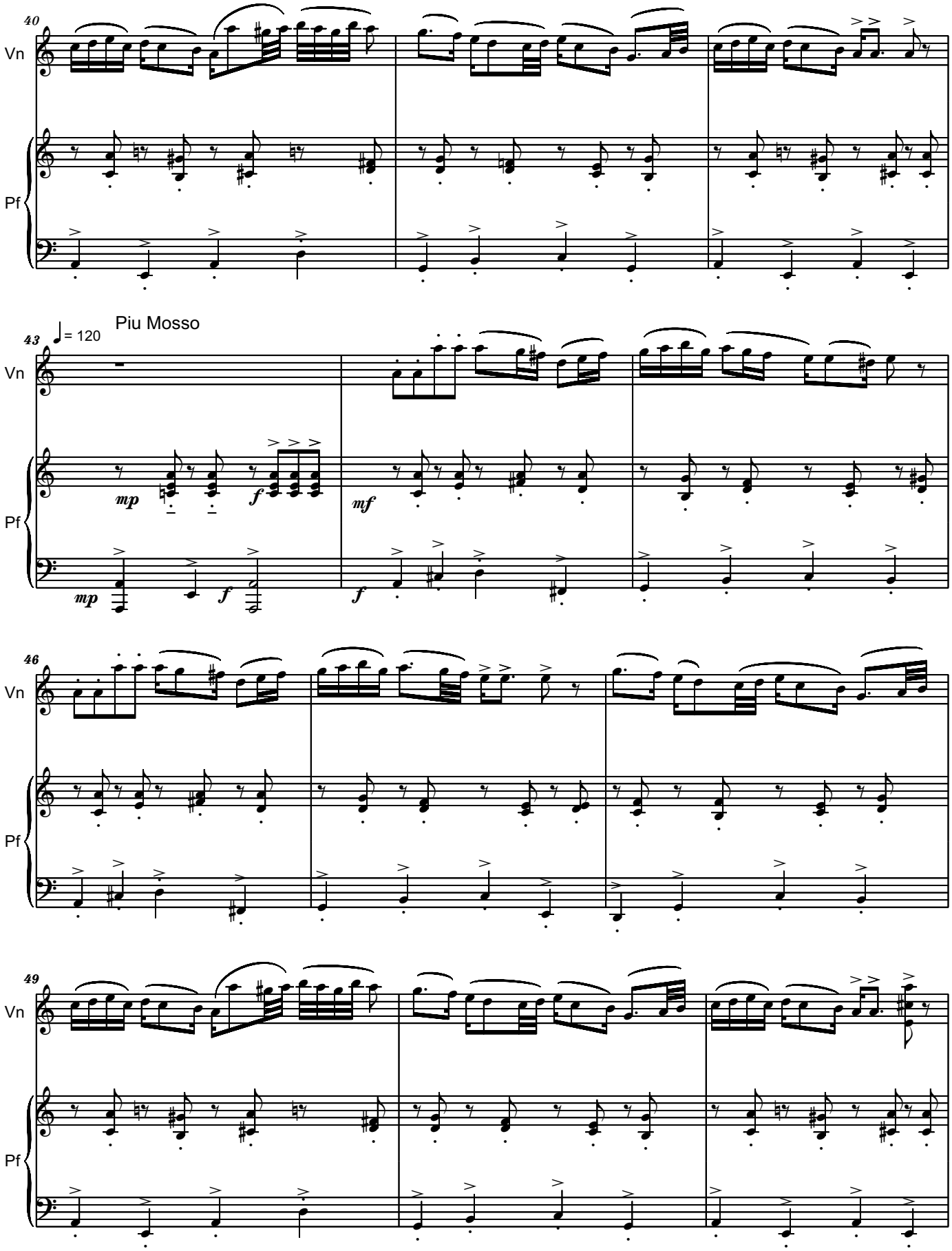
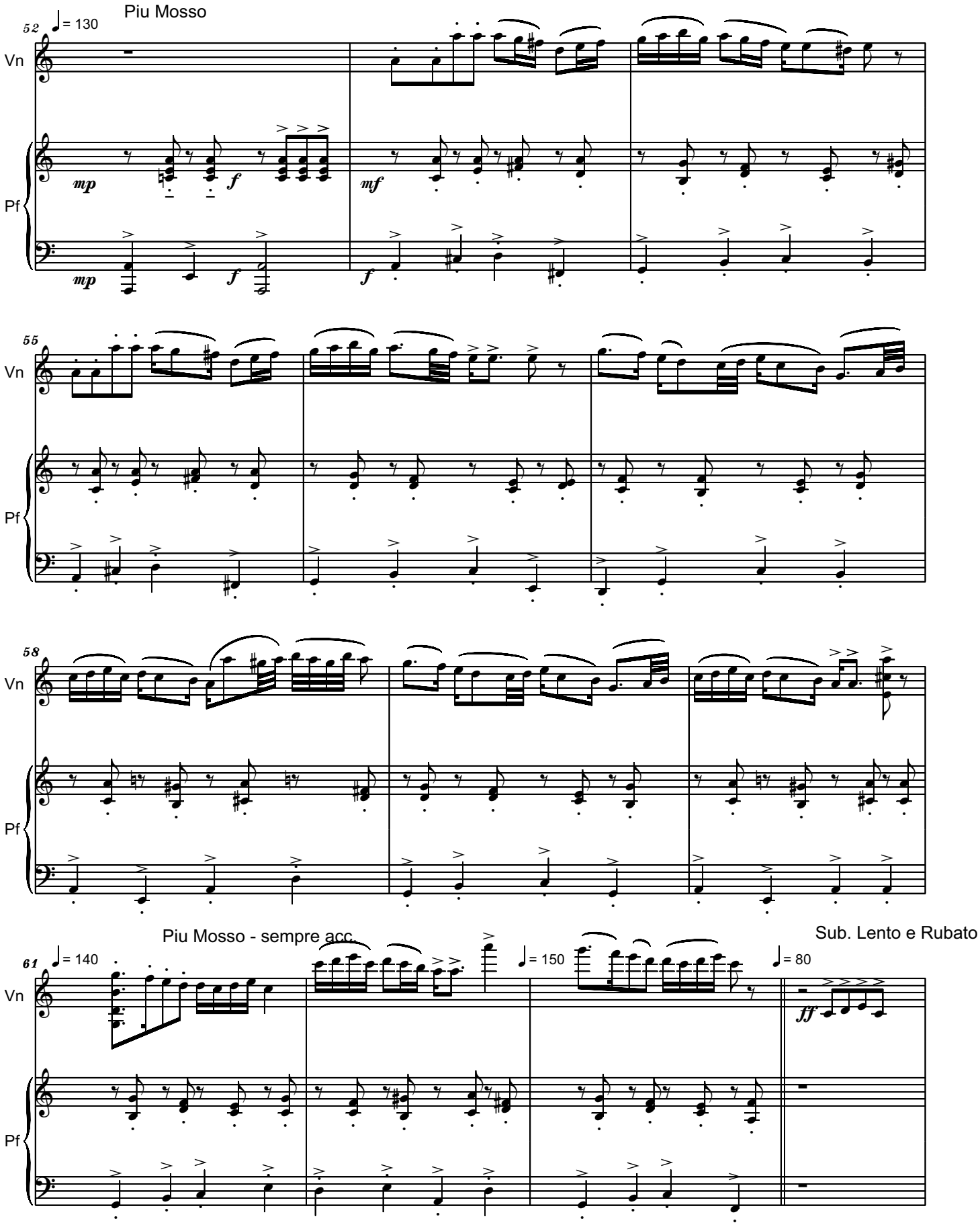
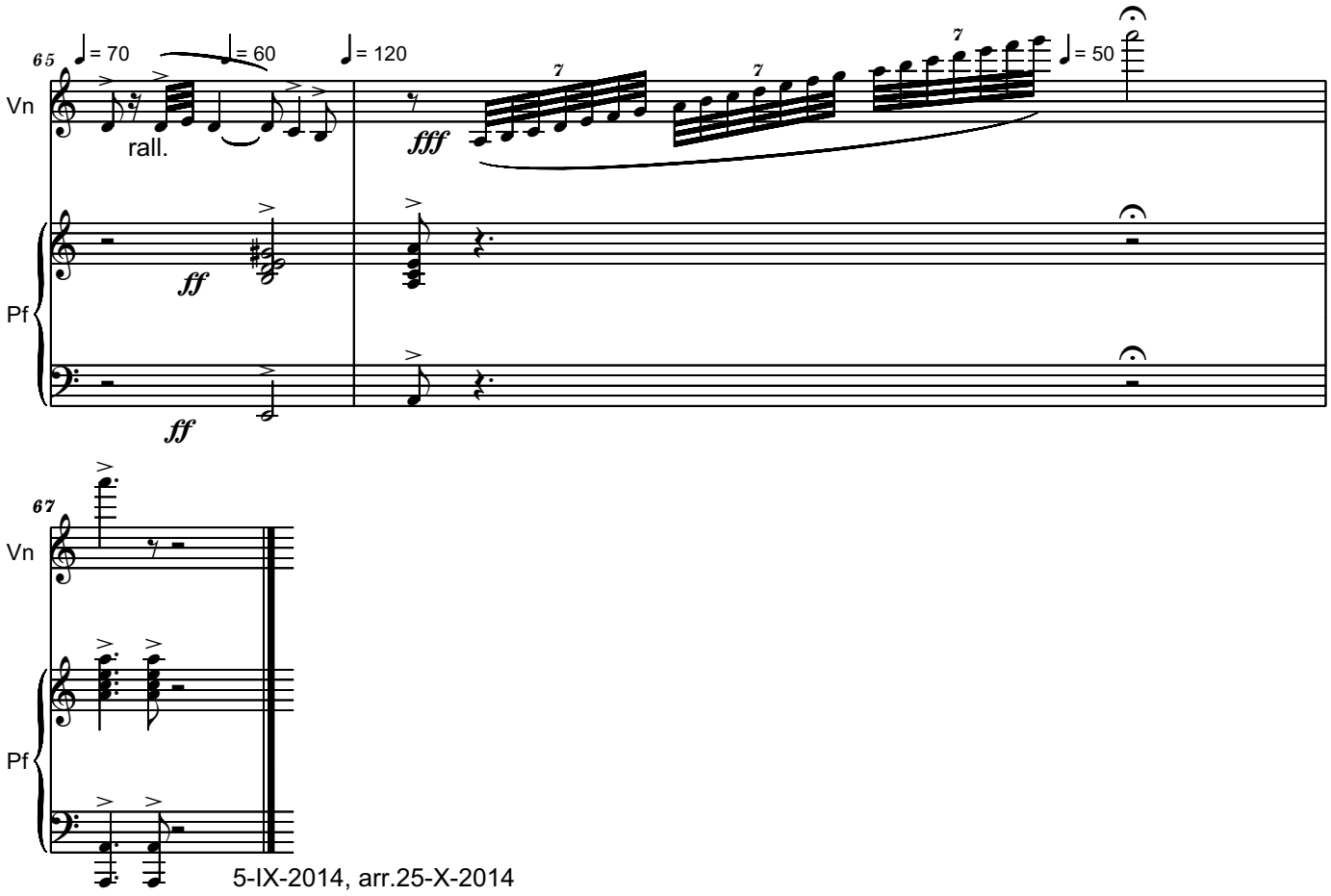

20
Vn
Pf
24
Vn
Pf
26
Vn
Pf
28
Vn
Pf


30
Vn
Pf
3
32
♩= 64
♩= 54
♩= 110 Friss - Allegro Moderato
rall.
fff
mp
35
f
mf
38


40
Vn
Pf
43
Piu Mosso
♩= 120
mp
f
mf
46
49


Piu Mosso
52
♩= 130
Vn
Pf
mp
f
mf
55
58
Piu Mosso - sempre acc.
61
♩= 140
♩= 150
♩= 80
Sub. Lento e Rubato
ff

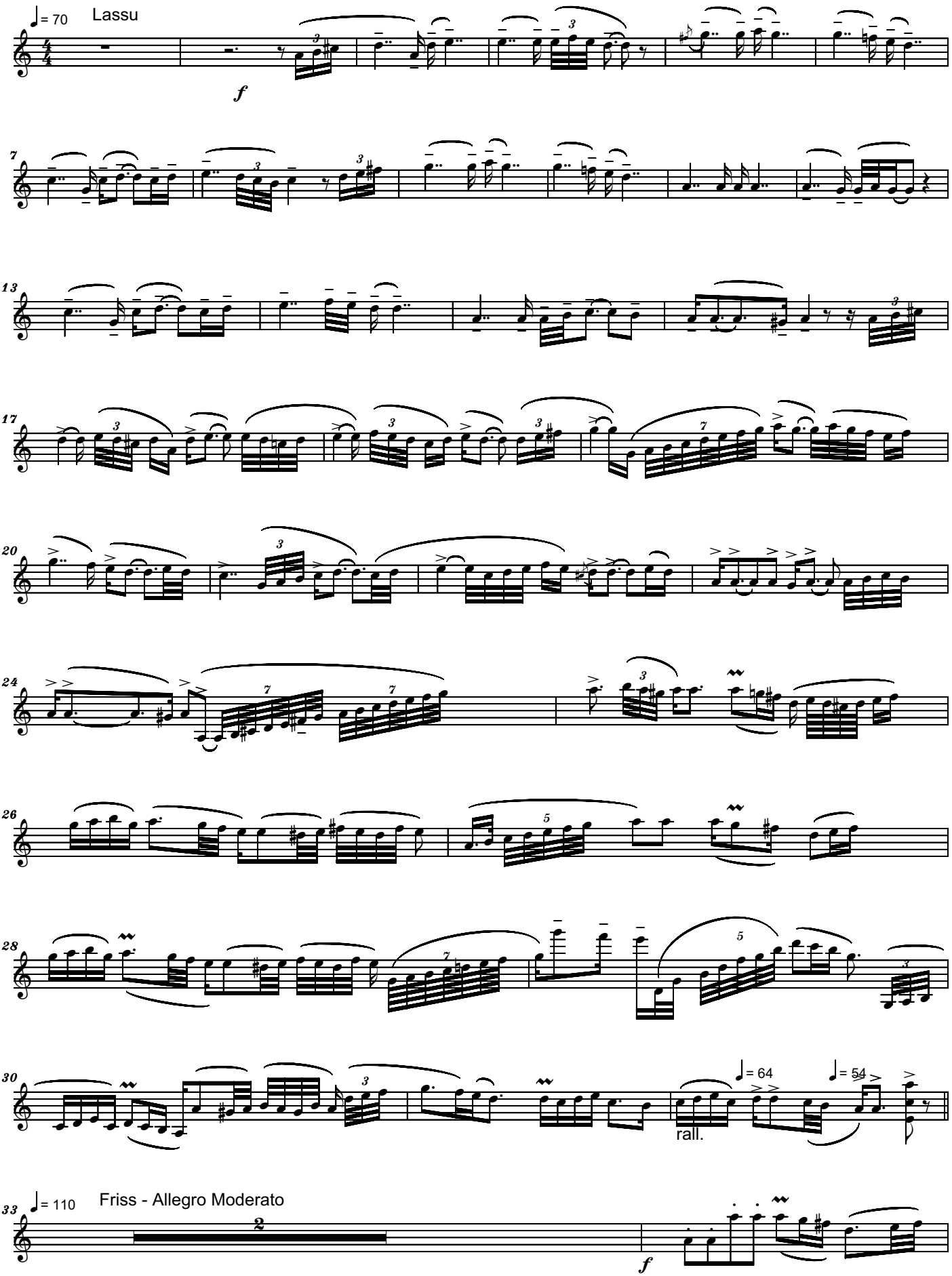


5-IX-2014, arr.25-X-2014

File: vn.mz

Csárdás
for Violin and Piano
- dedicated to Ladislau Csendes -
Violin Part

Deciso **Serban Nichifor**



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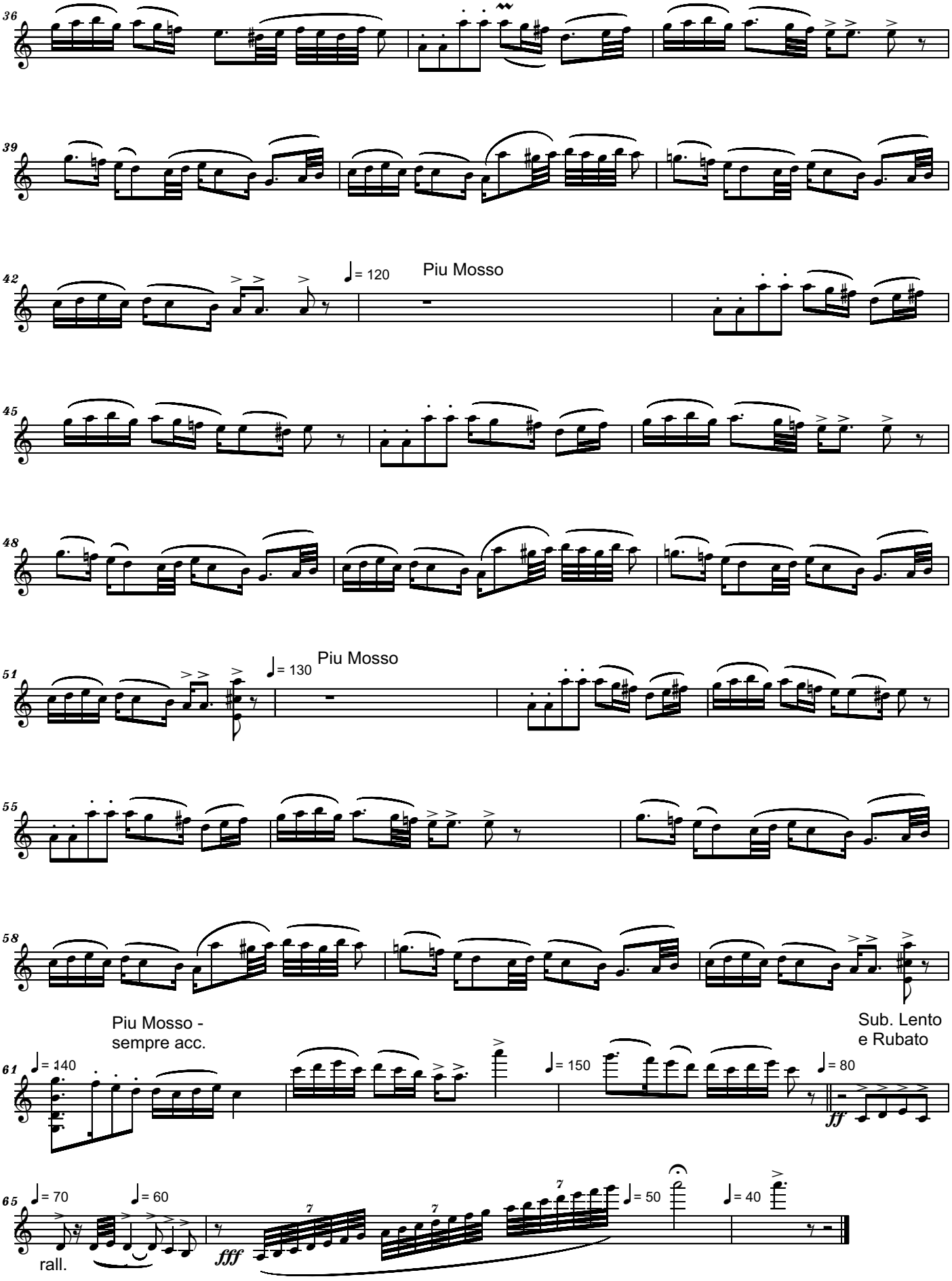
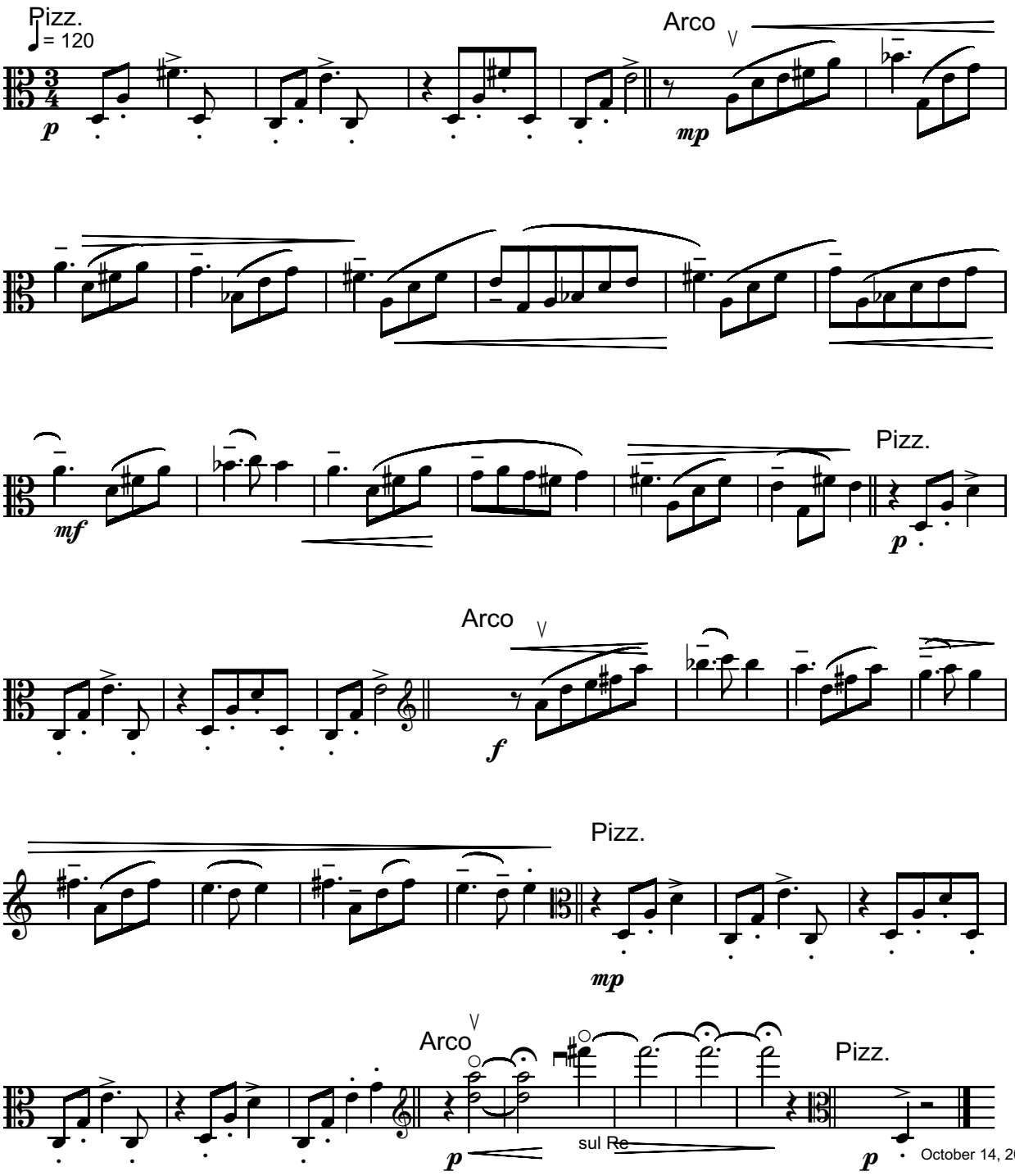

36
39
42
♩= 120
Piu Mosso
45
48
51
♩= 130
Piu Mosso
55
58
Piu Mosso -
sempre acc.
Sub. Lento
e Rubato
61
♩= 140
♩= 150
♩= 80
ff
65
♩= 70
♩= 60
♩= 50
♩= 40
rall.
fff

To Viola Virtuoso Cornelia Petroiu,
with admiration
CV
for Viola Solo

Allegro **Serban NICHIFOR**



October 14, 2014

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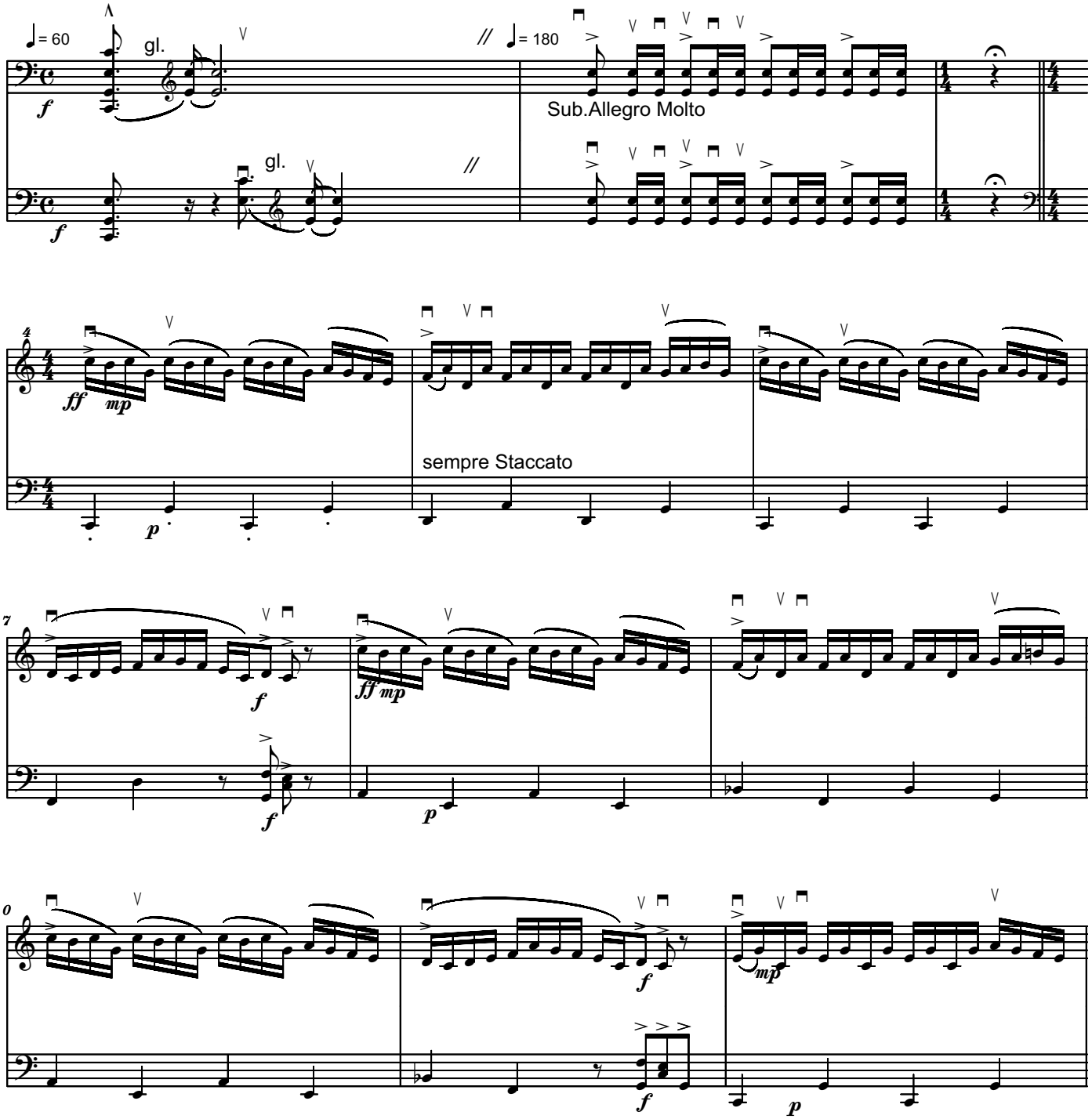
Ti Ella Bokor & Mircea Marian

Duo Cello Java

Ben Sostenuto **DEVIL'S DREAM** Serban Nichifor



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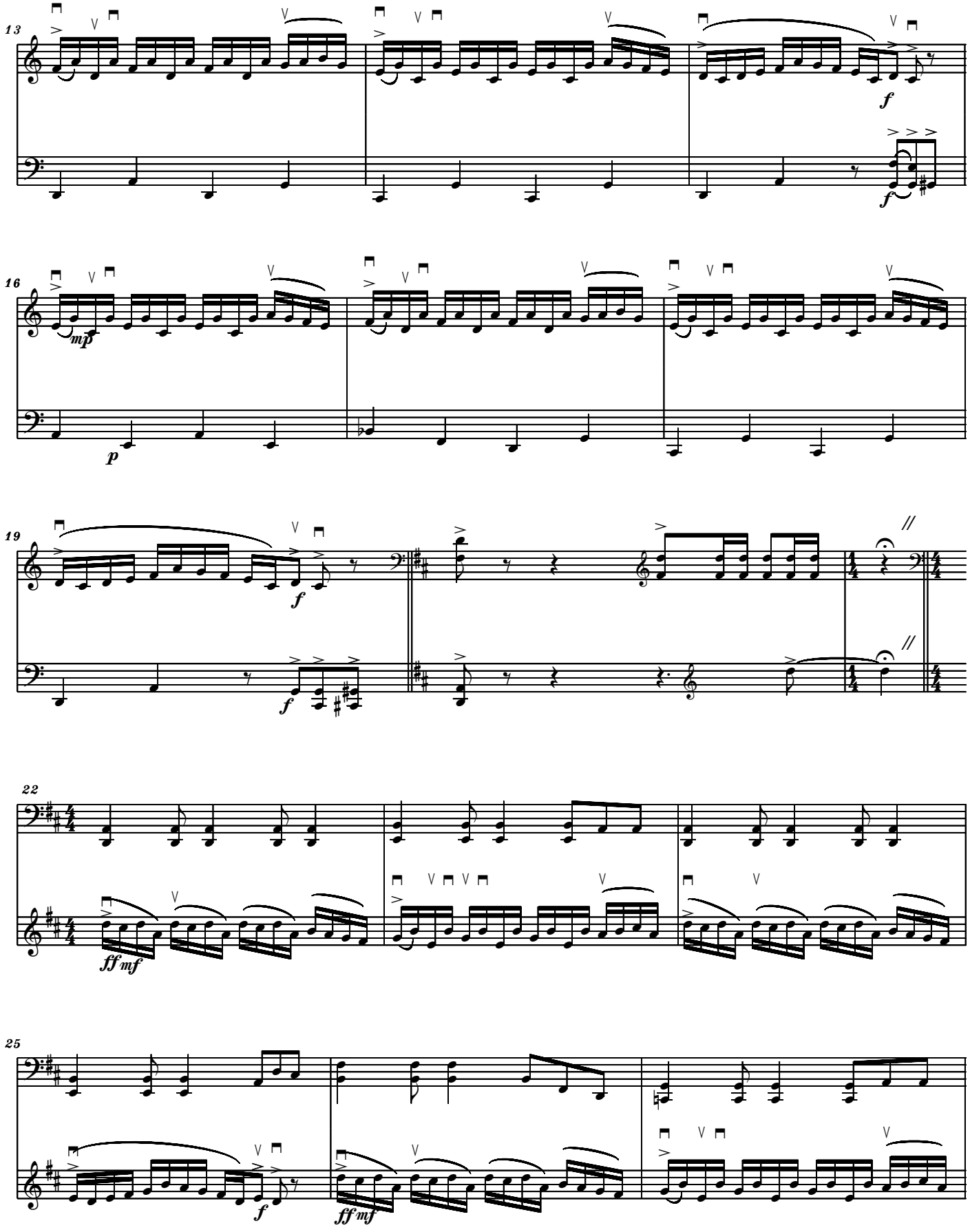
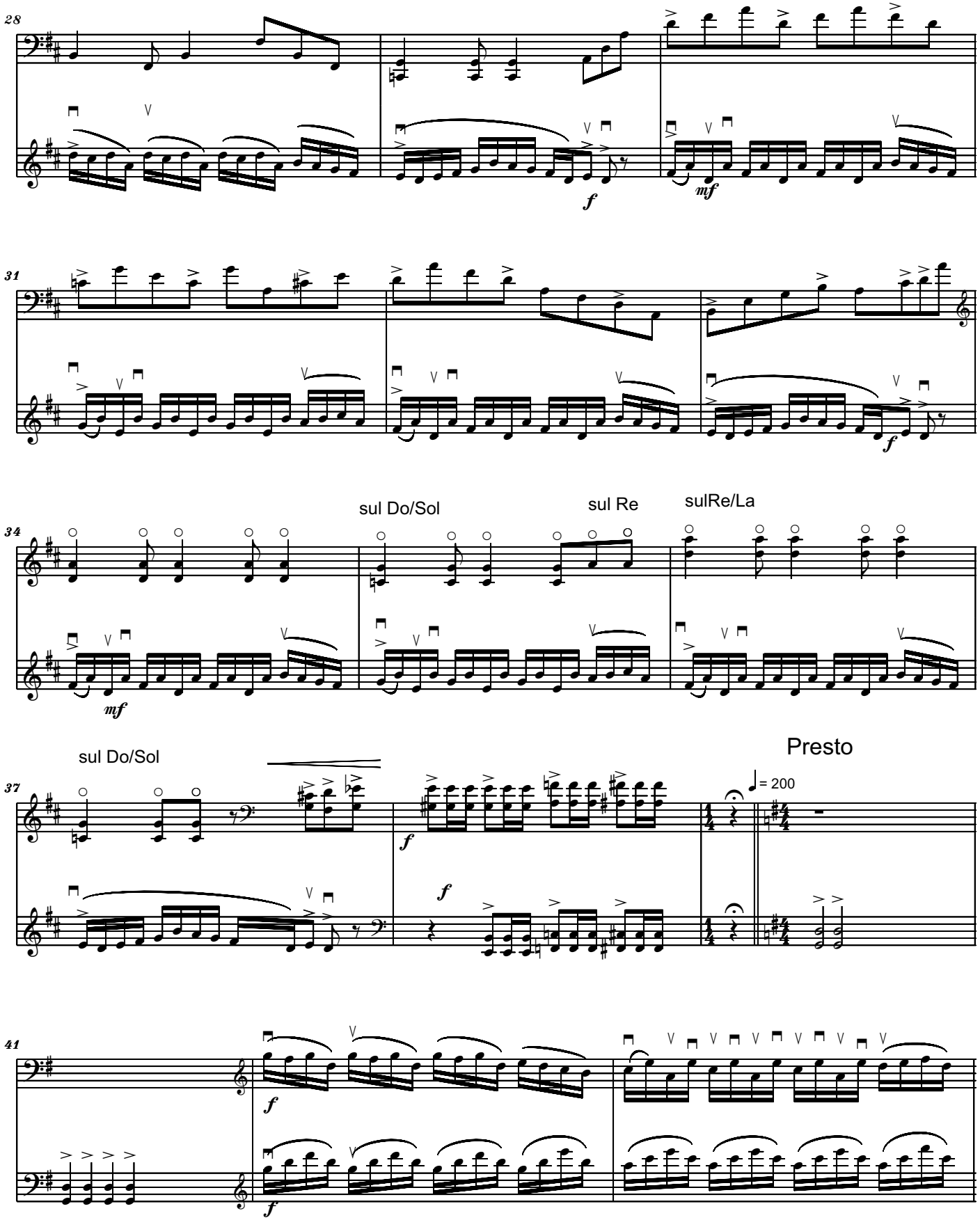
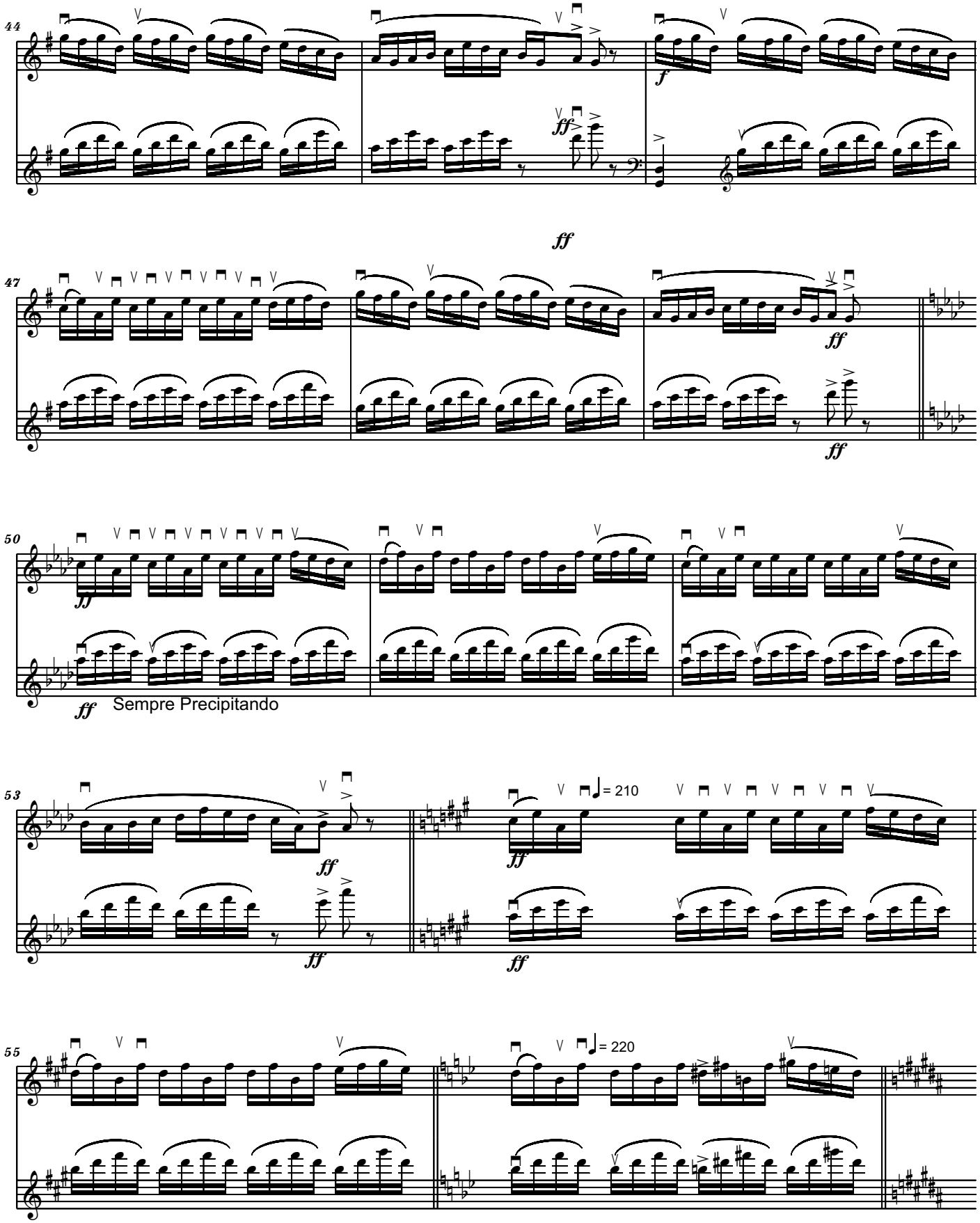
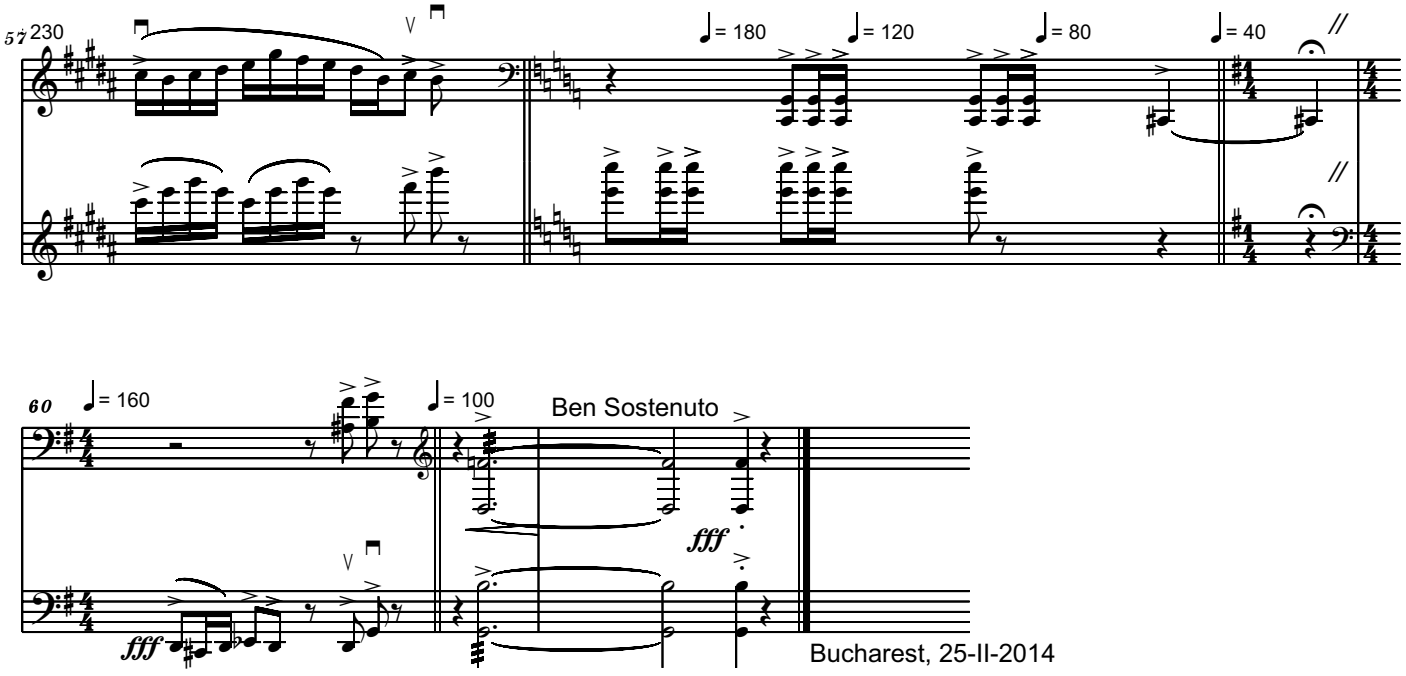

13
f
f
16
mp
p
19
f
f
22
ff mf
25
f
ff mf


28
f
mf
31
f
34
mf
sul Do/Sol
sul Re
sulRe/La
37
sul Do/Sol
f
f
Presto
= 200
41
f
f


44
f
ff
47
ff
ff
50
ff
ff
Sempre Precipitando
53
ff
ff
ff
= 210
55
= 220

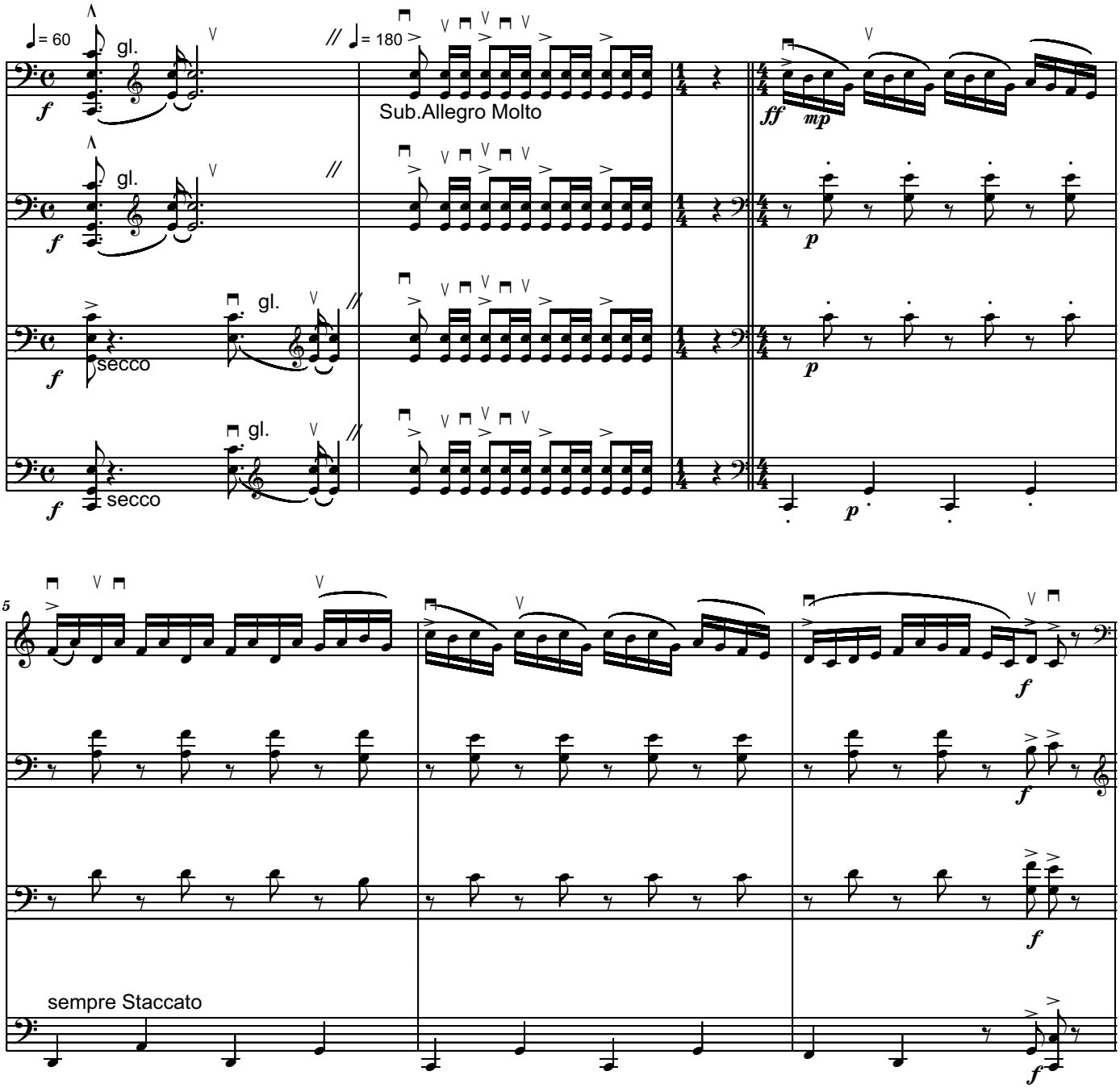


Bucharest, 25-II-2014

Devil`s Dream for 4 Cellos

Ben Sostenuto

Serban Nichifor



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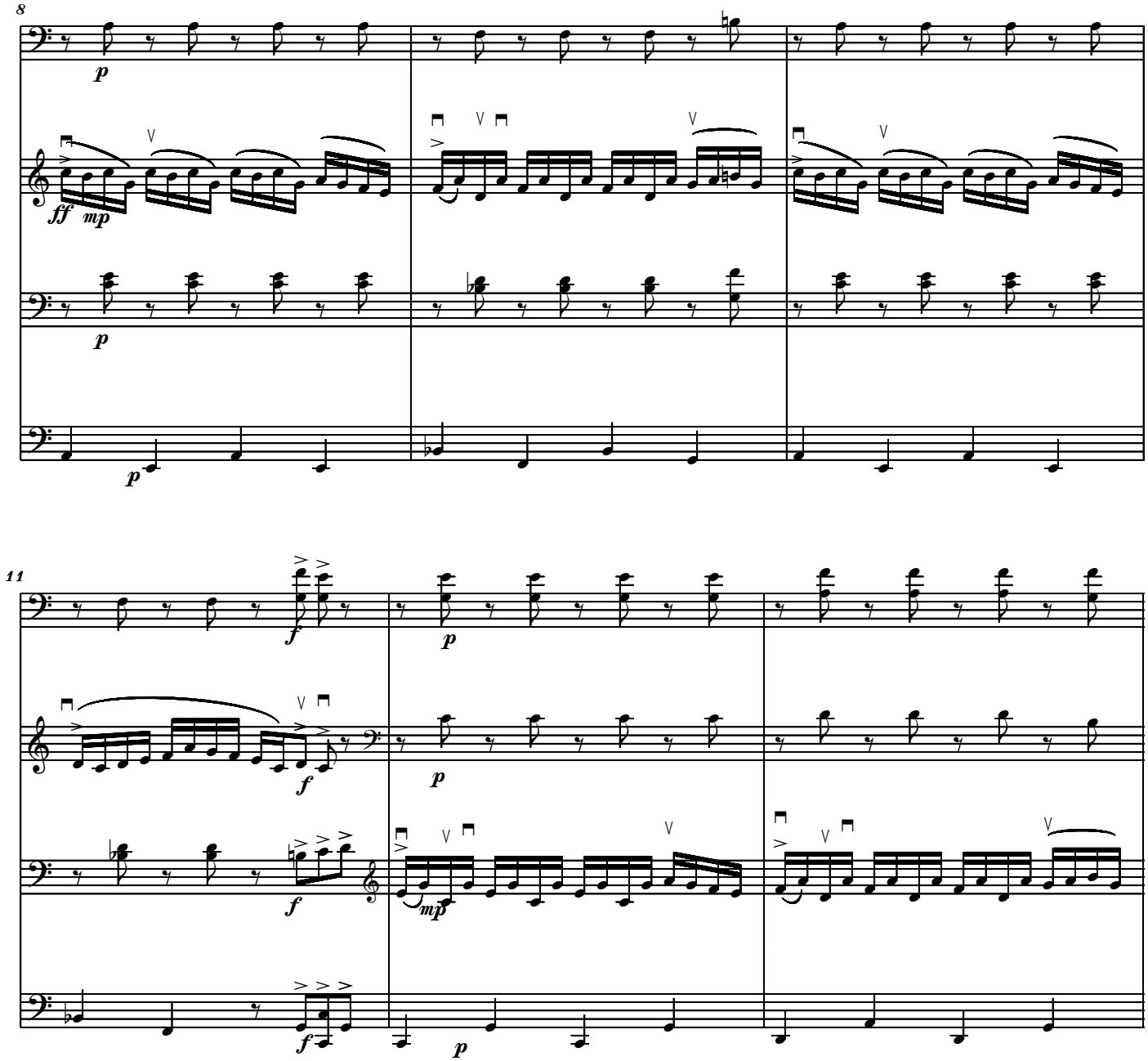
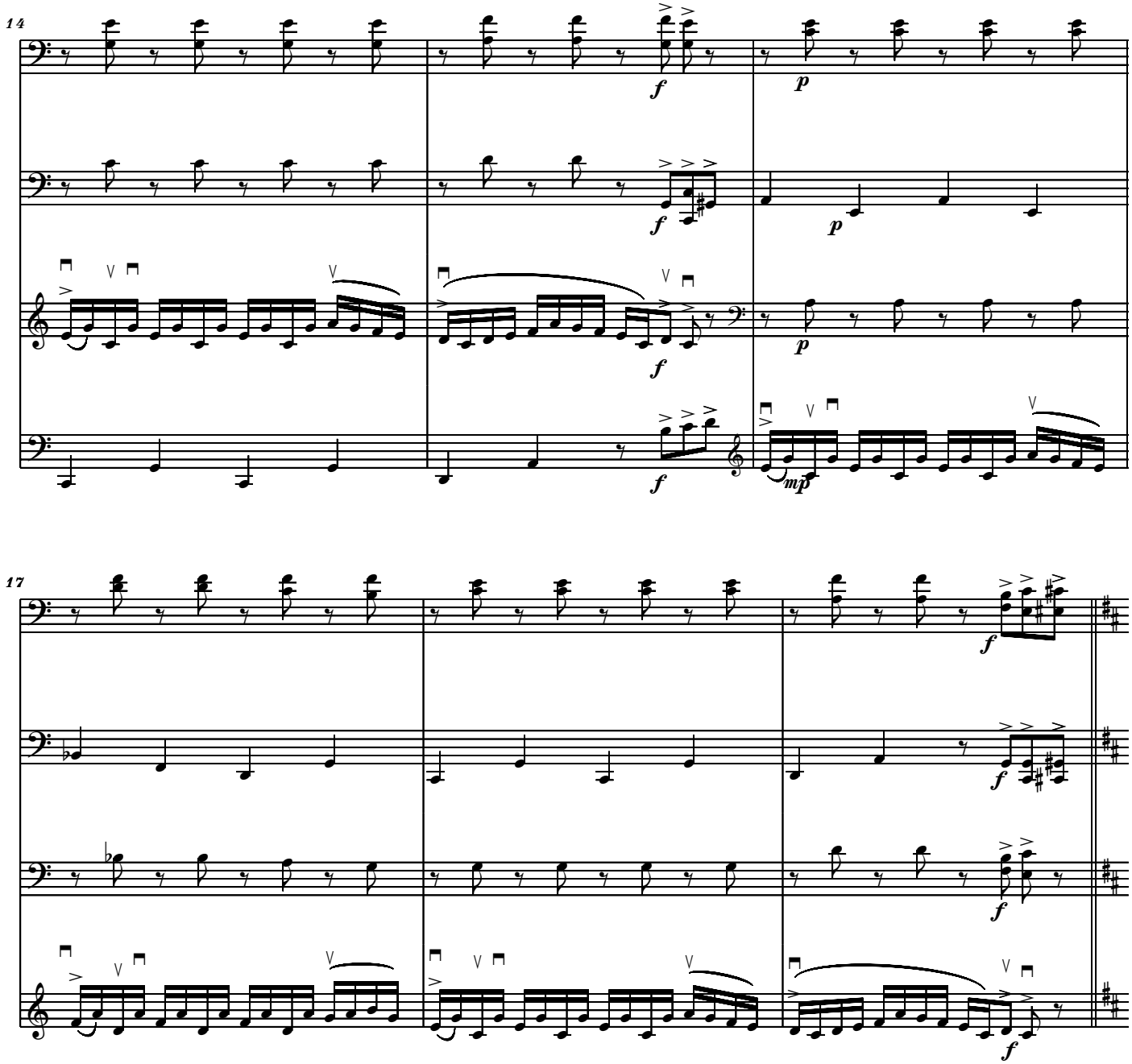
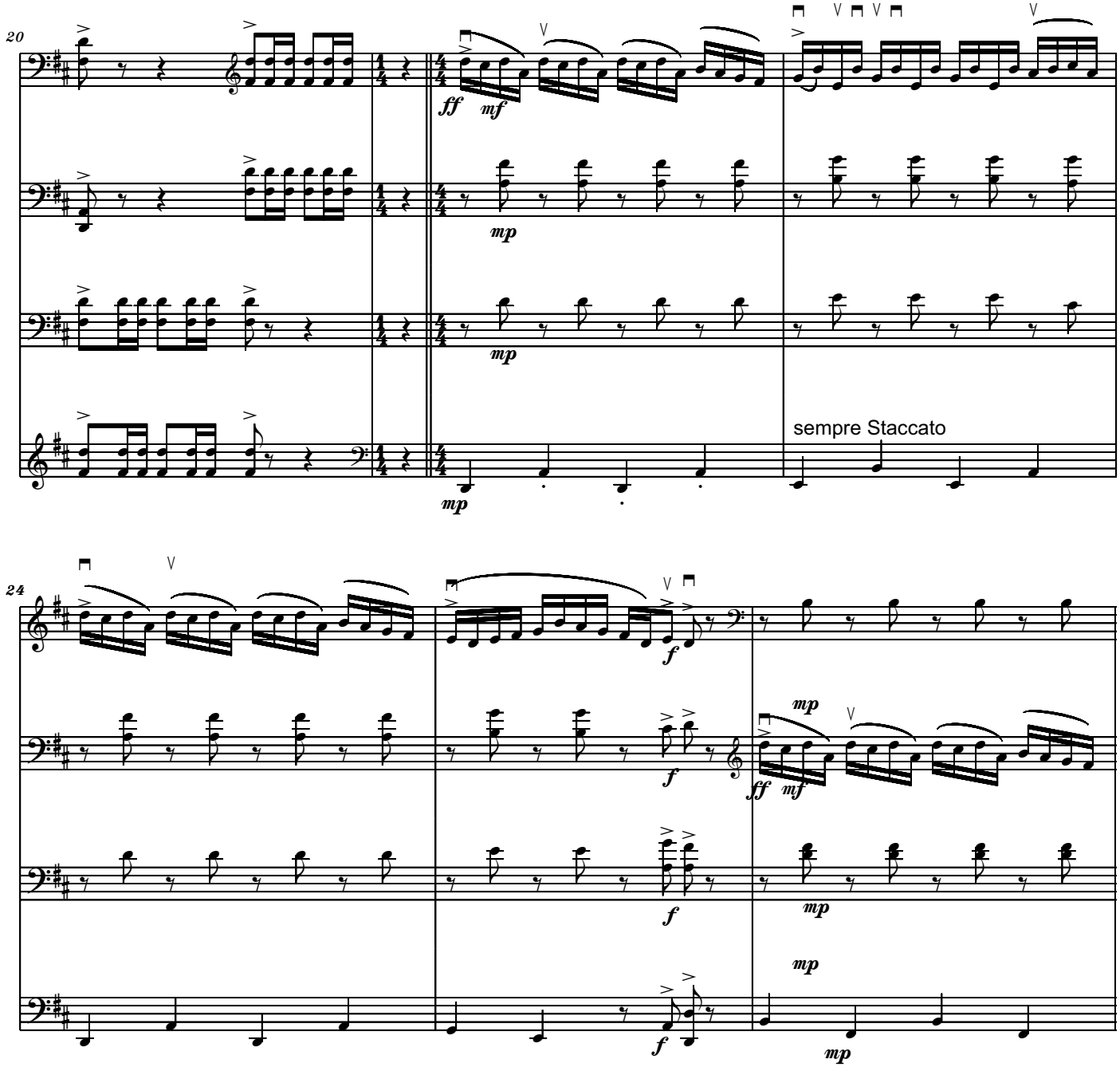
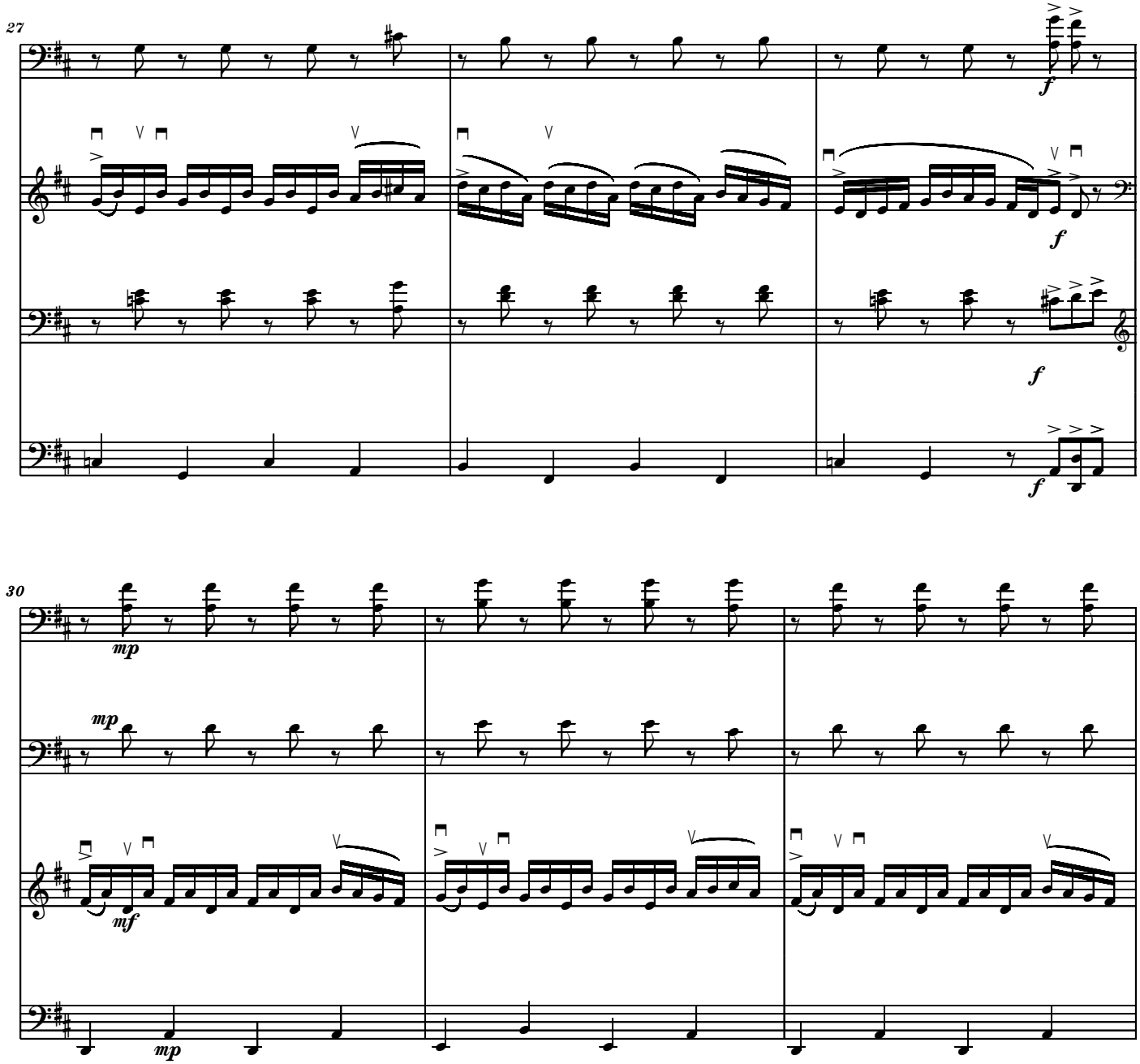
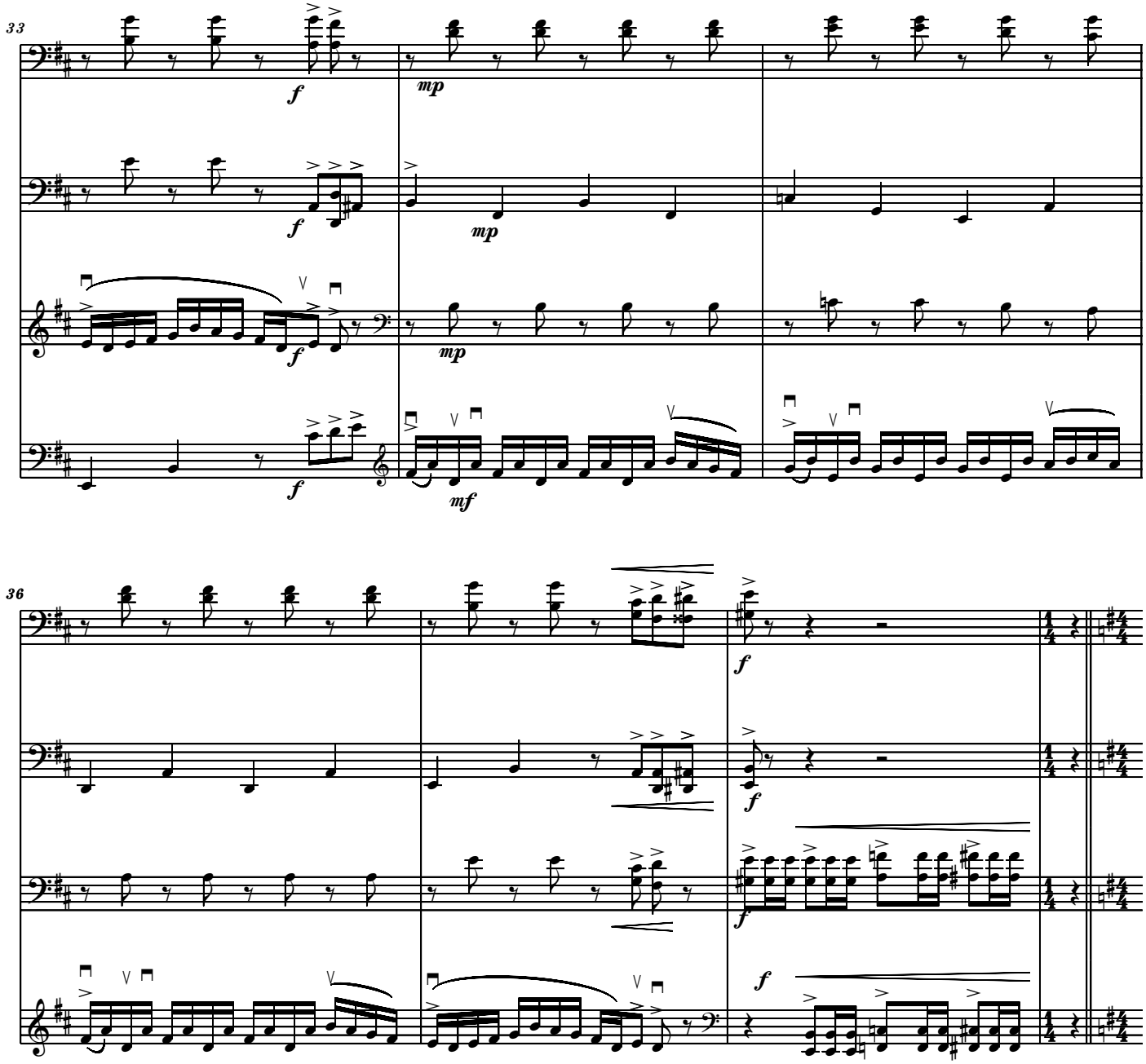
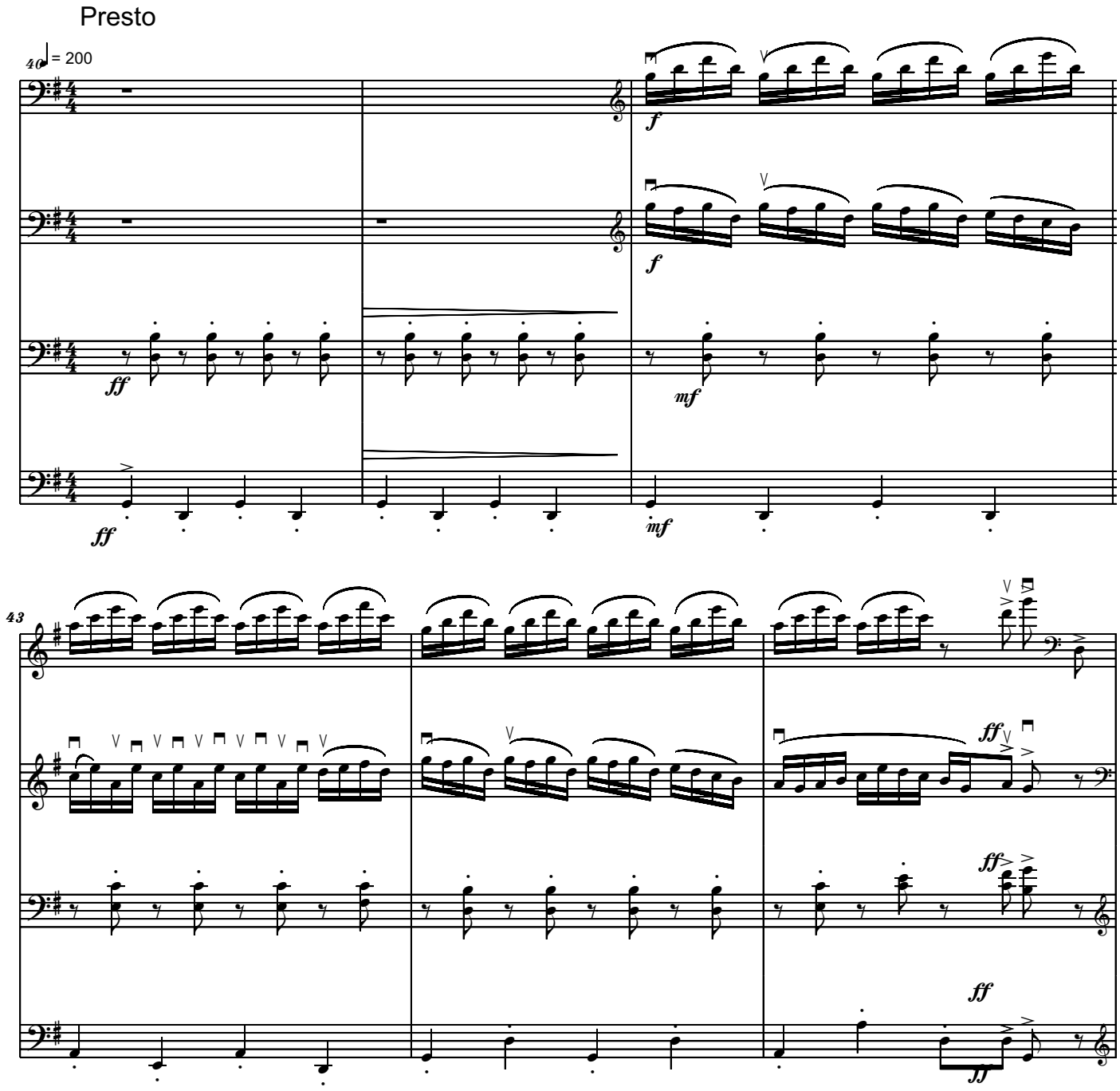

8
p
ff
mp
p
p
11
f
p
f
p
f
mp
f
p

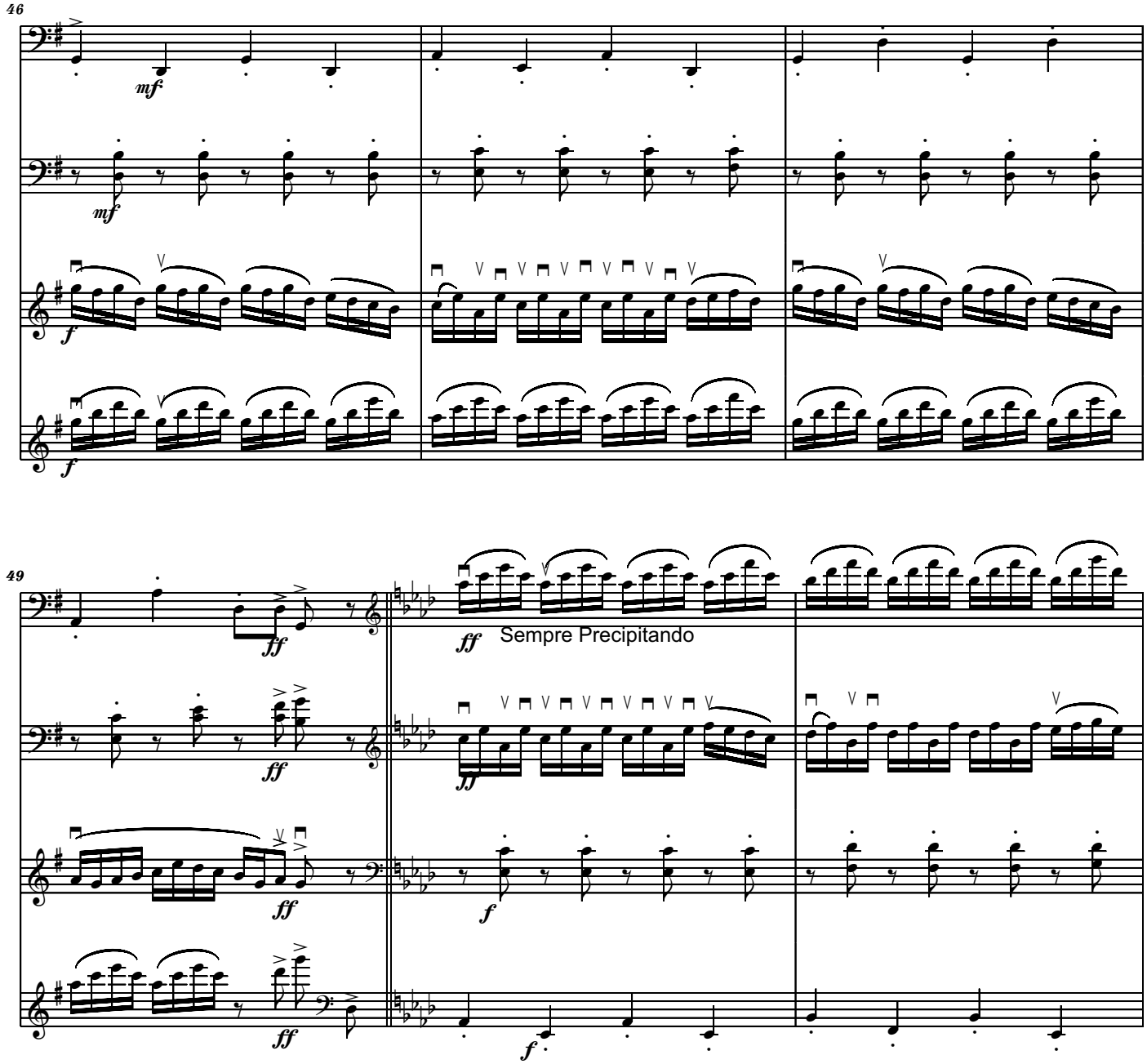

14
f
p
f
p
f
p
f
mp
17
f
f
f
f

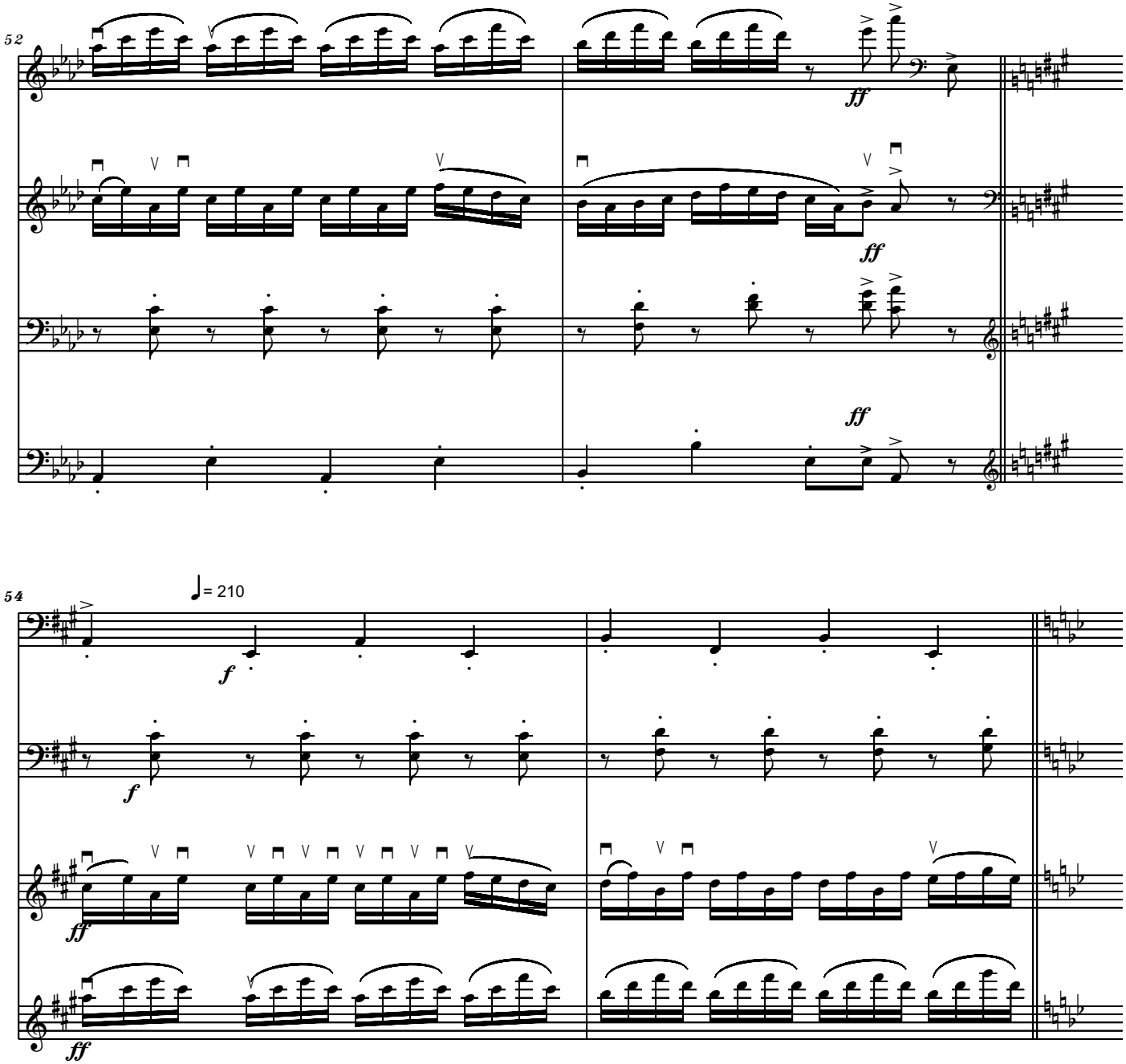

20
ff
mf
mp
mp
mp
sempre Staccato
24
f
f
f
mp
ff
mf
mp
mp
mp

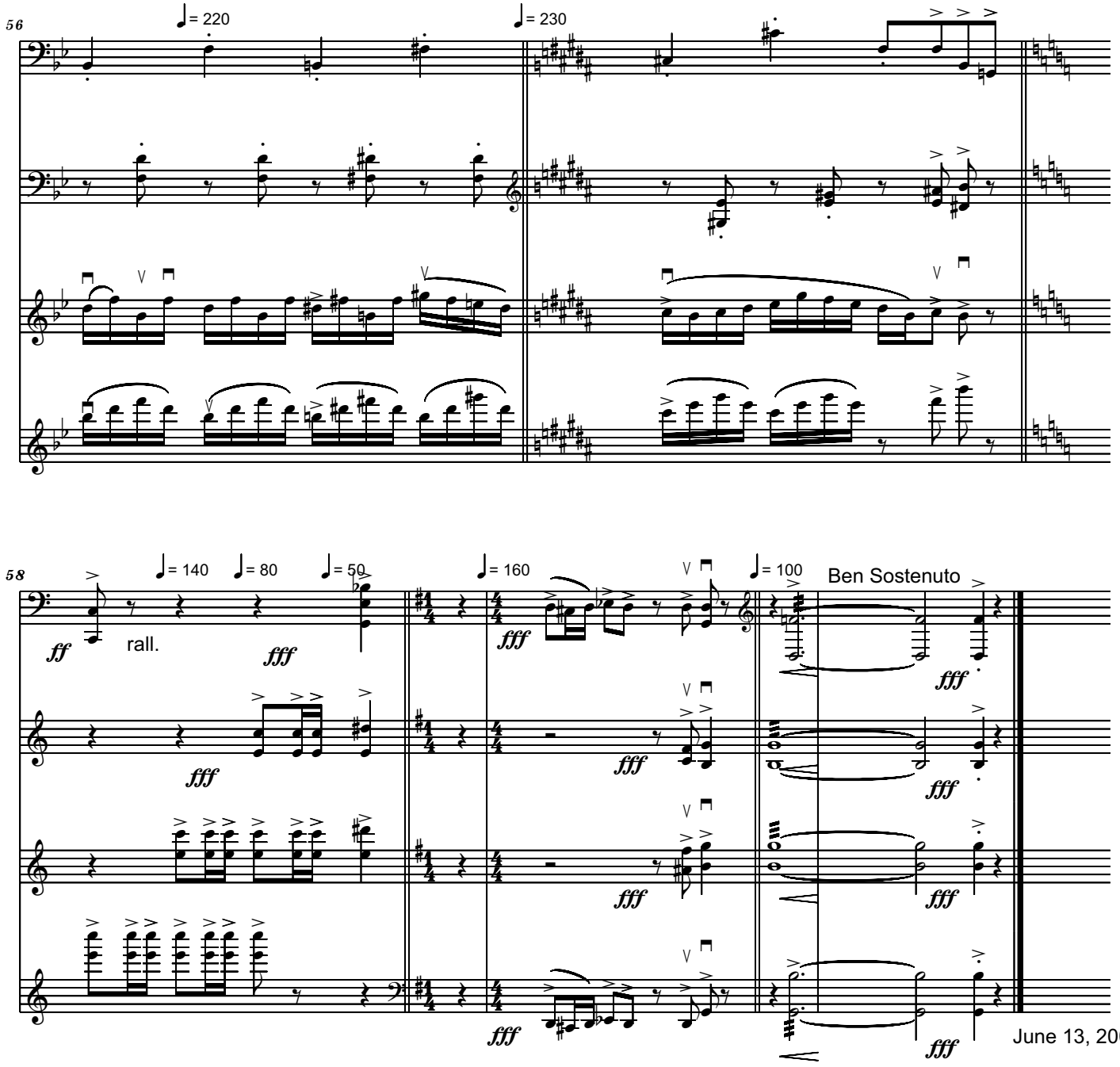

27
f
f
f
f
30
mp
mp
mf
mp


33
f
mp
f
mp
f
mp
f
mf
36
f
f
f
f


Presto
40
= 200
f
f
ff
mf
ff
mf
43
ff
ff
ff
ff


46
mf
mf
f
f
49
ff
ff
Sempre Precipitando
ff
ff
ff
f
f


52
ff
ff
ff
54
♩= 210
f
f
ff
ff

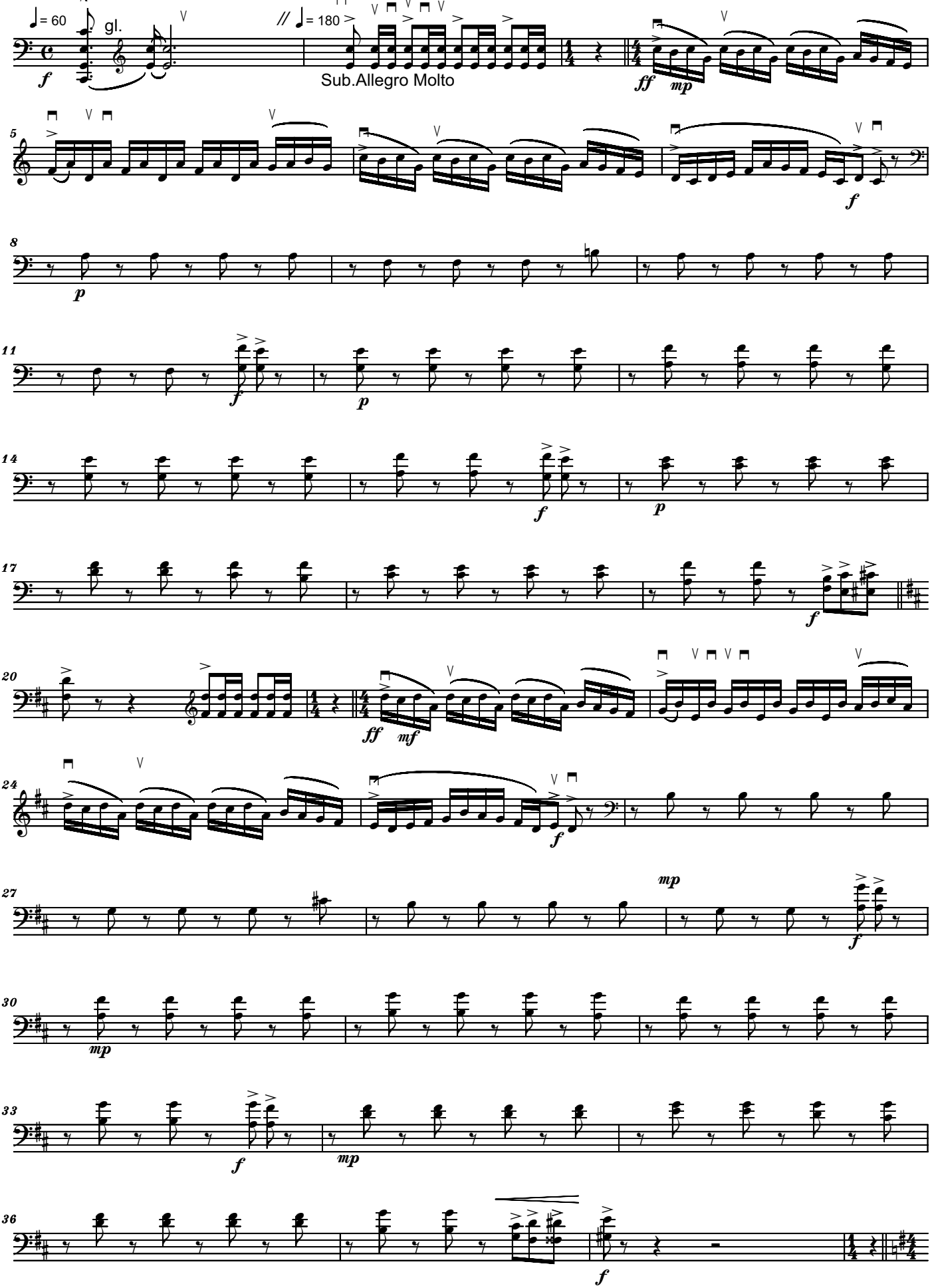

56
♩= 220
♩= 230
58
♩= 140
♩= 80
♩= 50
♩= 160
♩= 100
ff
rall.
fff
Ben Sostenuto
June 13, 2004

Devil`s Dream for 4 Cellos

Cello 1

Ben Sostenuto

Serban Nichifor



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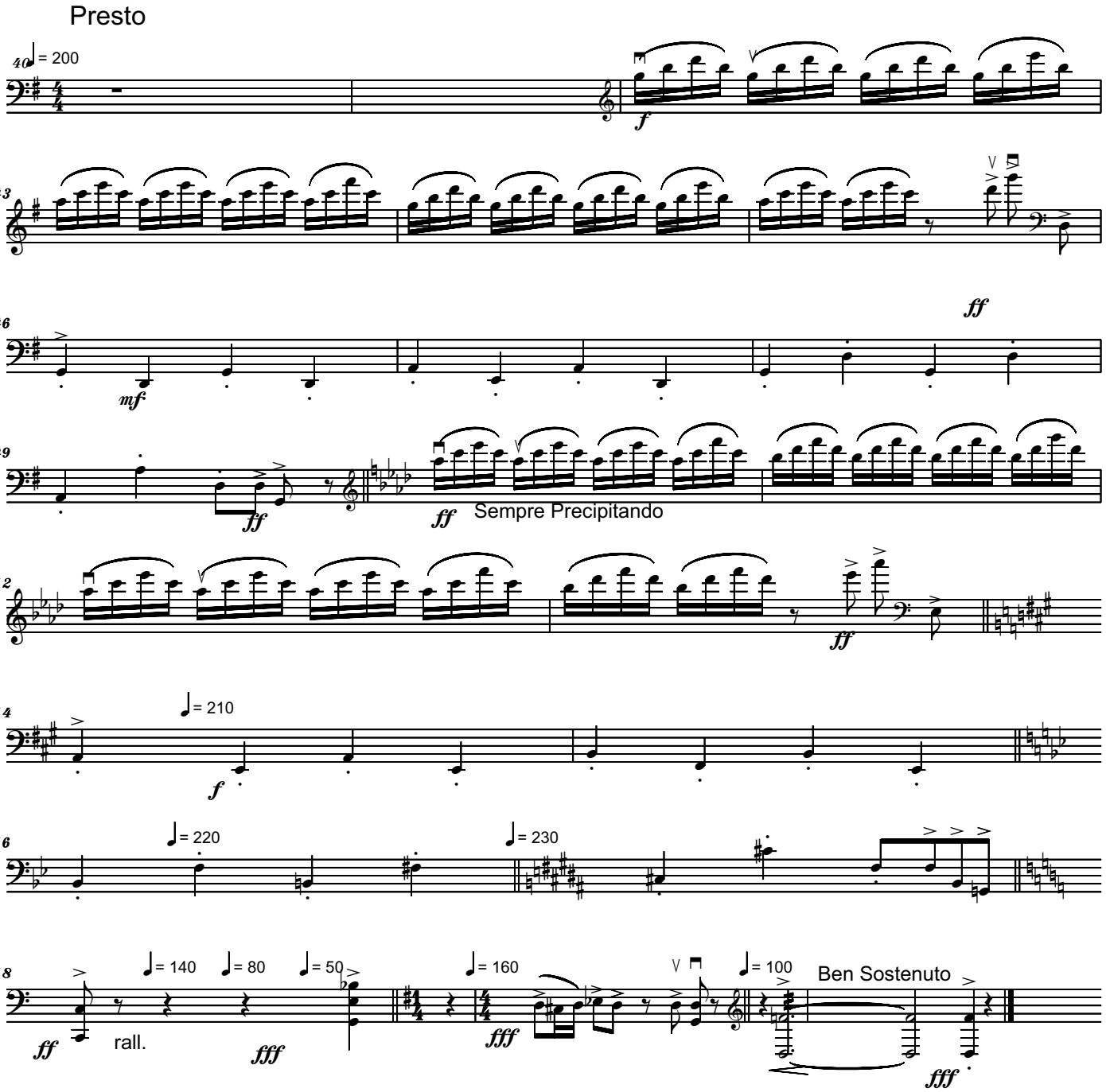

Presto
40
♩= 200
f
43
46
mf
ff
49
ff
ff
Sempre Precipitando
52
ff
54
♩= 210
f
56
♩= 220
♩= 230
58
ff
♩= 140
rall.
♩= 80
fff
♩= 50
♩= 160
fff
♩= 100
Ben Sostenuto
fff

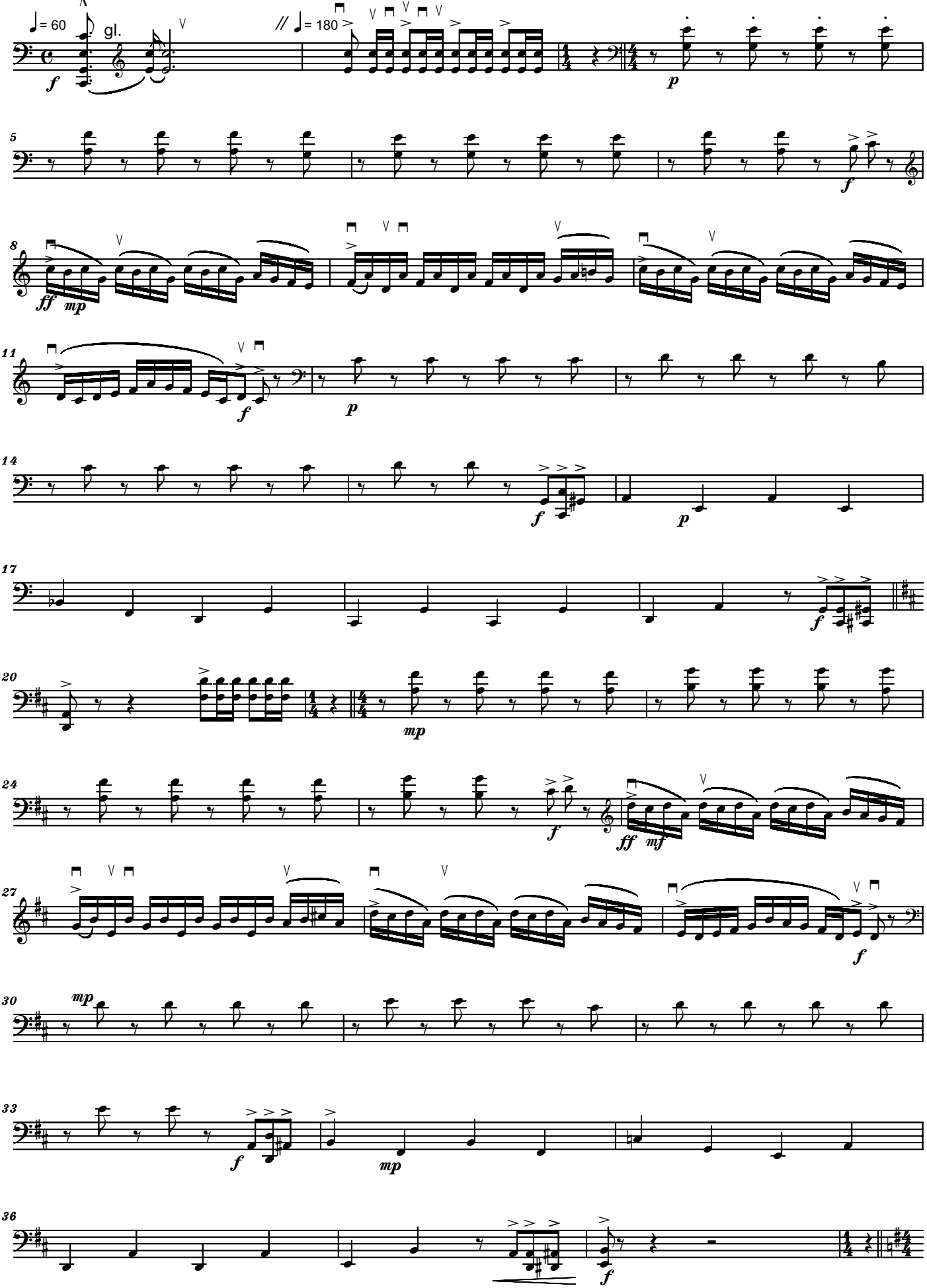
File: v2

Devil`s Dream for 4 Cellos

Cello 2

Ben Sostenuto

Serban Nichifor



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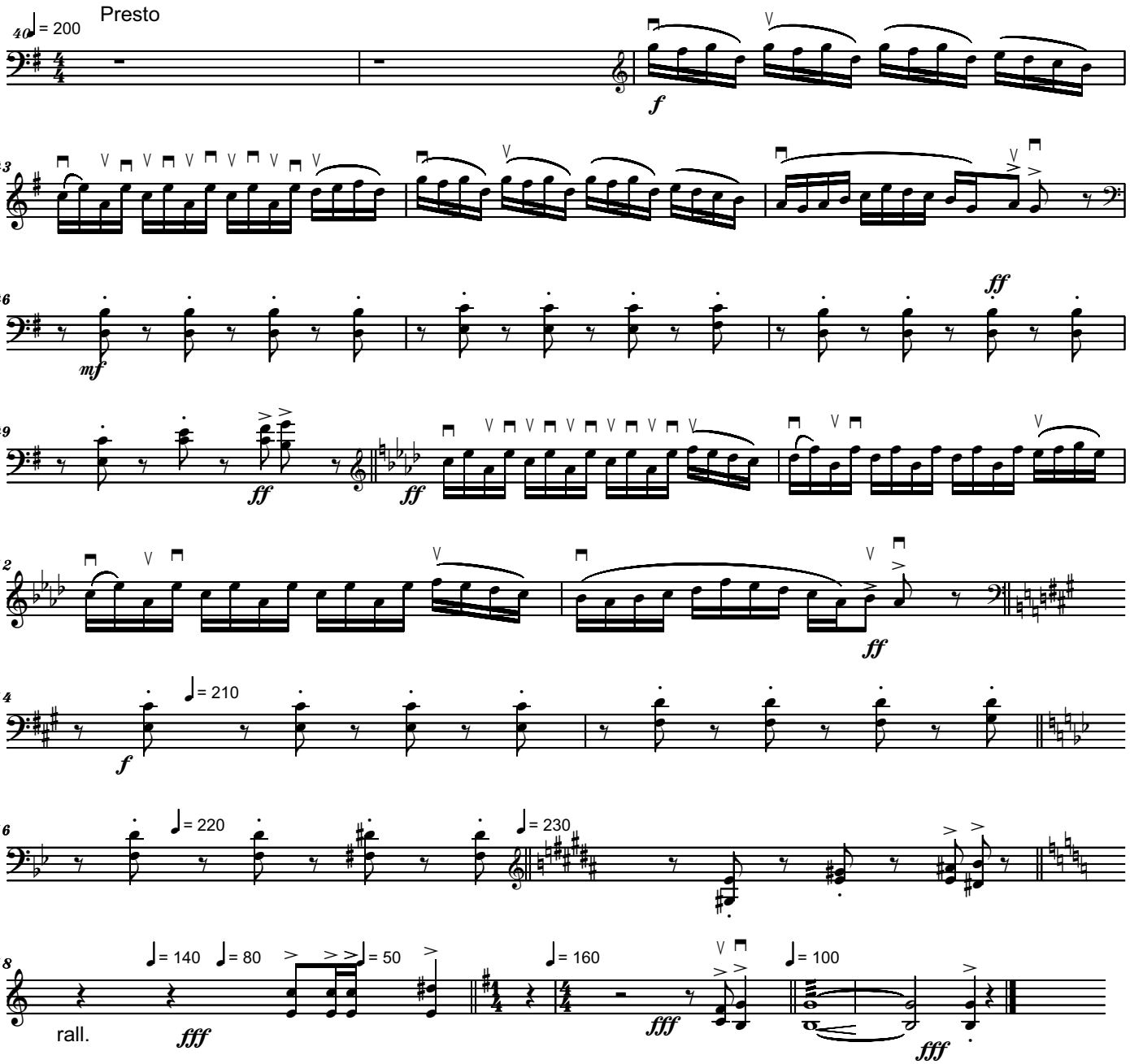
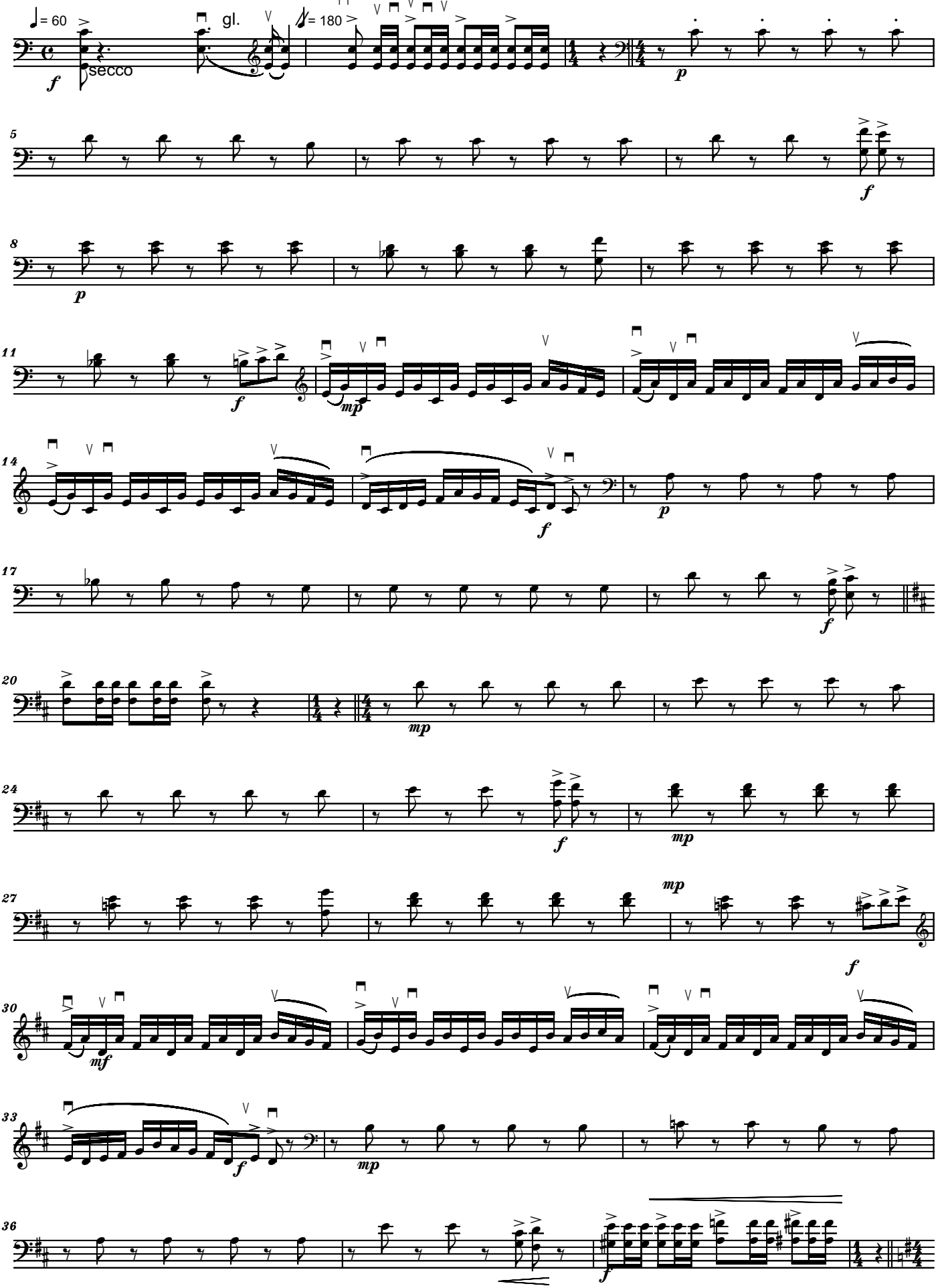

Presto
40
♩= 200
f
43
46
mf
ff
49
ff
ff
52
ff
54
♩= 210
f
56
♩= 220
♩= 230
58
♩= 140
♩= 80
♩= 50
rall.
fff
♩= 160
fff
♩= 100
fff

Devil`s Dream for 4 Cellos

Cello 3

Ben Sostenuto

Serban Nichifor



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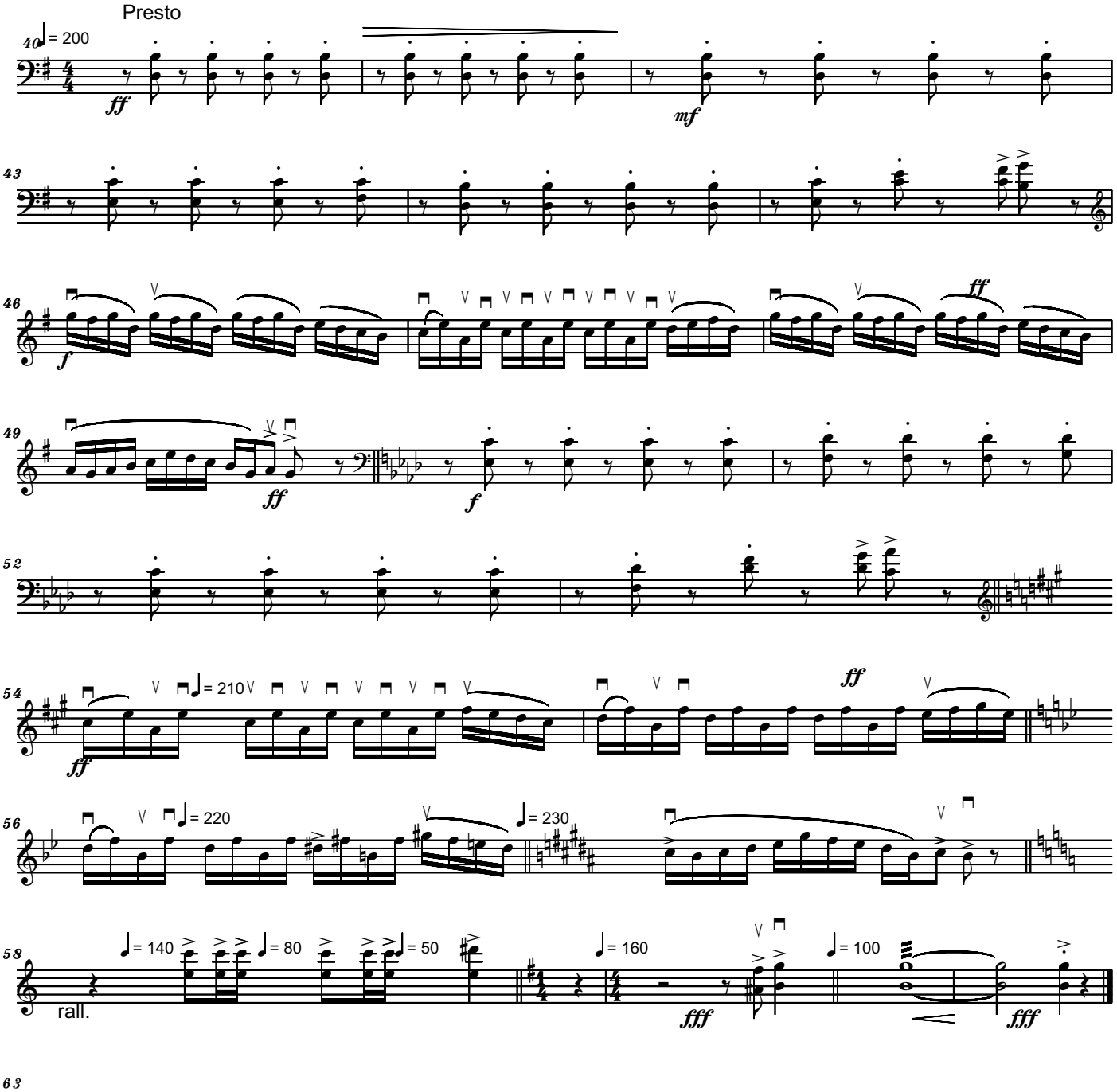
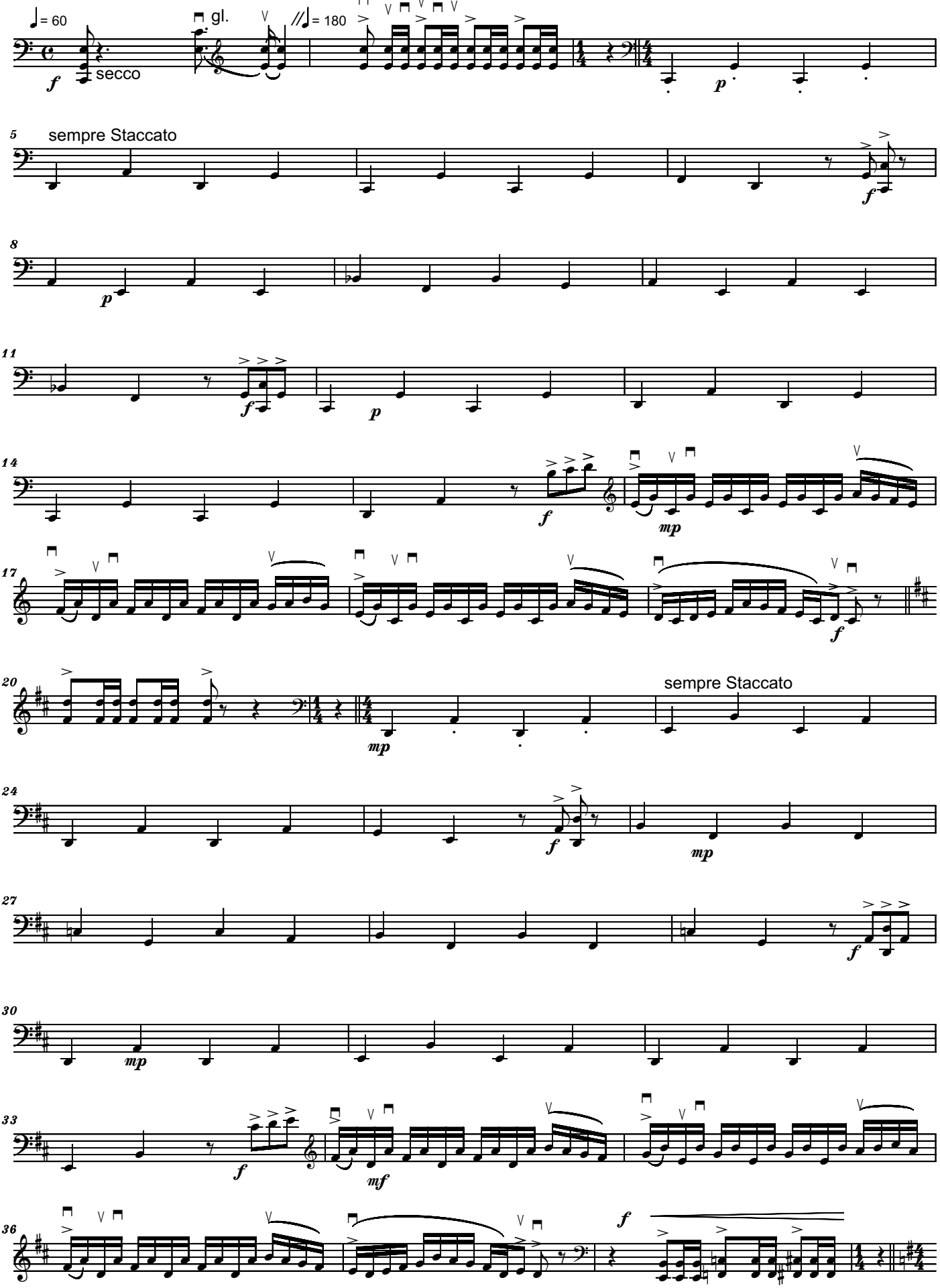

Presto
40
♩= 200
ff
mf
43
46
f
ff
49
ff
f
52
54
♩= 210
ff
ff
56
♩= 220
♩= 230
58
♩= 140
♩= 80
♩= 50
rall.
♩= 160
fff
♩= 100
fff
63

Devil`s Dream for 4 Cellos

Cello 4

Ben Sostenuto

Serban Nichifor



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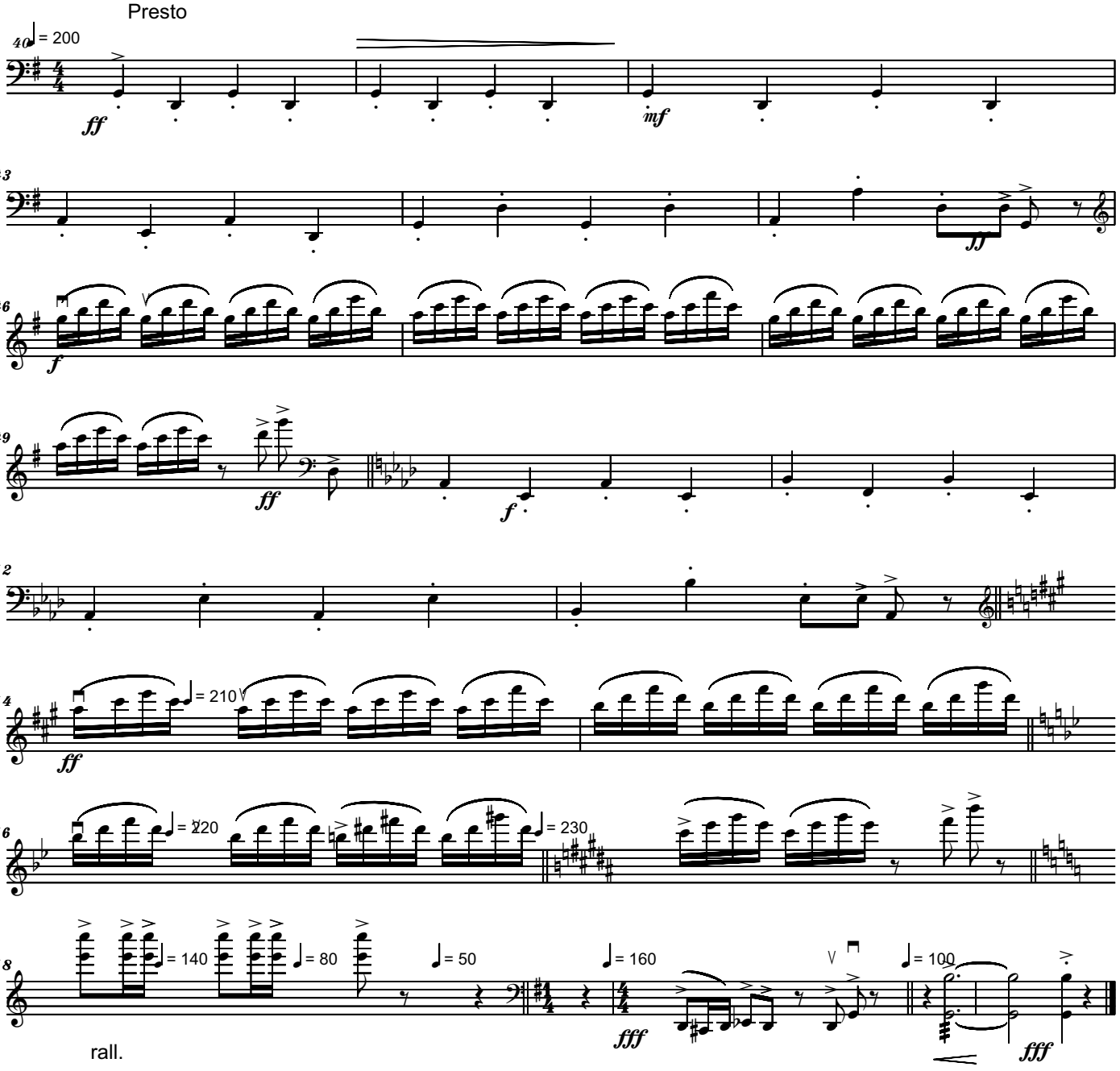

Presto
40
♩= 200
ff
mf
43
ff
46
f
49
ff
f
52
54
ff
♩= 210
56
♩= 220
♩= 230
58
♩= 140
♩= 80
♩= 50
♩= 160
fff
♩= 100
fff
rall.
63

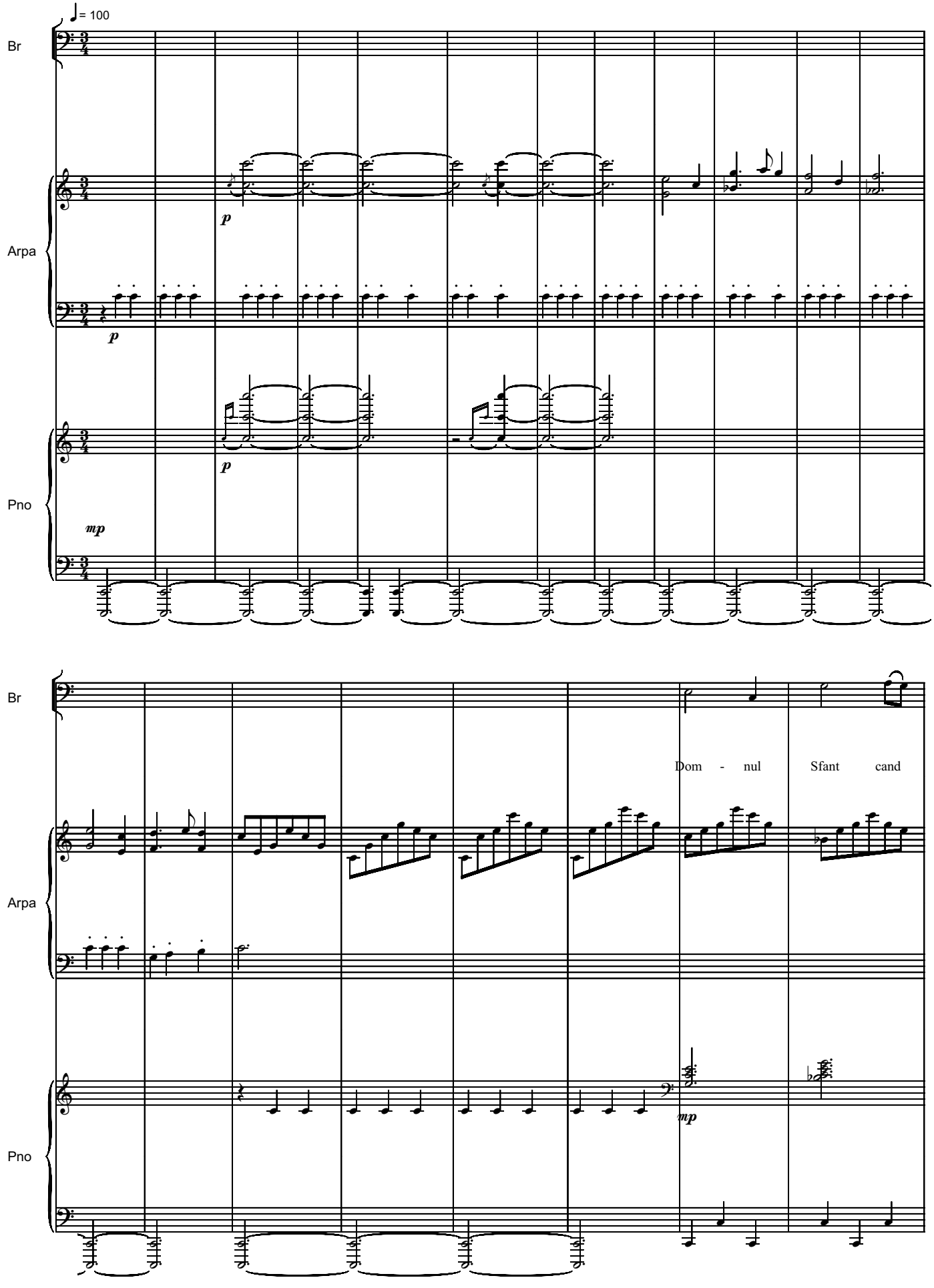
Pentru Sorana Scarlat si Pr. Emilian Cornitescu

DOMNUL SFANT CAND S-A NASCUT

pentru Bariton, Harpa si Pian

Serban Nichifor

Moderato



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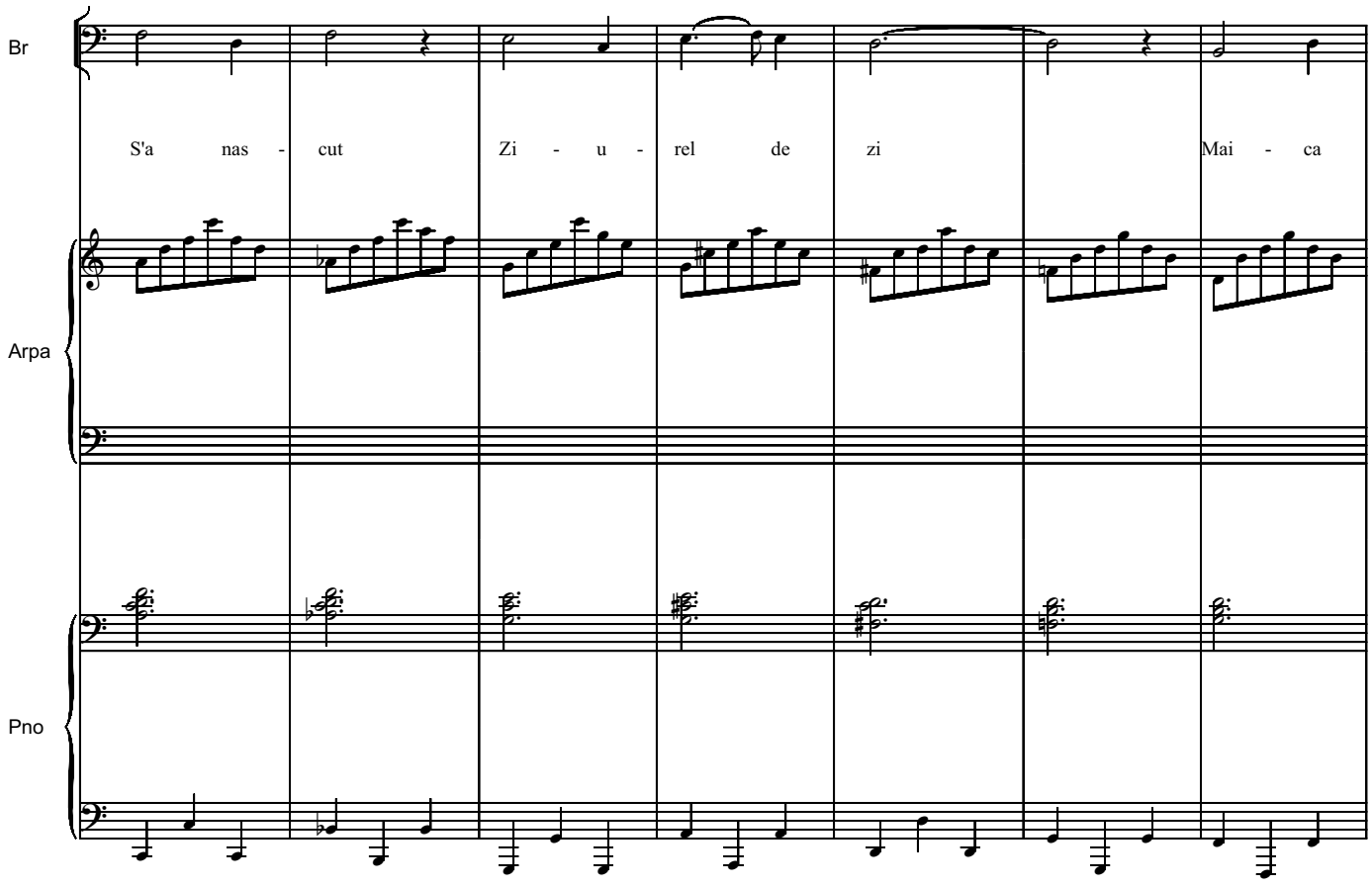
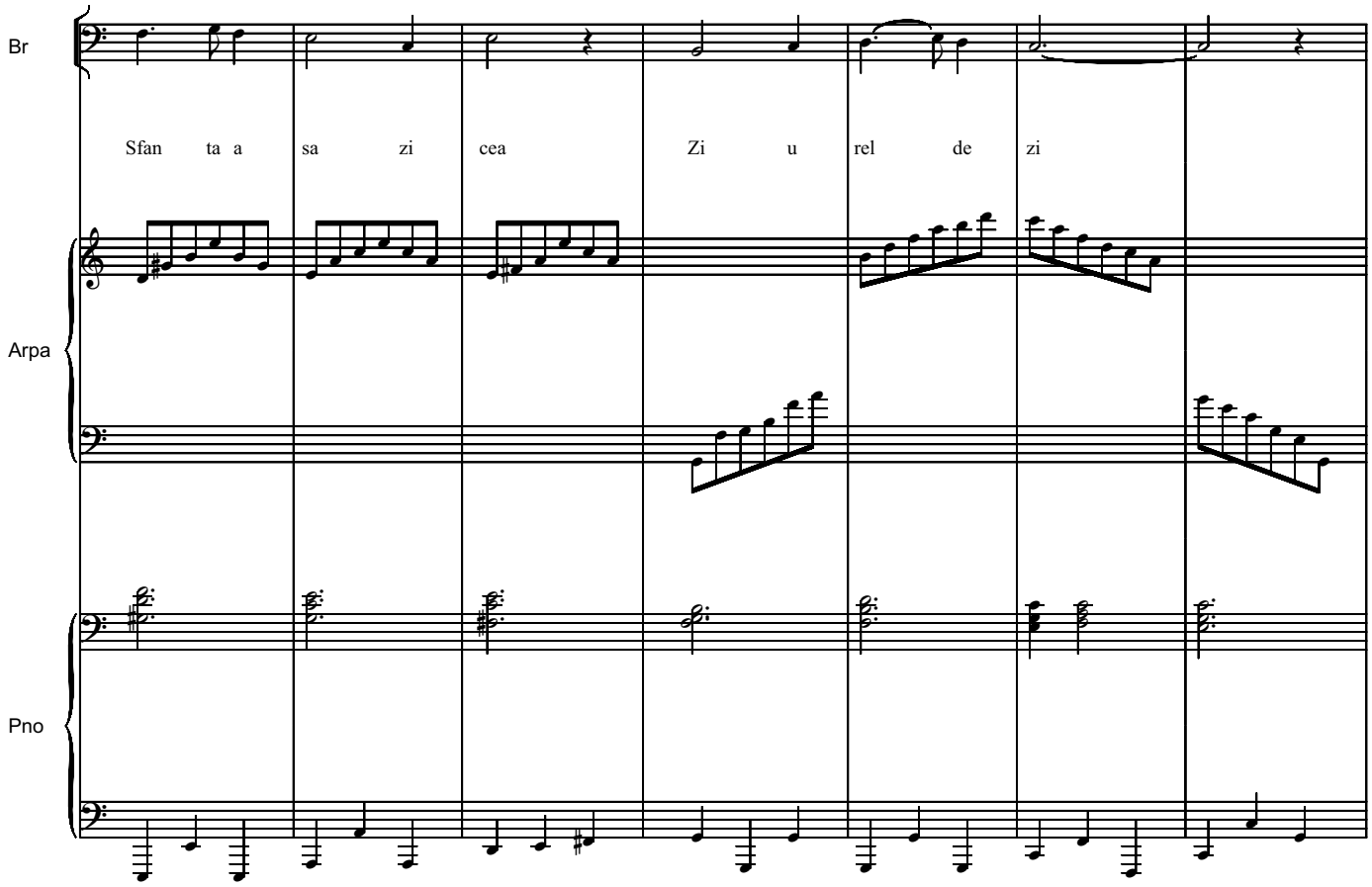
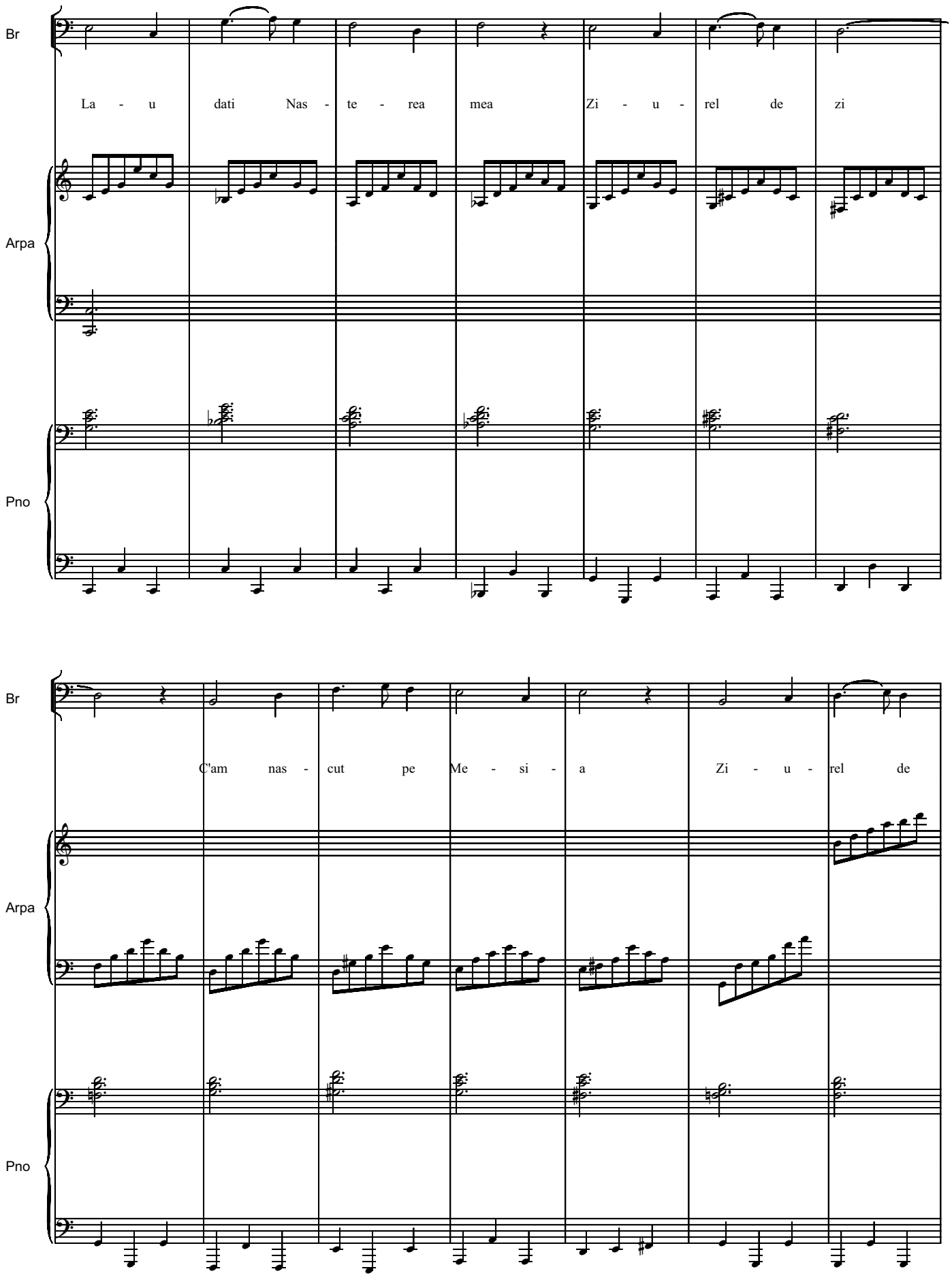
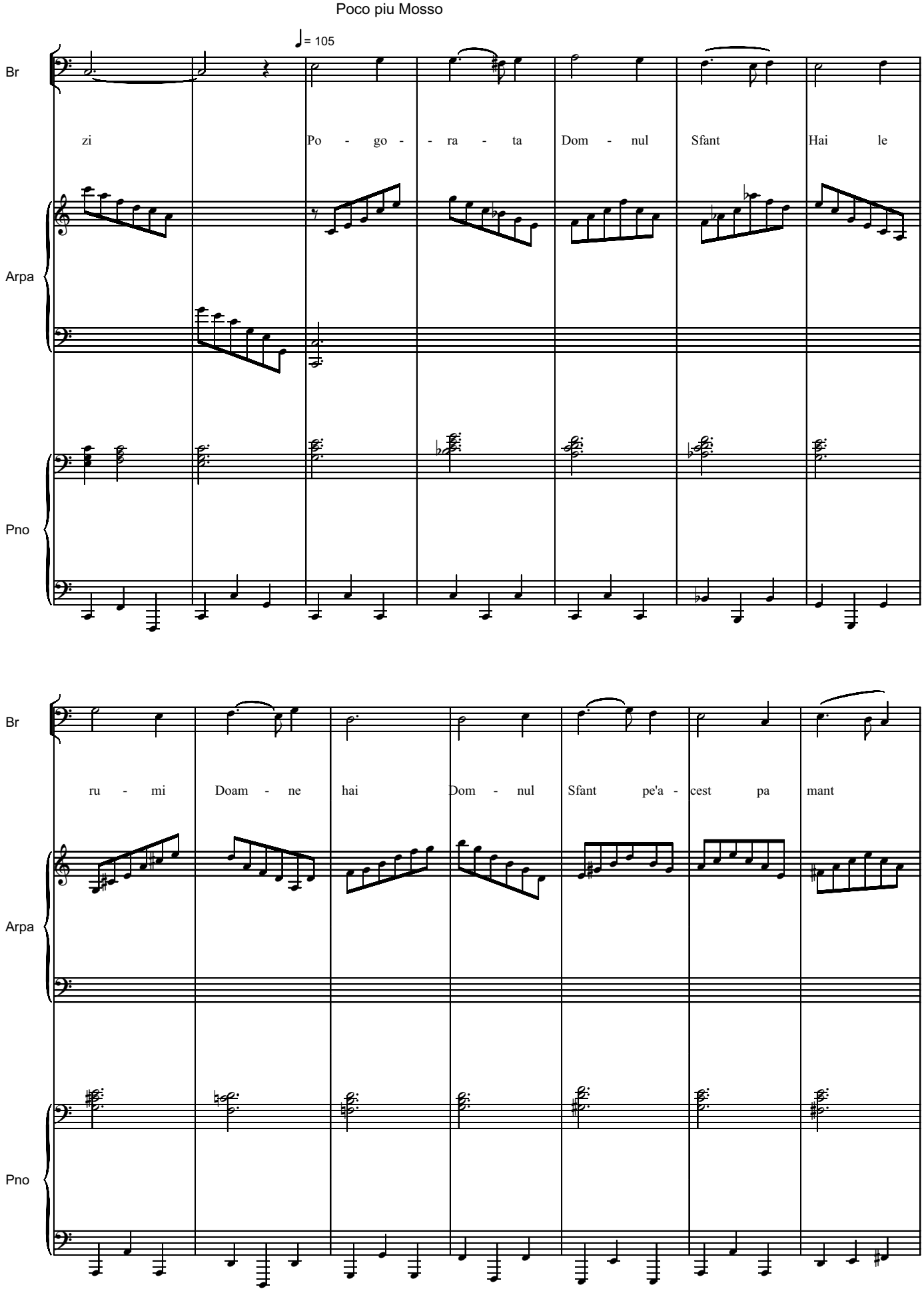
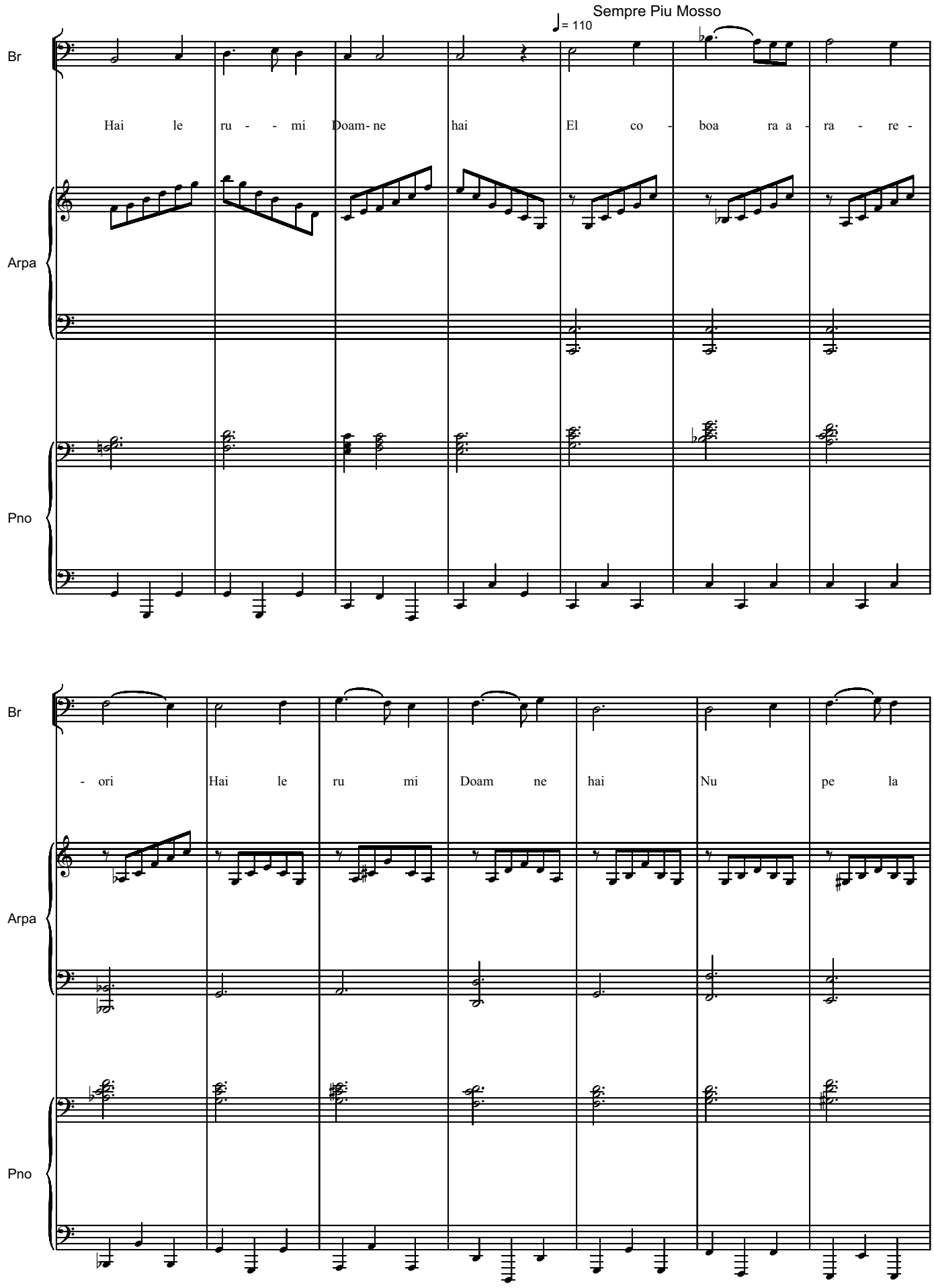
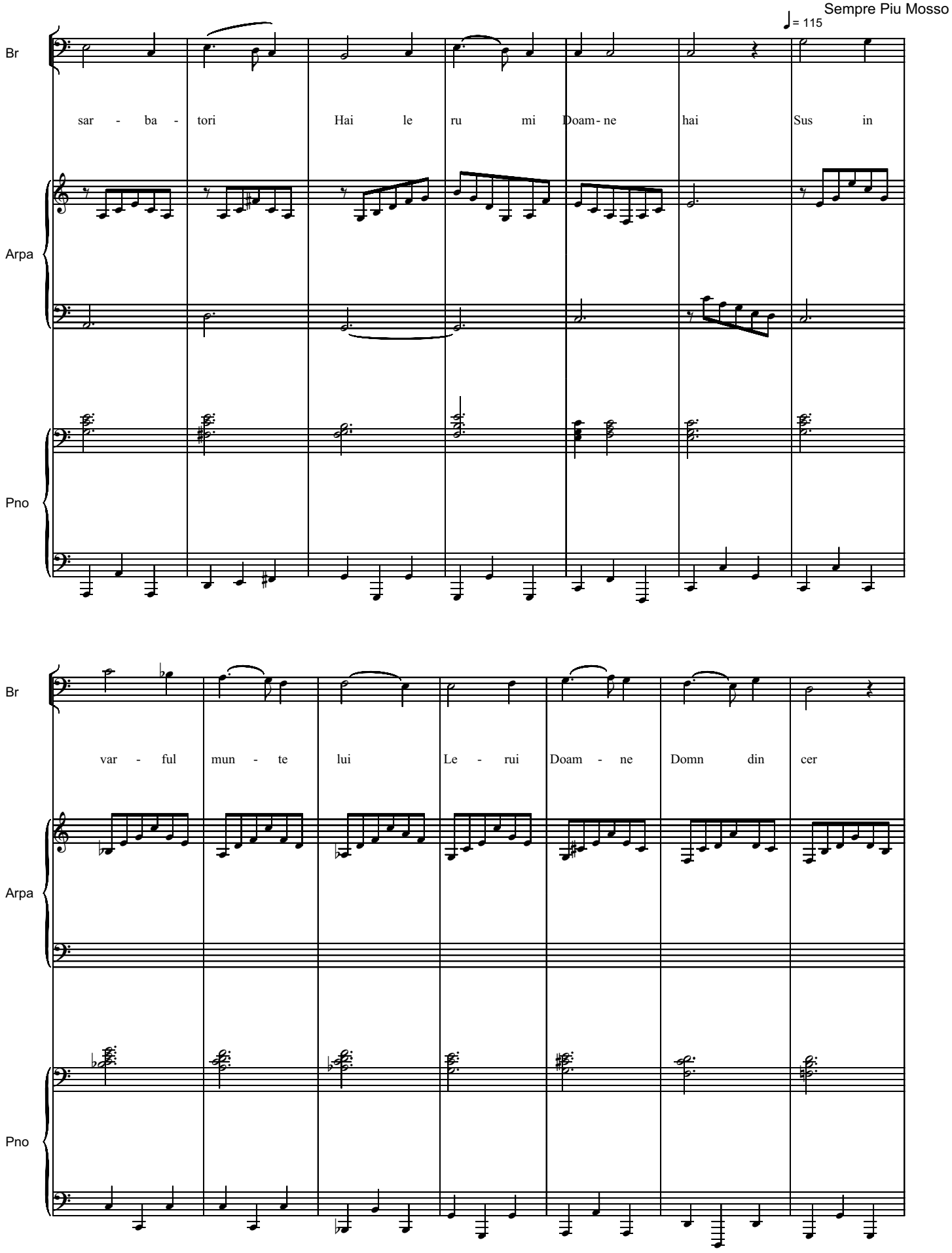

Br
S'a nas - cut Zi - u - rel de zi Mai - ca
Arpa
Pno

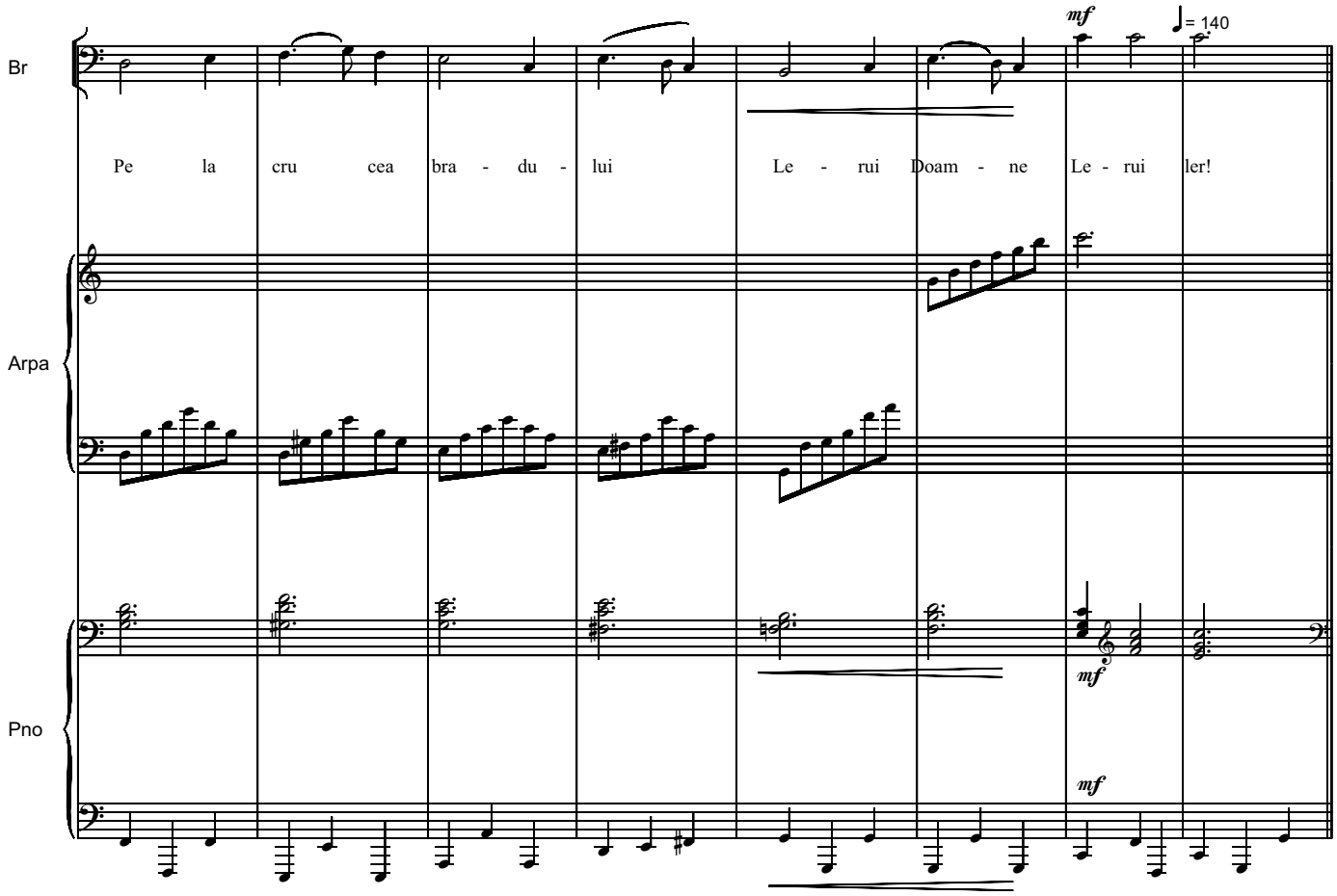

Br
Sfan ta a sa zi cea Zi u rel de zi
Arpa
Pno

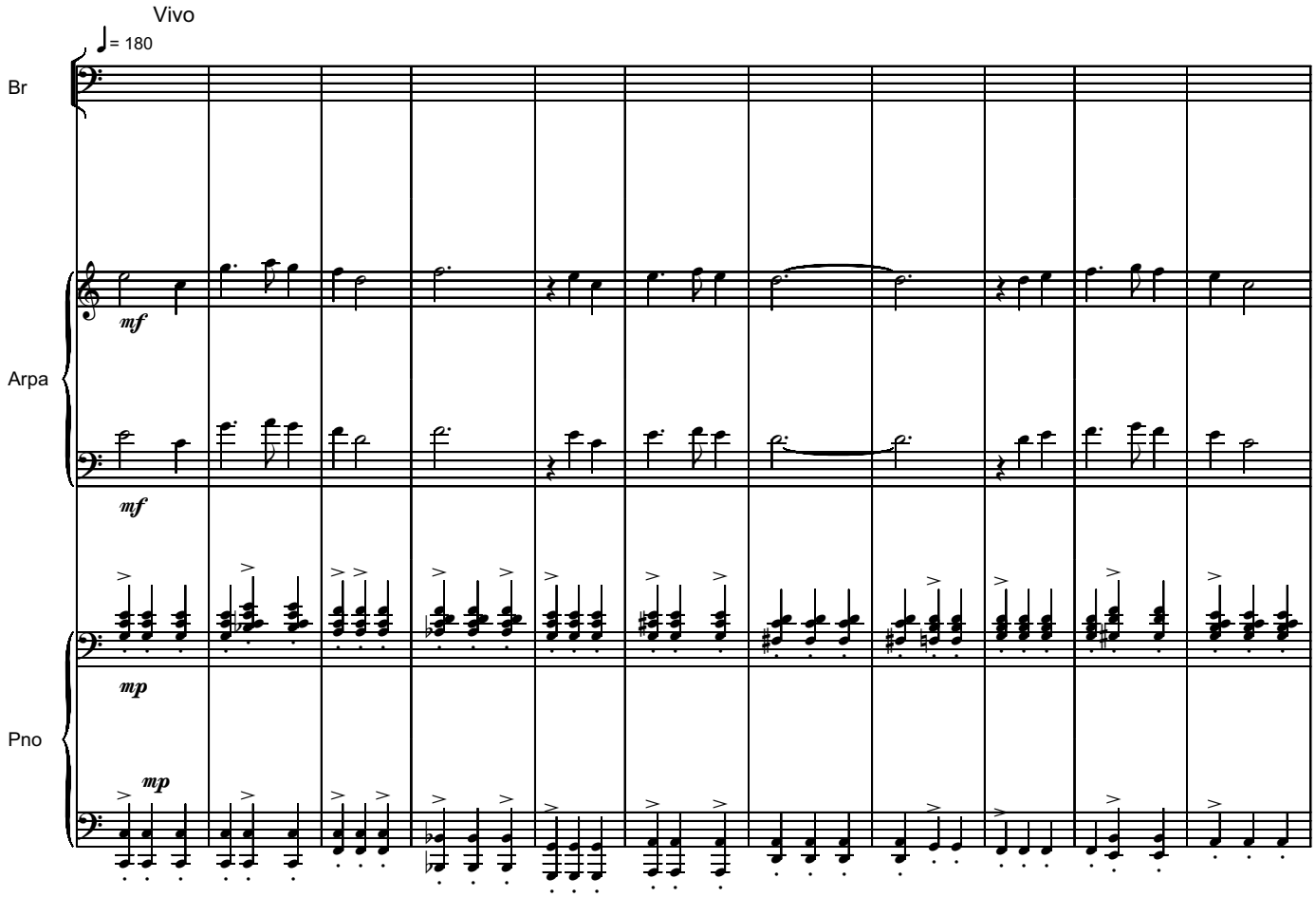

Br
La - u dati Nas - te - rea mea Zi - u - rel de zi
Arpa
Pno
Br
C'am nas - cut pe Me - si - a Zi - u - rel de
Arpa
Pno

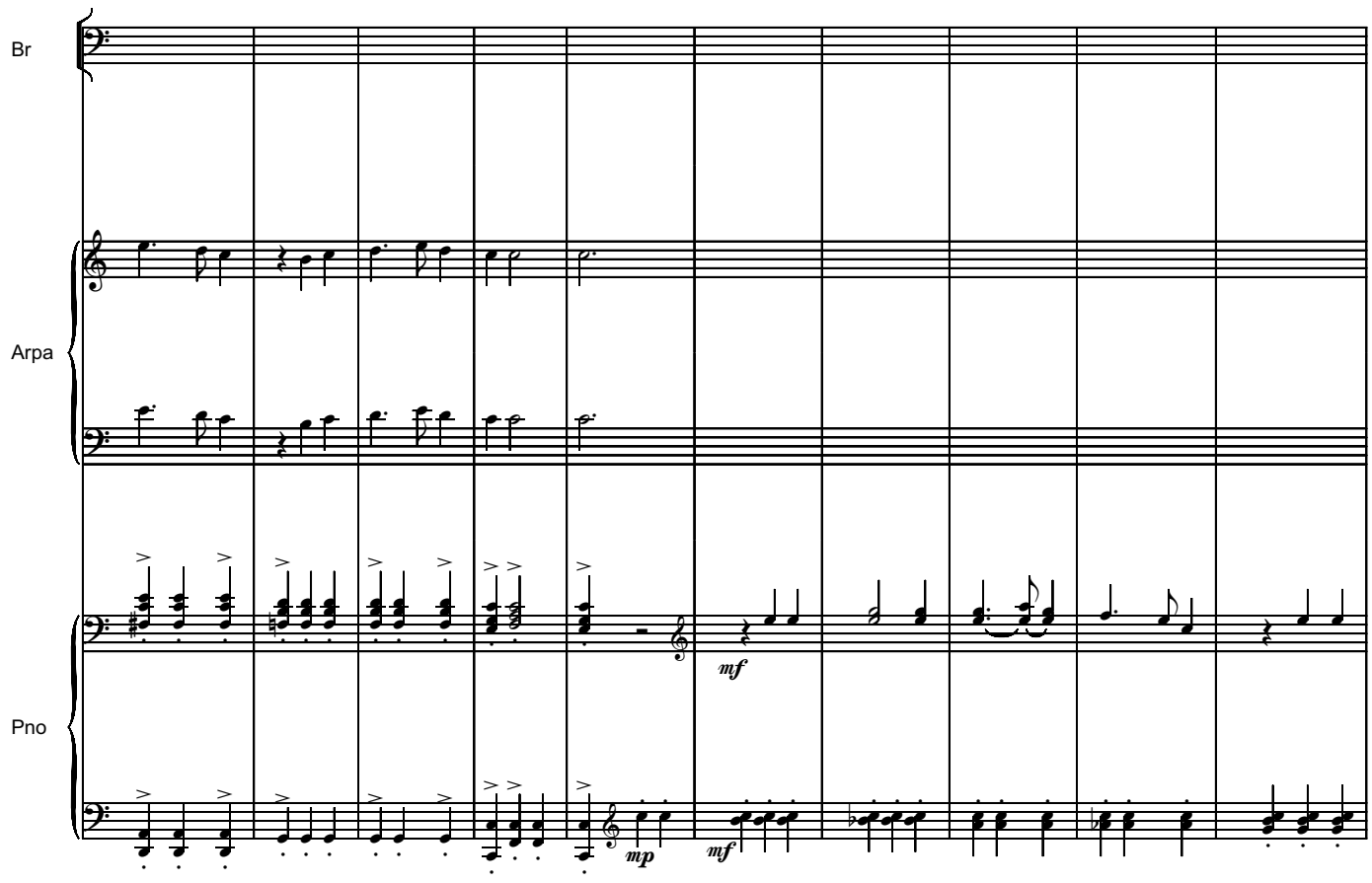

Poco piu Mosso
♩= 105
Br
zi
Po - go - - ra - ta
Dom - nul
Sfant
Hai le
Arpa
Pno
Br
ru - mi
Doam - ne
hai
Dom - nul
Sfant
pe'a - cest
pa
mant
Arpa
Pno

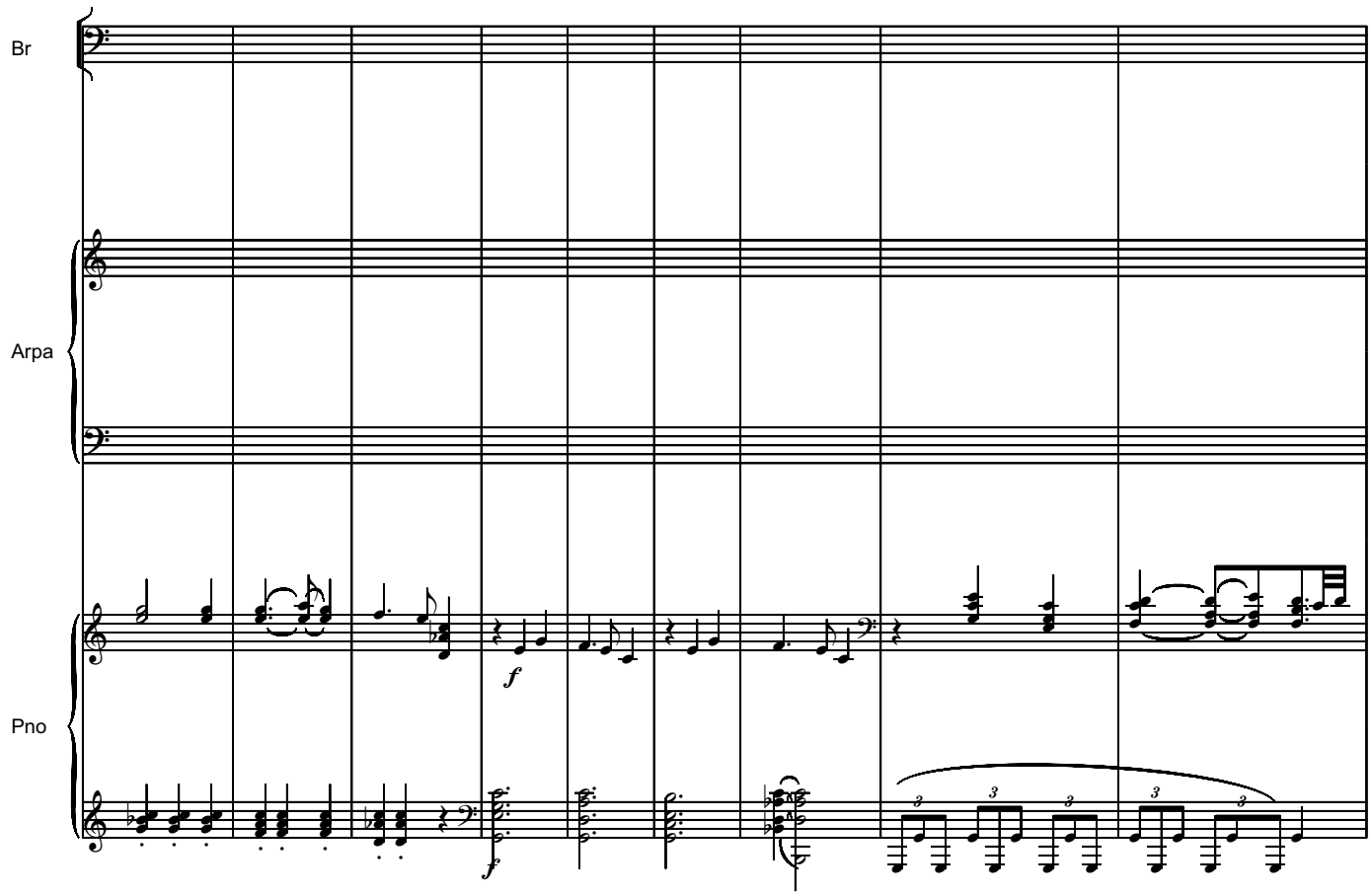

Sempre Piu Mosso
♩= 110
Br
Hai le ru - - mi Doam- ne hai El co - boa ra a - ra - re -
Arpa
Pno
Br
- ori Hai le ru mi Doam ne hai Nu pe la
Arpa
Pno

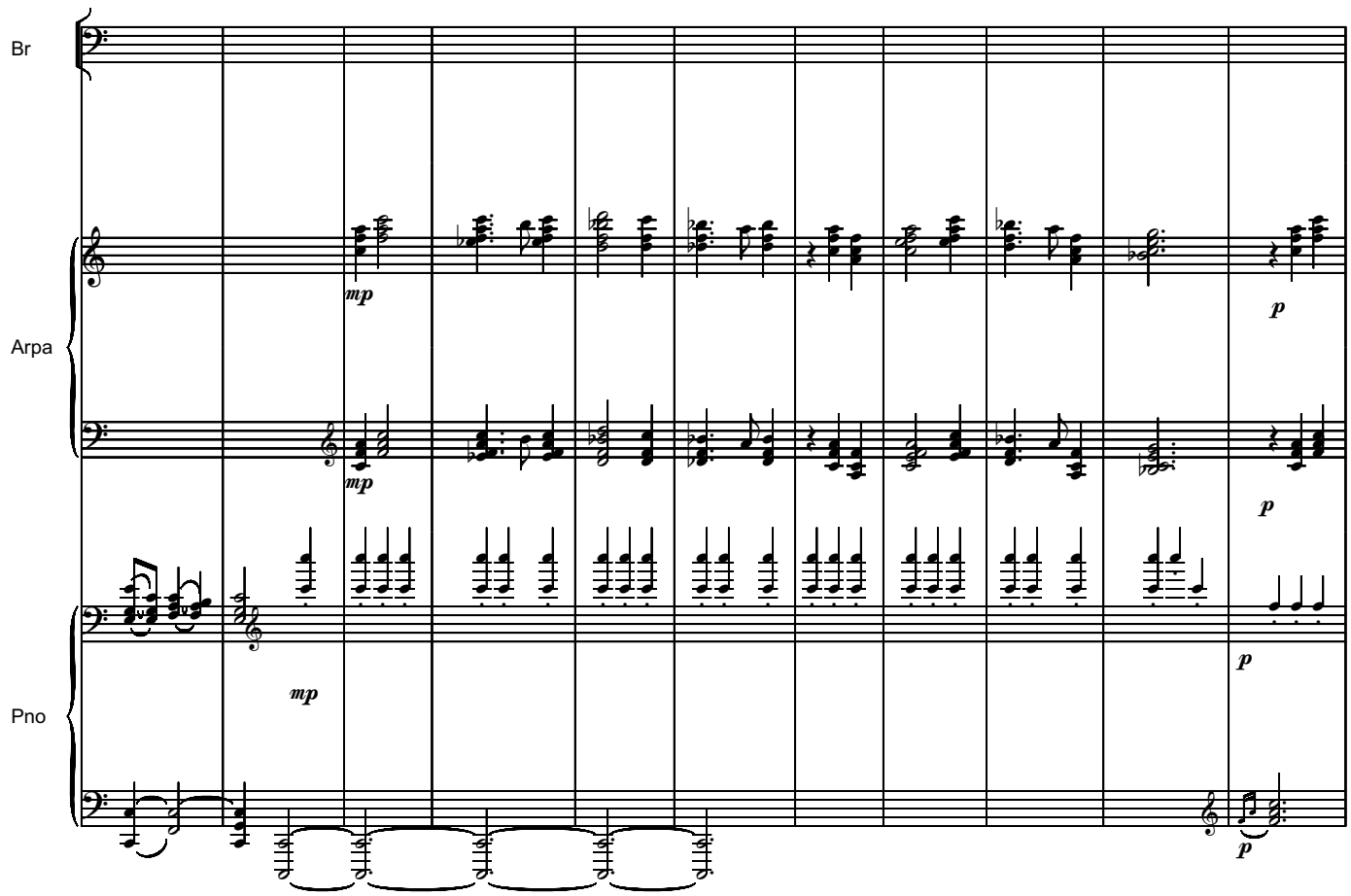

Sempre Piu Mosso
♩= 115
Br
sar - ba - tori Hai le ru mi Doam- ne hai Sus in
Arpa
Pno
Br
var - ful mun - te lui Le - rui Doam - ne Domn din cer
Arpa
Pno

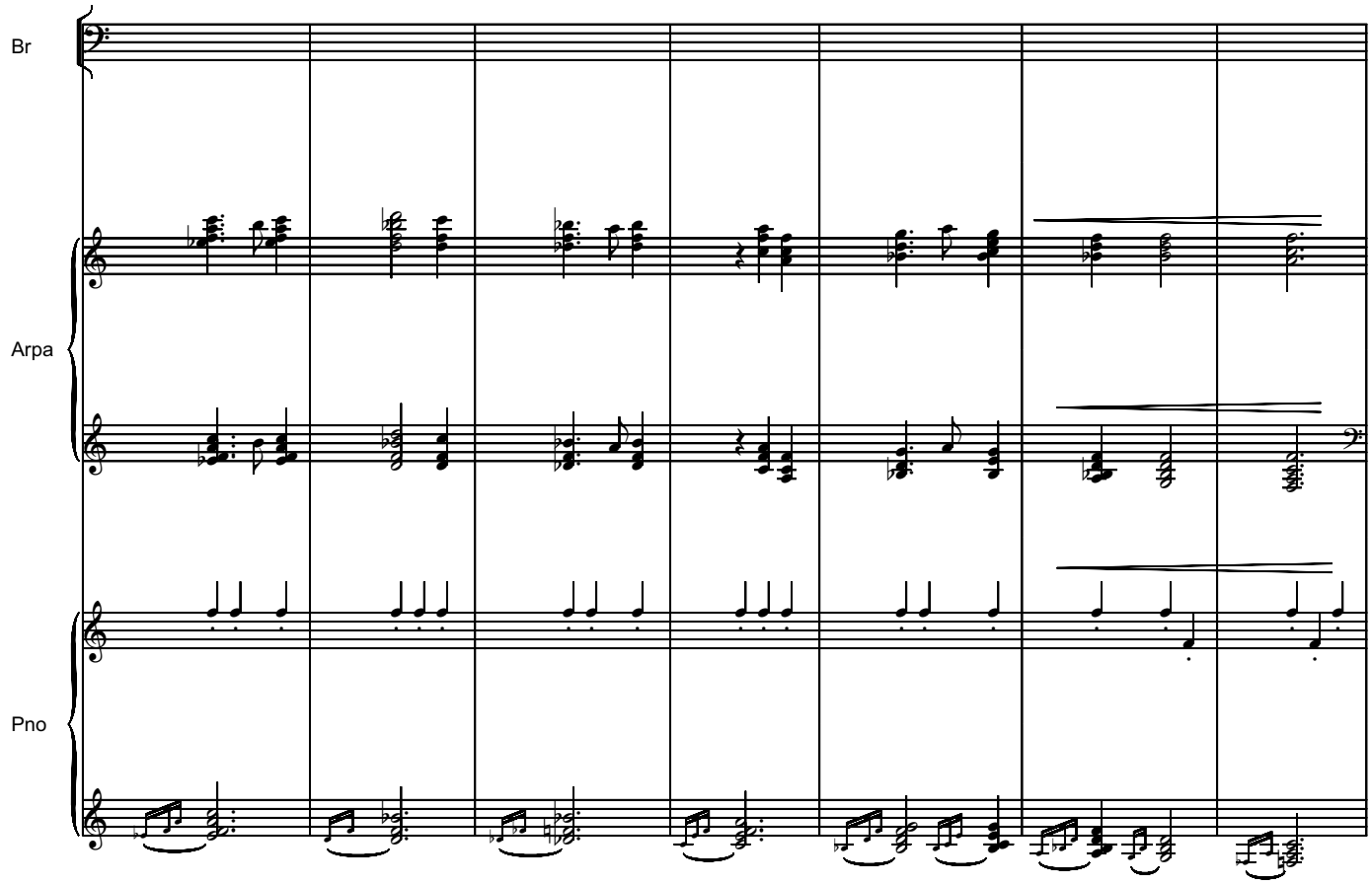

Br
Arpa
Pno
mf
♩= 140
Pe la cru cea bra - du - lui Le - rui Doam - ne Le - rui ler!
mf
mf

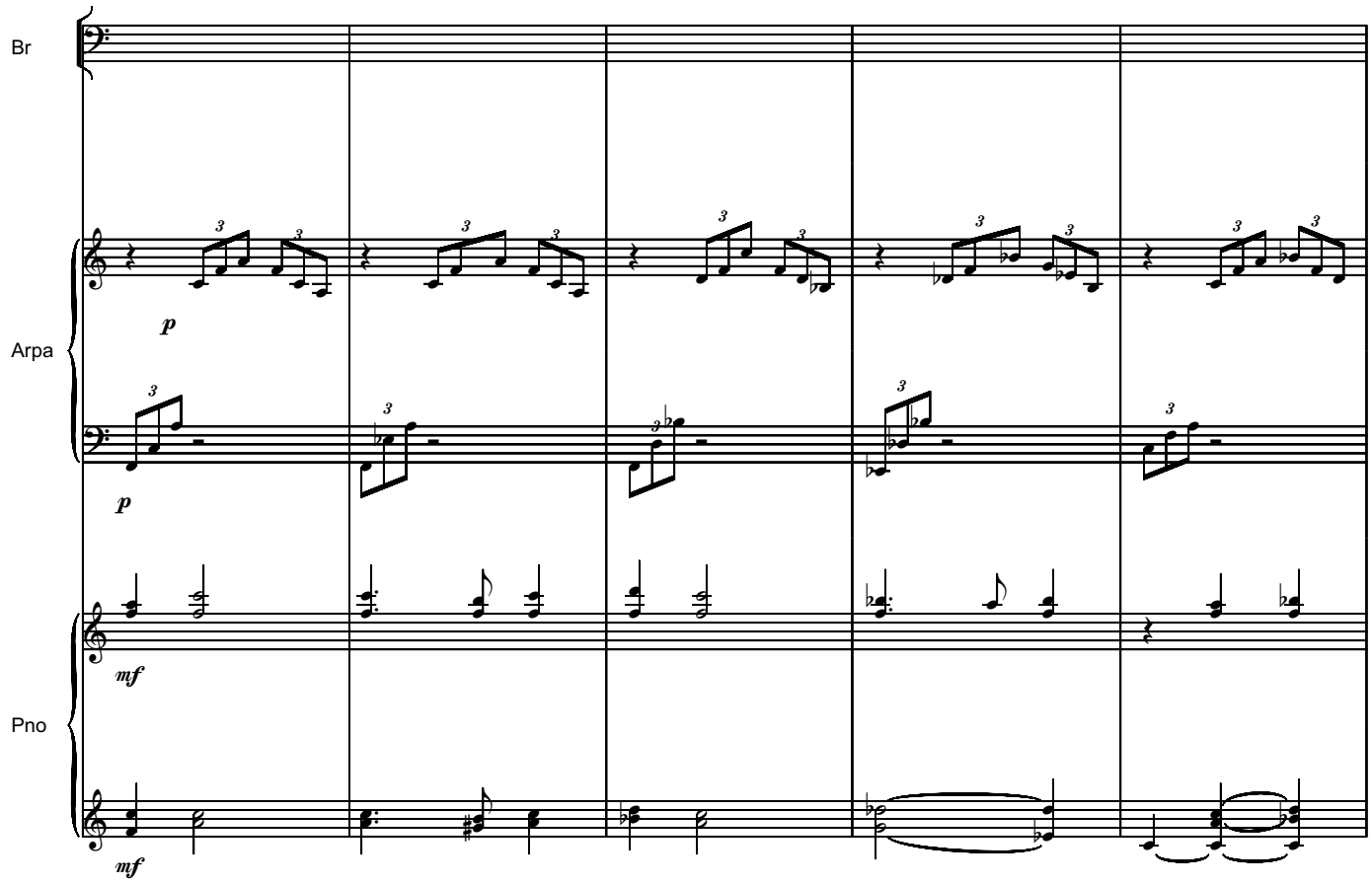

Vivo
♩= 180
Br
Arpa
Pno
mf
mf
mp
mp

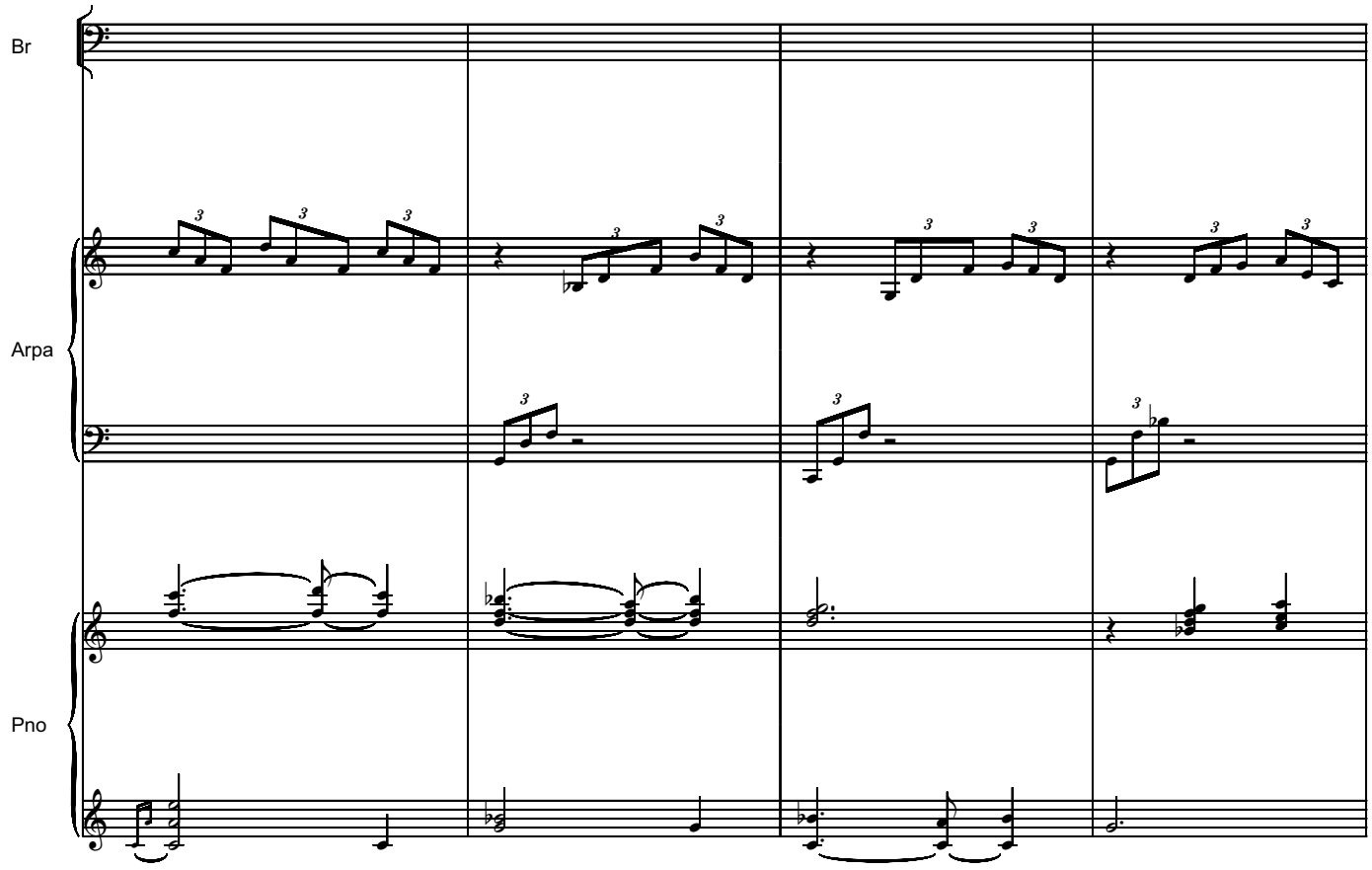

Br
Arpa
Pno
mf
mp
mf

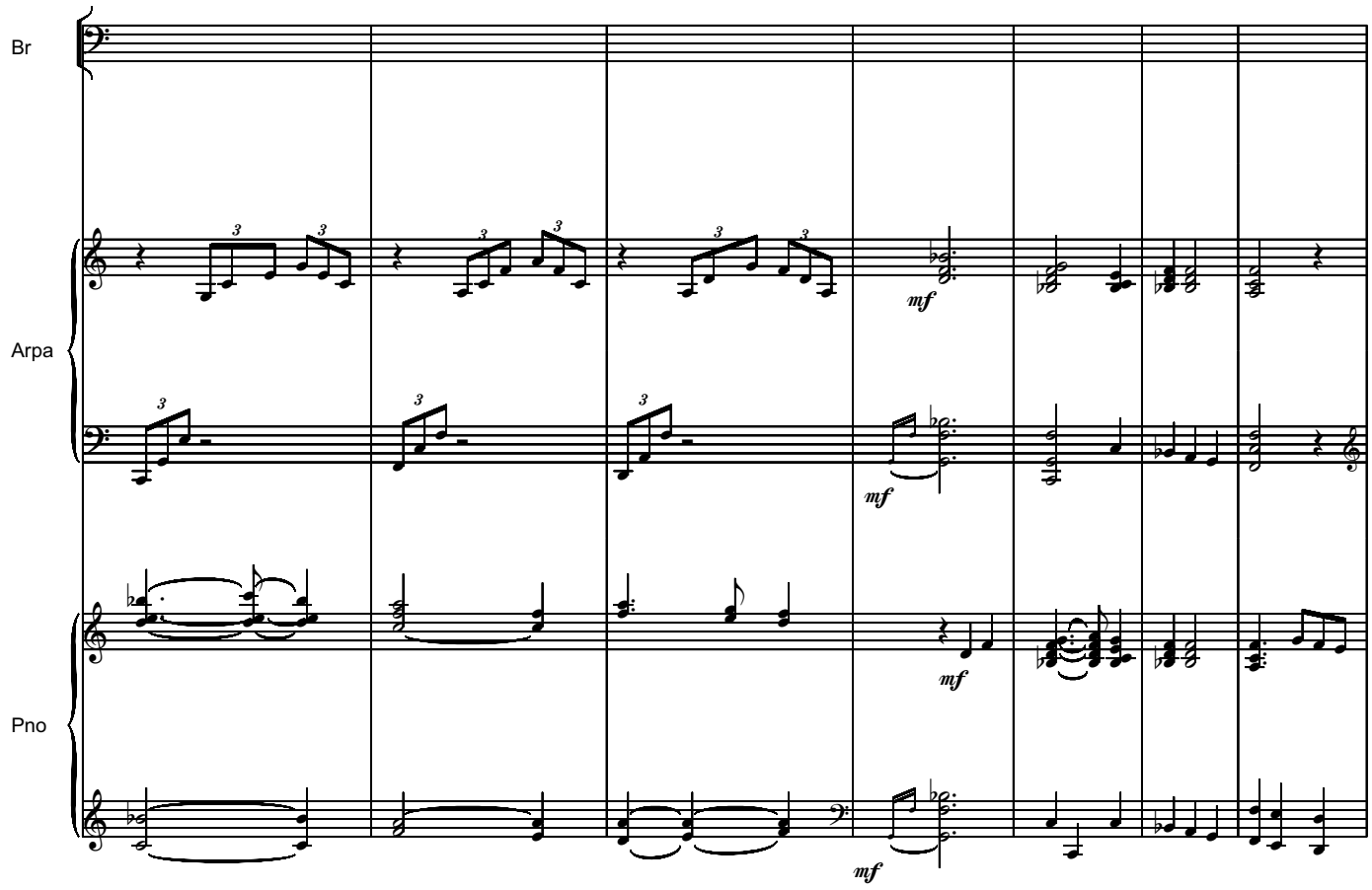

Br
Arpa
Pno
f
f

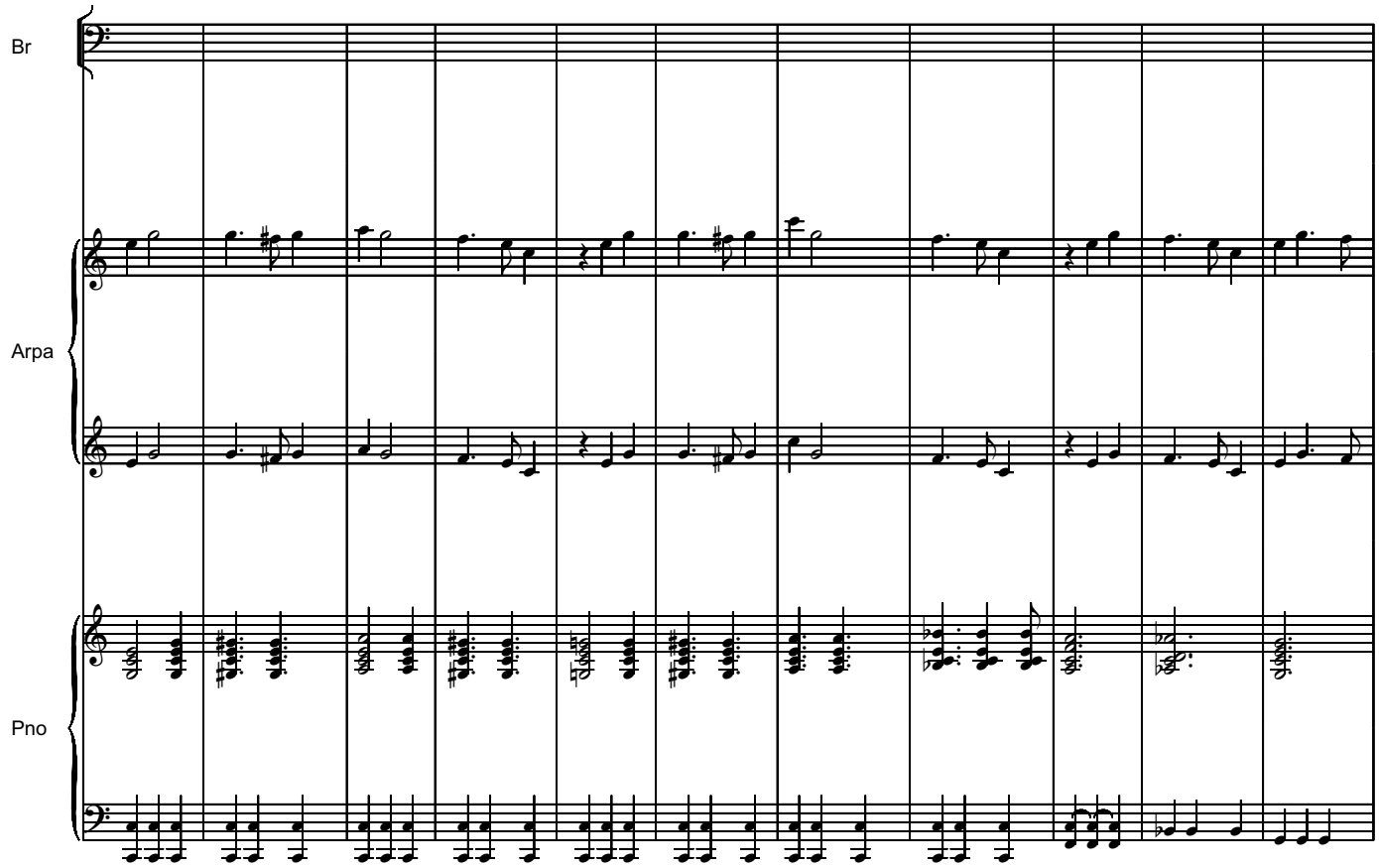

Br
Arpa
Pno
mp
mp
mp
p
p
p
p

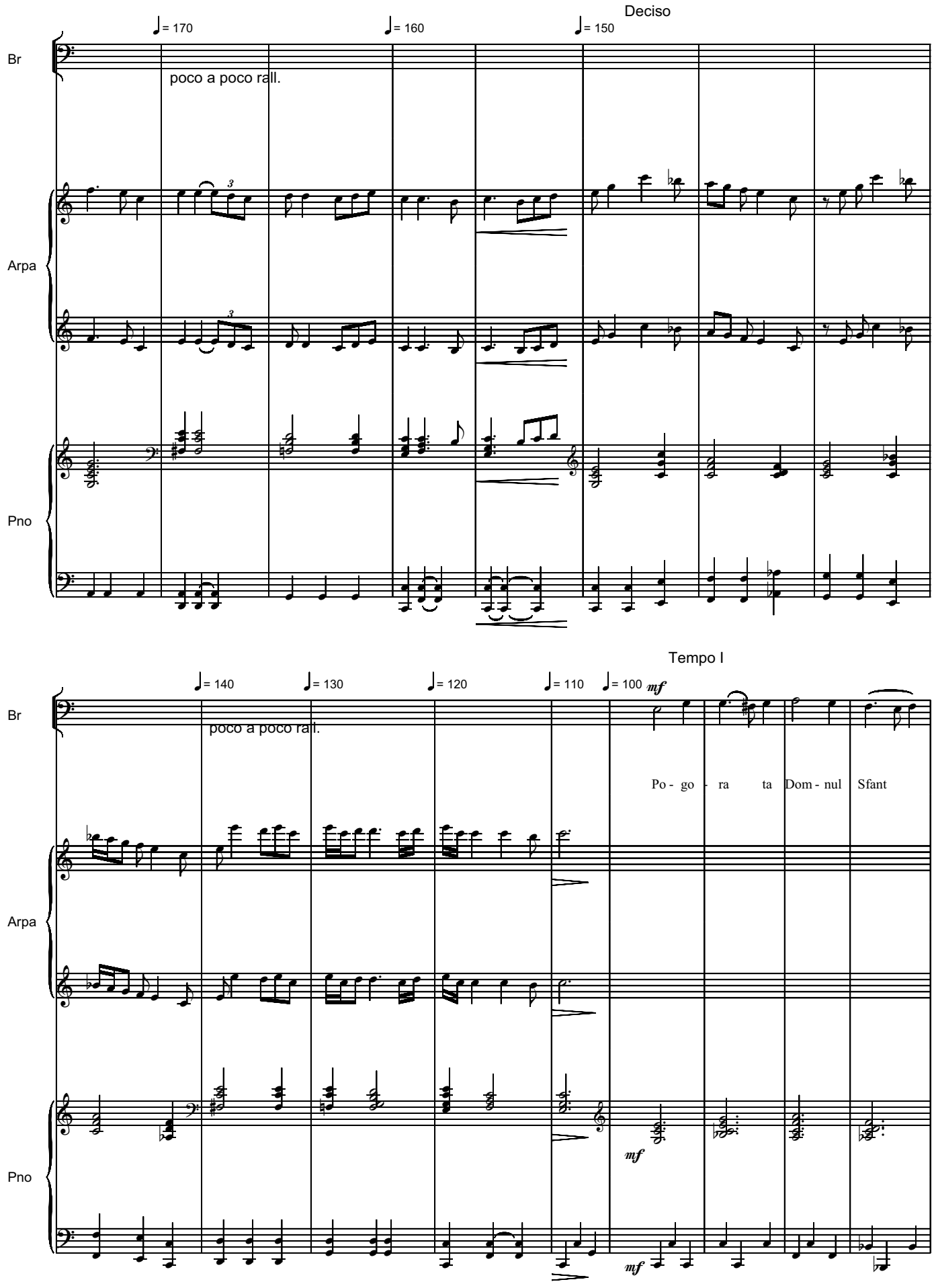

Br
Arpa
Pno

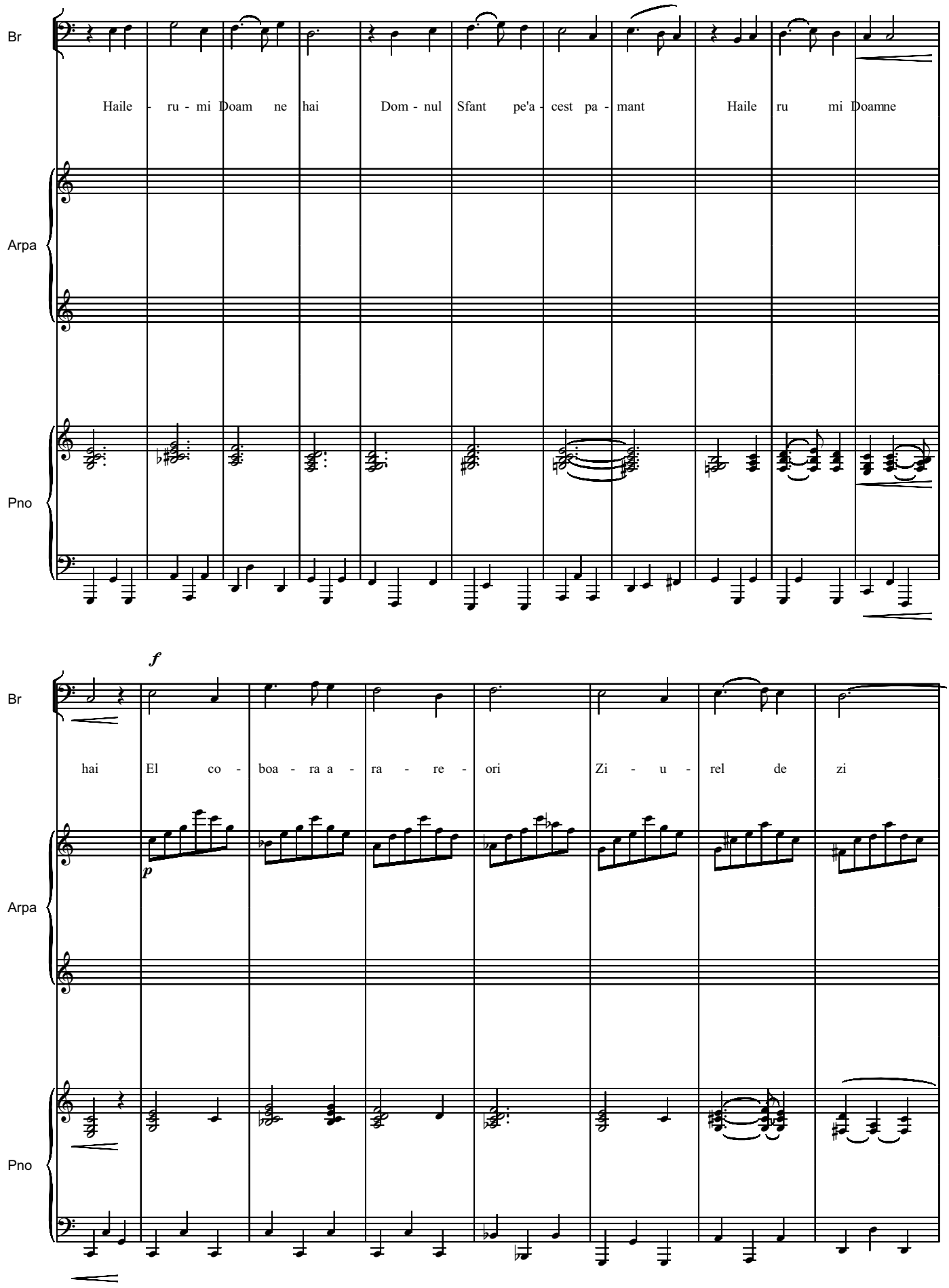

Br
Arpa
Pno
p
p
mf
mf

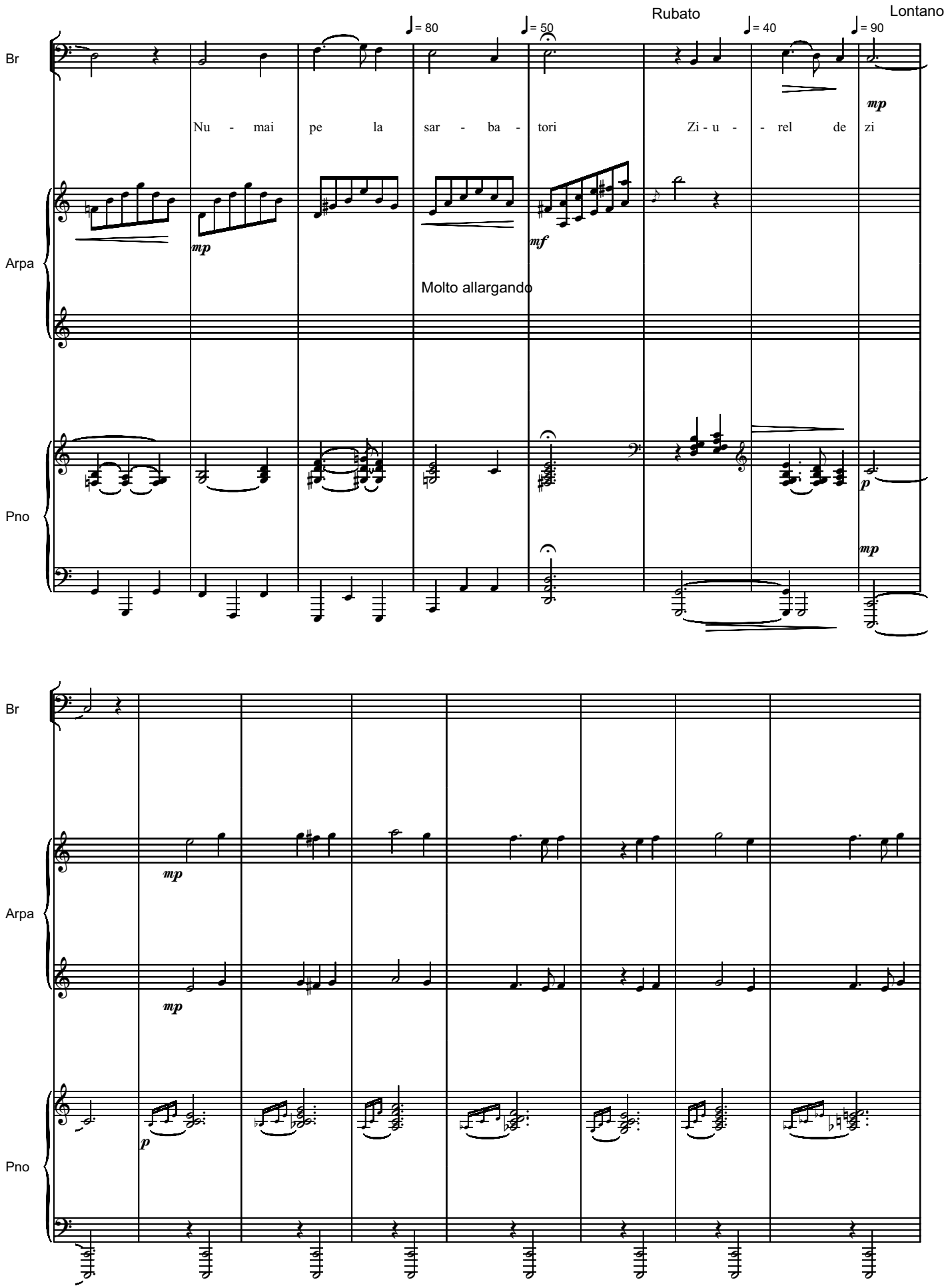

Br
Arpa
Pno

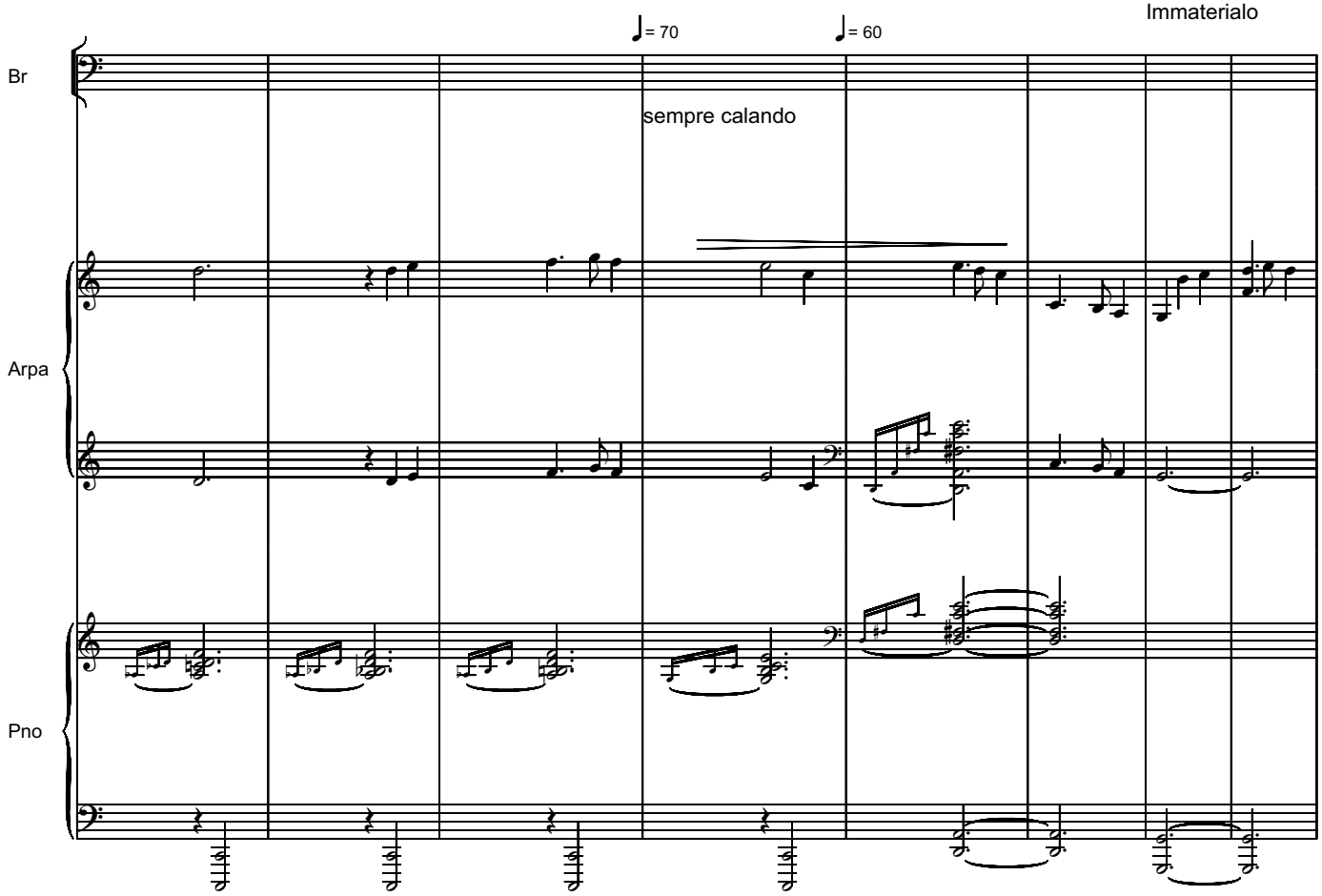

Br
Arpa
Pno
mf
mf
mf
mf

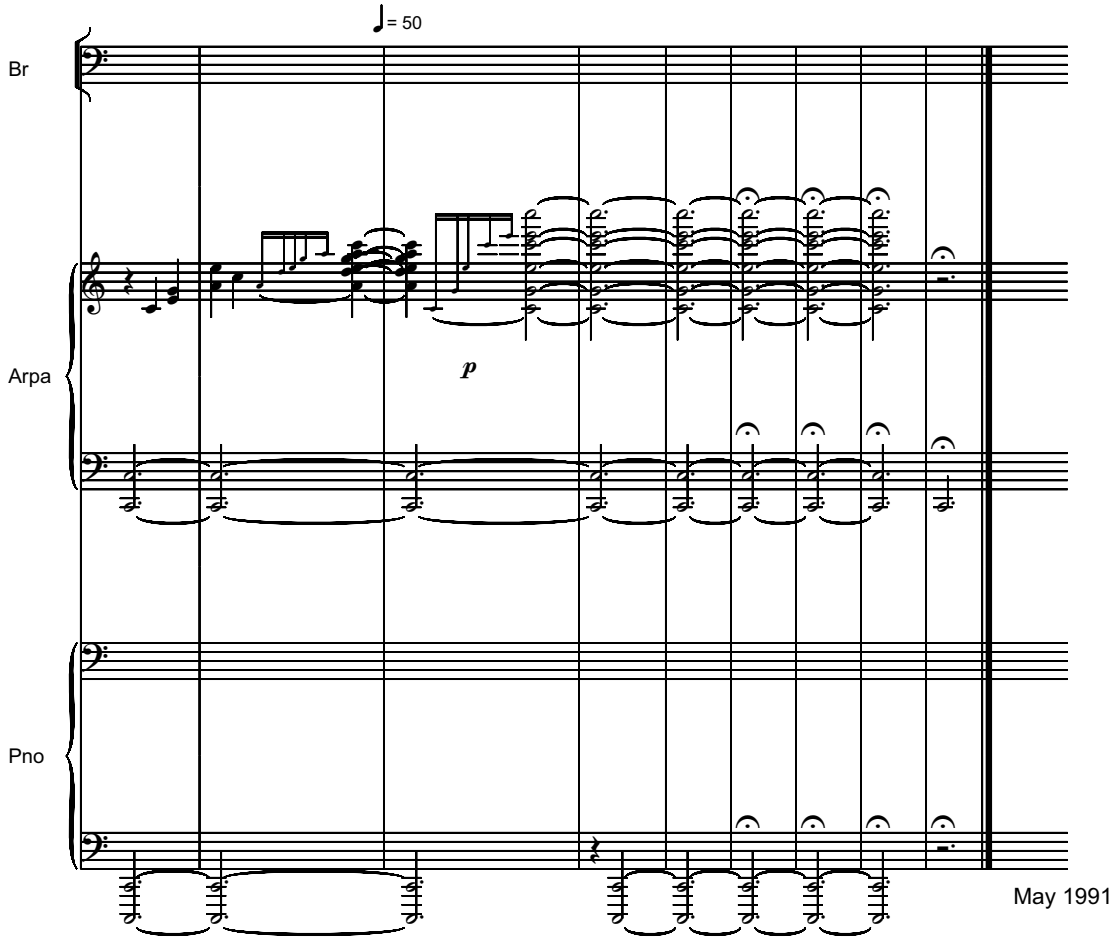

Br
Arpa
Pno


Deciso
♩= 170
♩= 160
♩= 150
Br
poco a poco rall.
Arpa
Pno
Tempo I
♩= 140
♩= 130
♩= 120
♩= 110
♩= 100
mf
Br
poco a poco rall.
Po - go - ra ta Dom - nul Sfant
Arpa
Pno
mf
mf


Br
Haile - ru - mi Doam ne hai
Dom - nul Sfant pe'a - cest pa - mant
Haile ru mi Doamne
Arpa
Pno
f
Br
hai
El co - boa - ra a - ra - re - ori
Zi - u - rel de zi
p
Arpa
Pno


Br
Arpa
Pno
♩= 80
♩= 50
Rubato
♩= 40
Lontano
♩= 90
Nu - mai pe la sar - ba - tori Zi - u - - rel de zi
mp
mf
Molto allargando
p
mp
Br
Arpa
Pno
mp
mp
p





May 1991

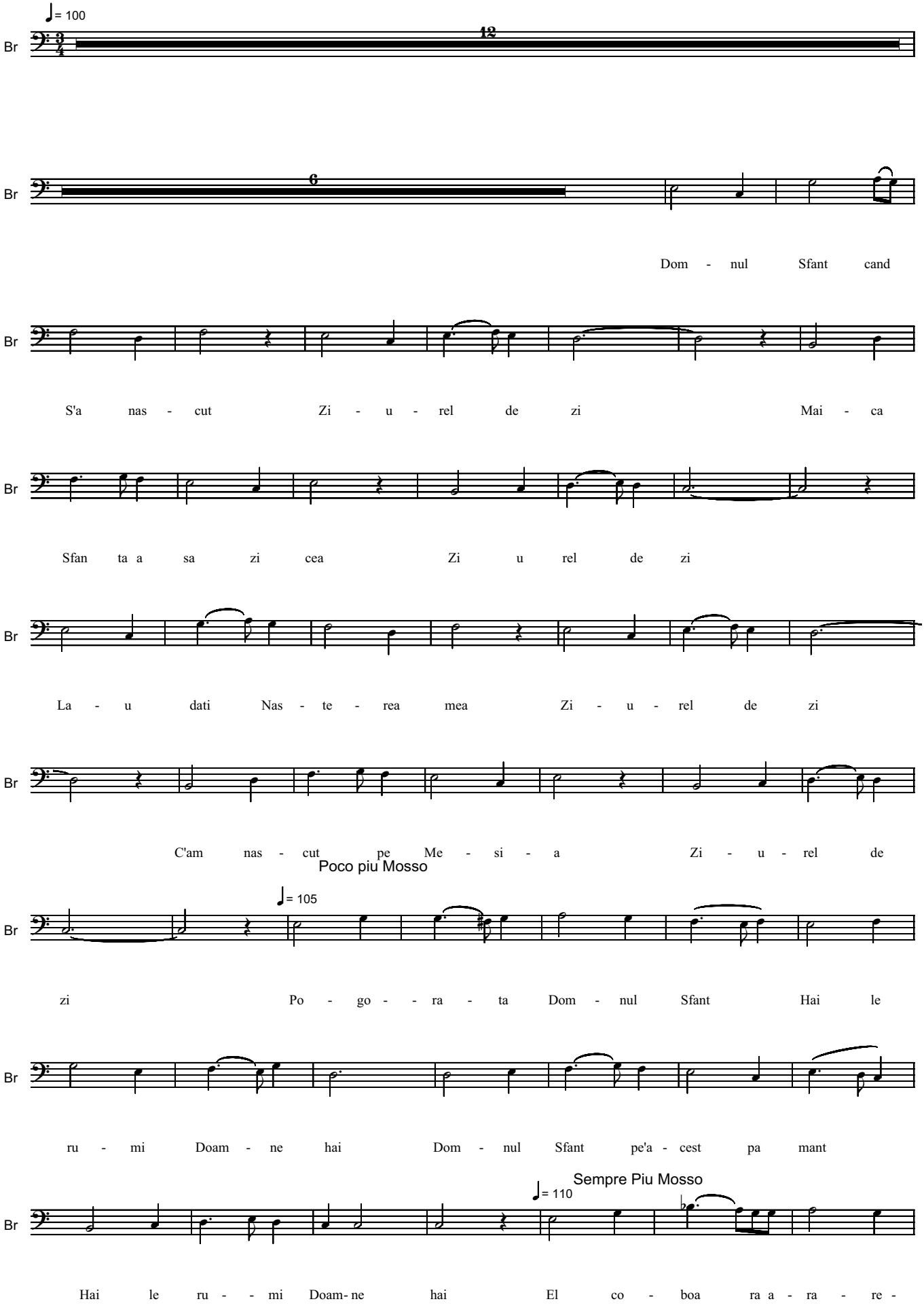
Pentru Sorana Scarlat si Pr. Emilian Cornitescu

DOMNUL SFANT CAND S-A NASCUT

pentru Bariton, Harpa si Pian

Serban Nichifor

Moderato



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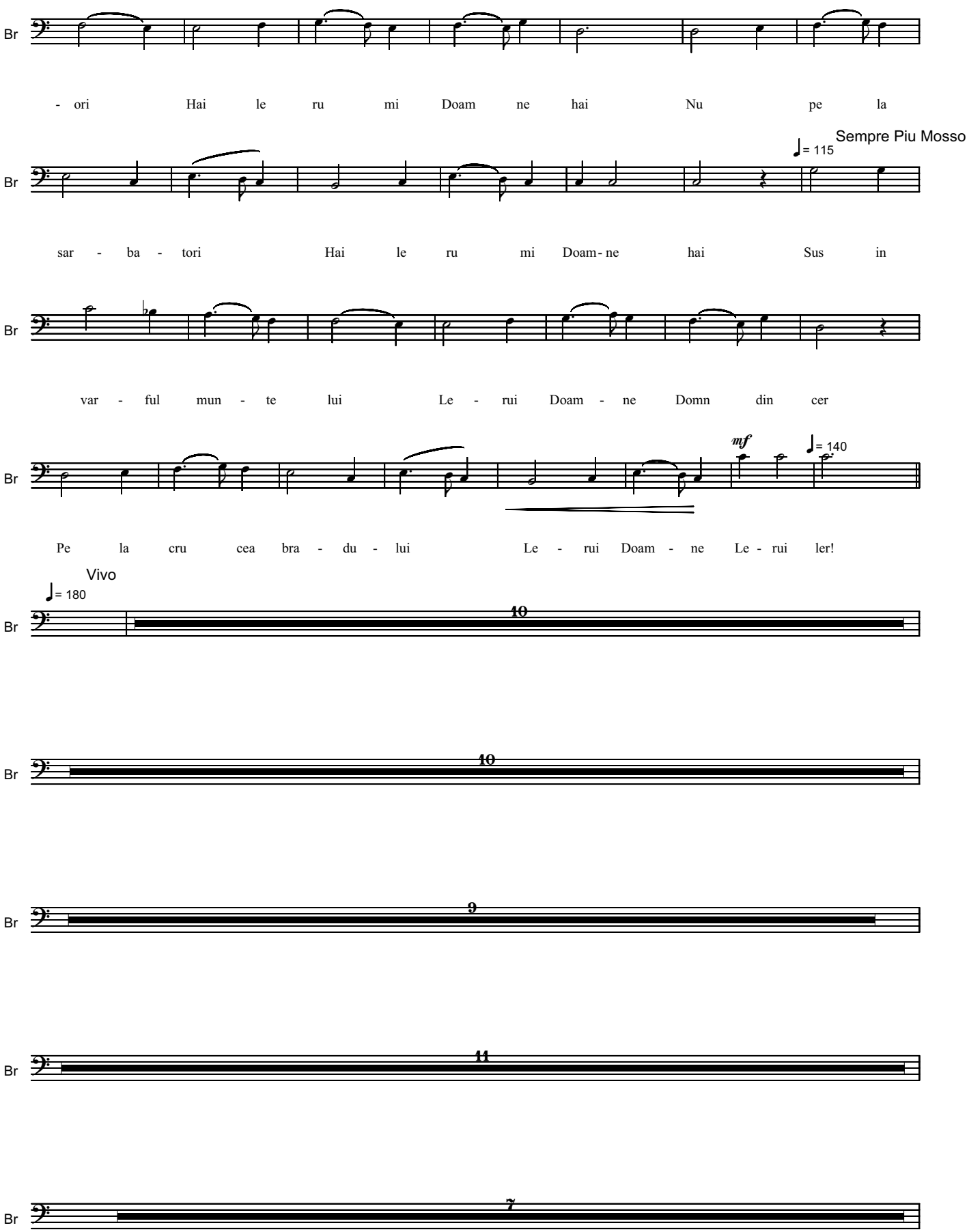
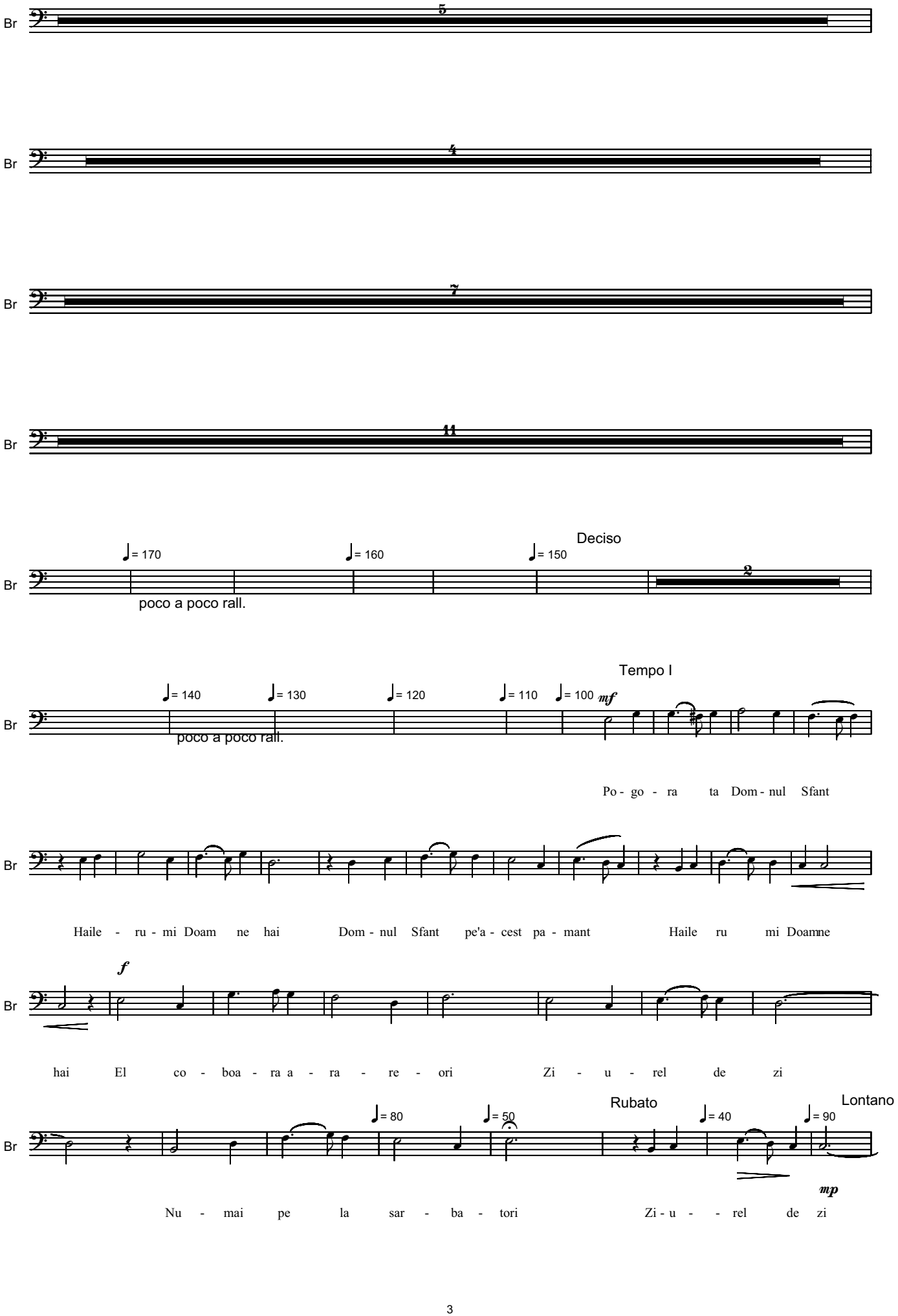
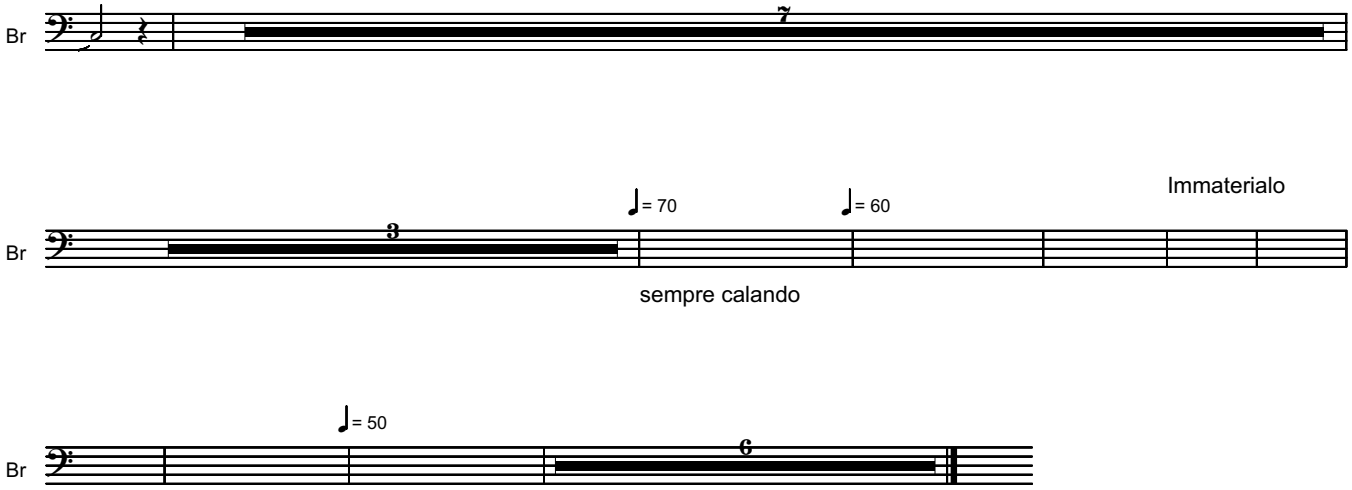

Br
- ori Hai le ru mi Doam ne hai Nu pe la
Sempre Piu Mosso
♩= 115
sar - ba - tori Hai le ru mi Doam - ne hai Sus in
var - ful mun - te lui Le - rui Doam - ne Domn din cer
mf
♩= 140
Pe la cru cea bra - du - lui Le - rui Doam - ne Le - rui ler!
Vivo
♩= 180
10
10
9
11
7


Br
5
Br
4
Br
7
Br
11
Br
= 170
= 160
= 150
Deciso
2
poco a poco rall.
Br
= 140
= 130
= 120
= 110
= 100
Tempo I
mf
poco a poco rall.
Po - go - ra ta Dom - nul Sfant
Br
Haile - ru - mi Doam ne hai Dom - nul Sfant pe'a - cest pa - mant Haile ru mi Doamne
Br
f
hai El co - boa - ra a - ra - re - ori Zi - u - rel de zi
Br
= 80
= 50
Rubato
= 40
= 90
Lontano
mp
Nu - mai pe la sar - ba - tori Zi - u - - rel de zi


Br
7
Immaterialo
= 70
= 60
Br
3
sempre calando
= 50
Br
6

File: Arpa

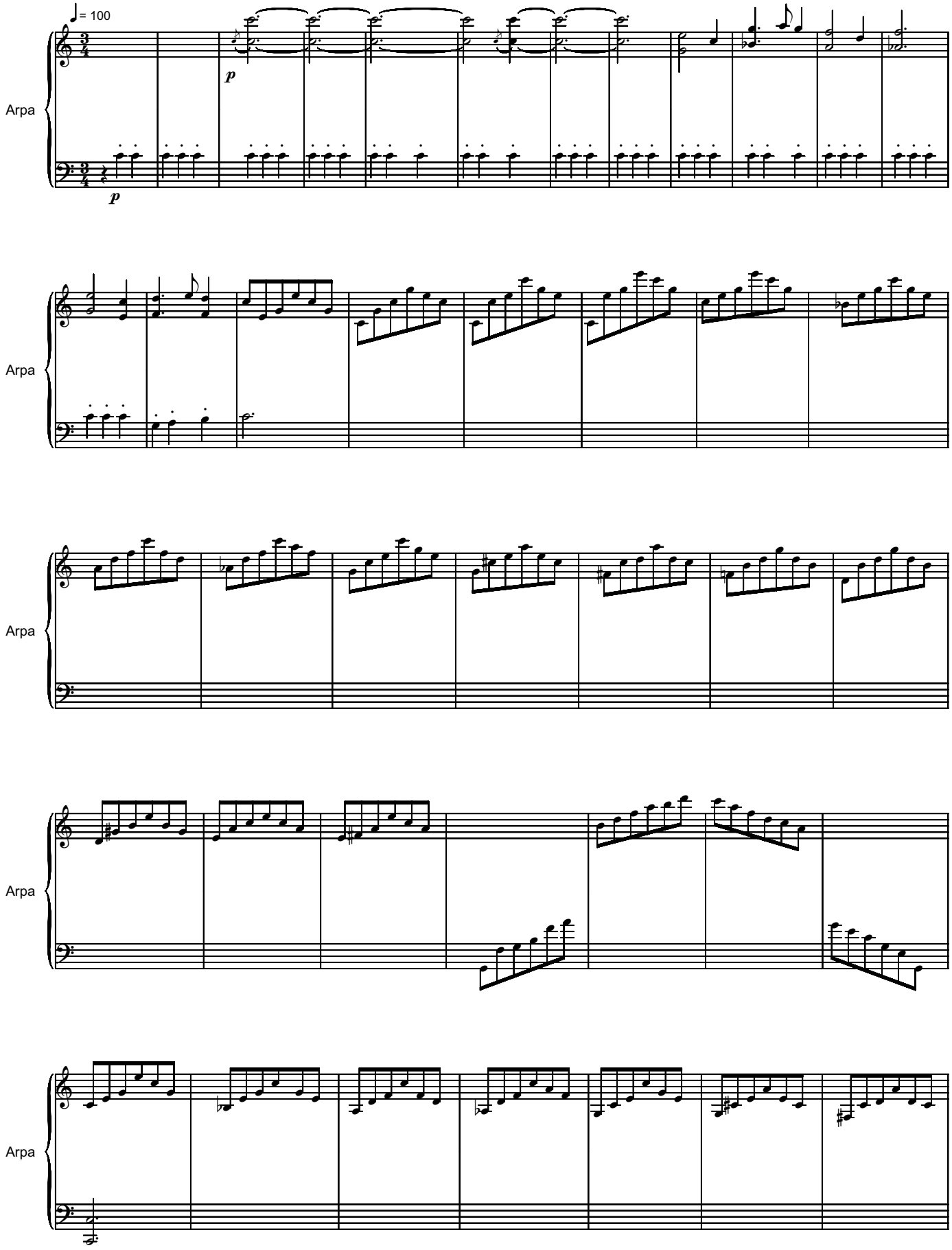
Pentru Sorana Scarlat si Pr. Emilian Cornitescu

DOMNUL SFANT CAND S-A NASCUT

pentru Bariton, Harpa si Pian

Serban Nichifor

Moderato



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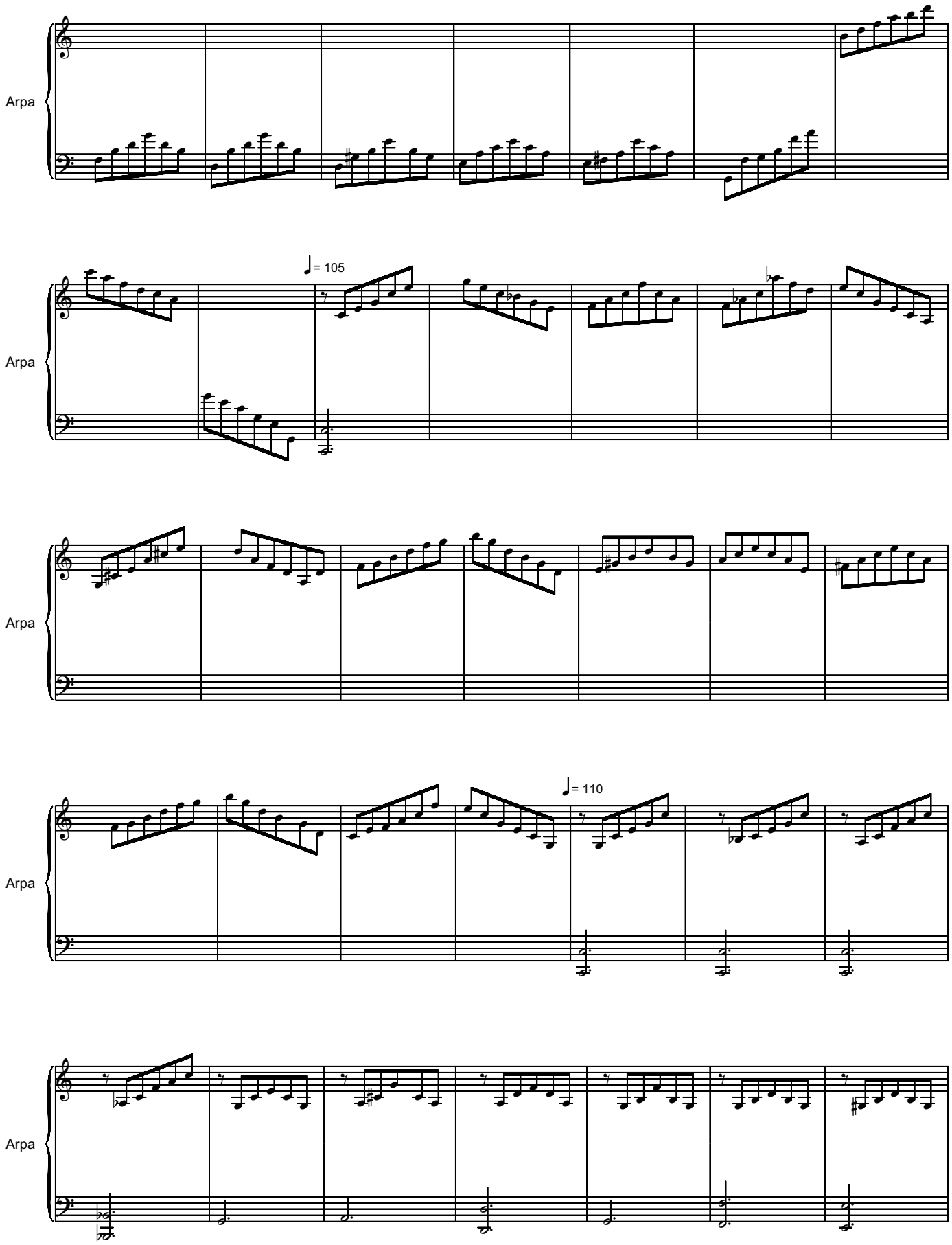
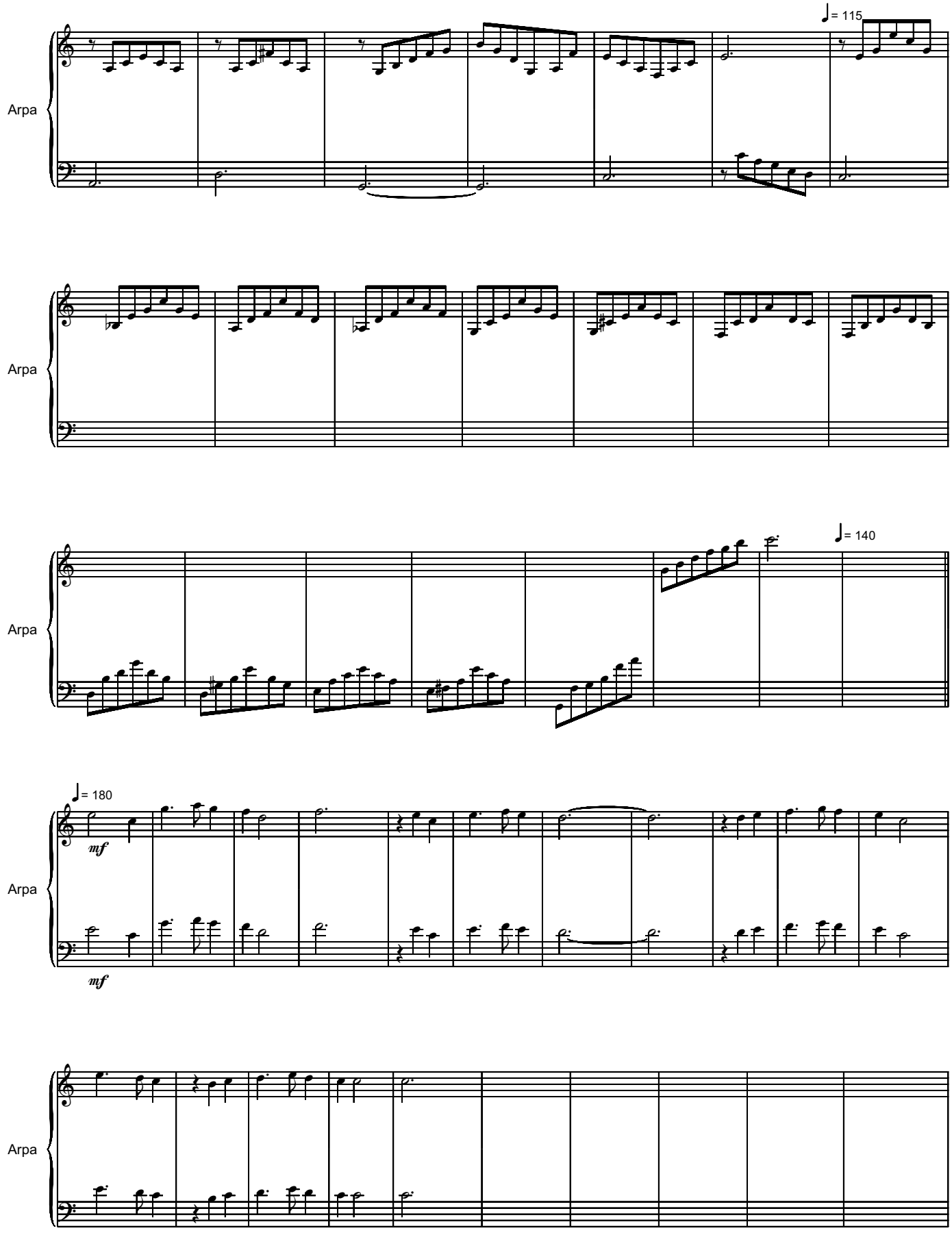

Arpa
Arpa
♩= 105
Arpa
Arpa
♩= 110
Arpa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Arpa
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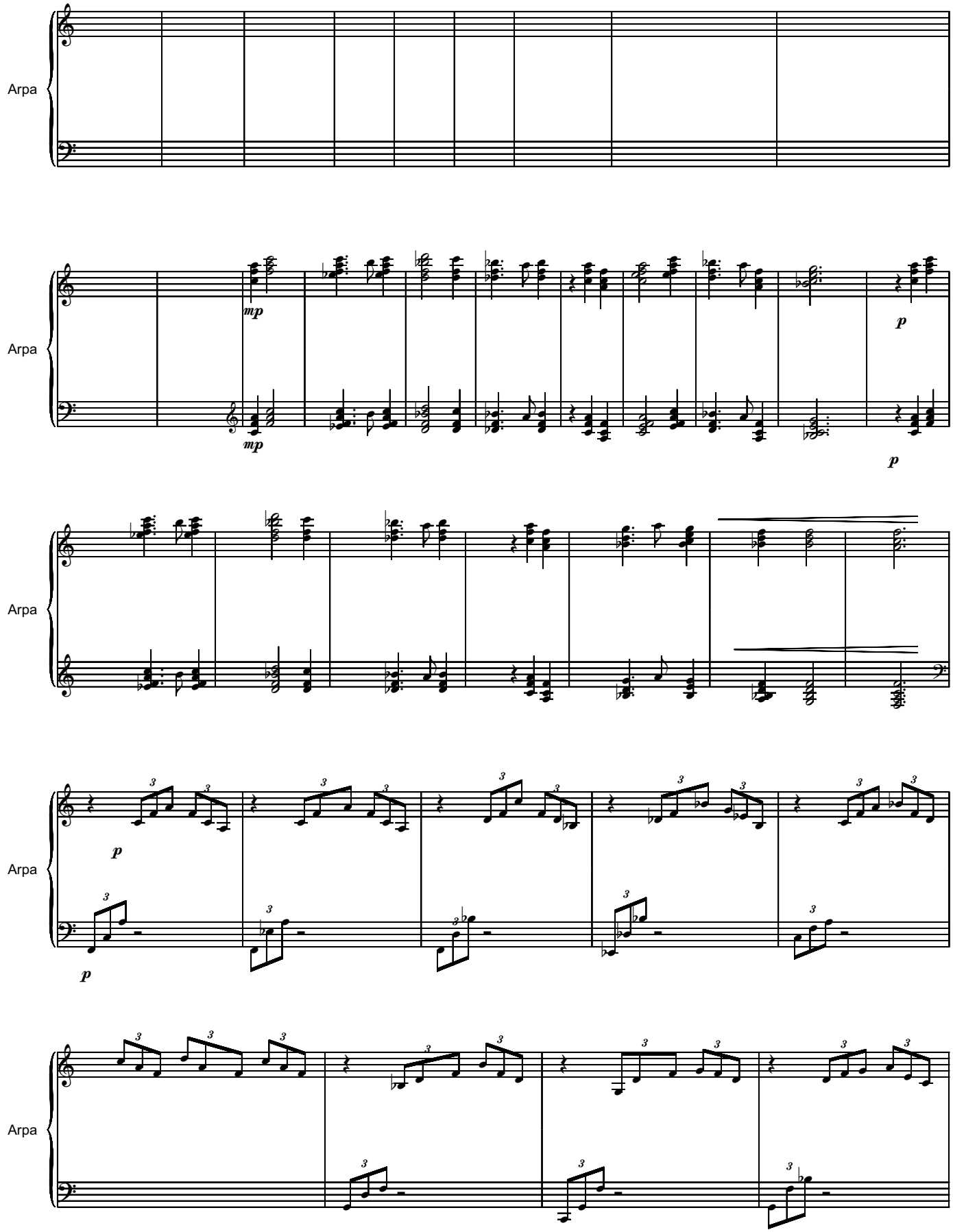
mf
mf
Arpa
Arpa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p
p
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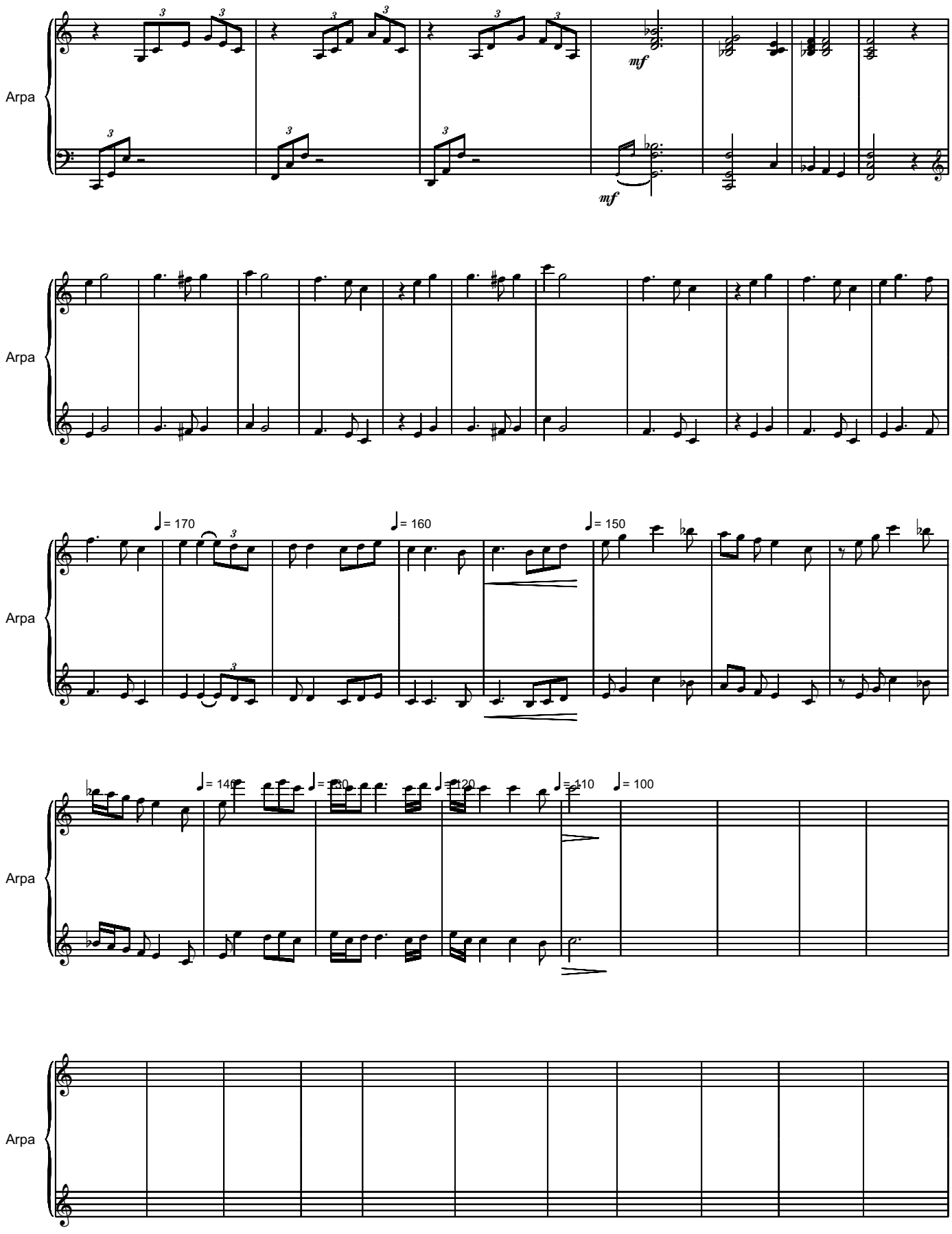
Arpa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mf
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♩= 140
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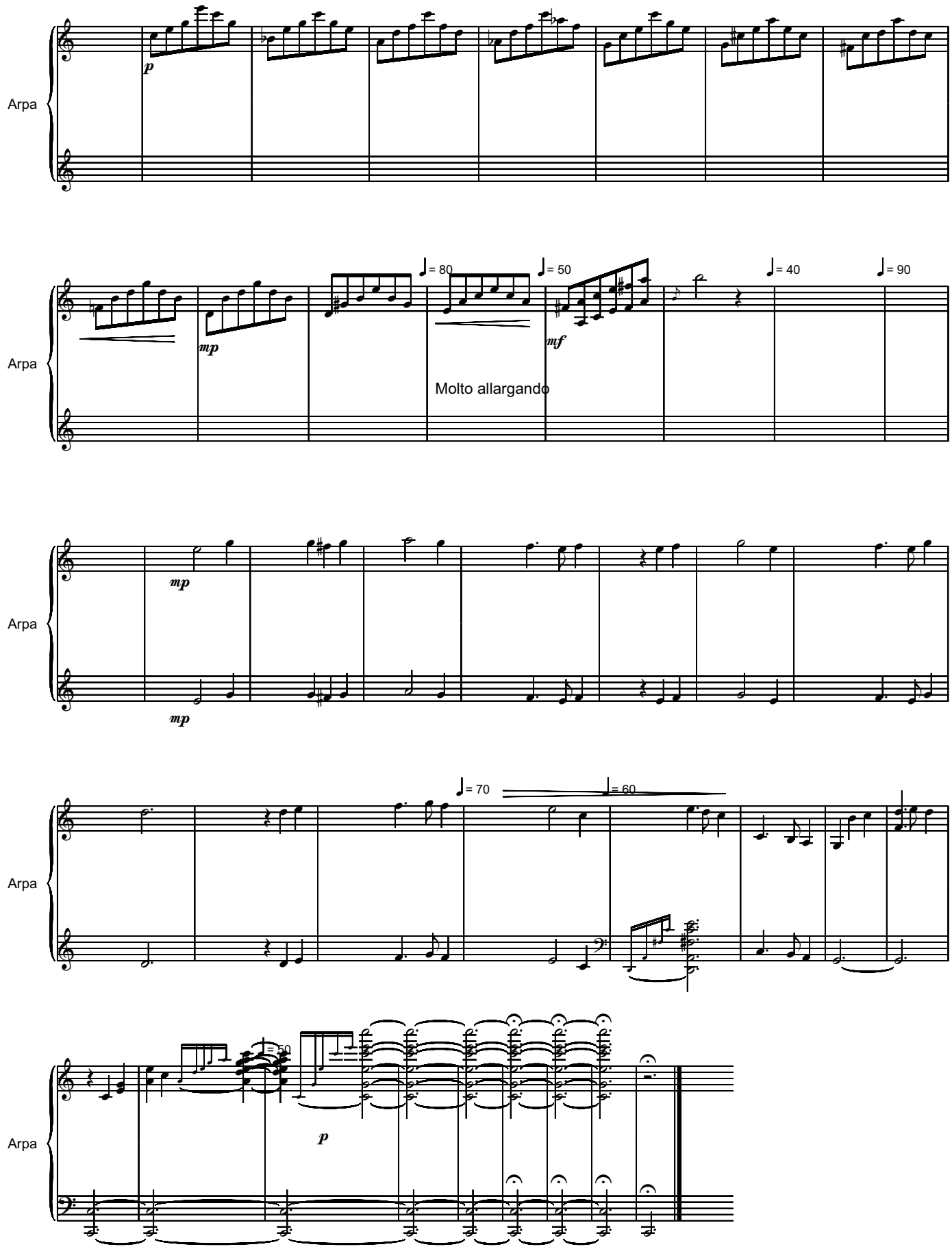
♩= 110
♩= 100
Arpa


Arpa
p
Arpa
mp
= 80
= 50
mf
Molto allargando
= 40
= 90
Arpa
mp
mp
Arpa
= 70
= 60
Arpa
= 50
p

SERBAN NICHIFOR

ET CUM SPIRITU TUO

(Computer Music)

2013

- *1.) Hora Lunga*
- *2.) Et Cum Spiritu Tuo (I)*
- *3.) Souvenir – to Liana*
- *4.) Et Cum Spiritu Tuo (II)*

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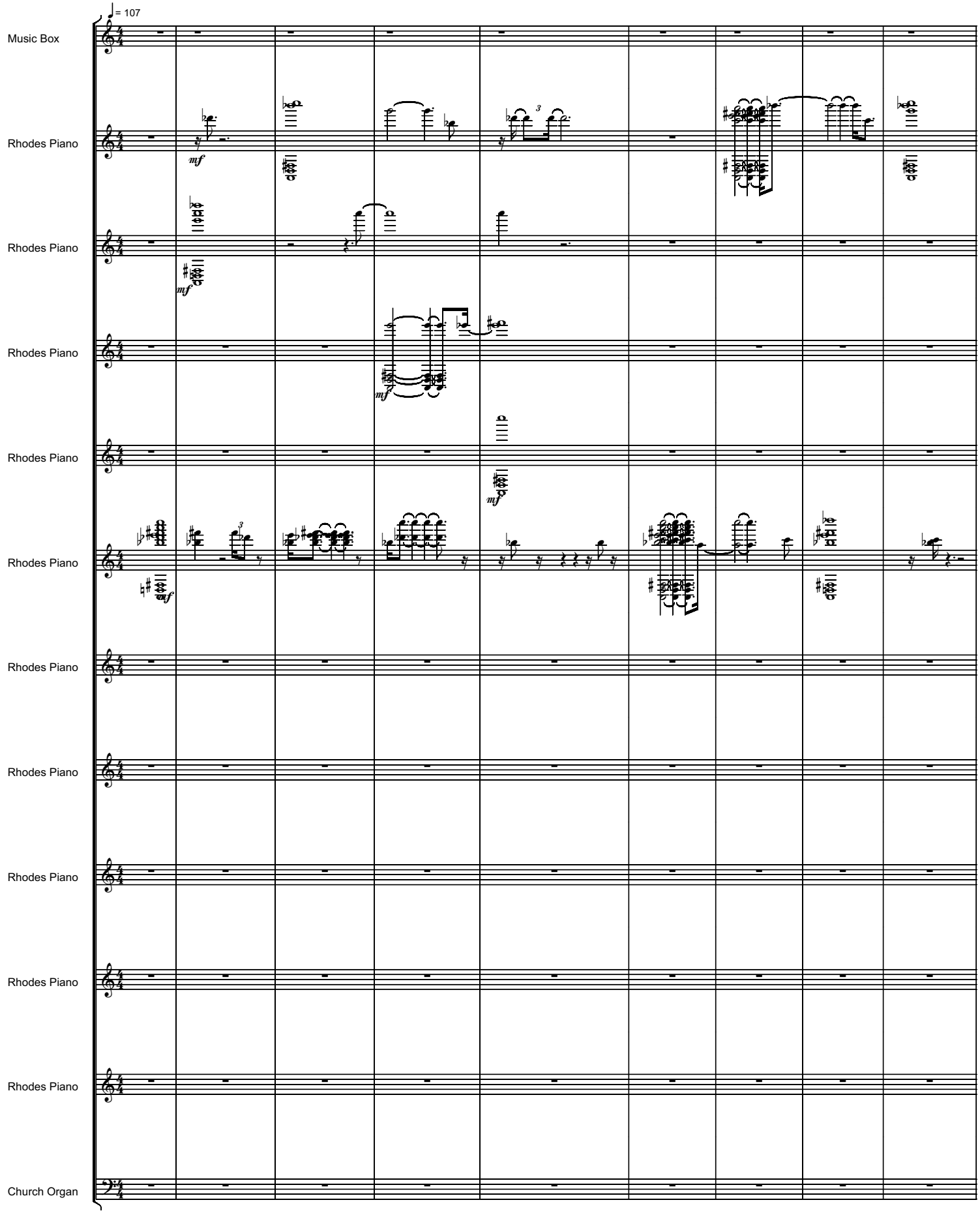
Allegretto

Hora Lunga

Serban NICHIFOR
Friday, September 05, 2003, 7:33:06 PM



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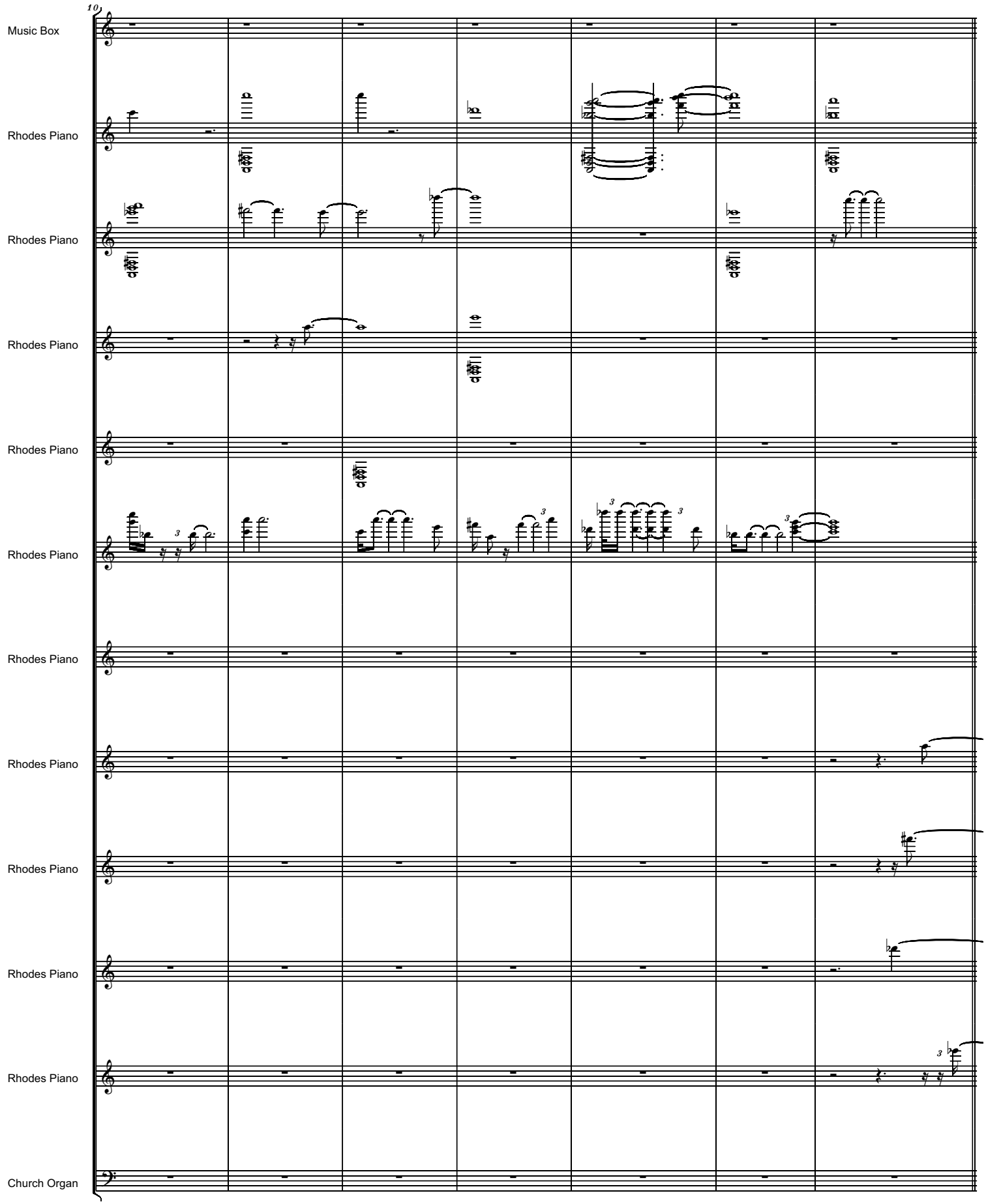
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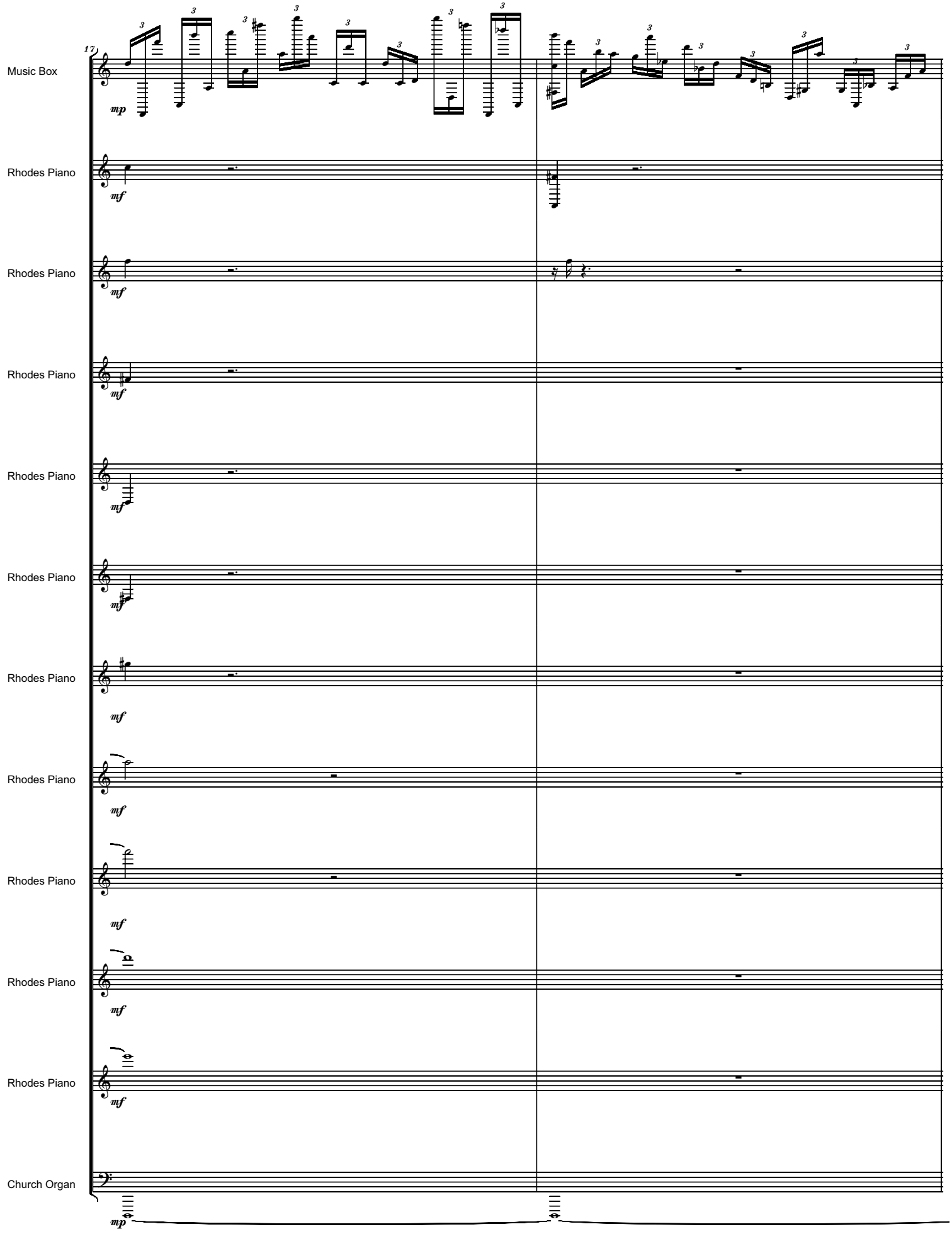
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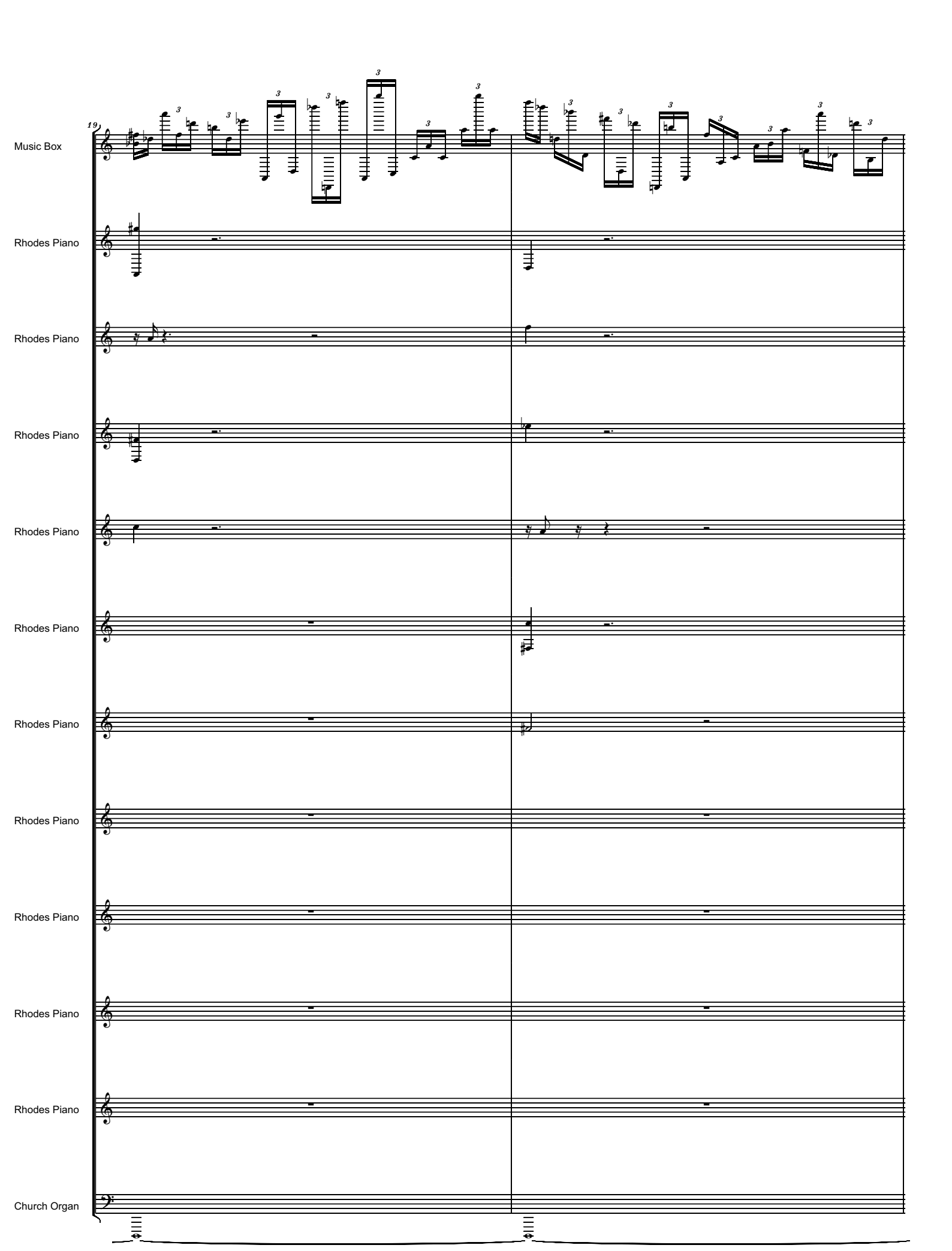
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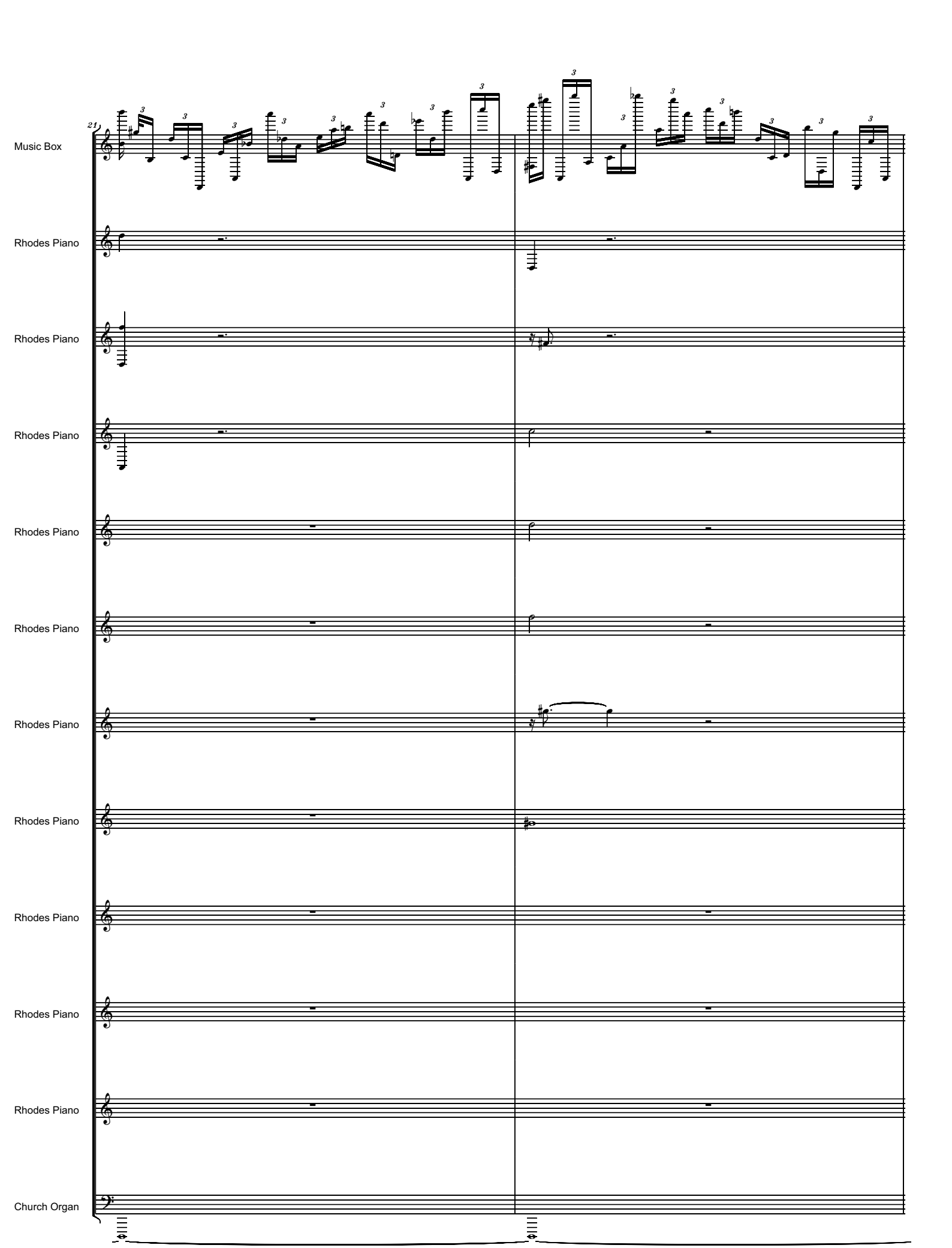
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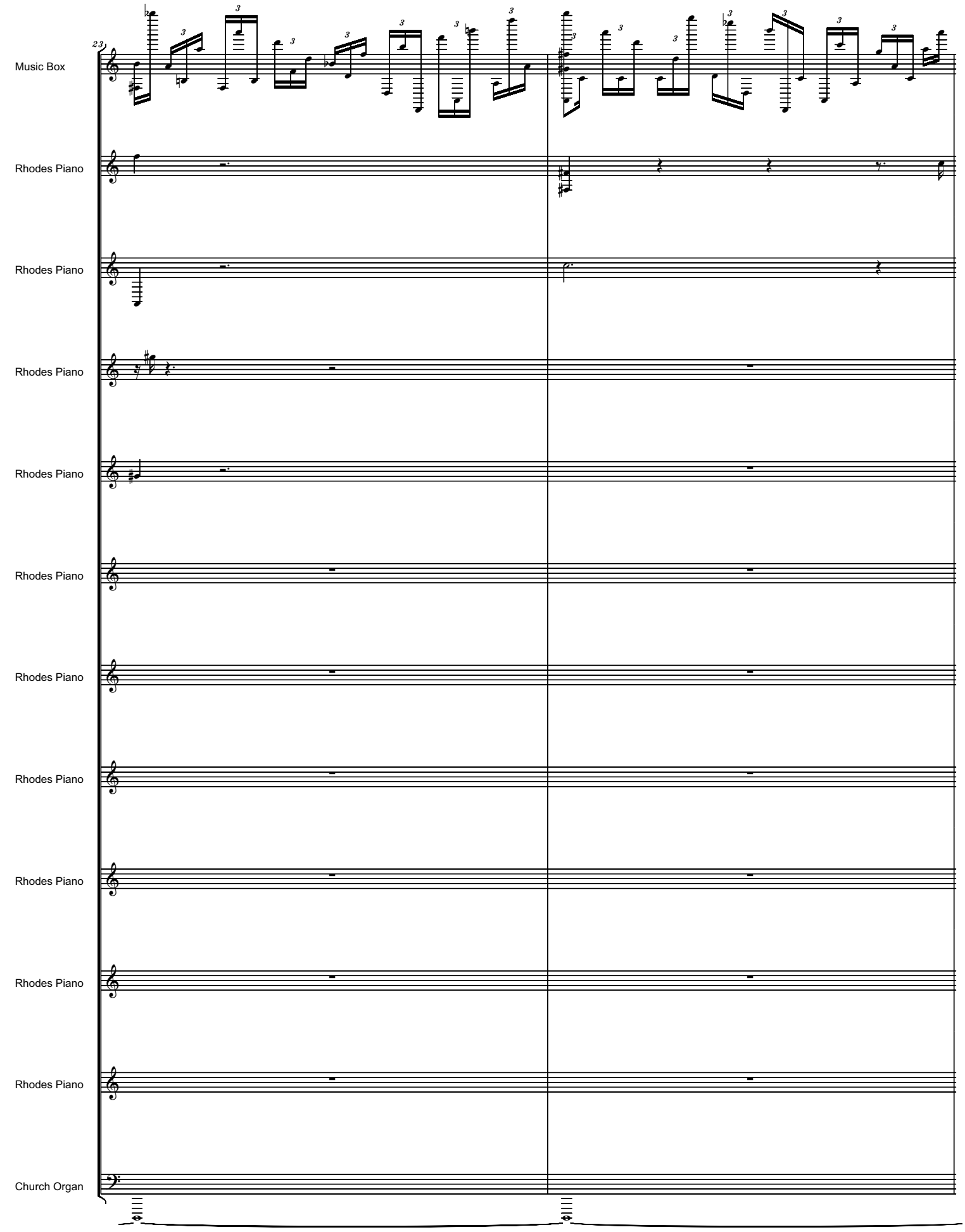
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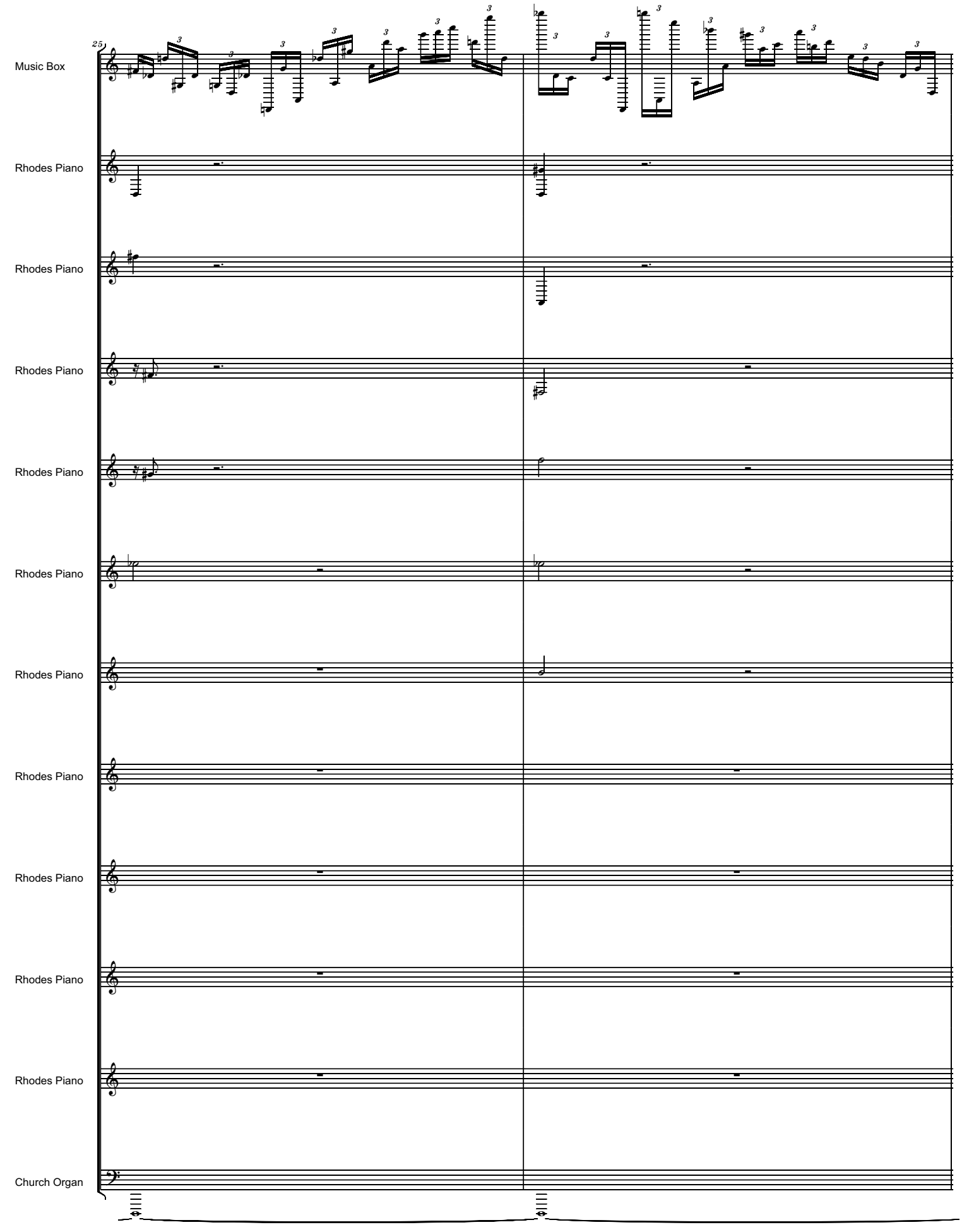
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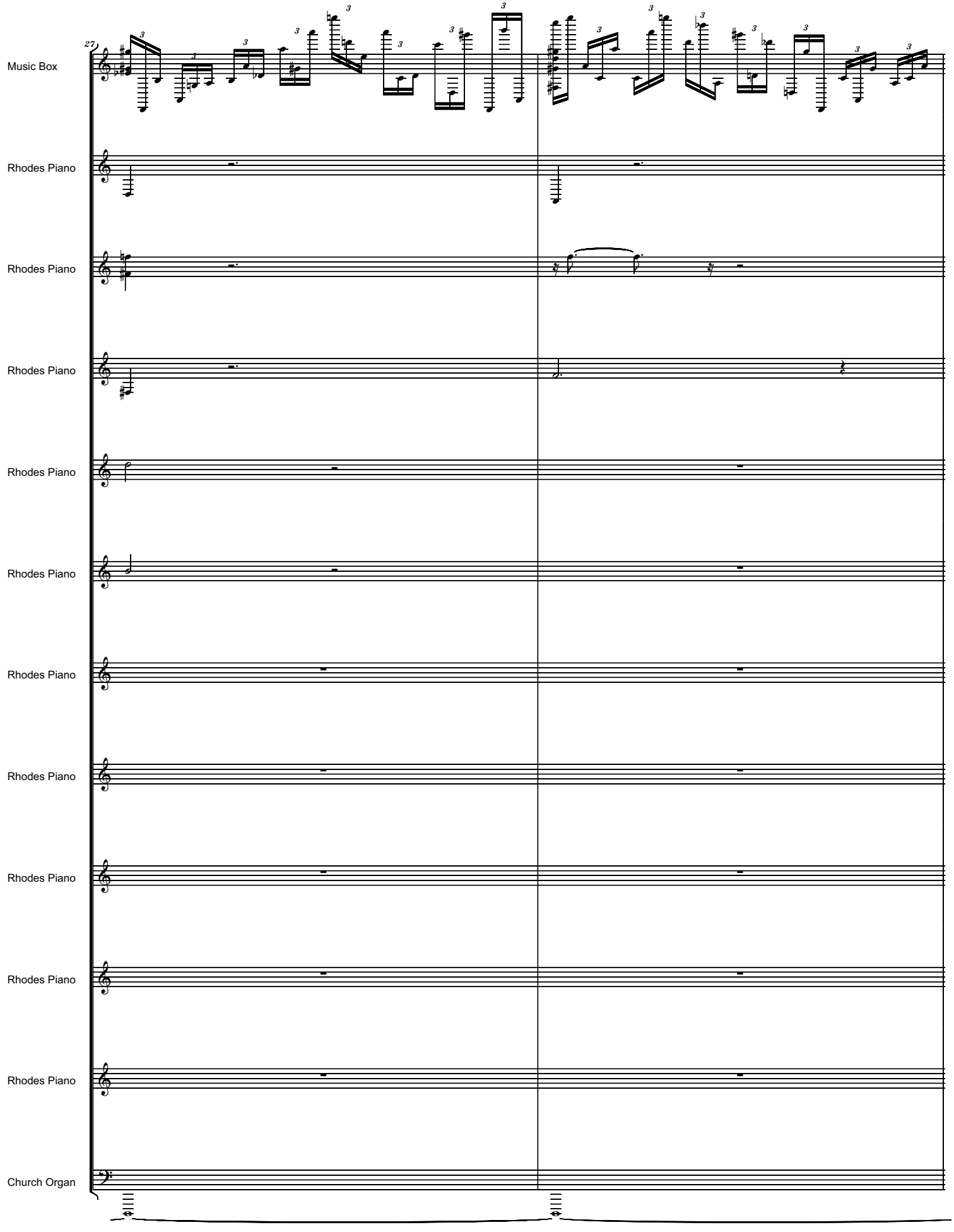
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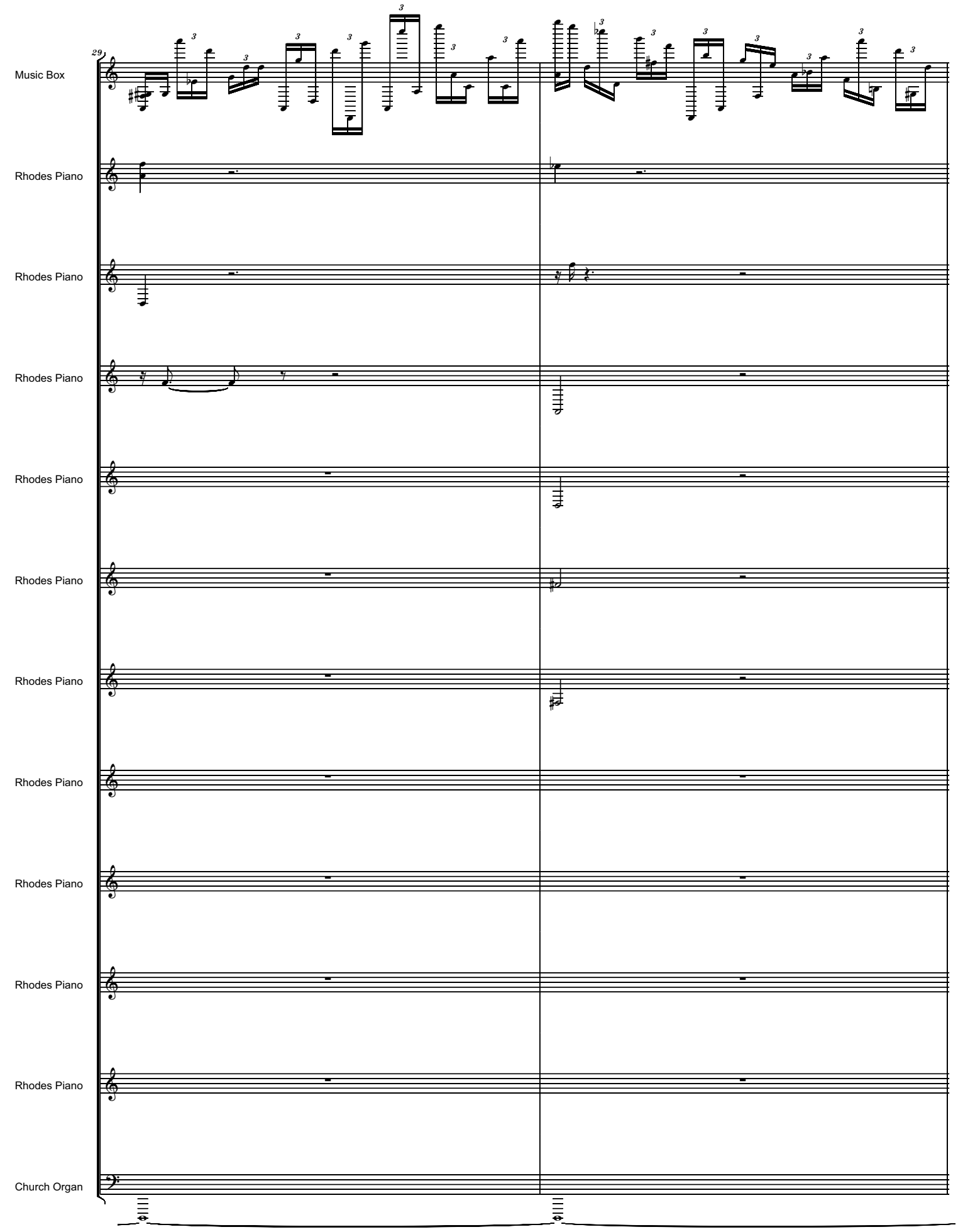
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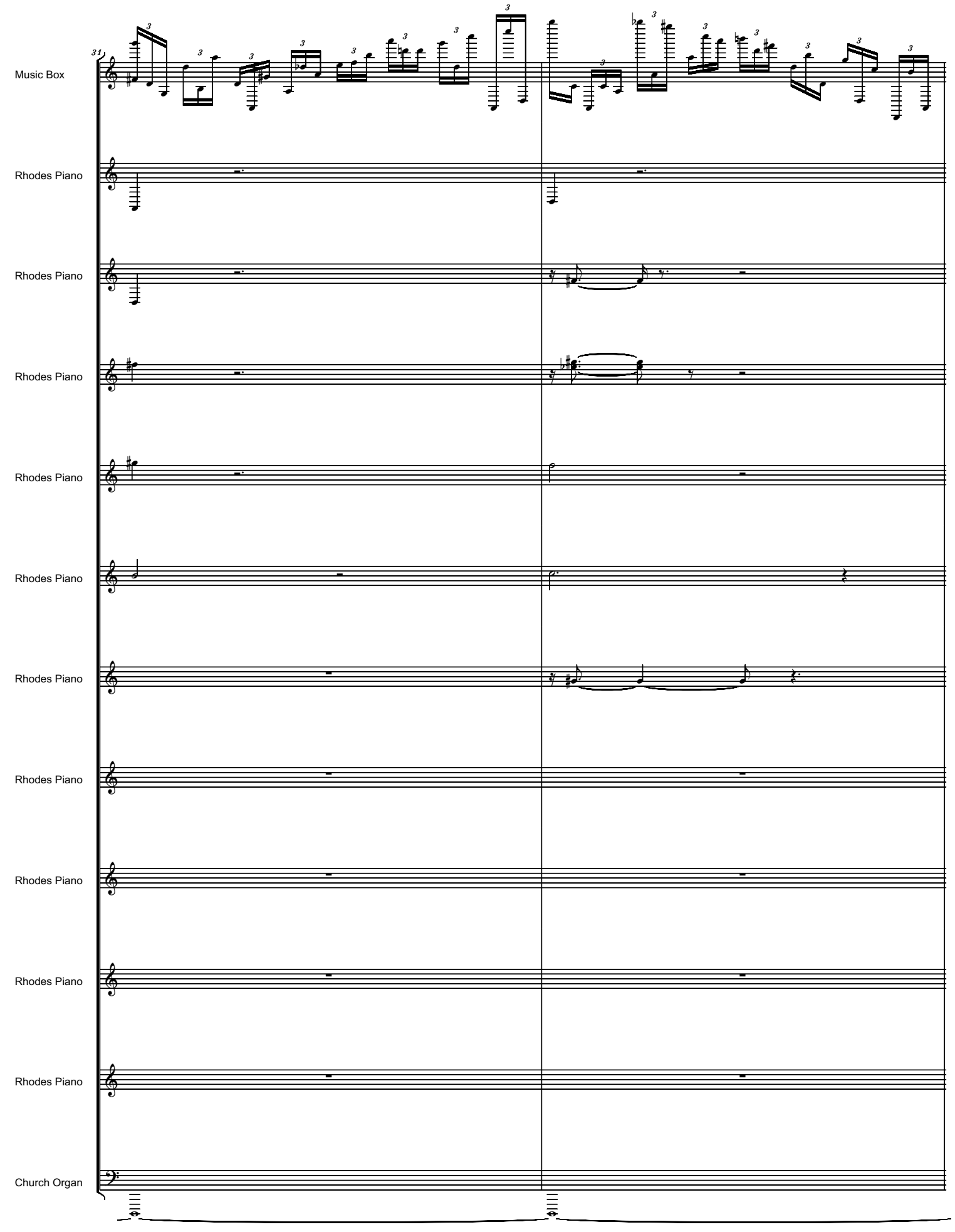
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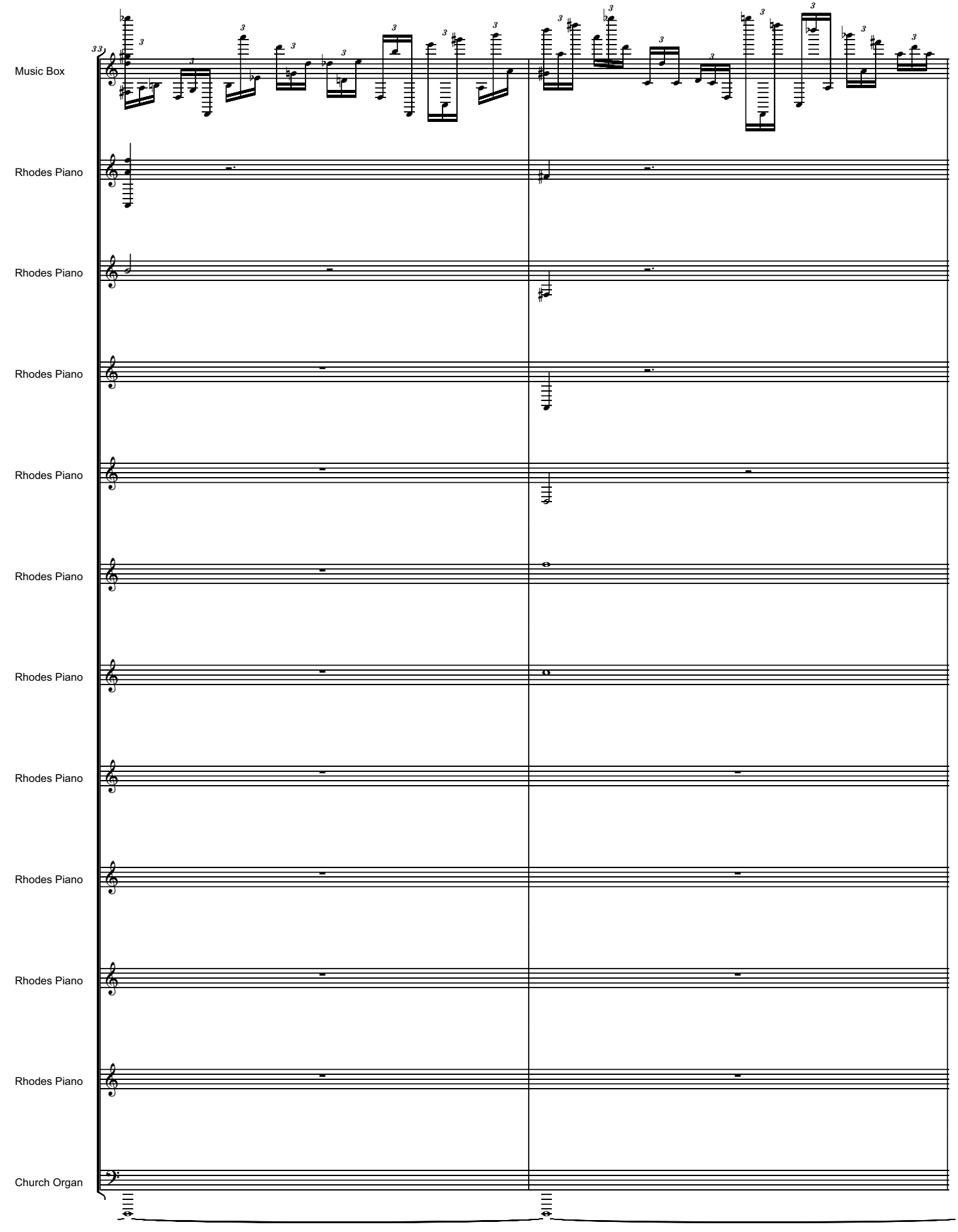
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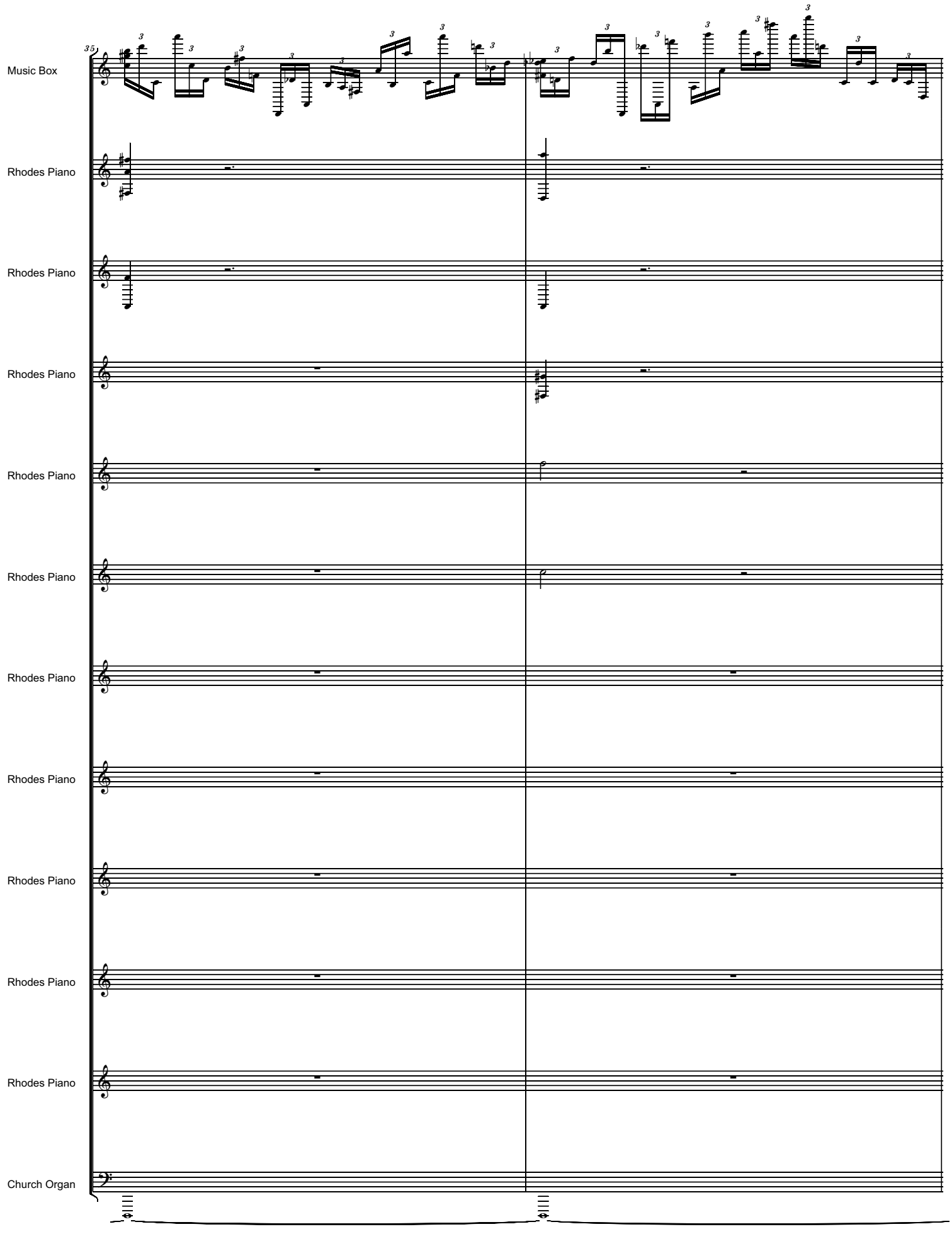
Church Organ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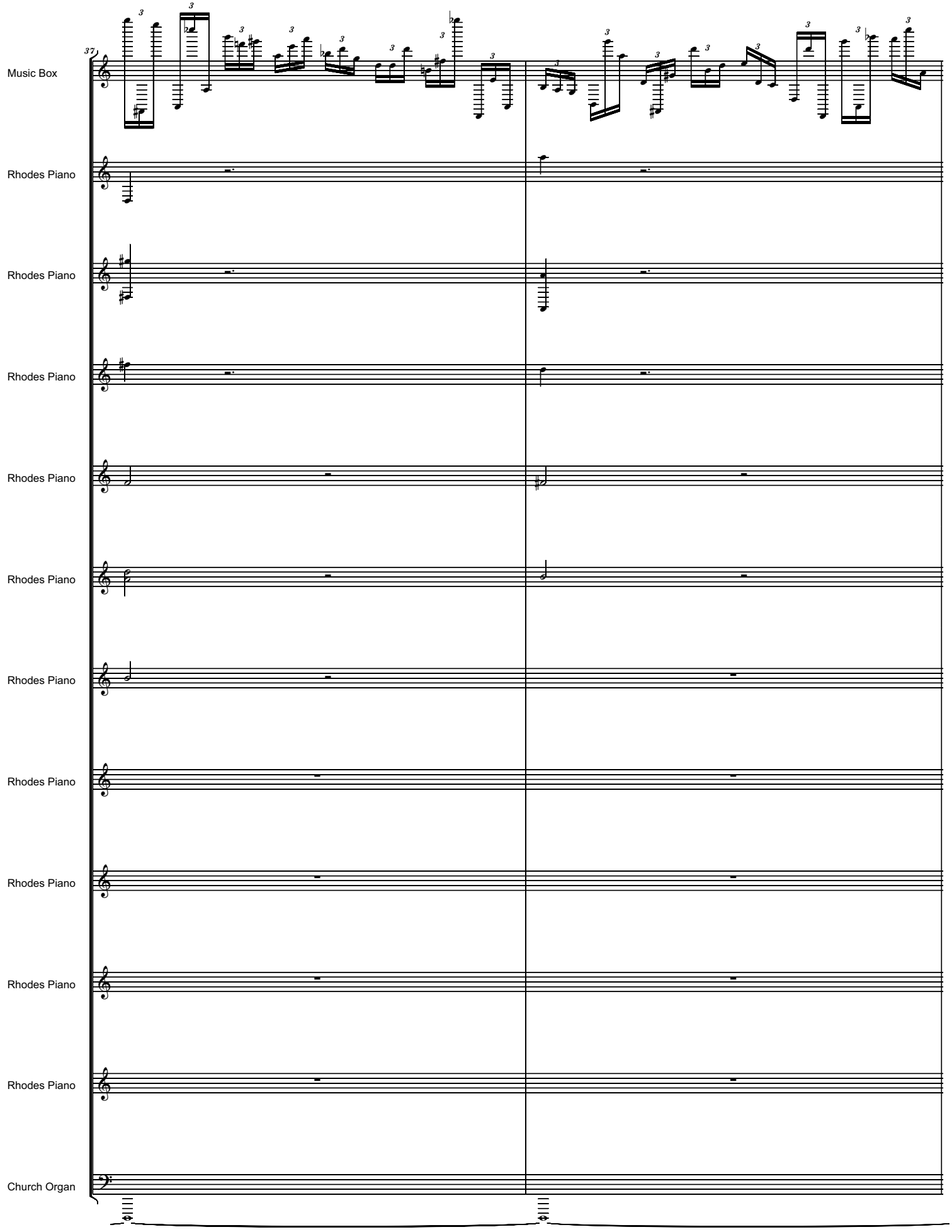
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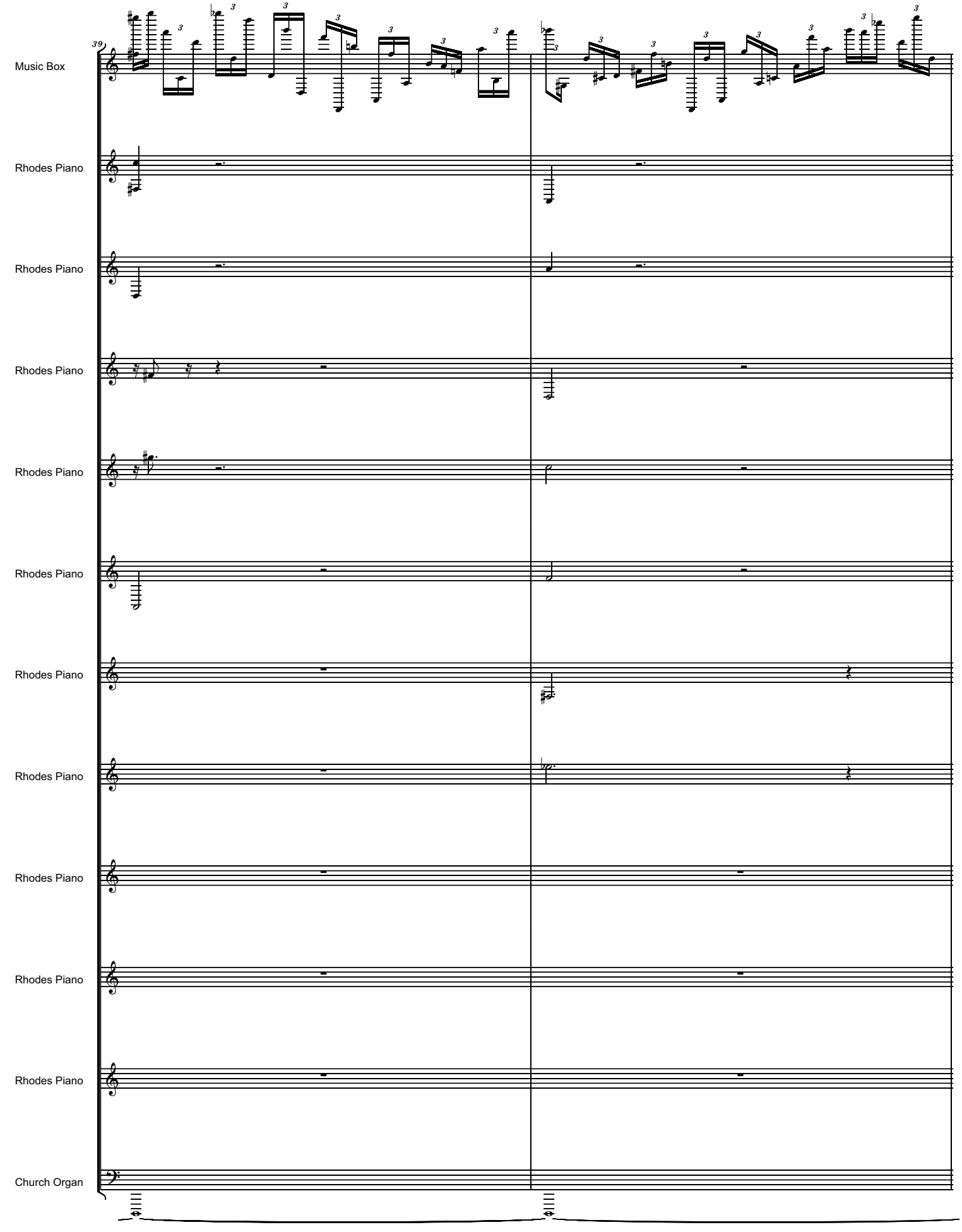
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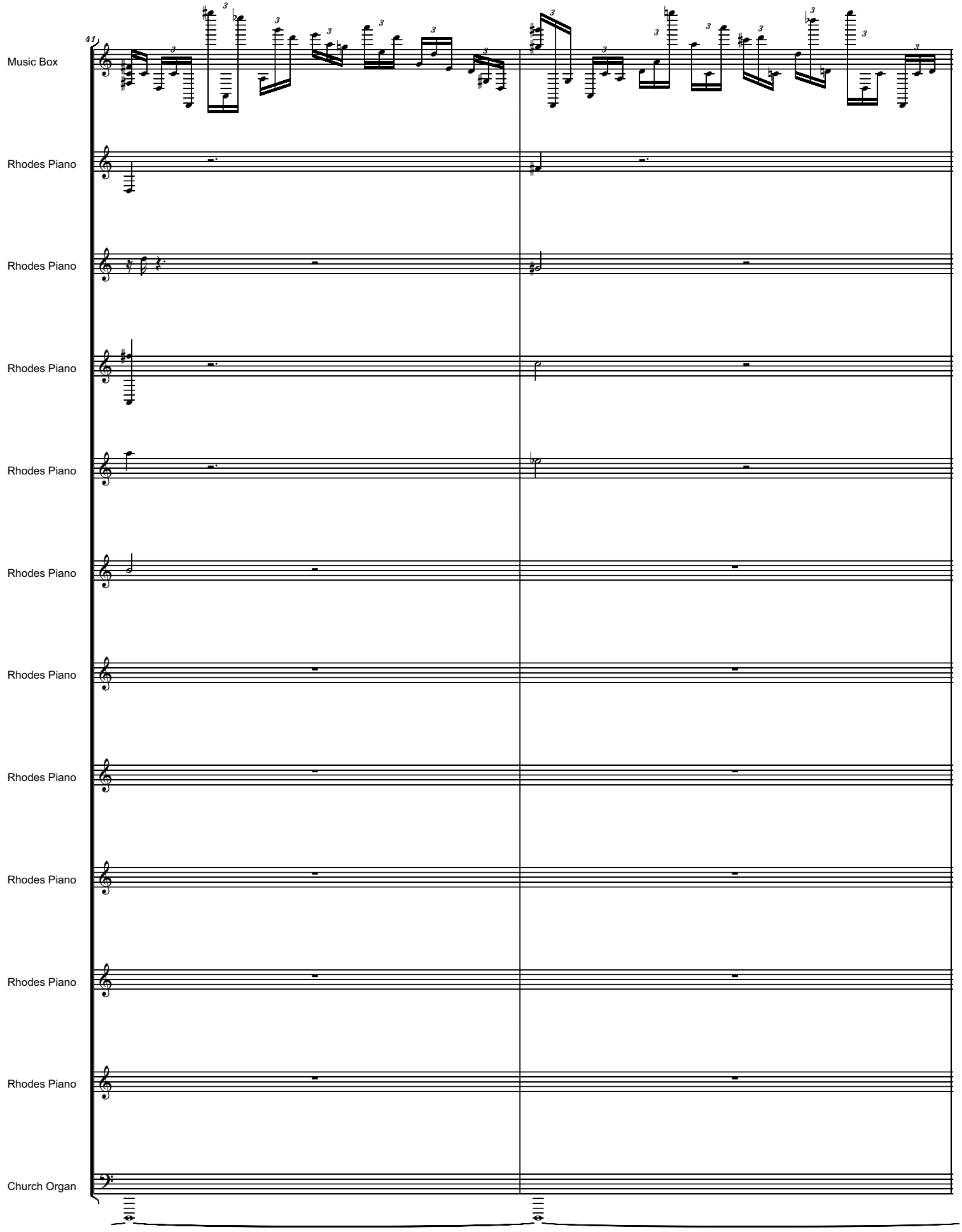
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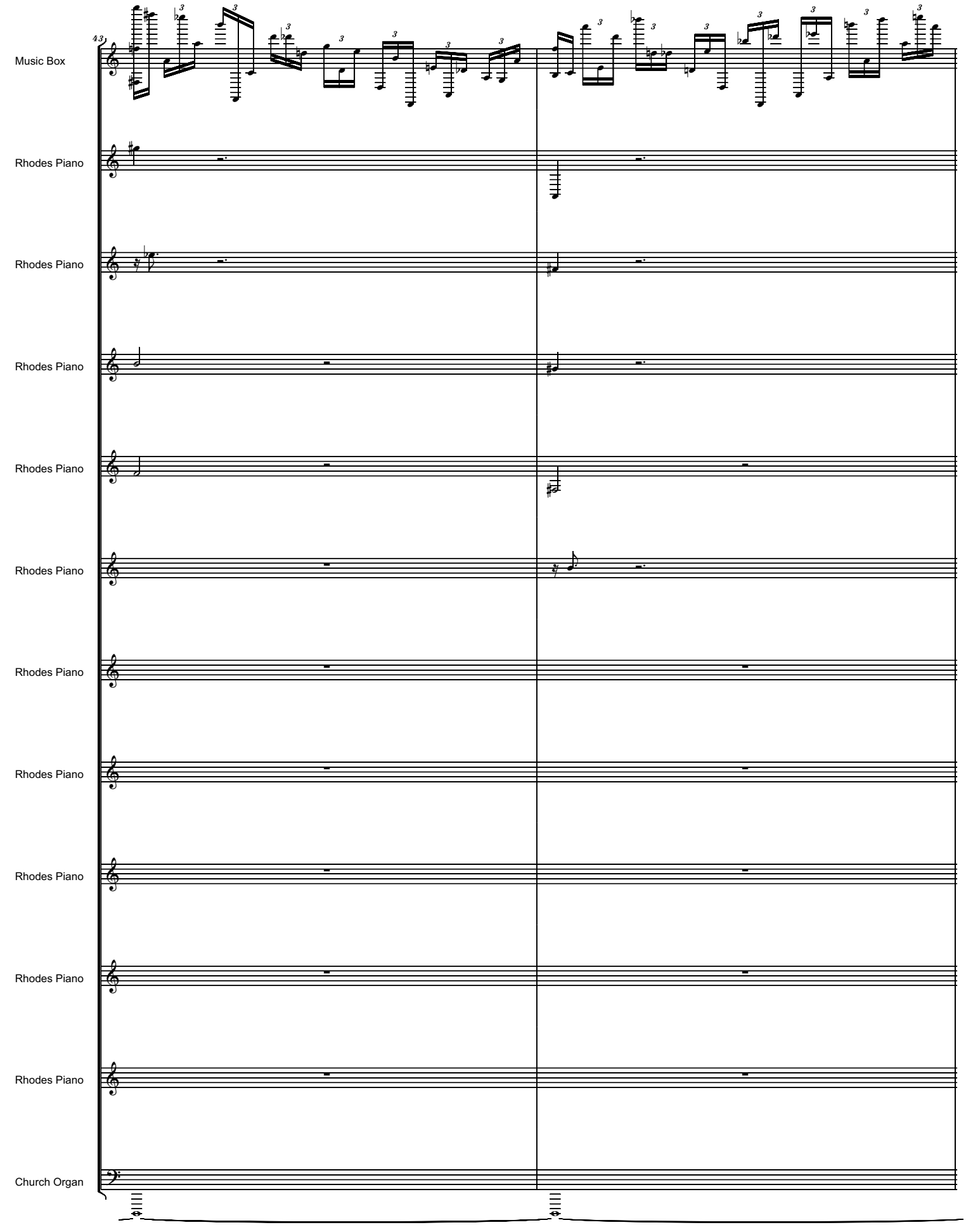
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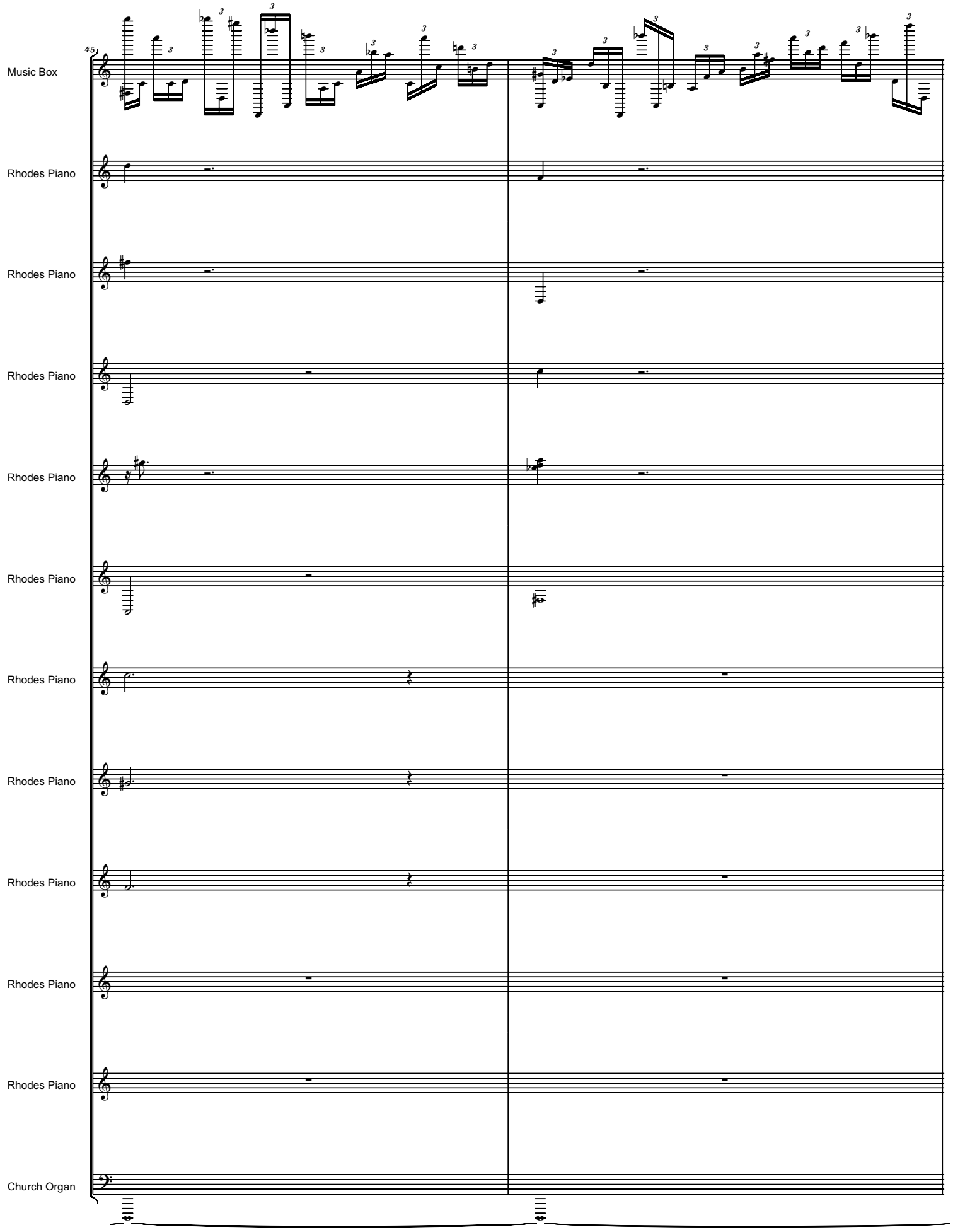
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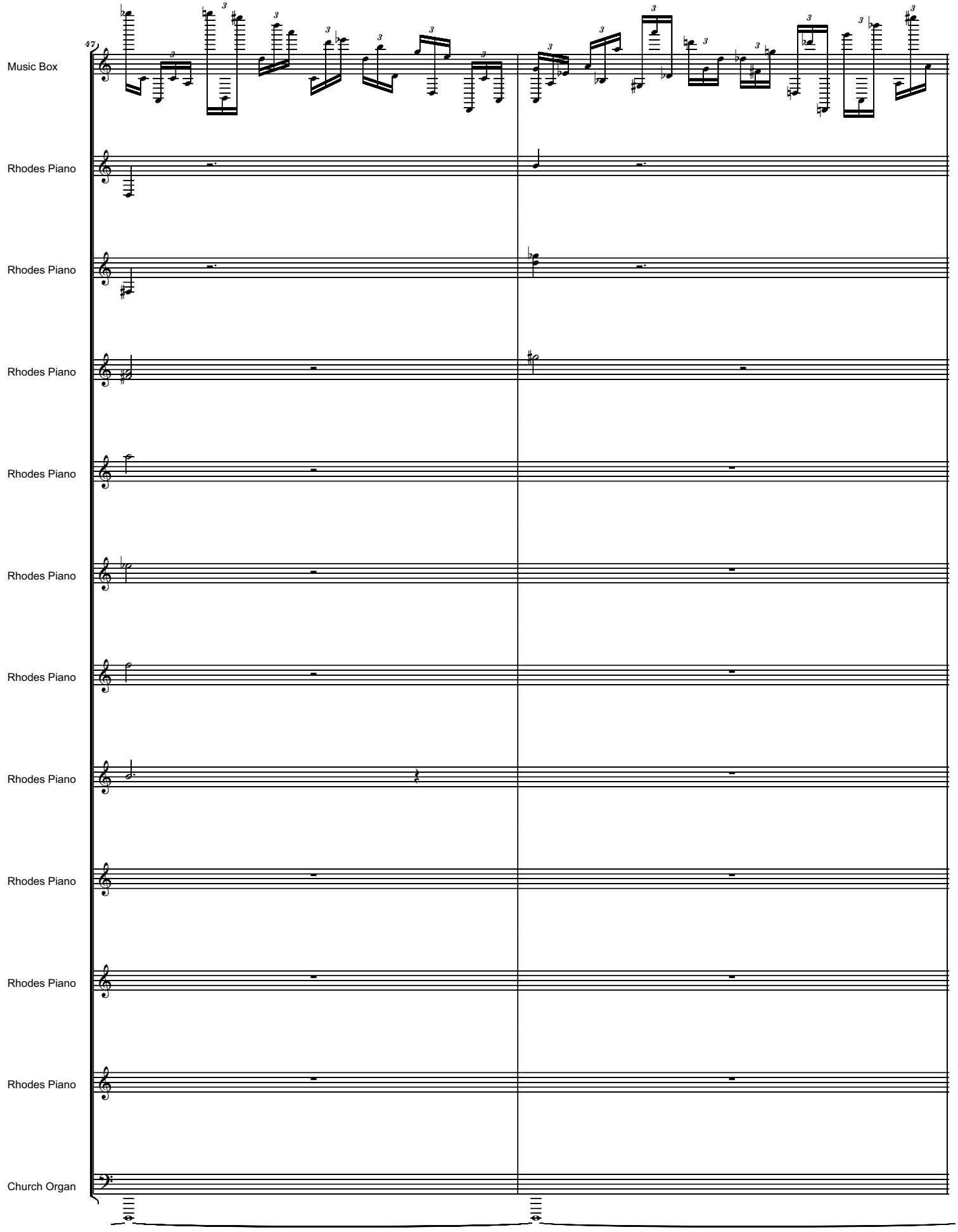
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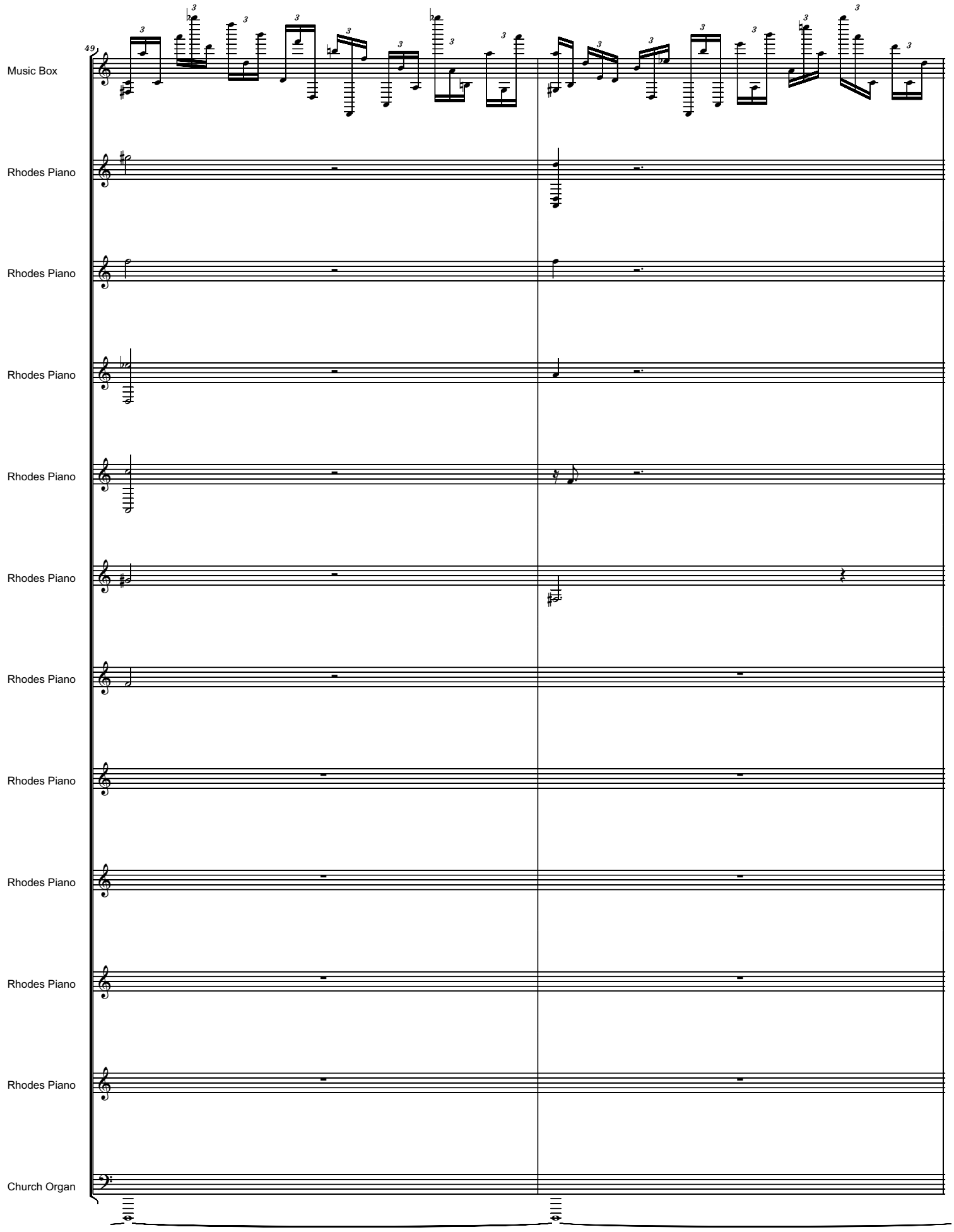
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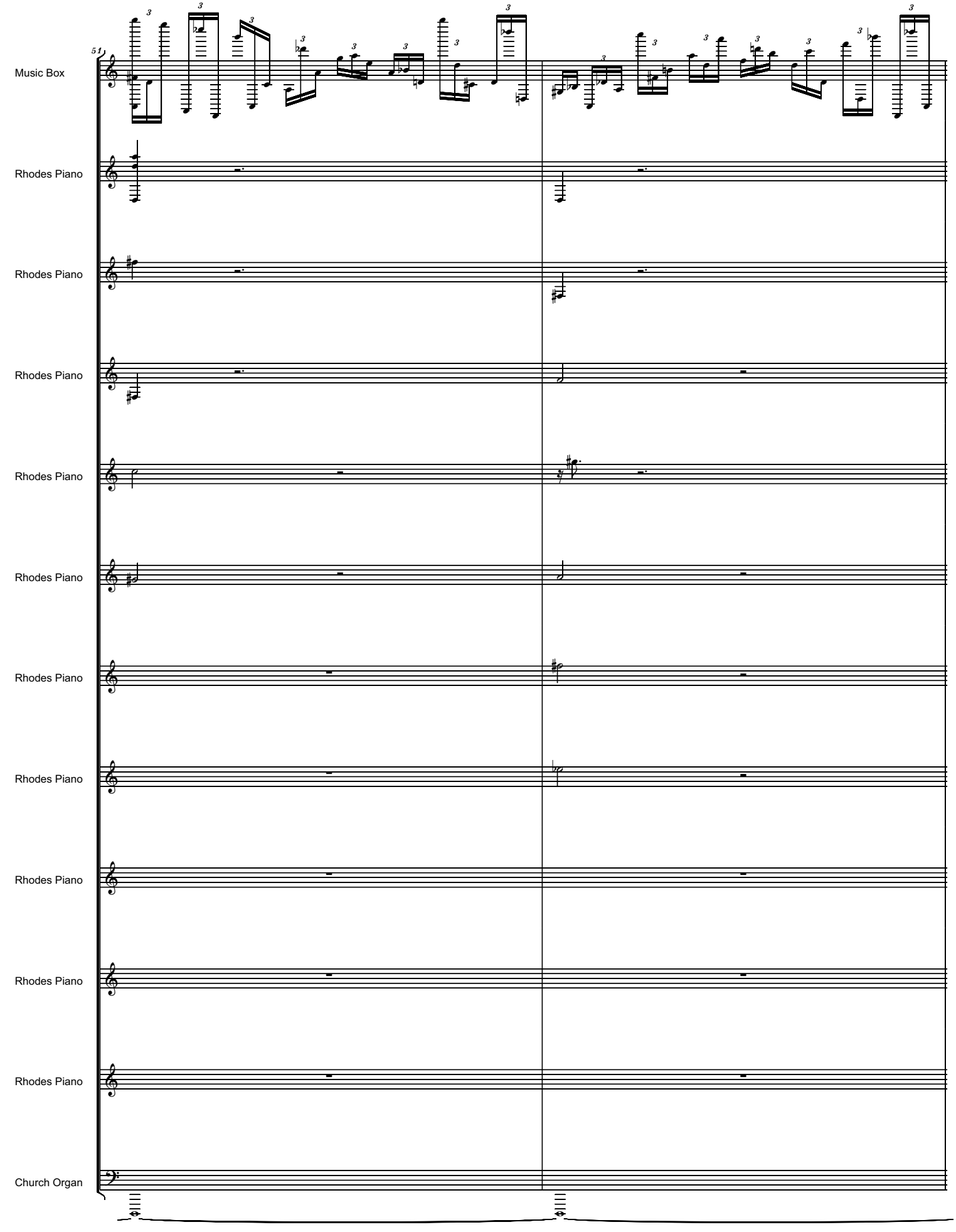
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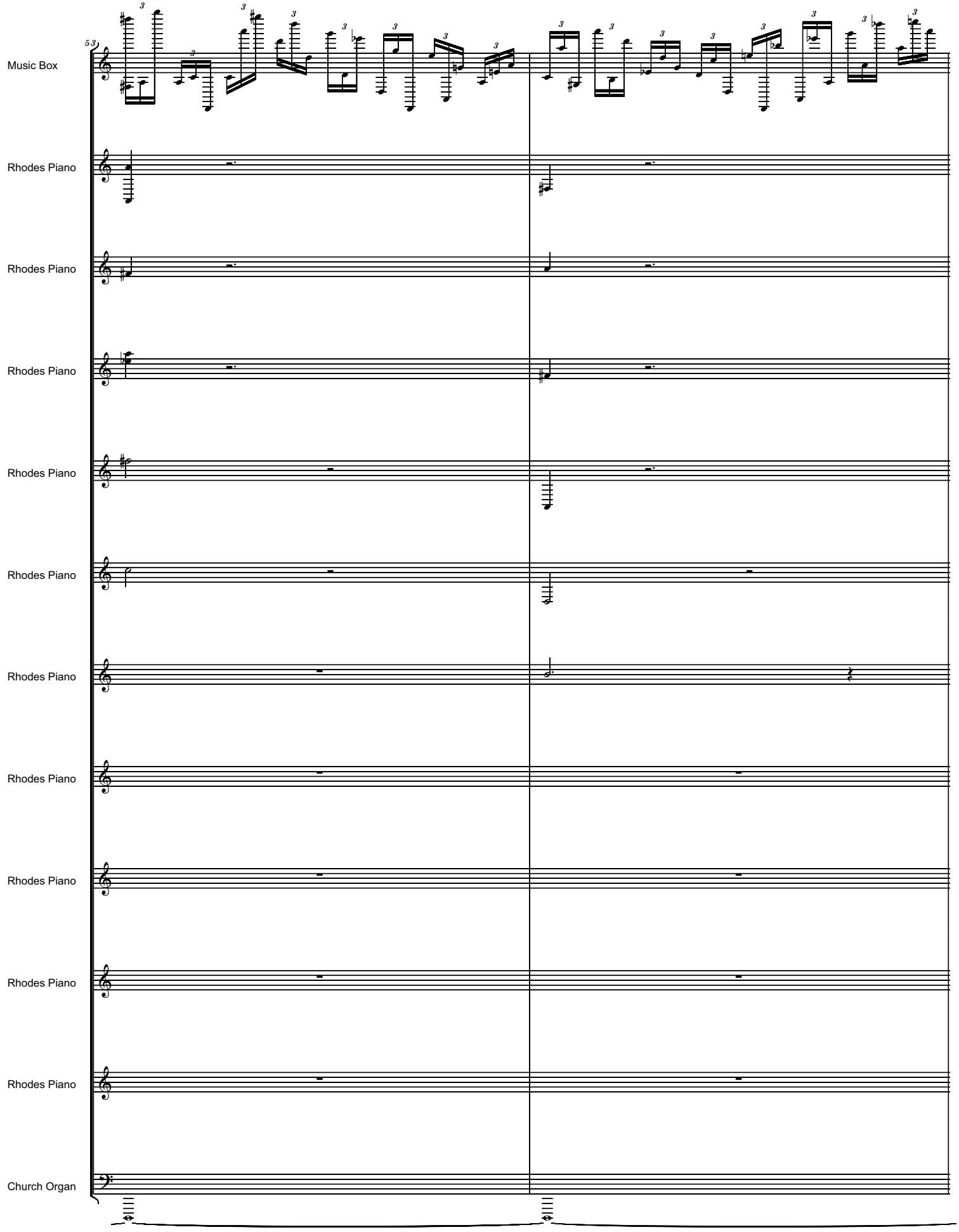
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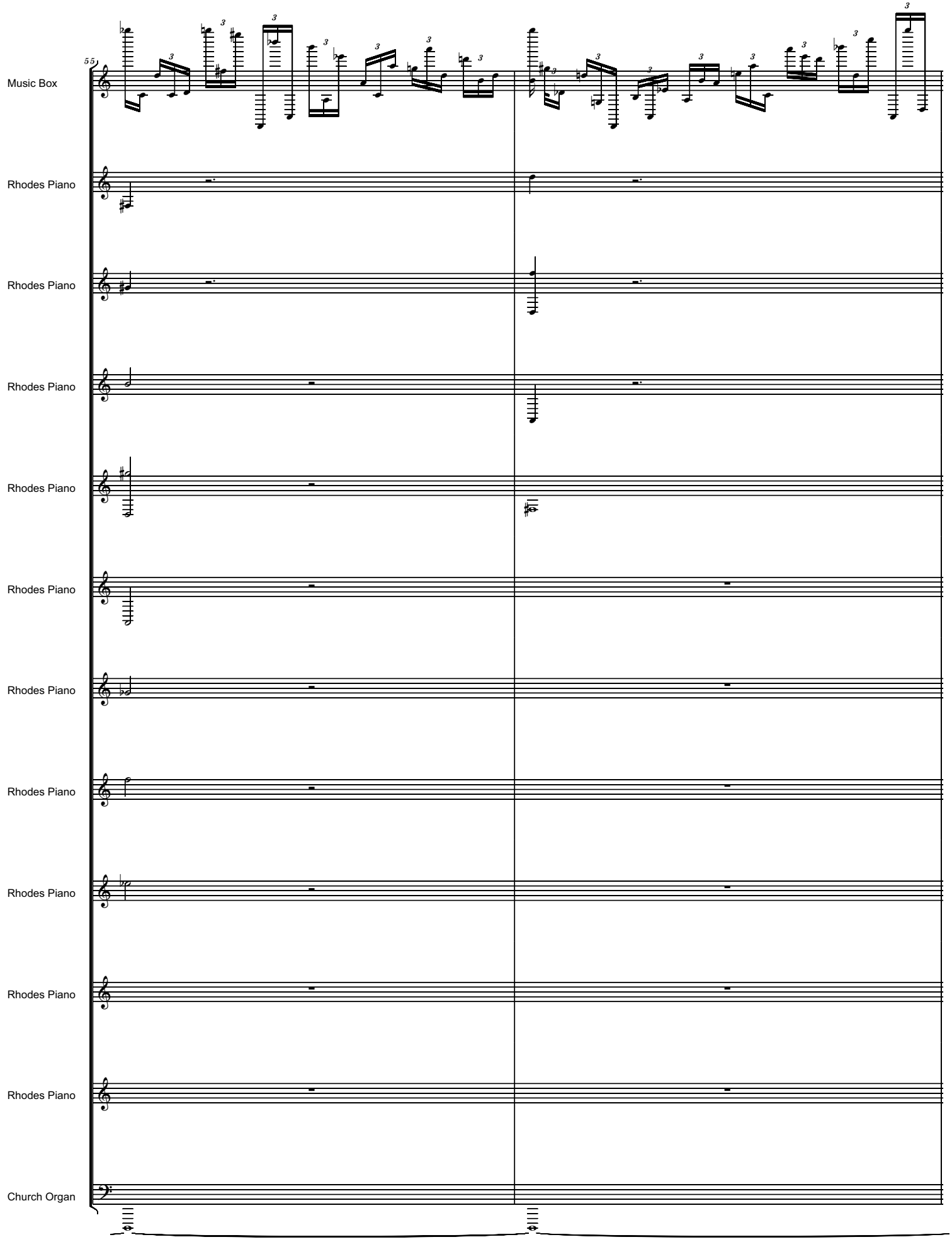
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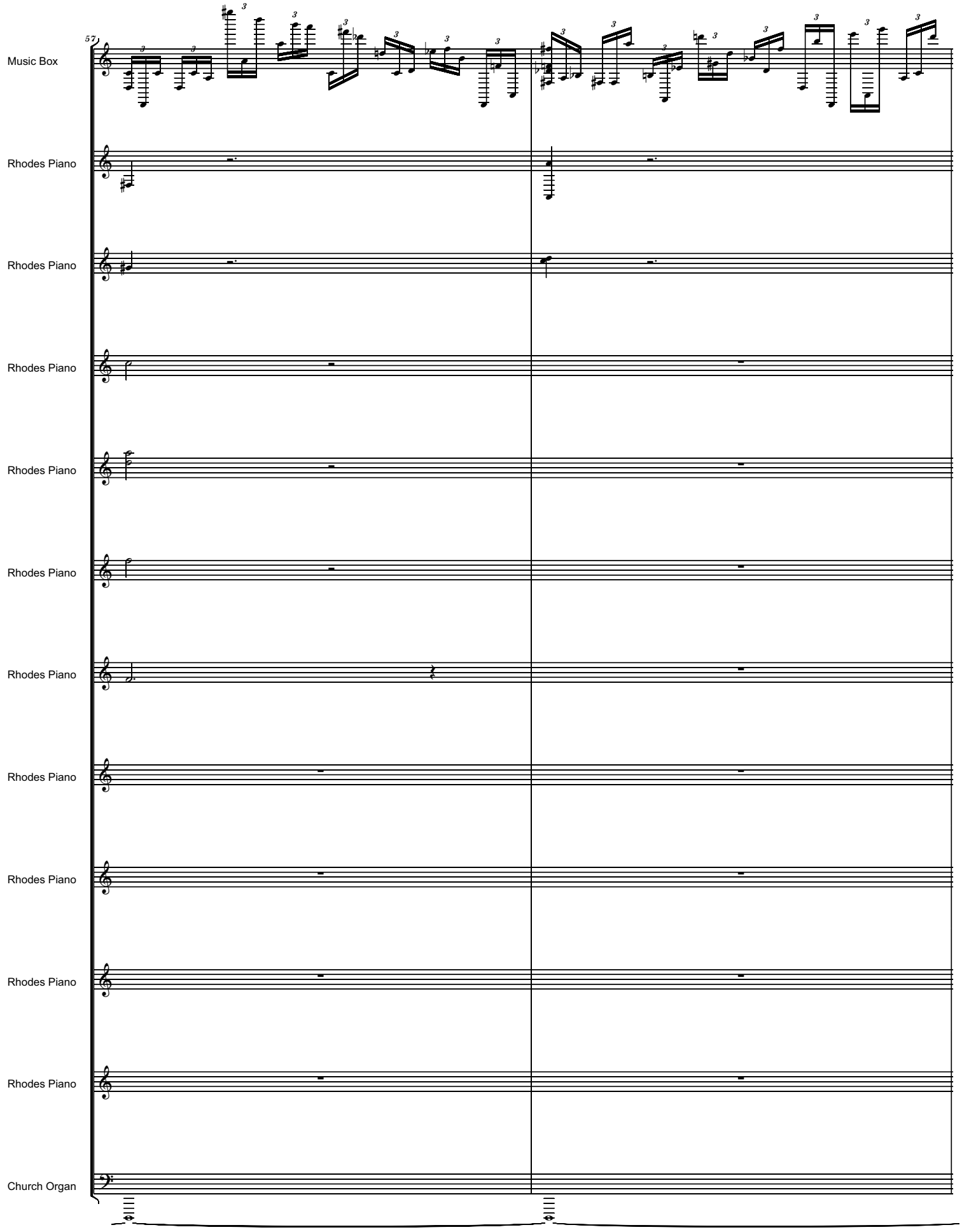
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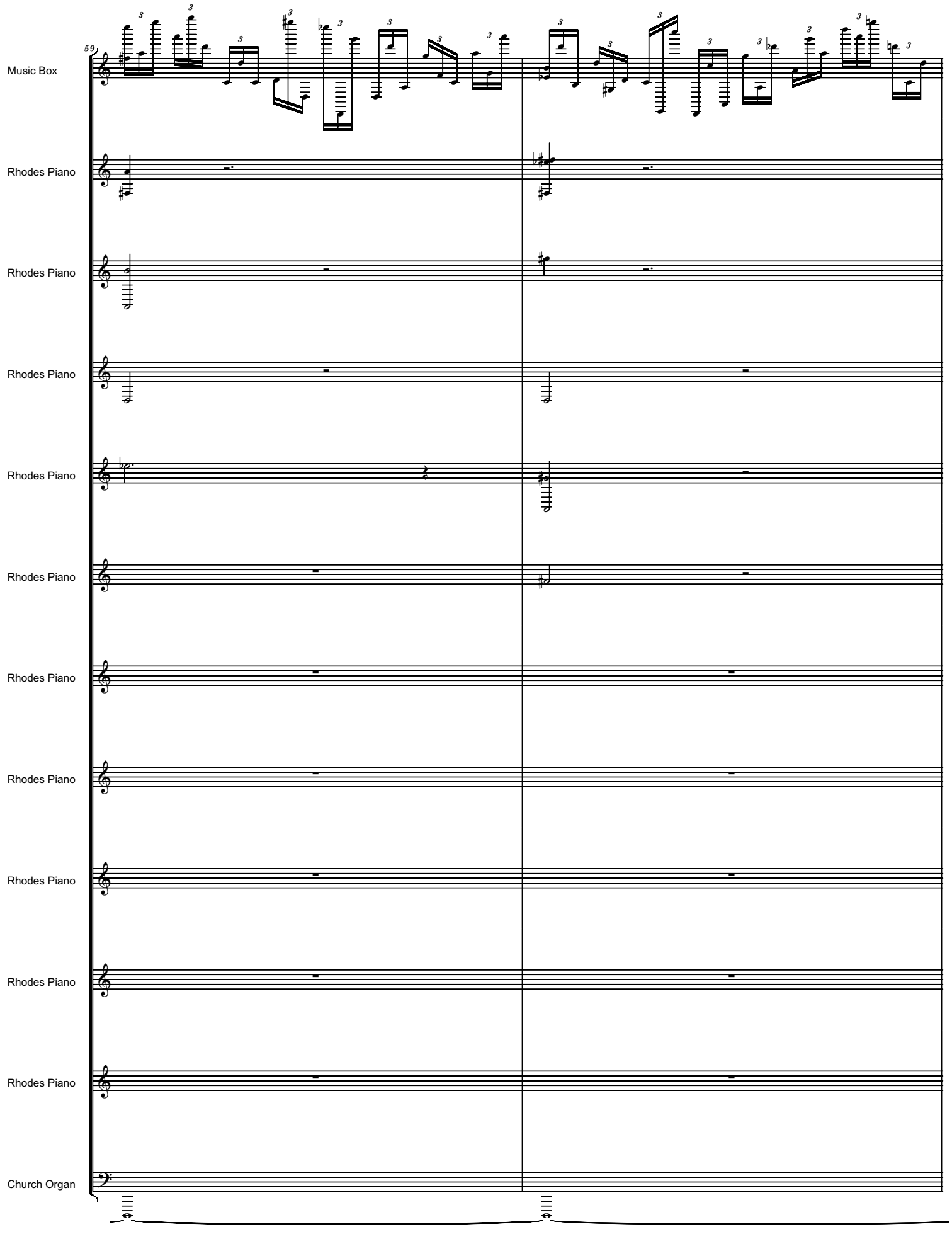
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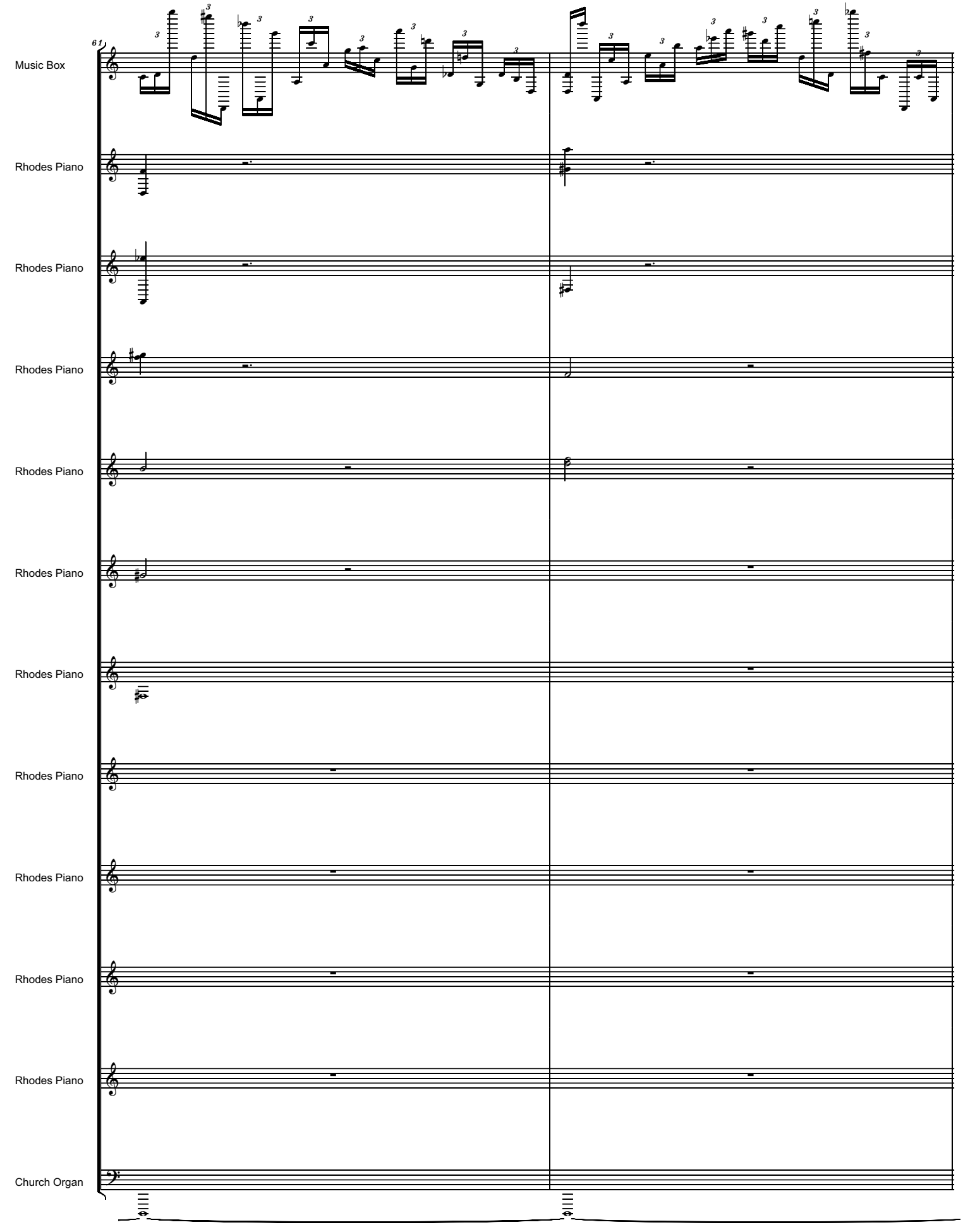
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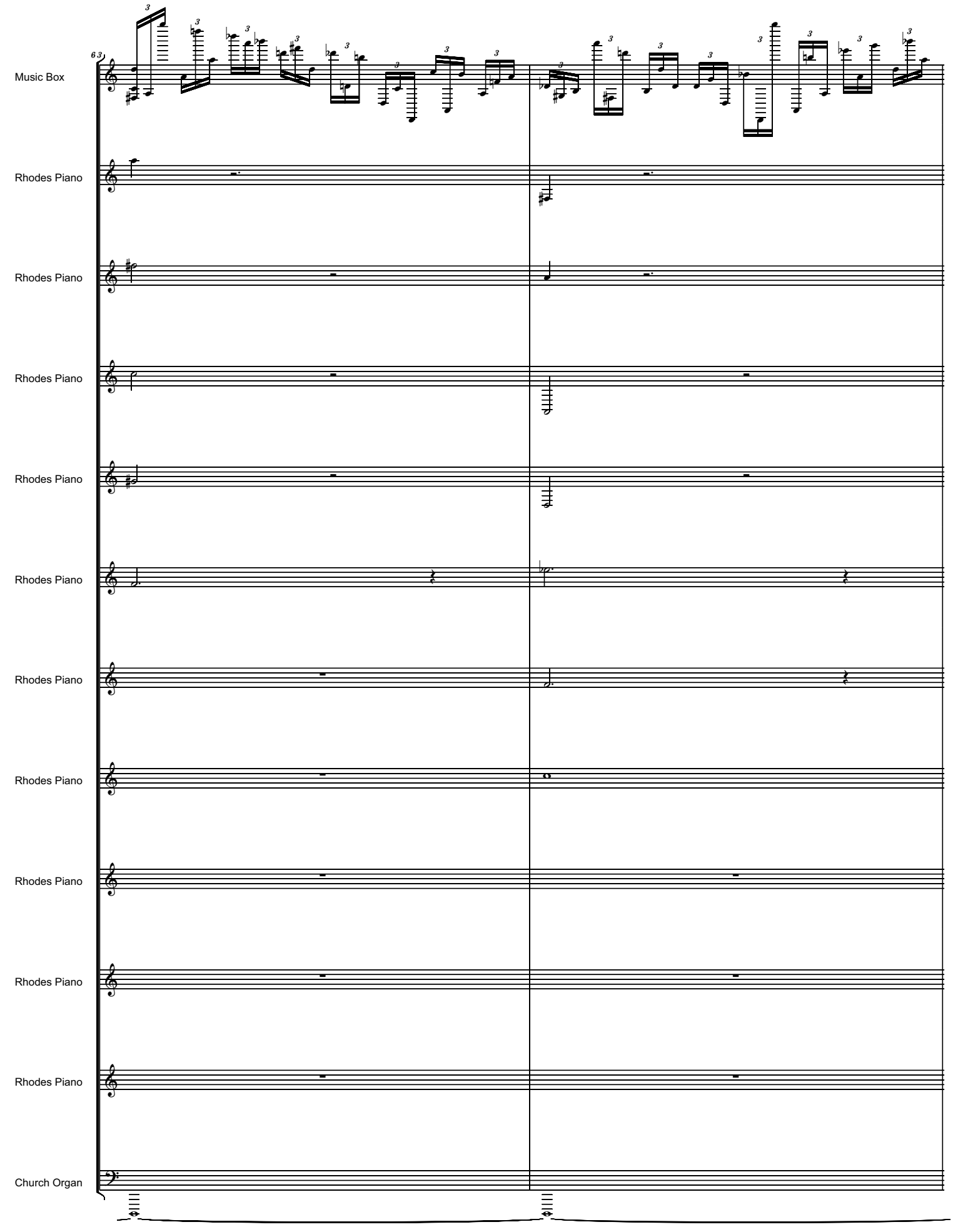
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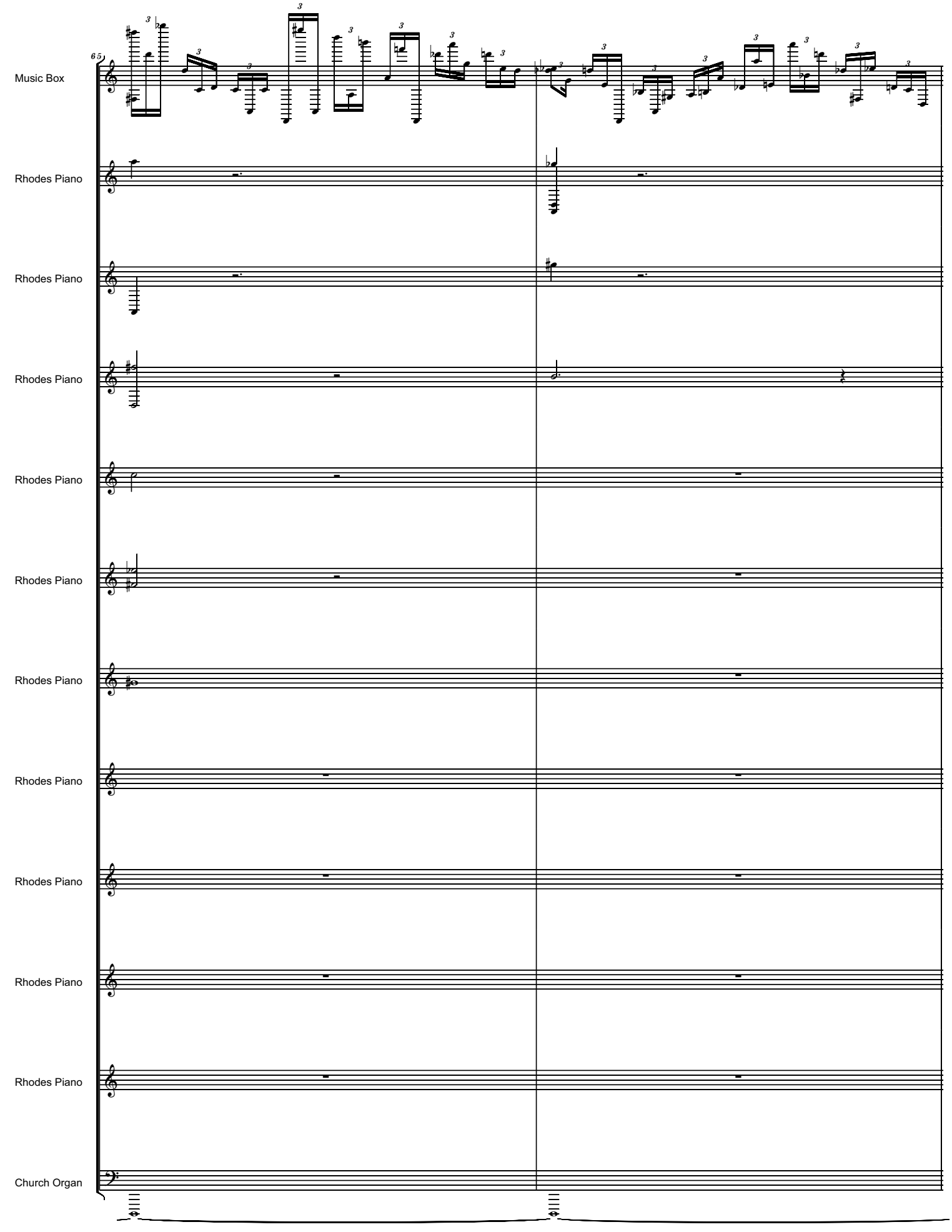
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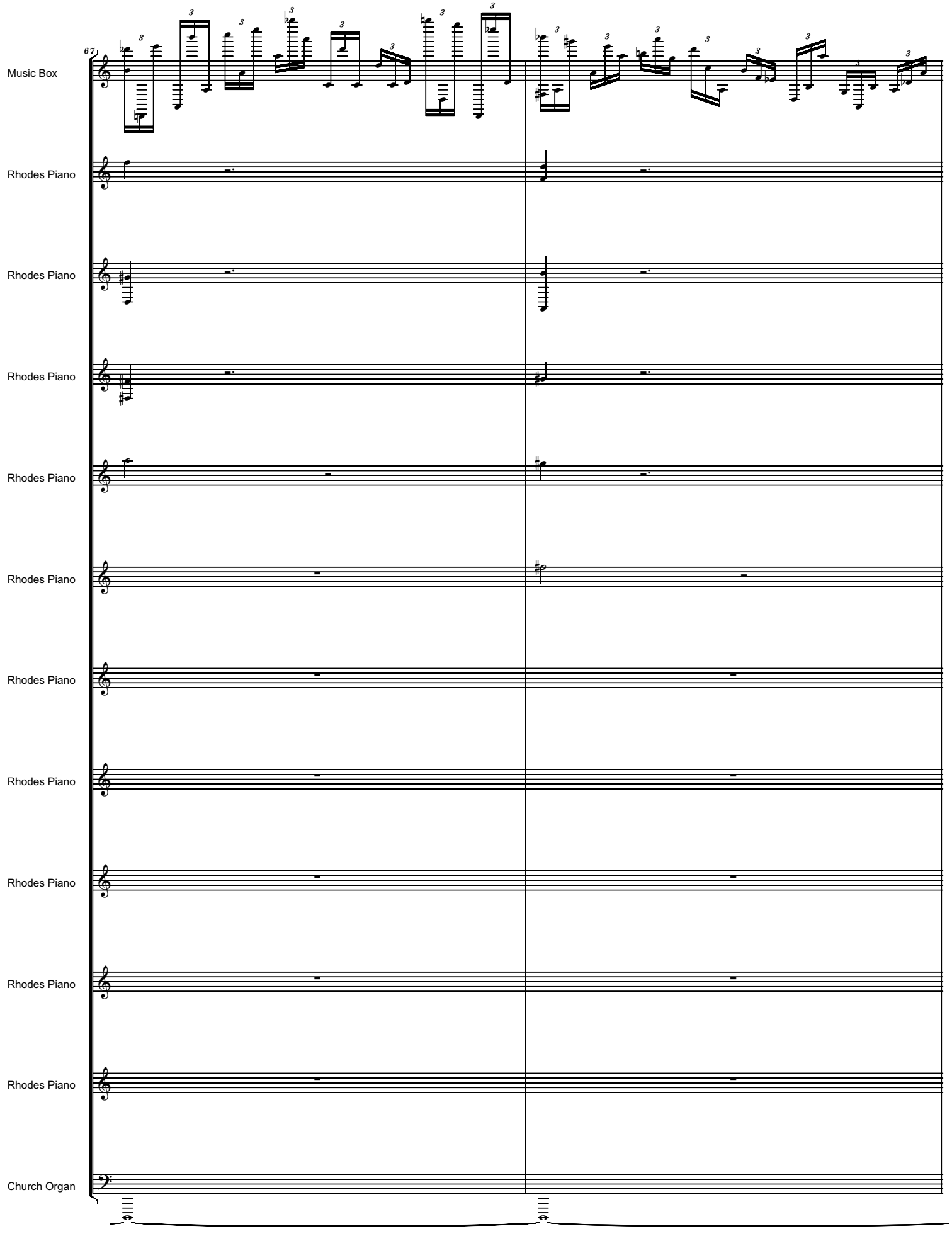
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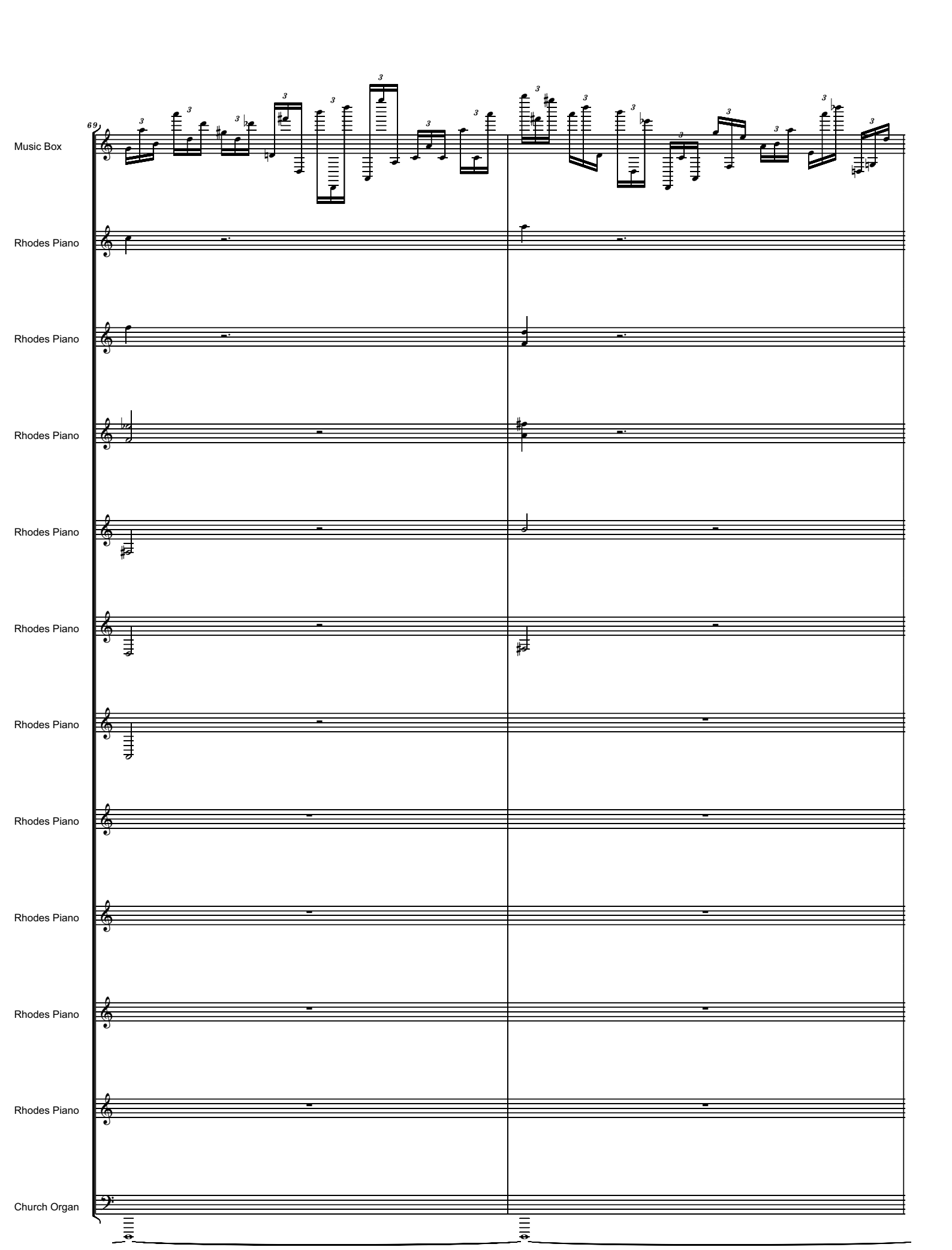
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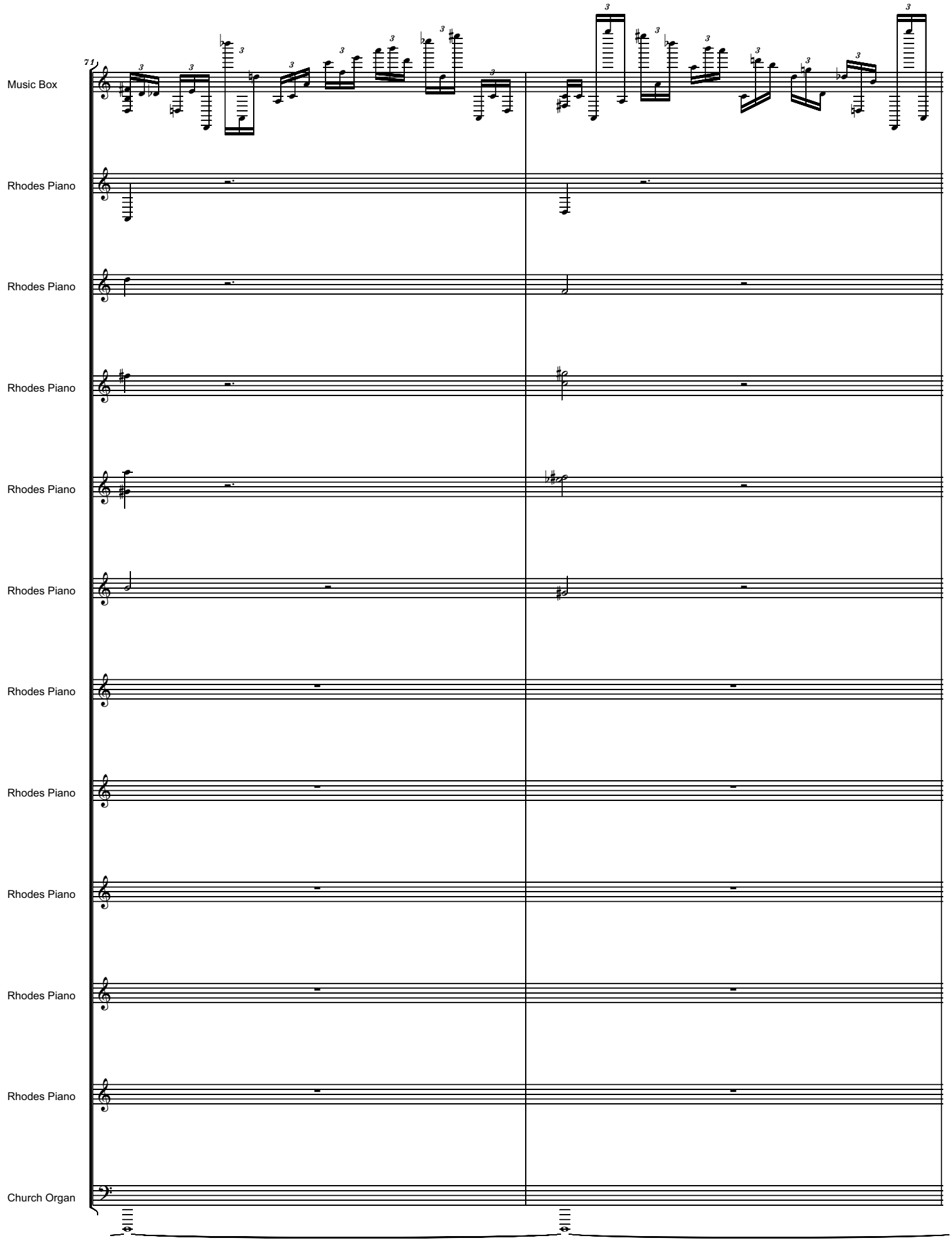
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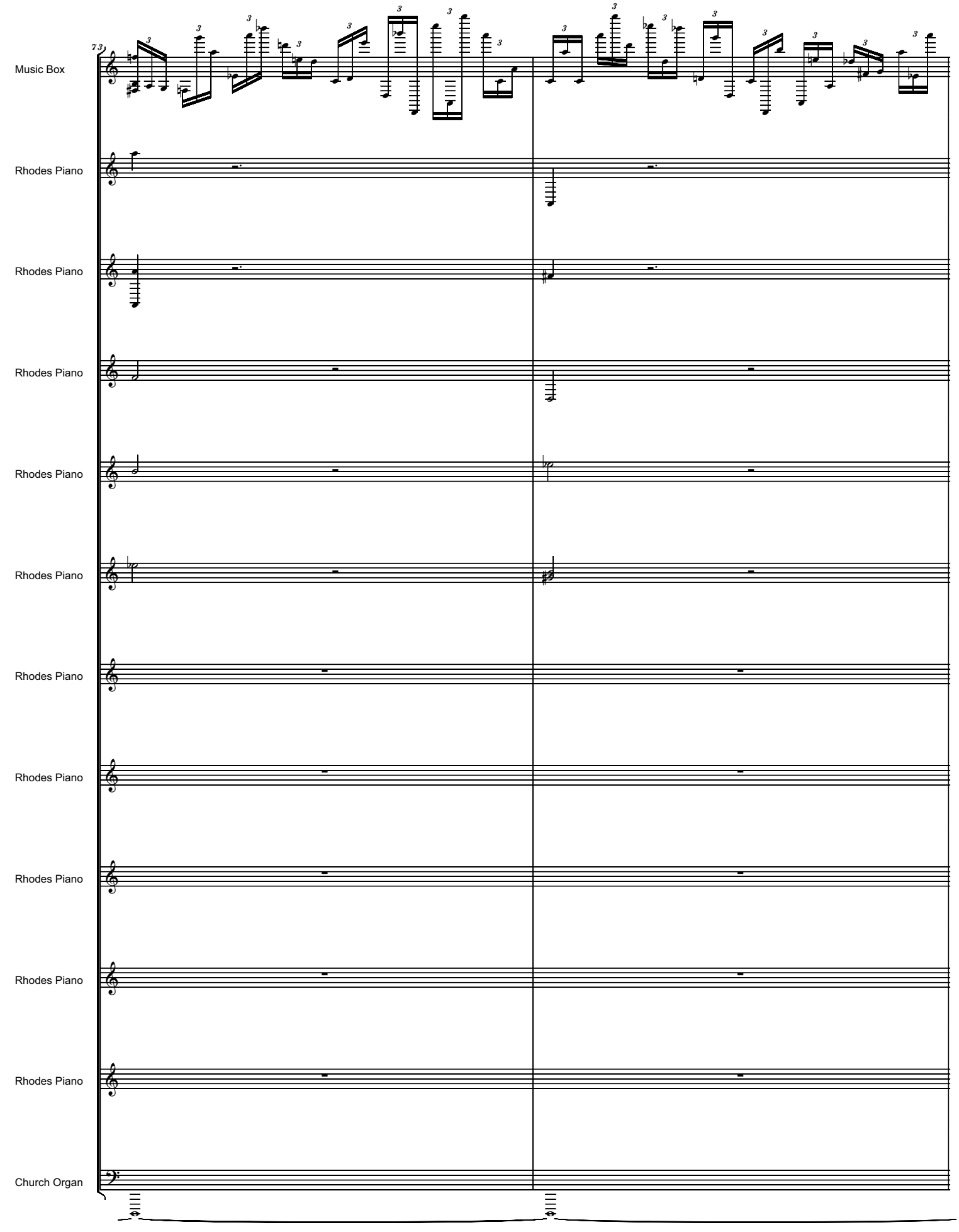
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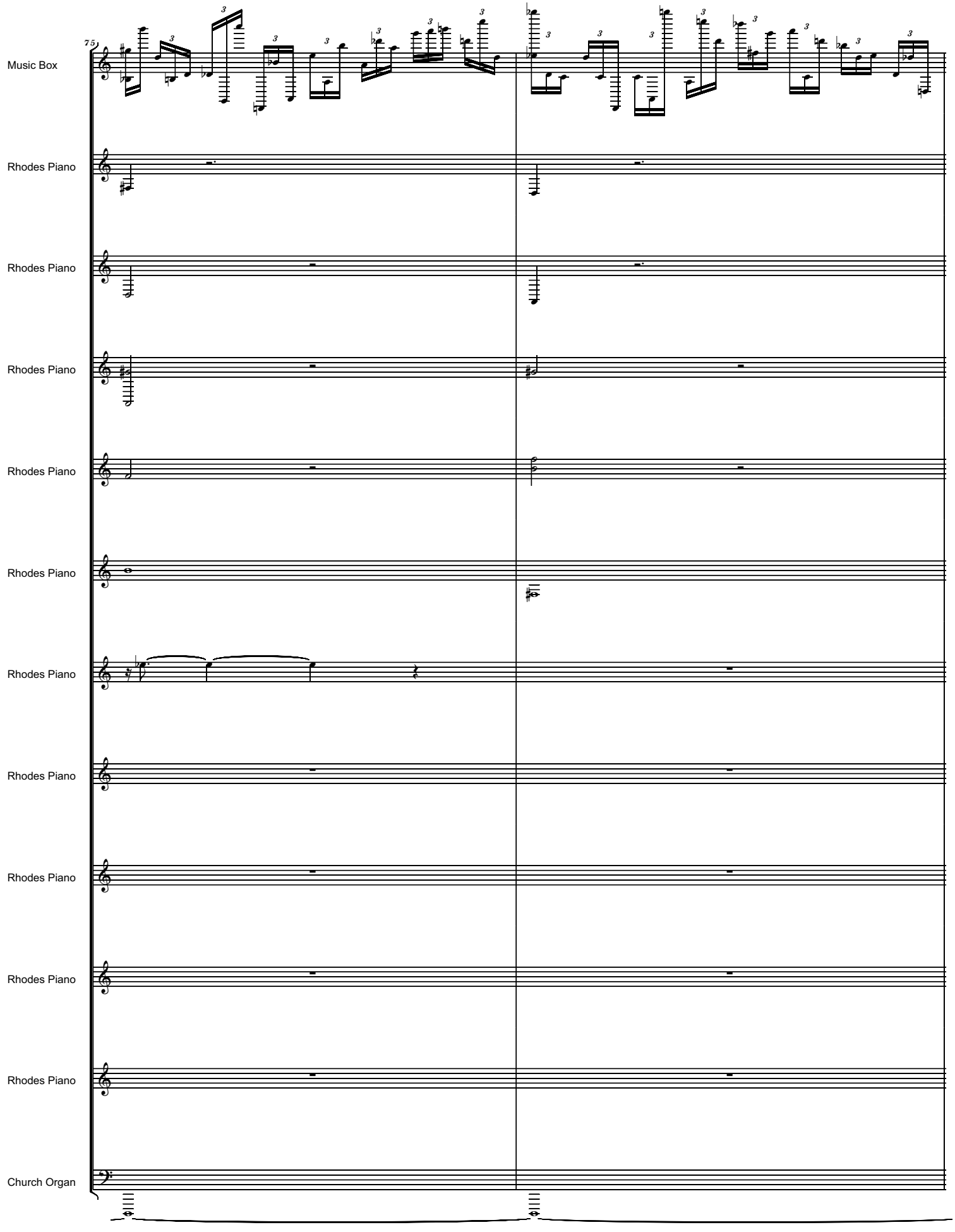
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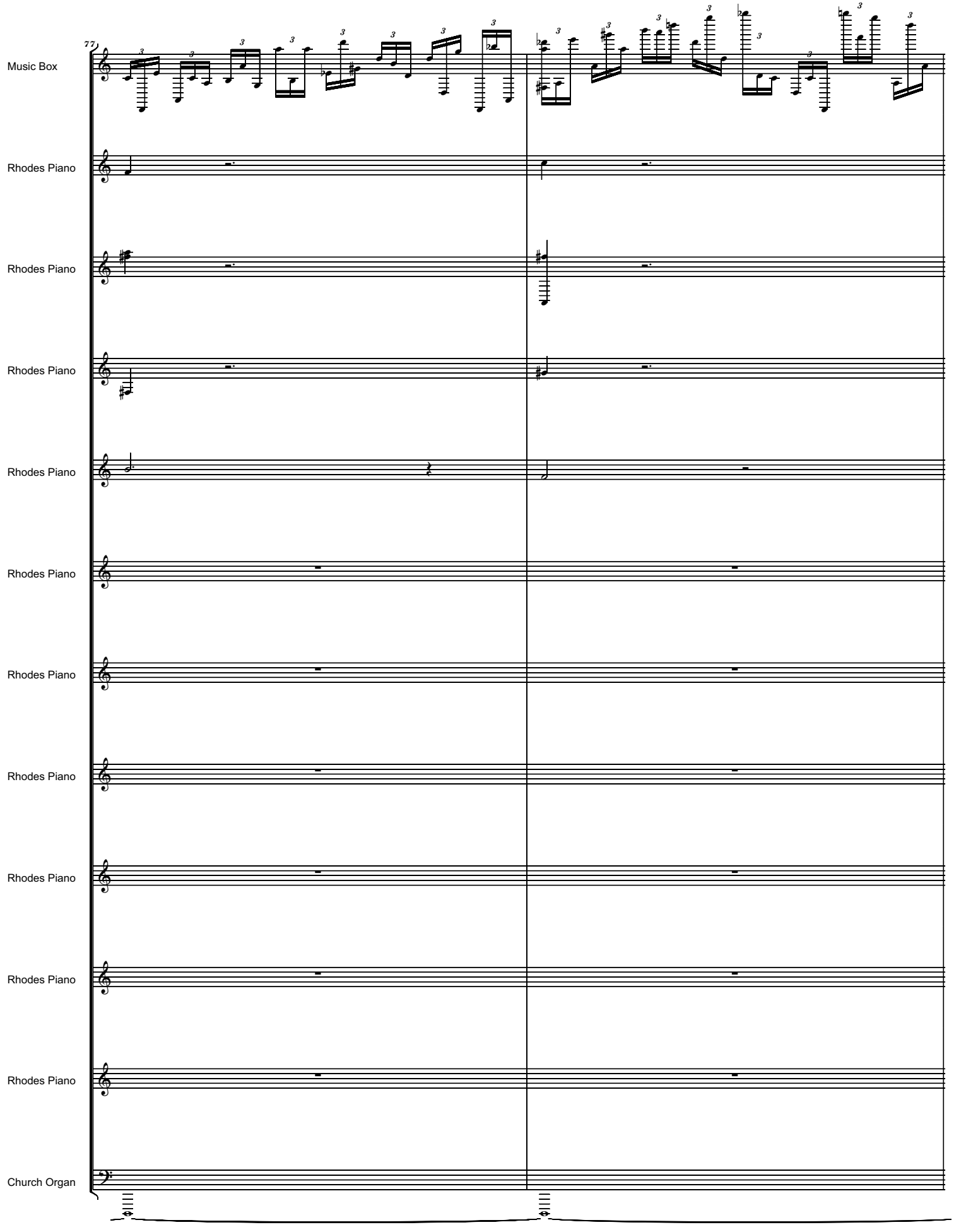
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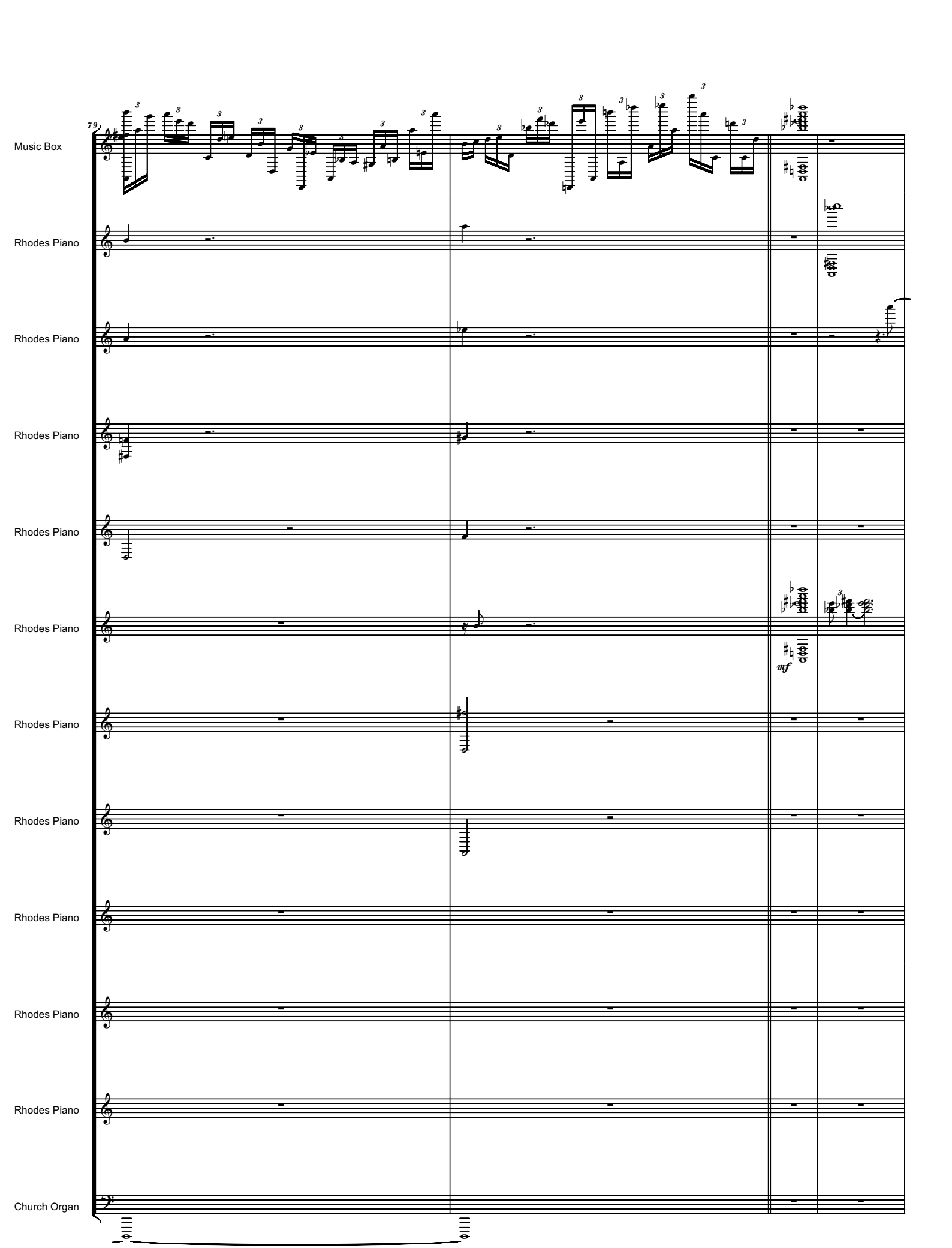
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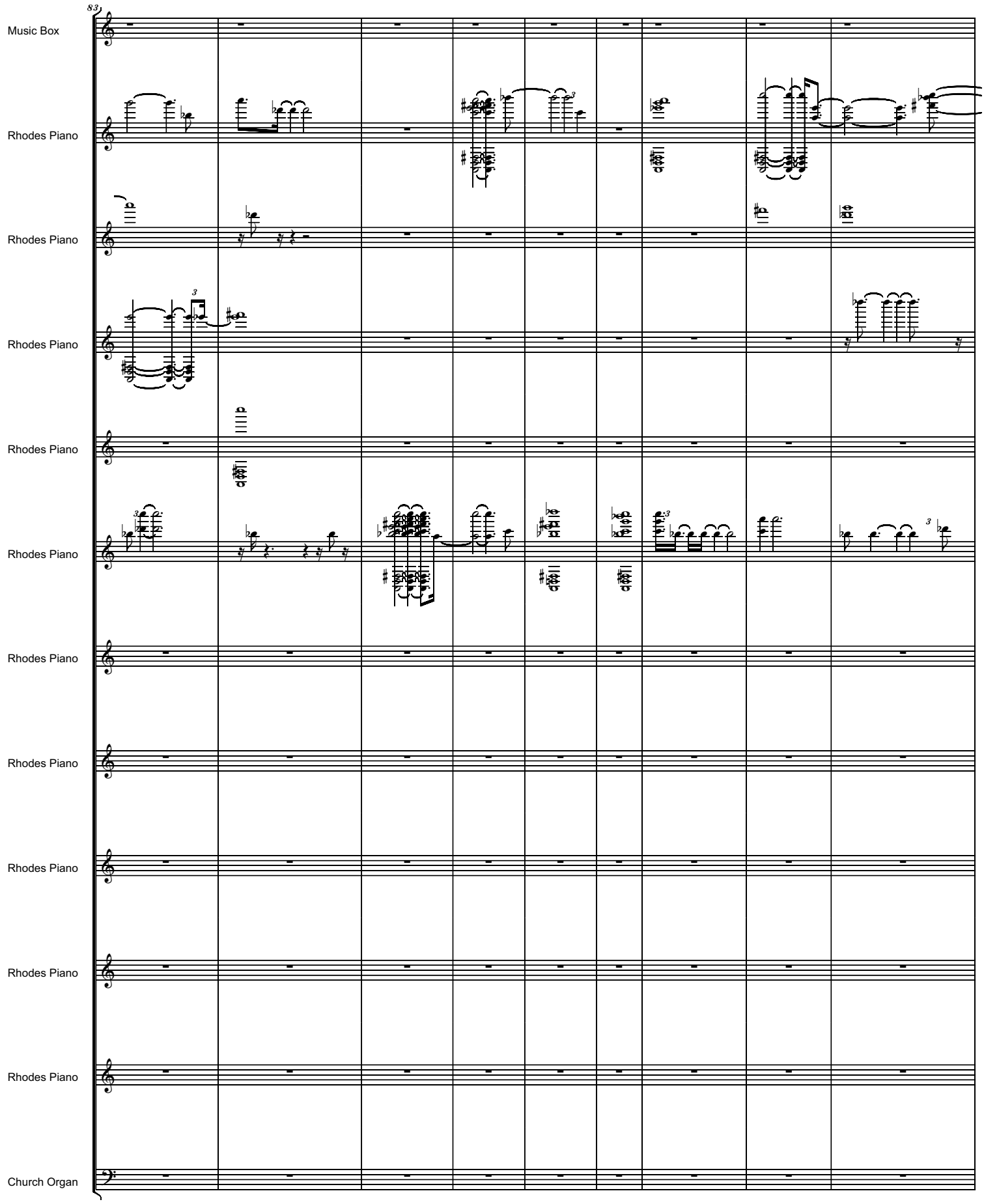
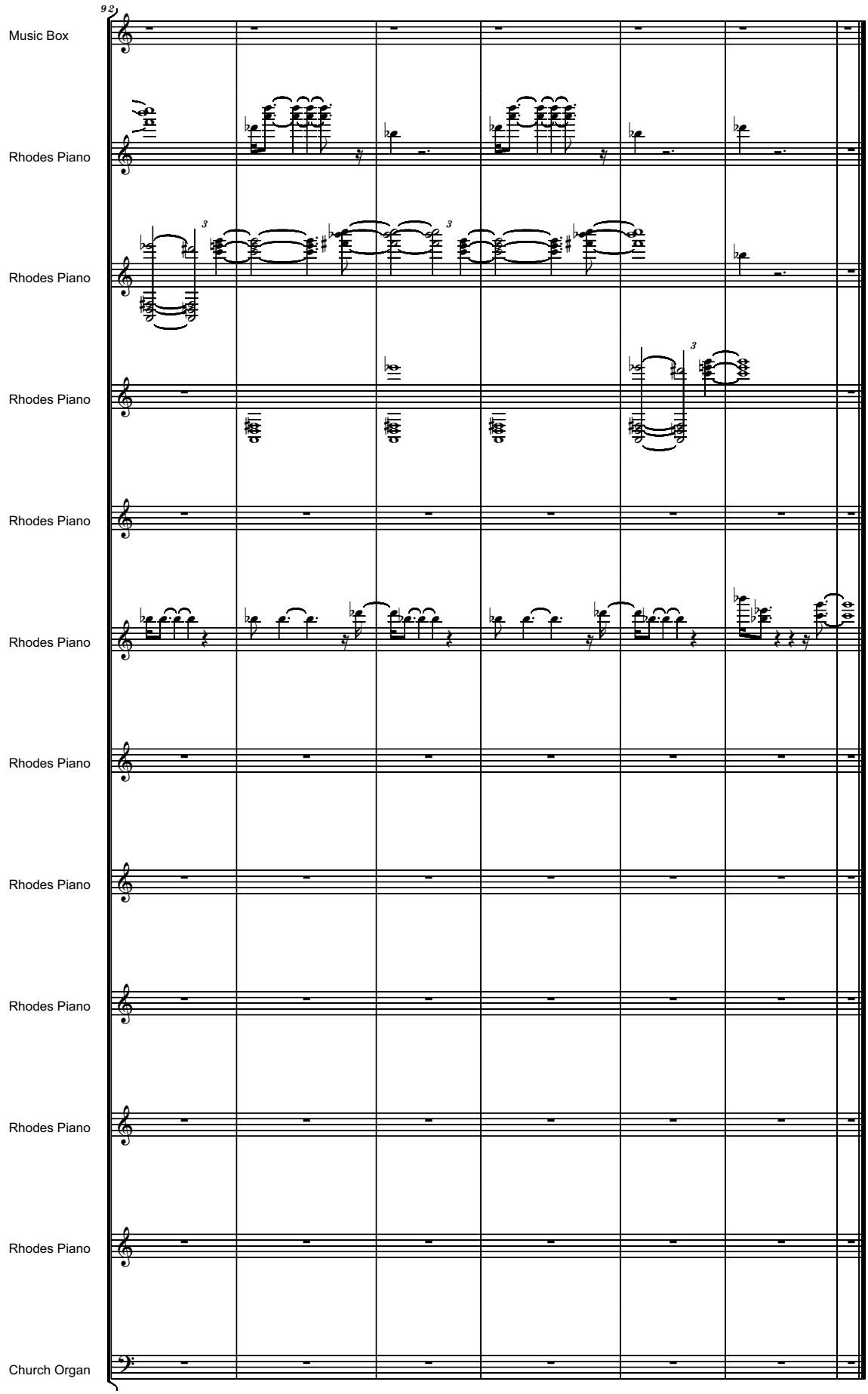
Rhodes Piano
Church Organ


83
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ

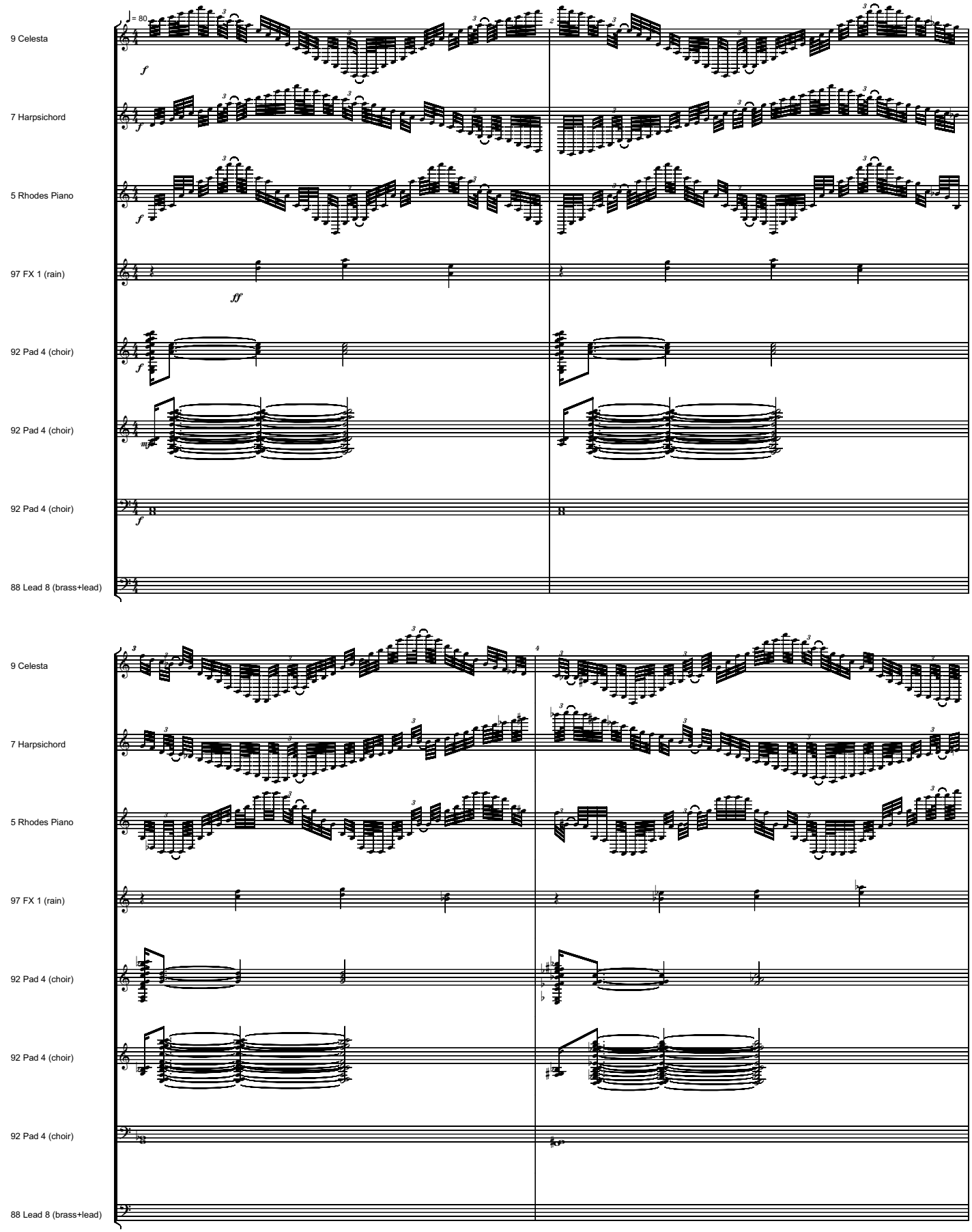

92
Music Box
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Rhodes Piano
Church Organ

ET CUM SPIRITU TUO

Maestoso

I

Serban Nichifor



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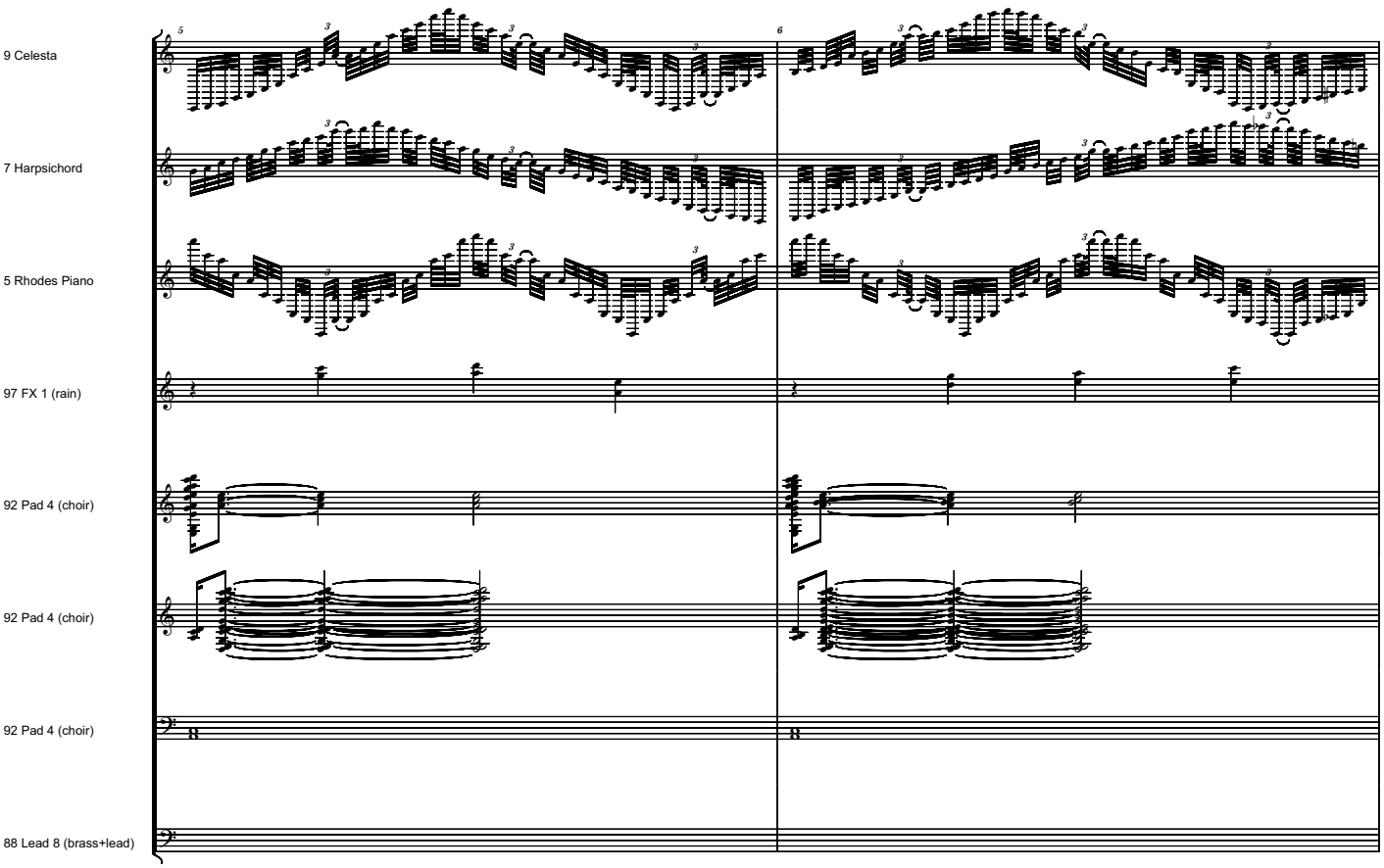
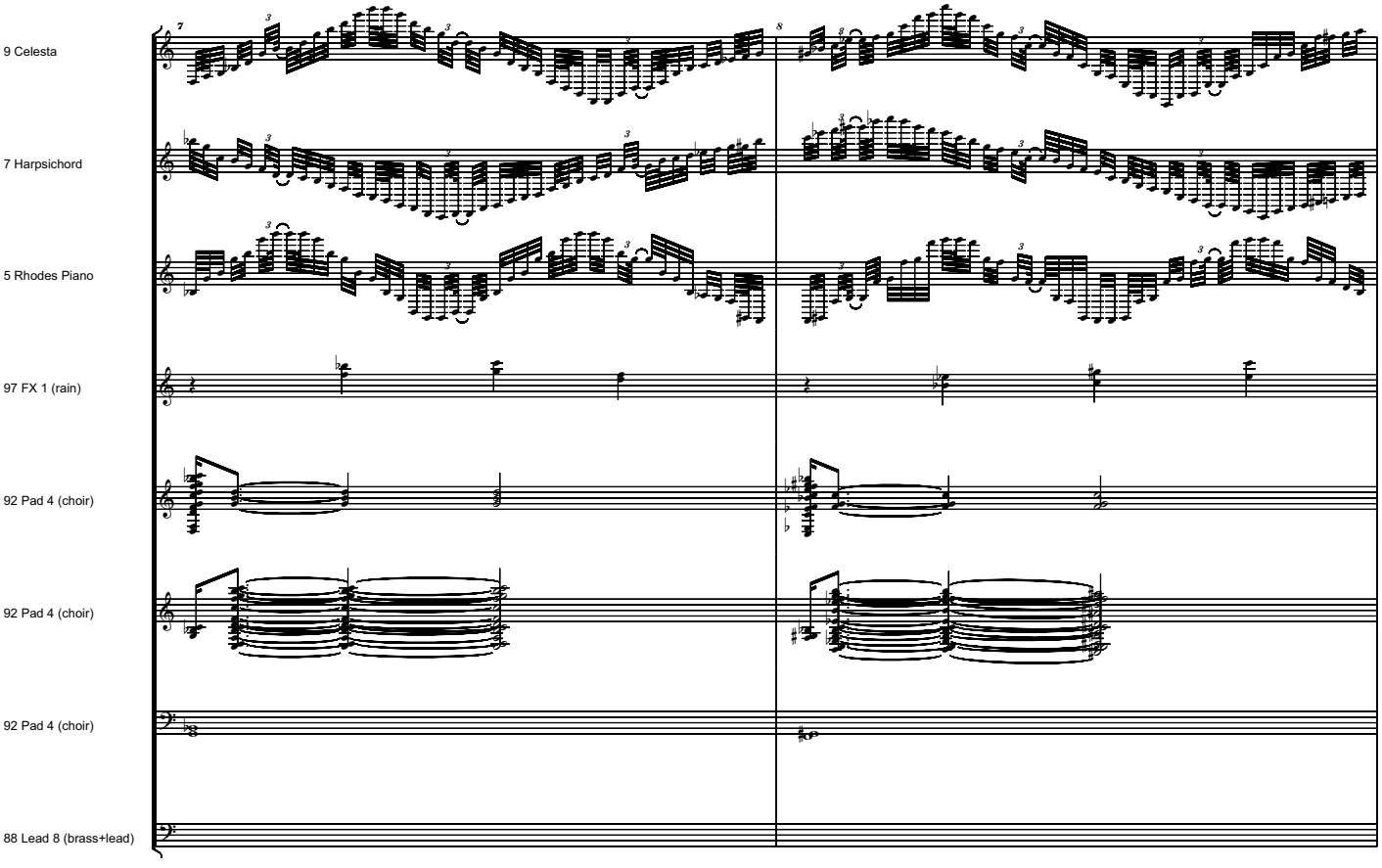

9 Celesta
7 Harpsichord
5 Rhodes Piano
97 FX 1 (rain)
92 Pad 4 (choir)
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)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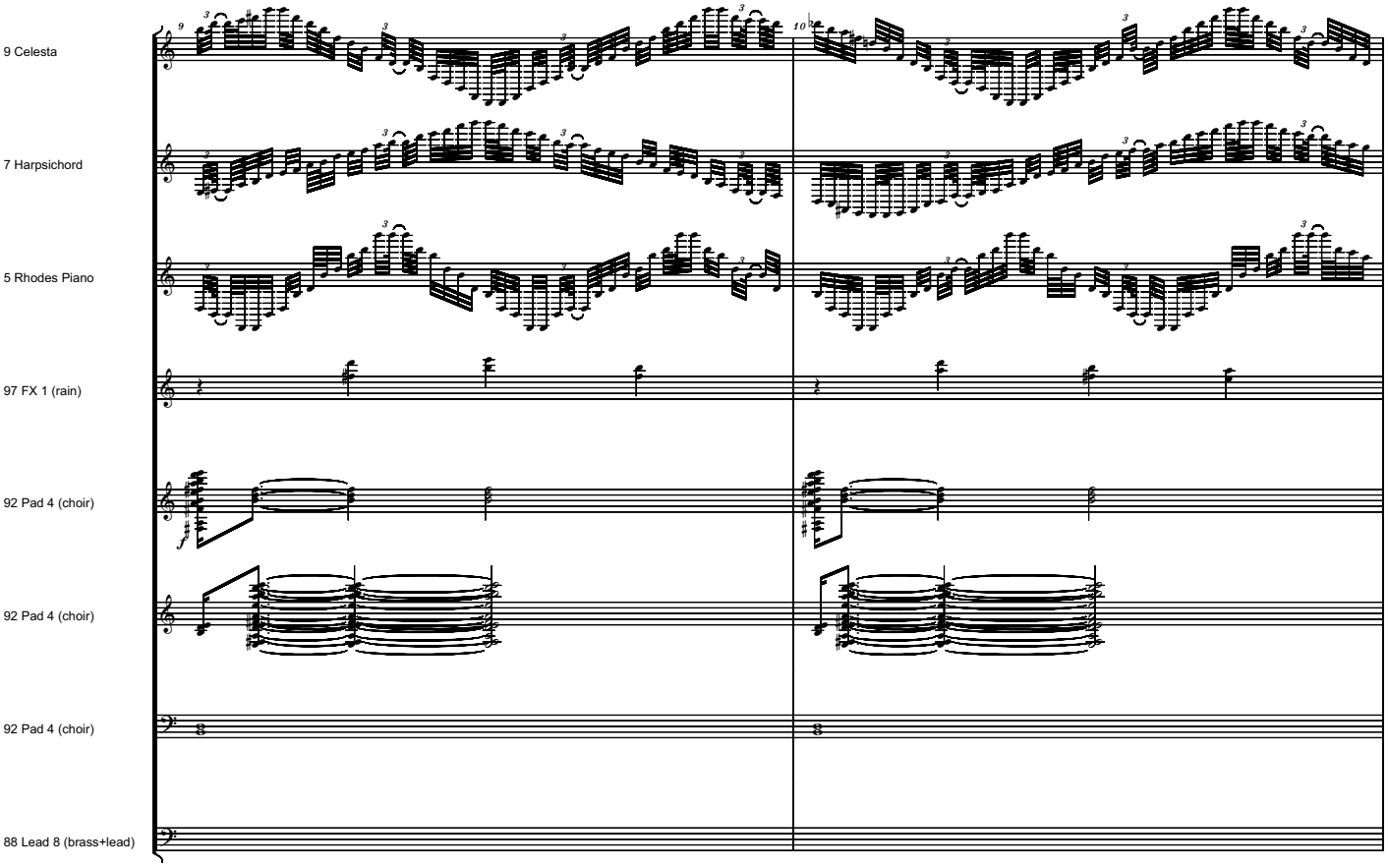
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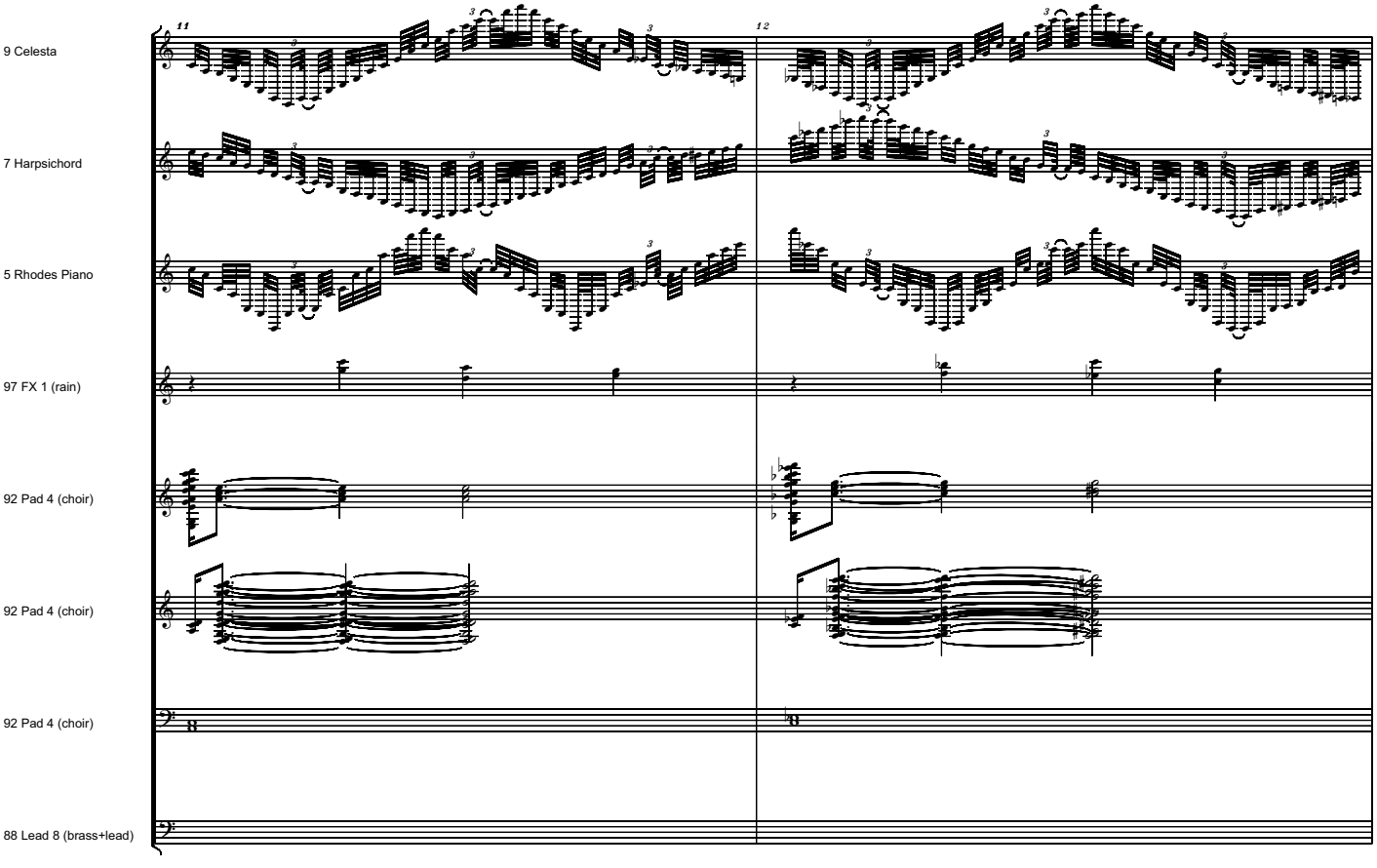
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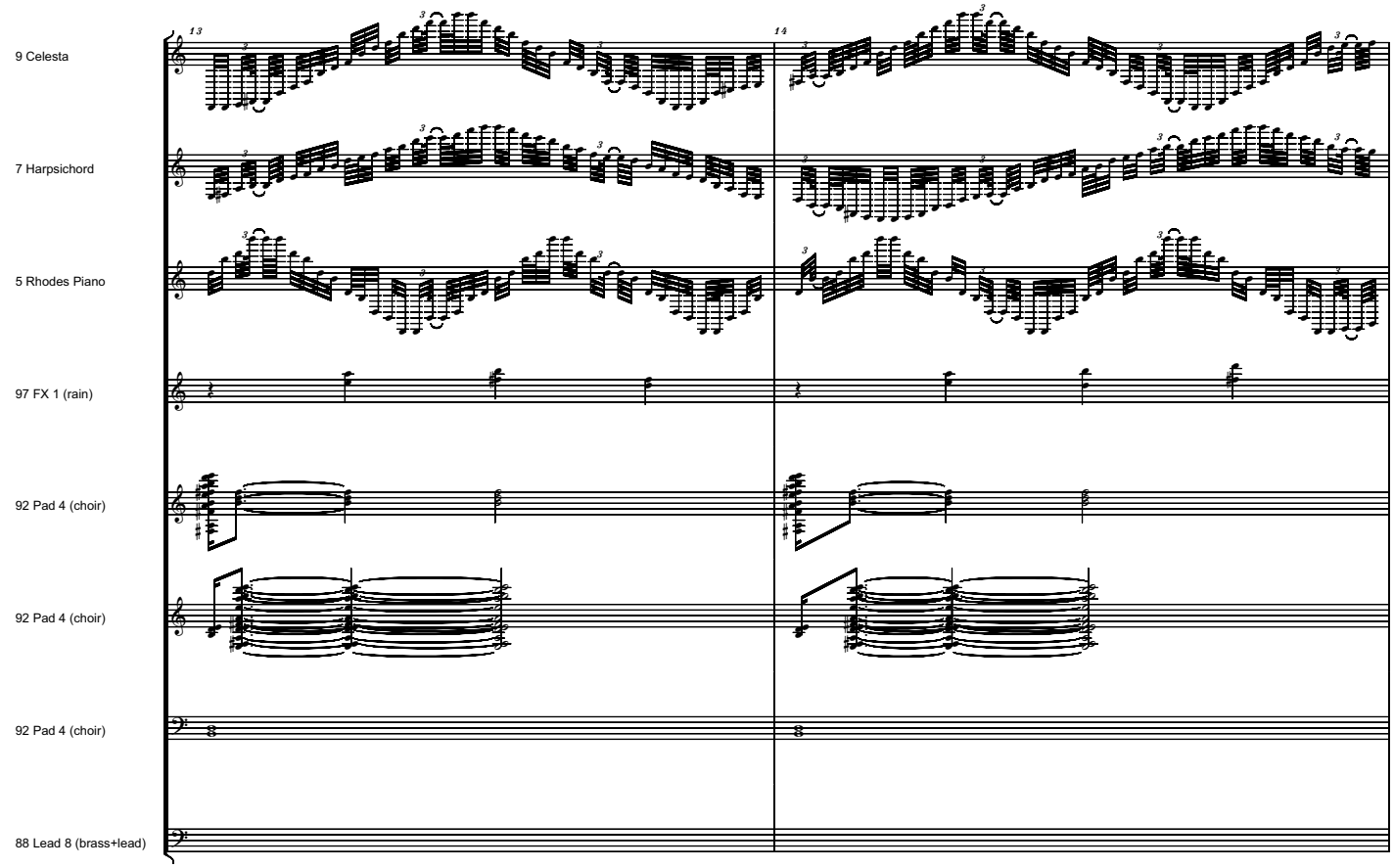
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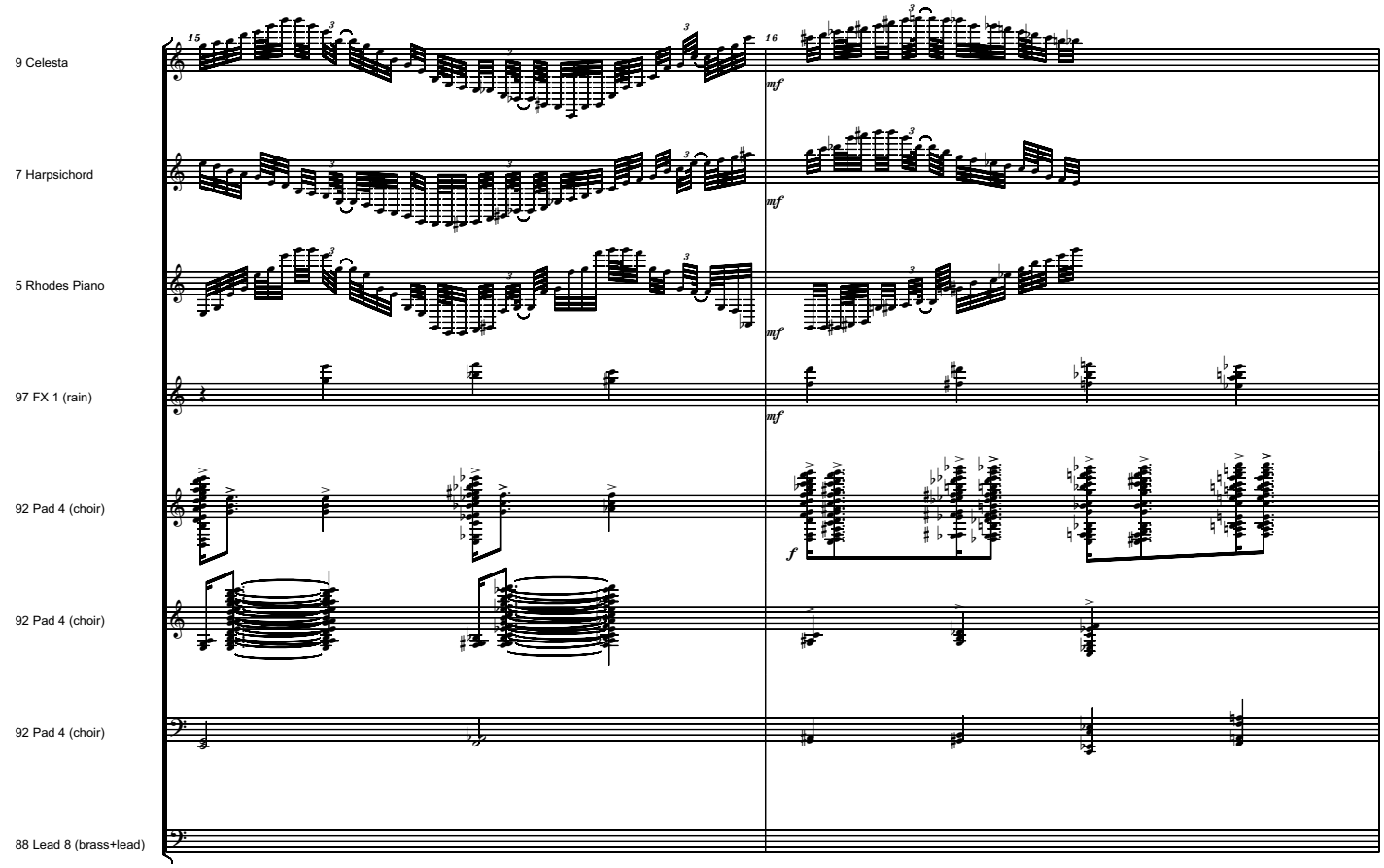
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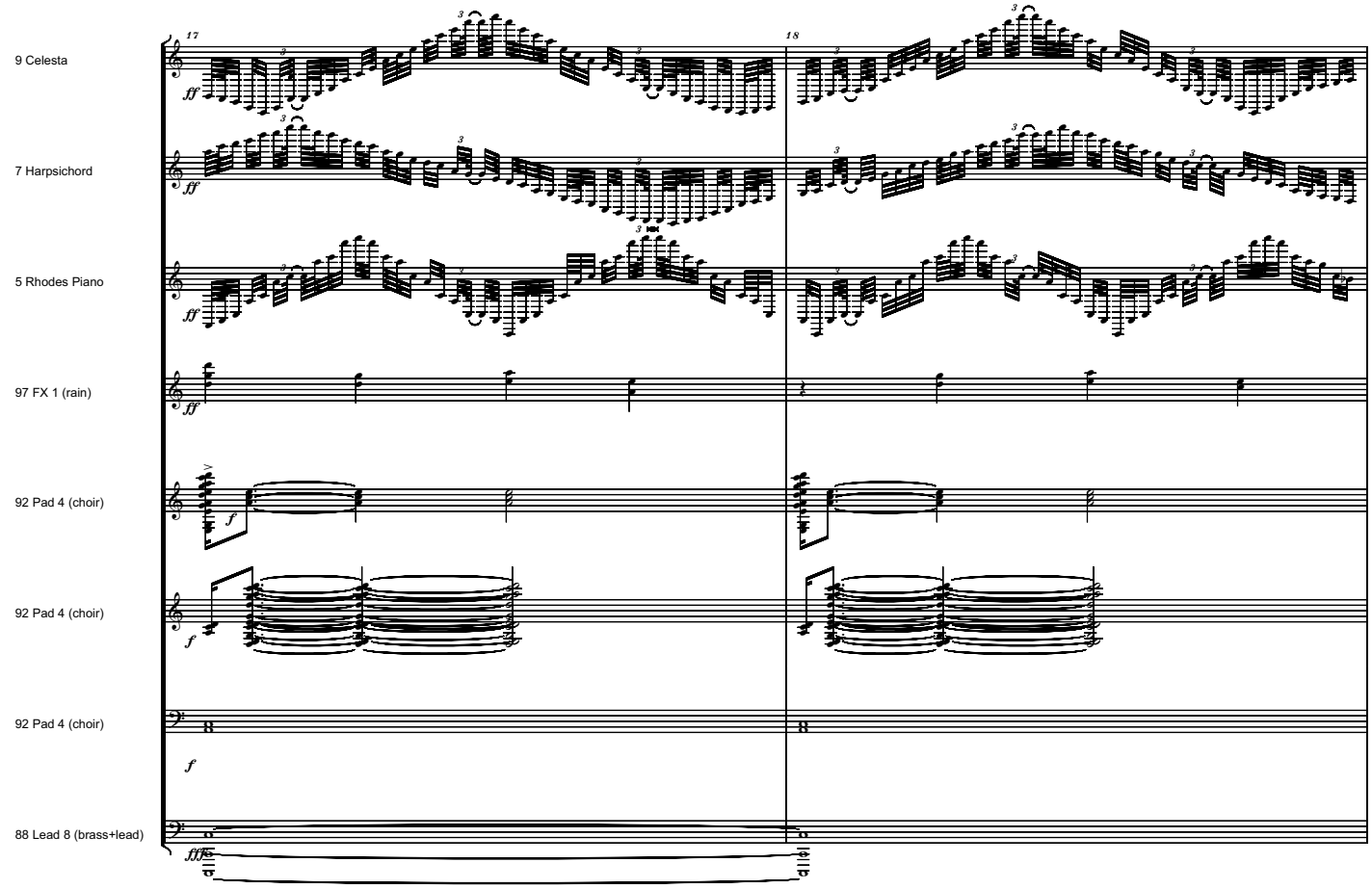
88 Lead 8 (brass+lead)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5 Rhodes Piano
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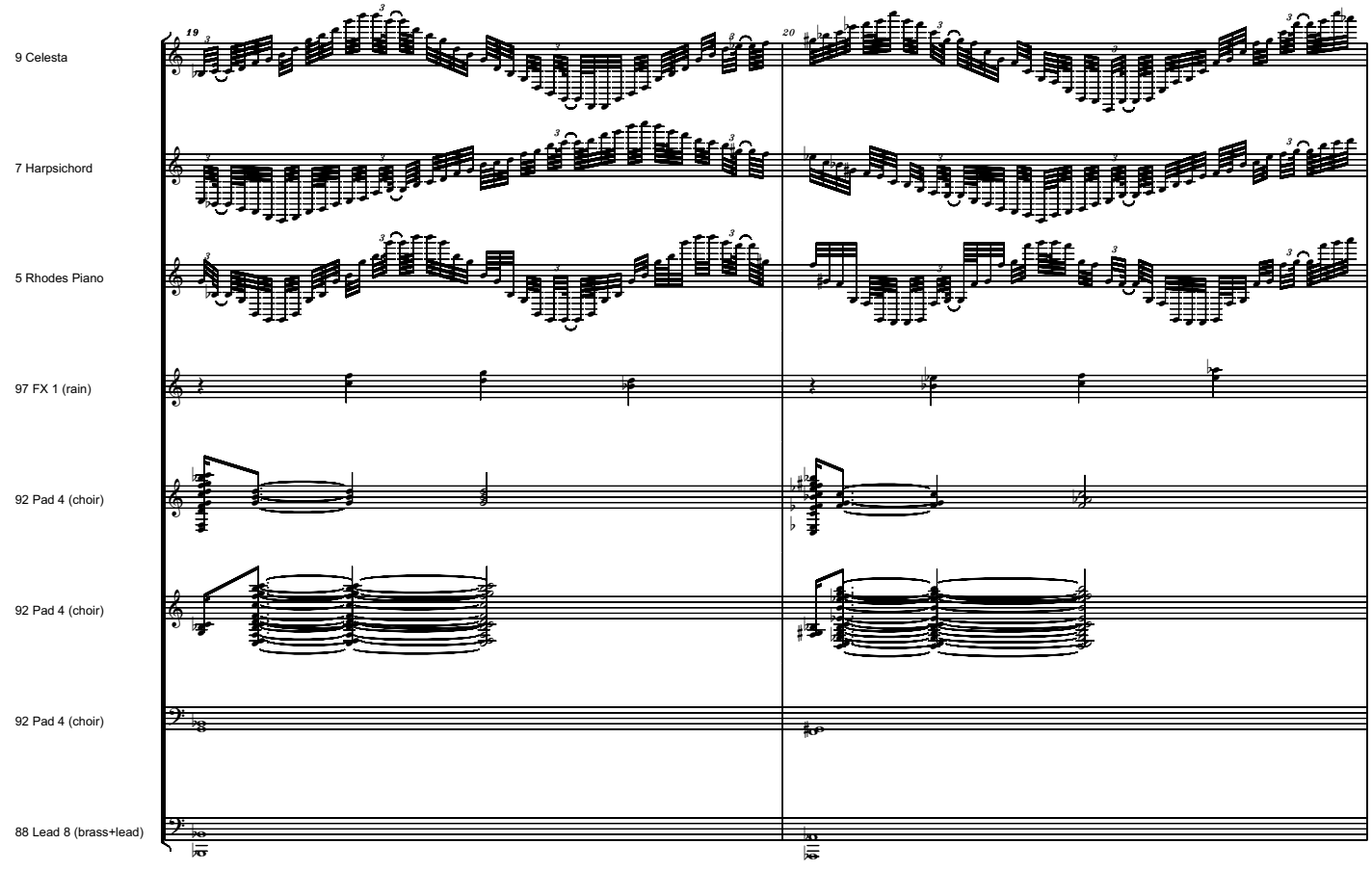
88 Lead 8 (brass+lead)
17
18
ff
f
fff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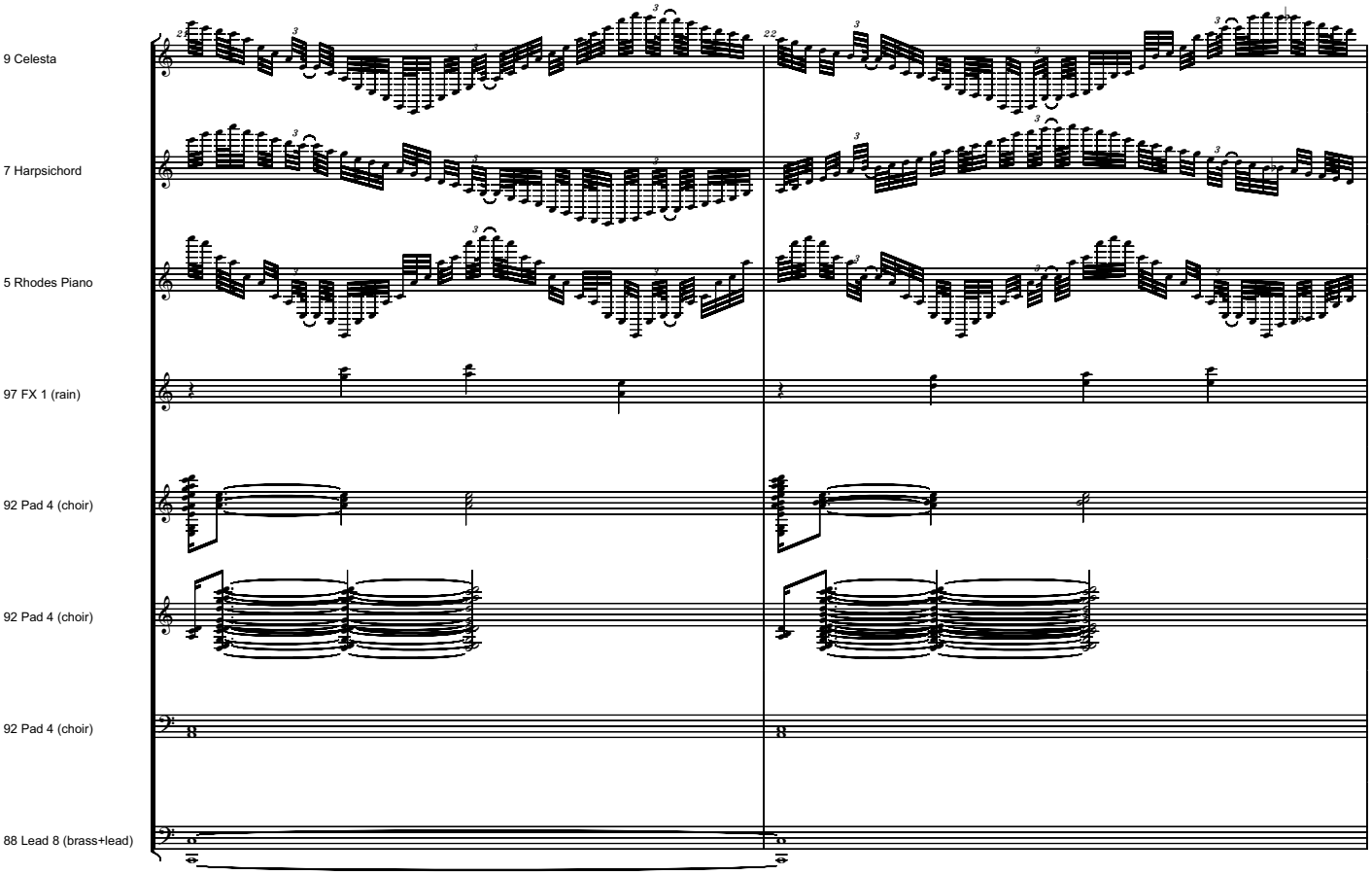
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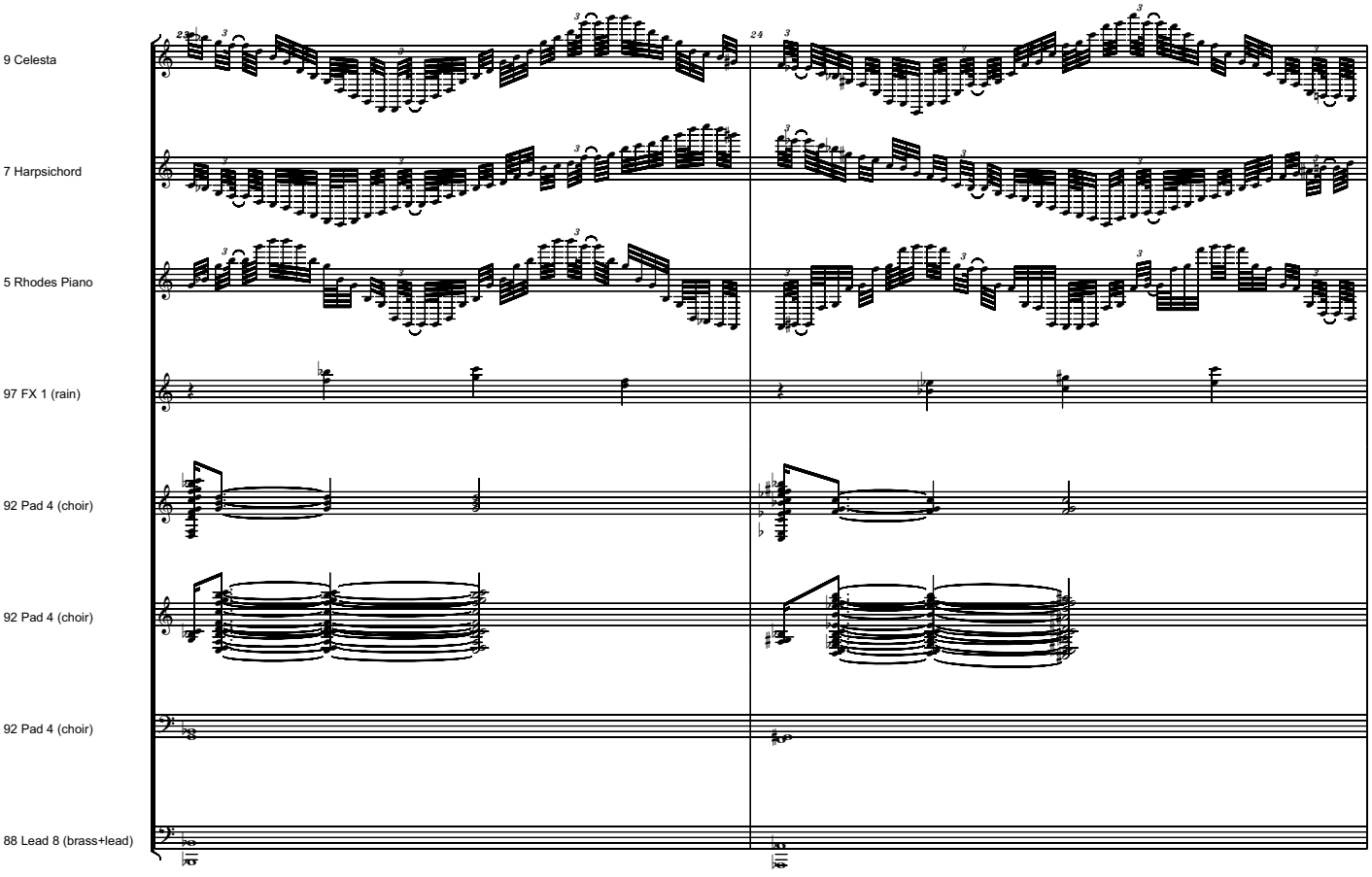
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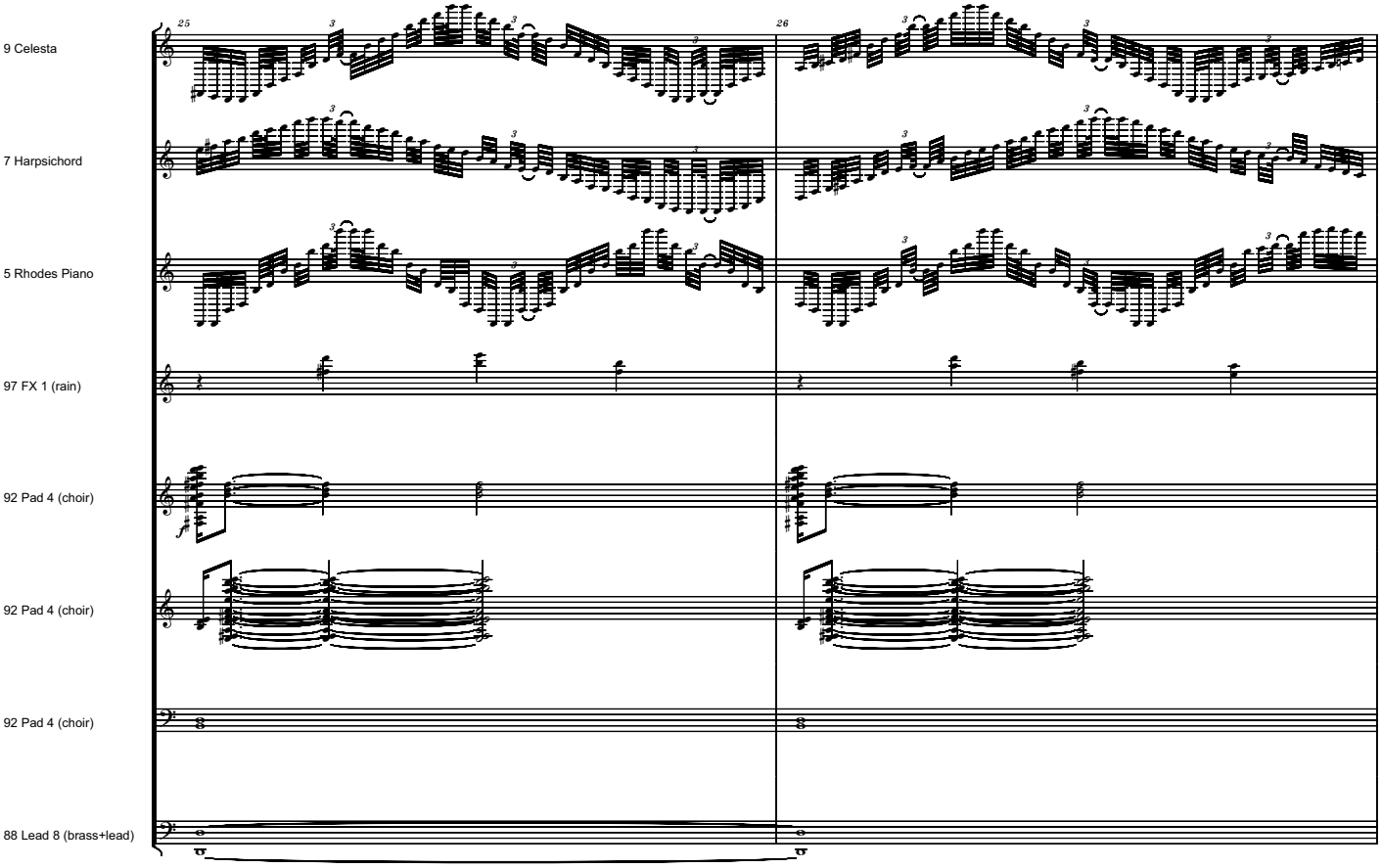
92 Pad 4 (choir)
88 Lead 8 (brass+lead)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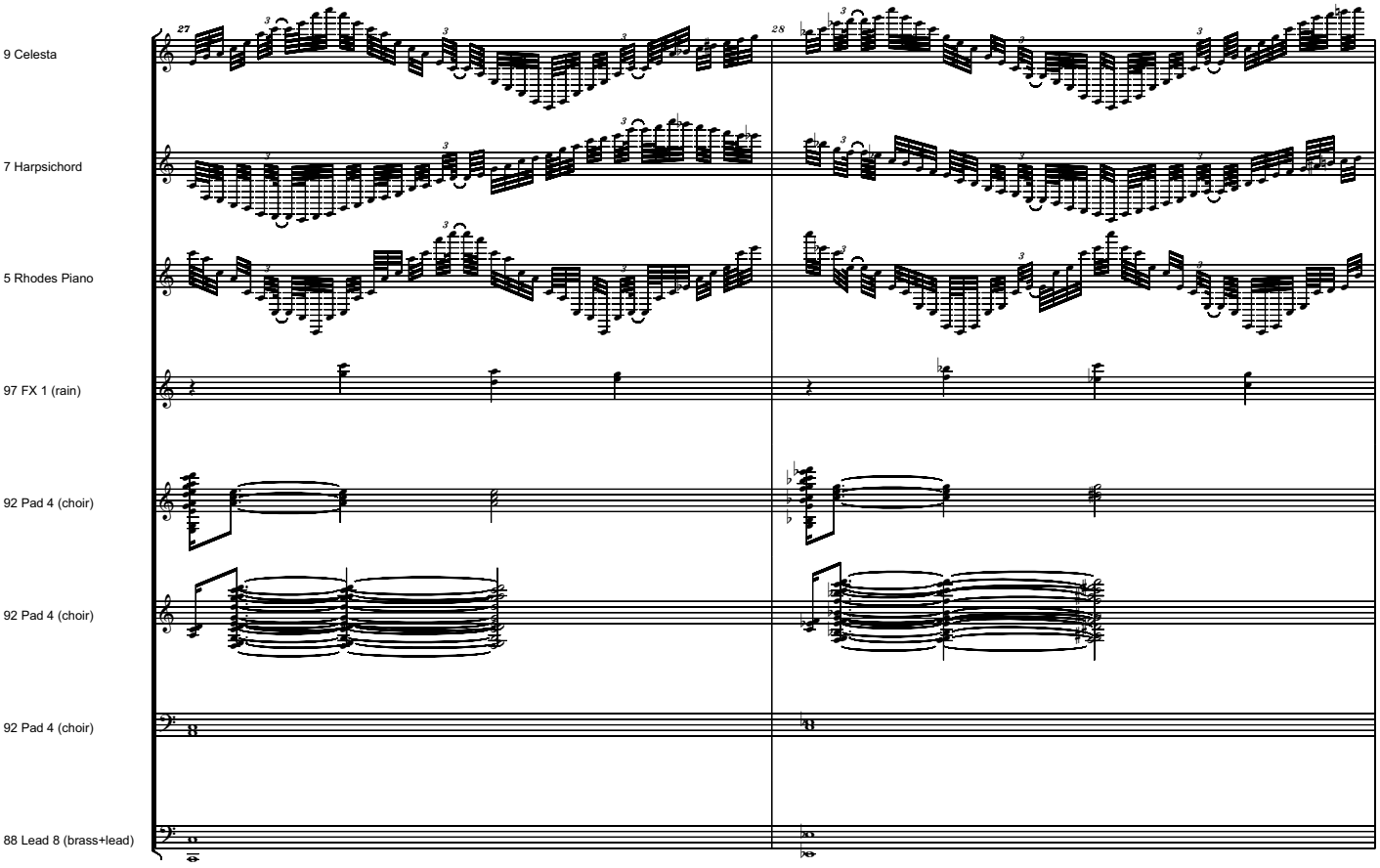
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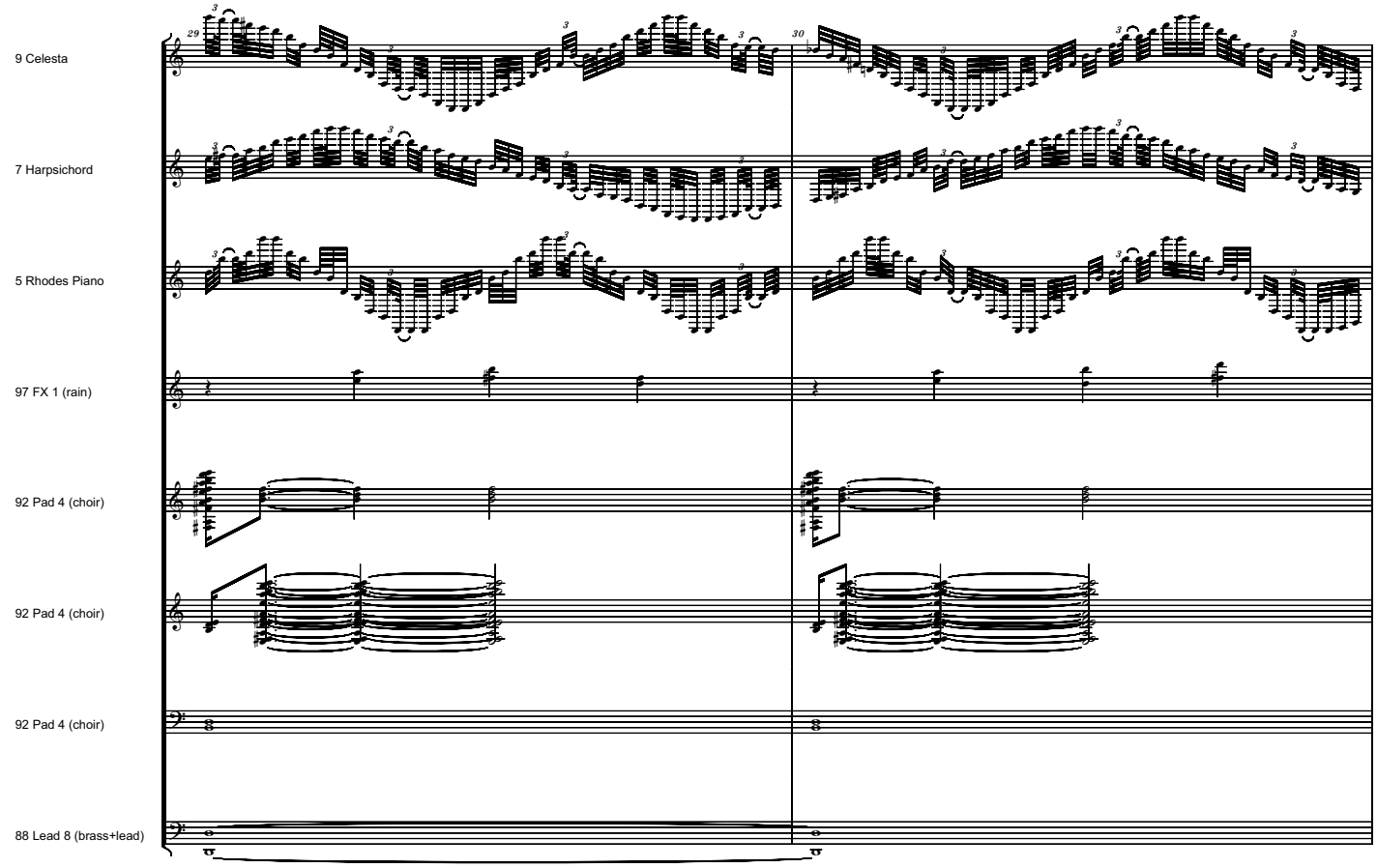
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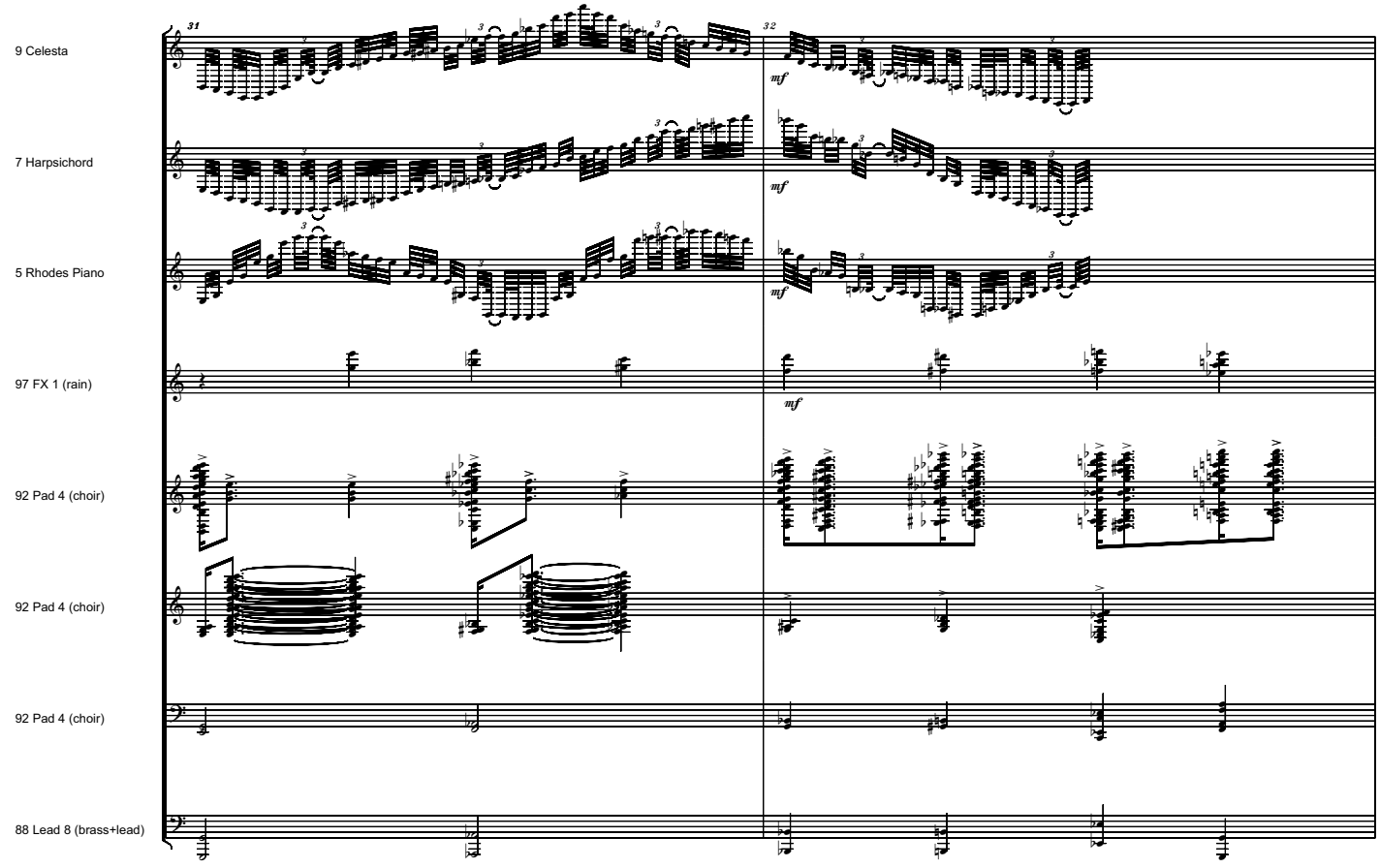
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92 Pad 4 (choir)
92 Pad 4 (choir)
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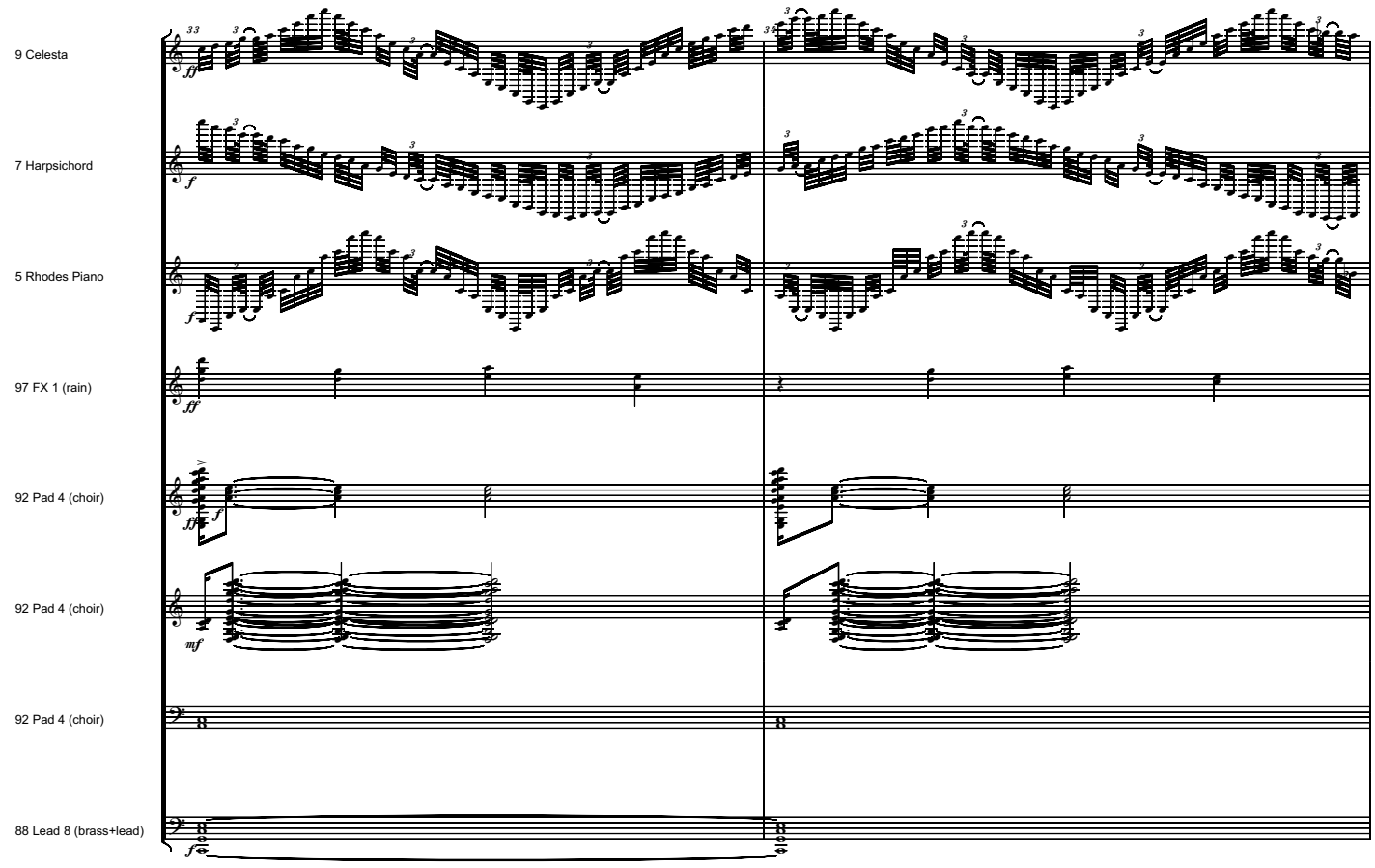
31
32
mf
mf
mf
mf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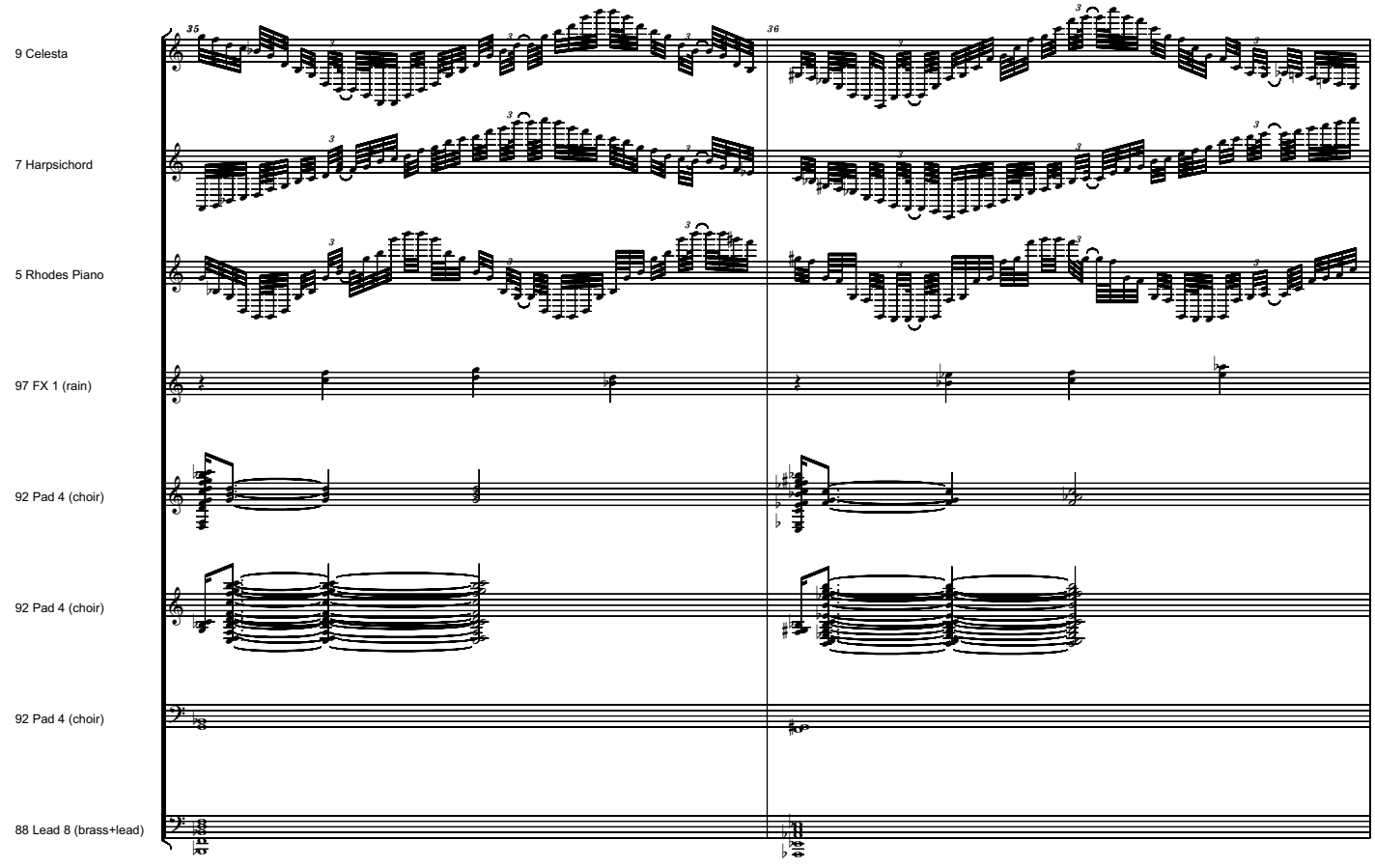
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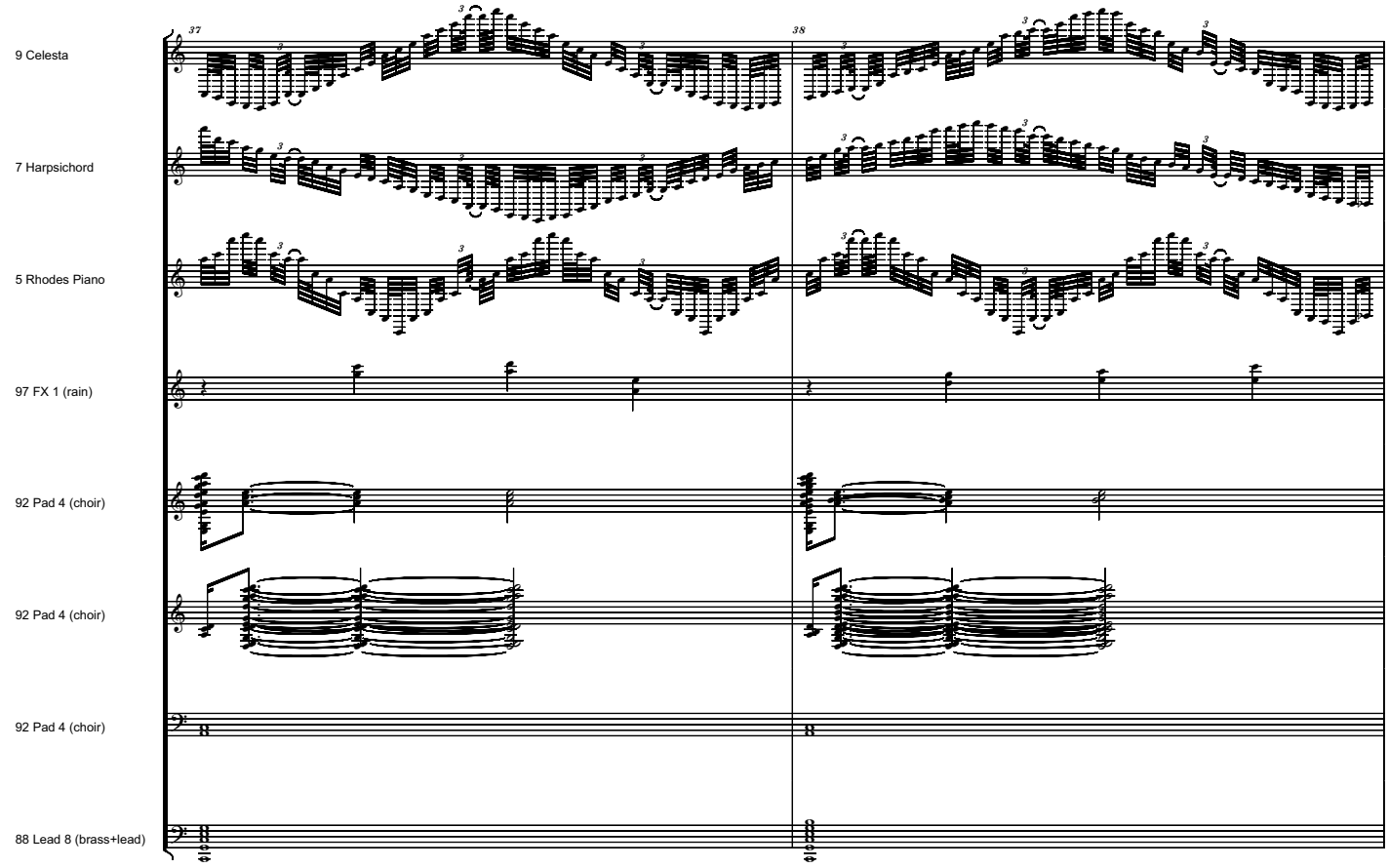
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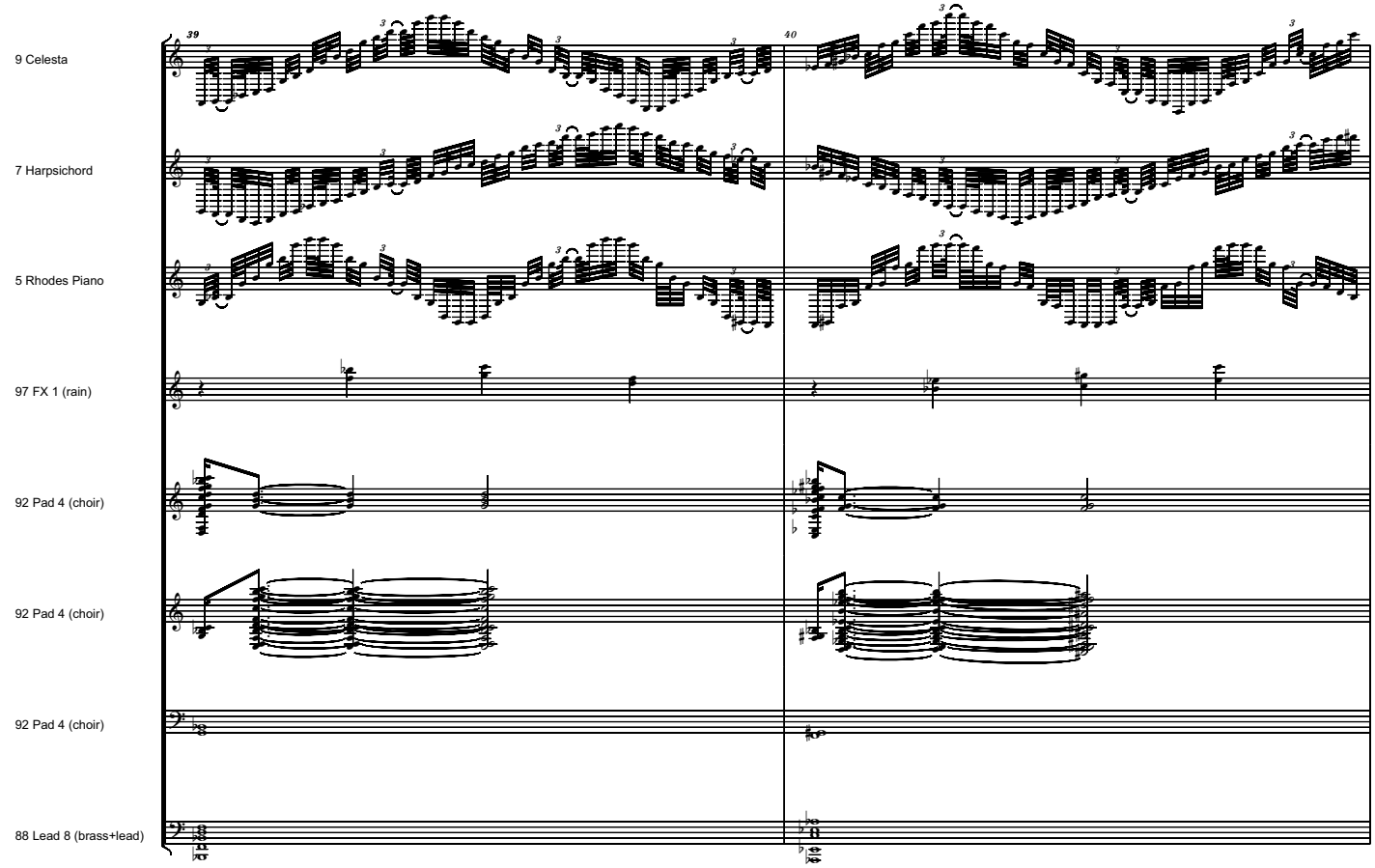
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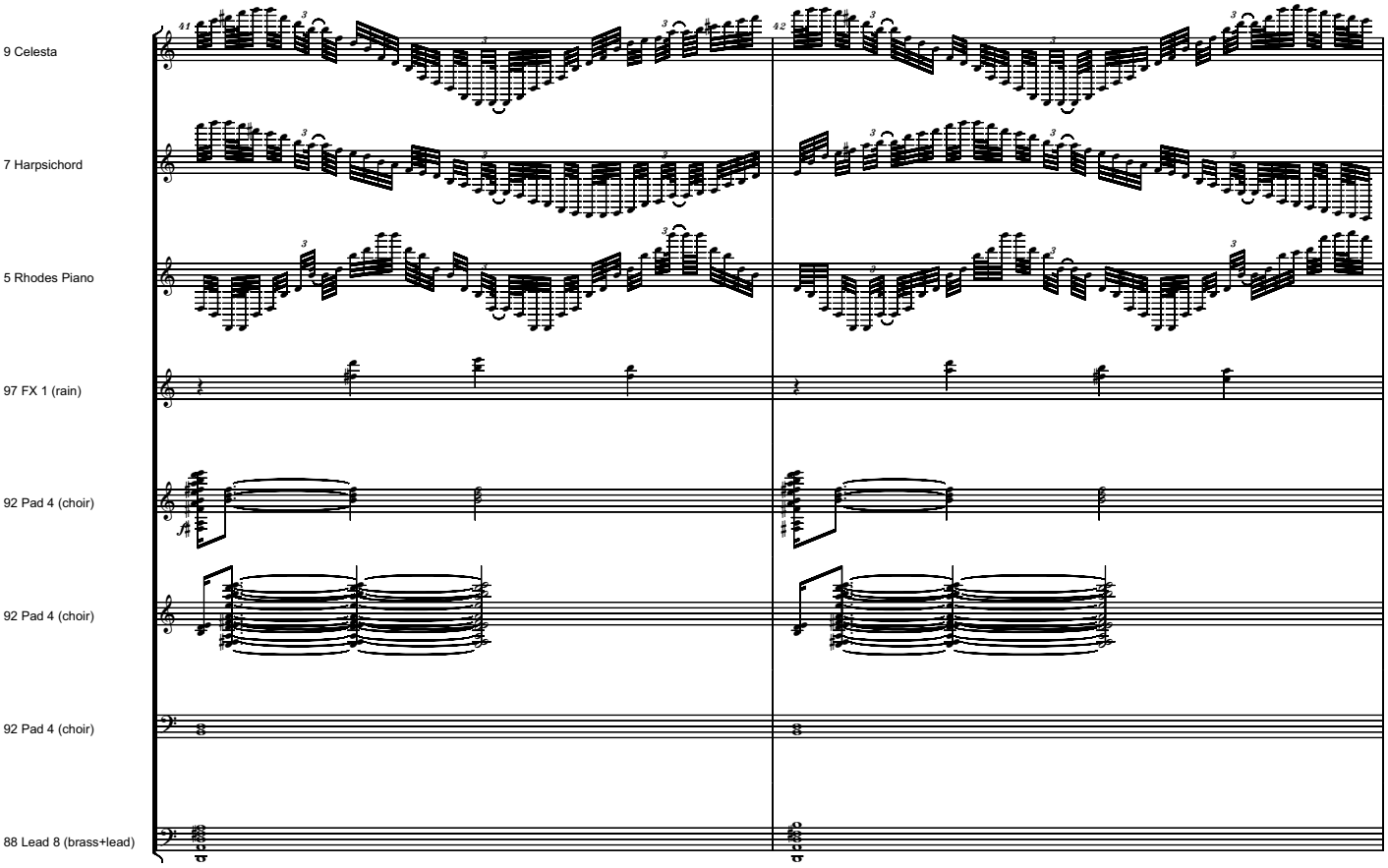
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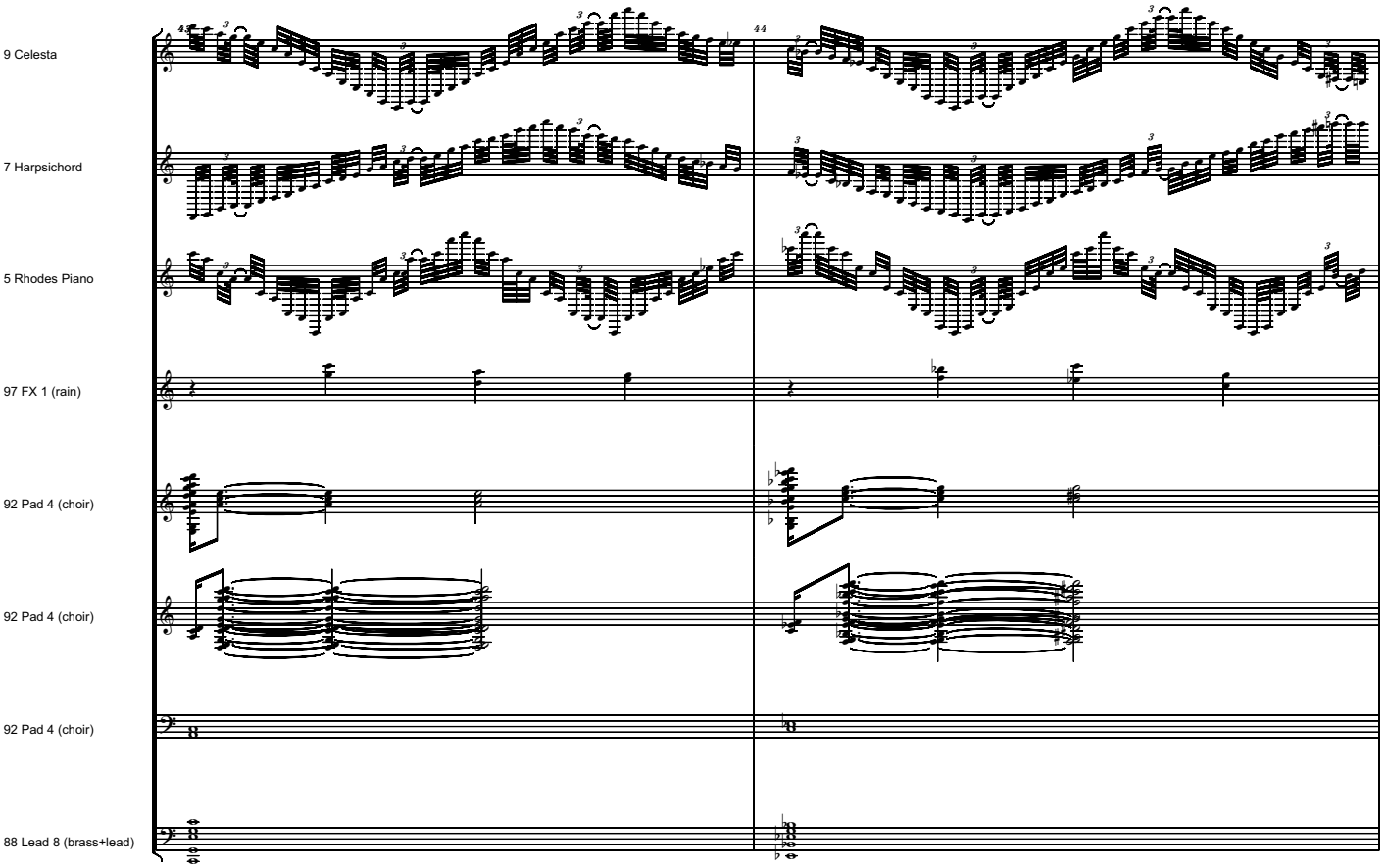
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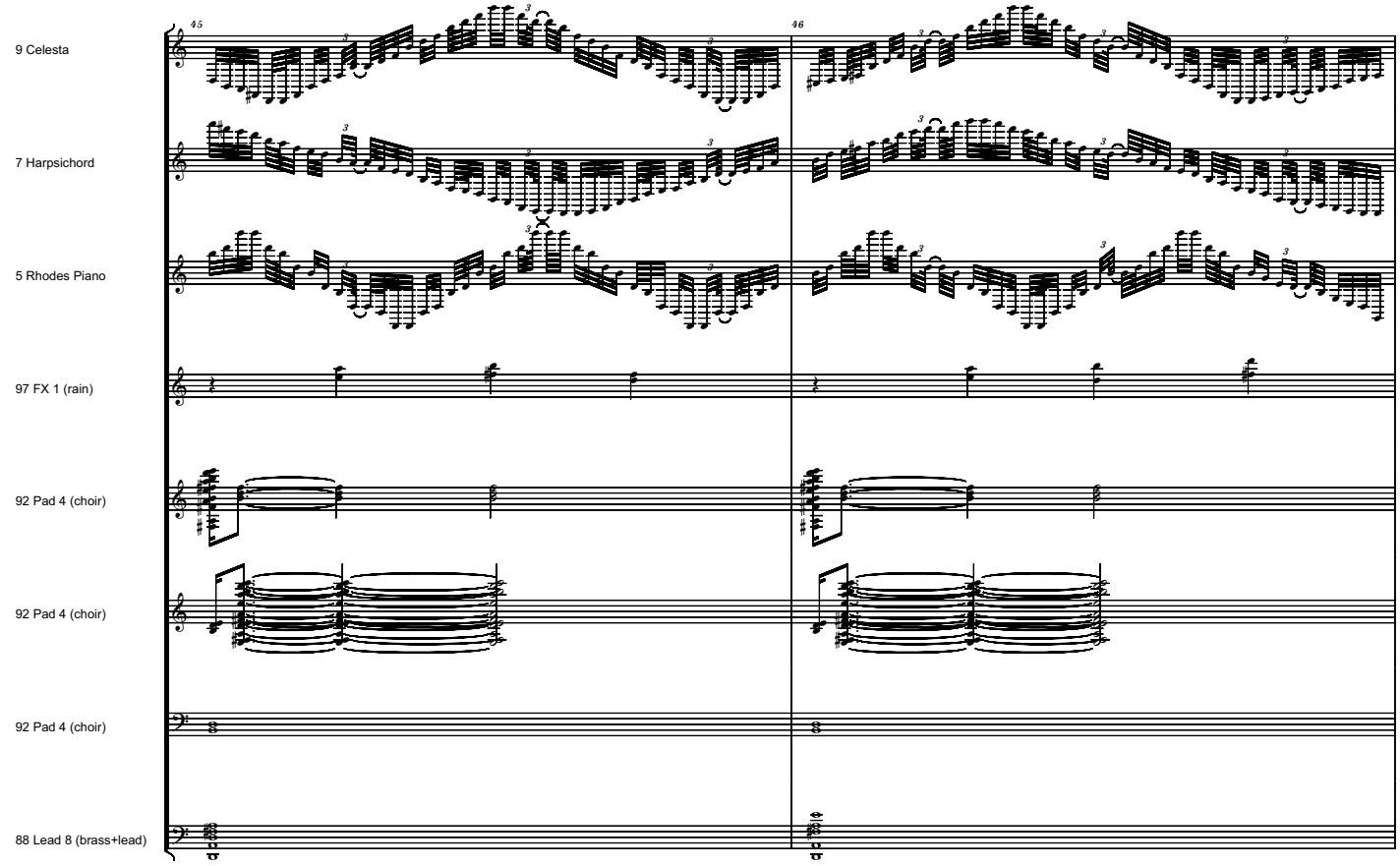
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92 Pad 4 (choir)
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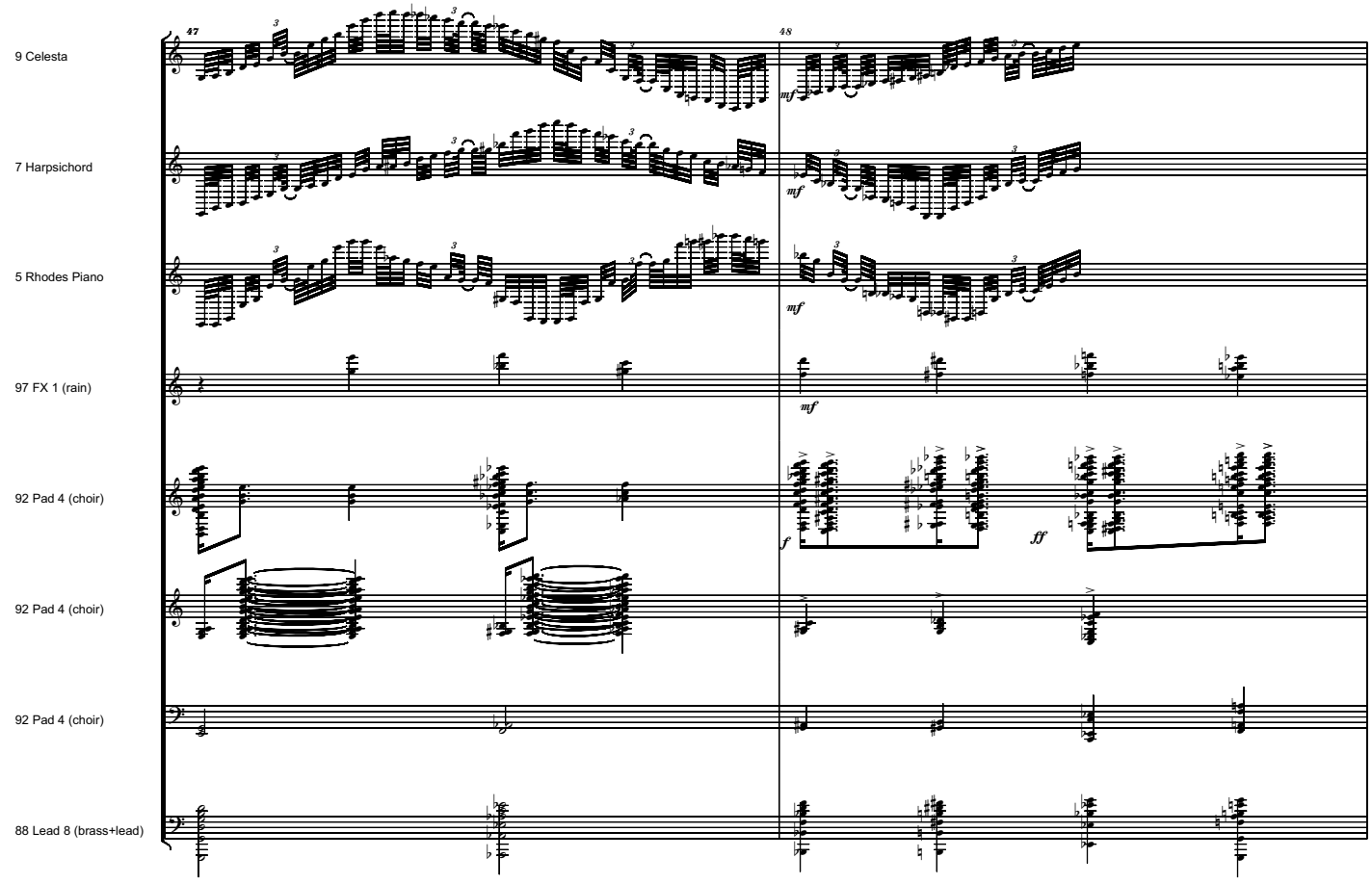
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5 Rhodes Piano
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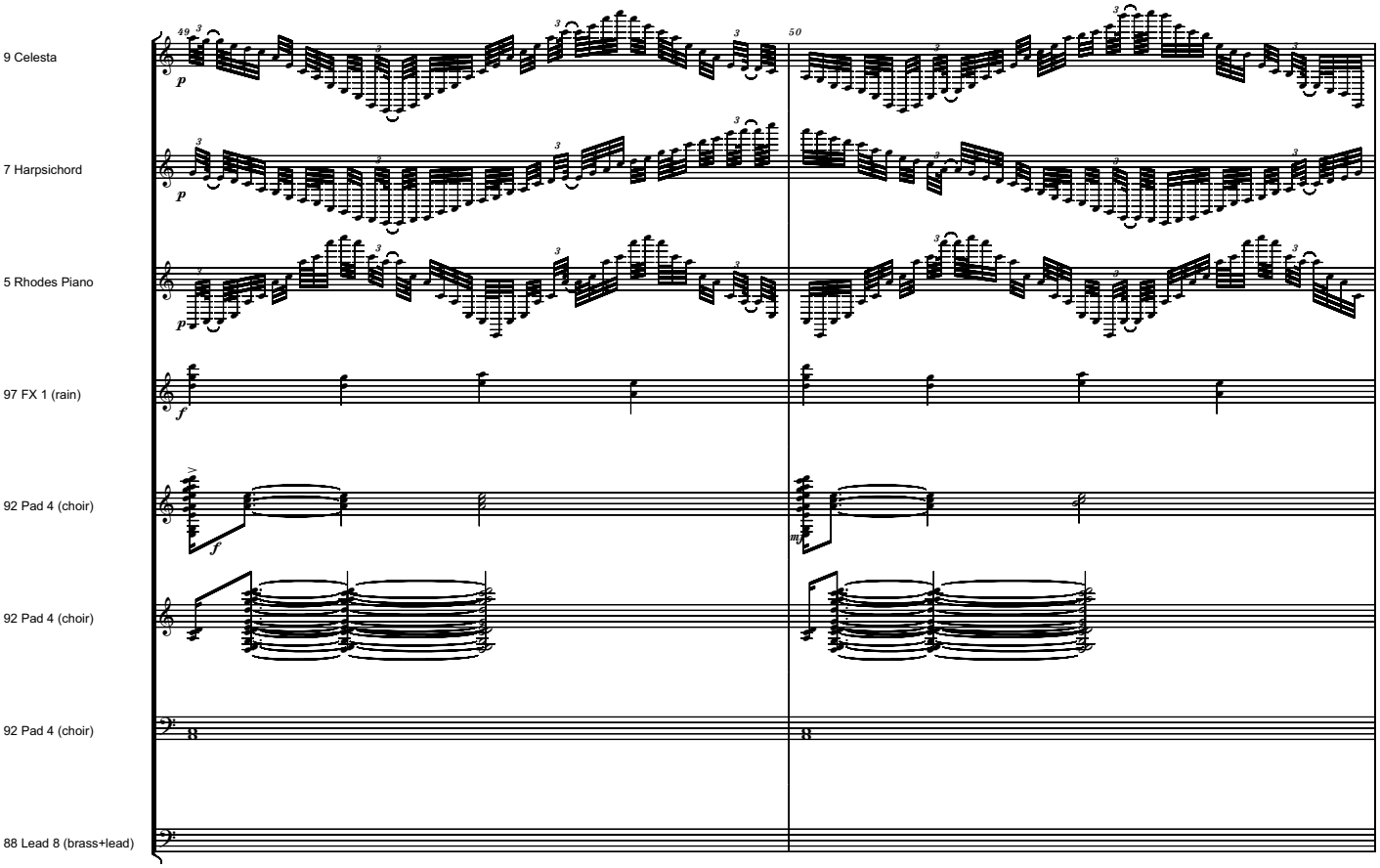
92 Pad 4 (choir)
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
mf
mf
mf
mf
f
ff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49
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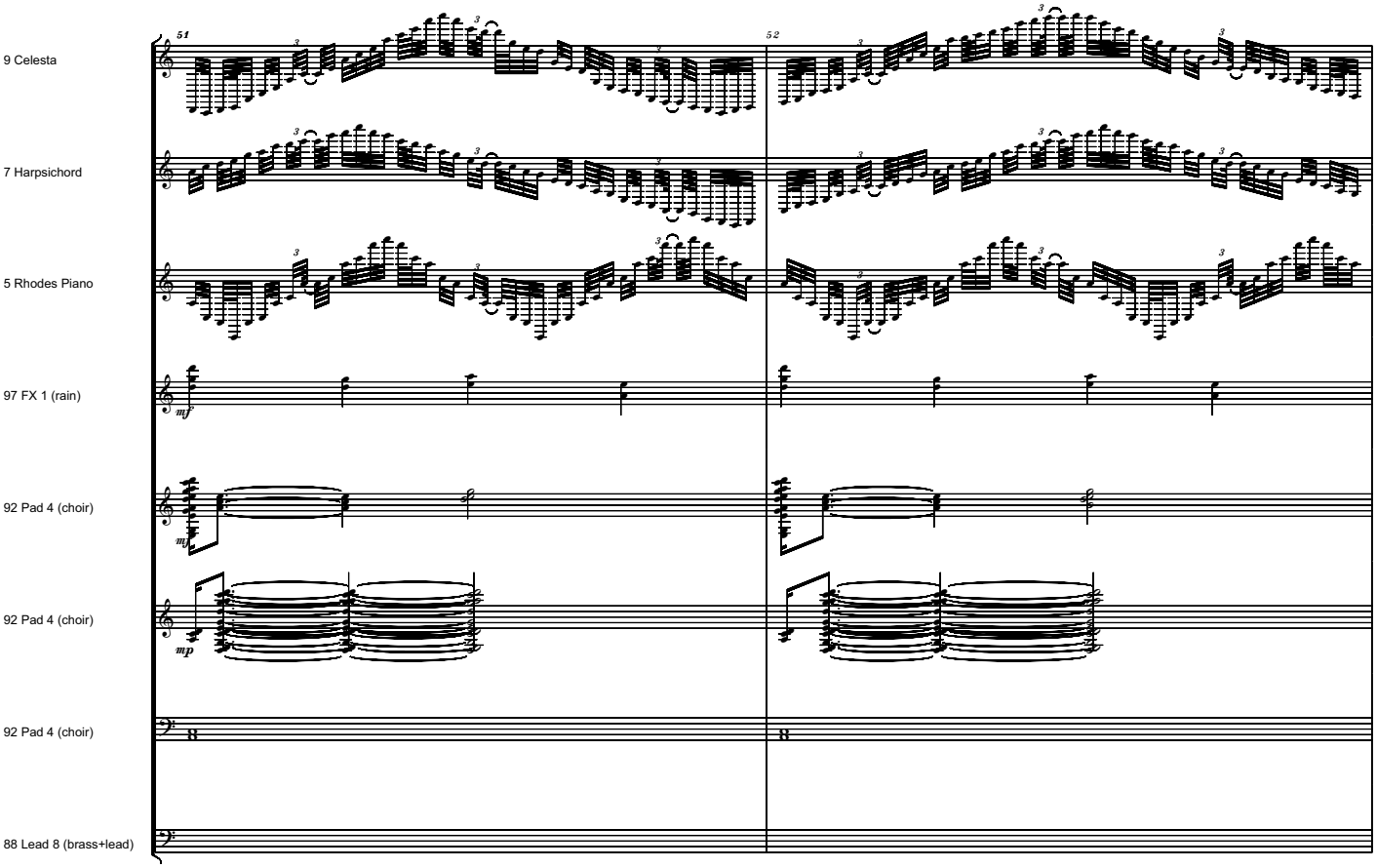
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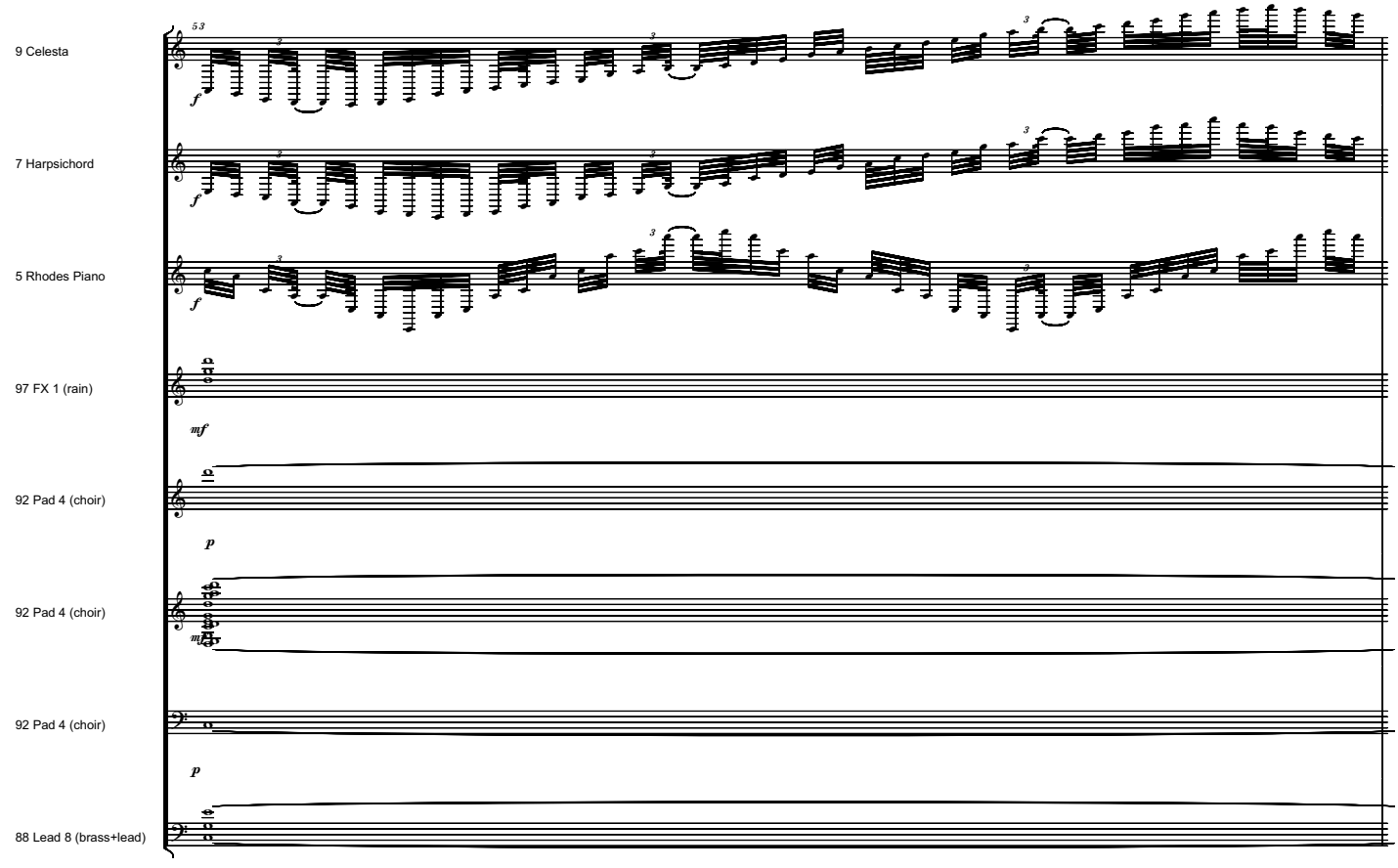
51
52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92 Pad 4 (choir)
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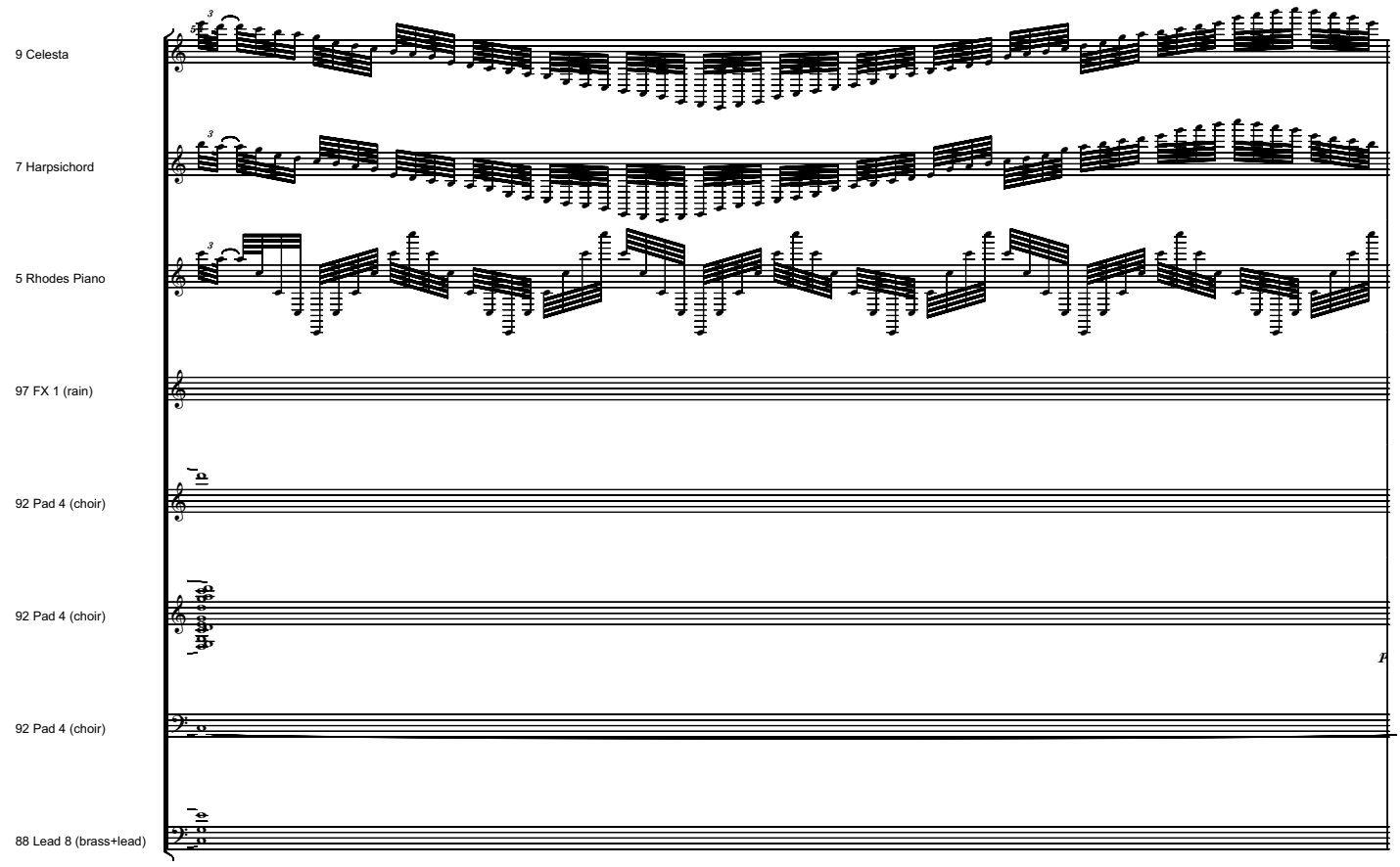
f
mf
p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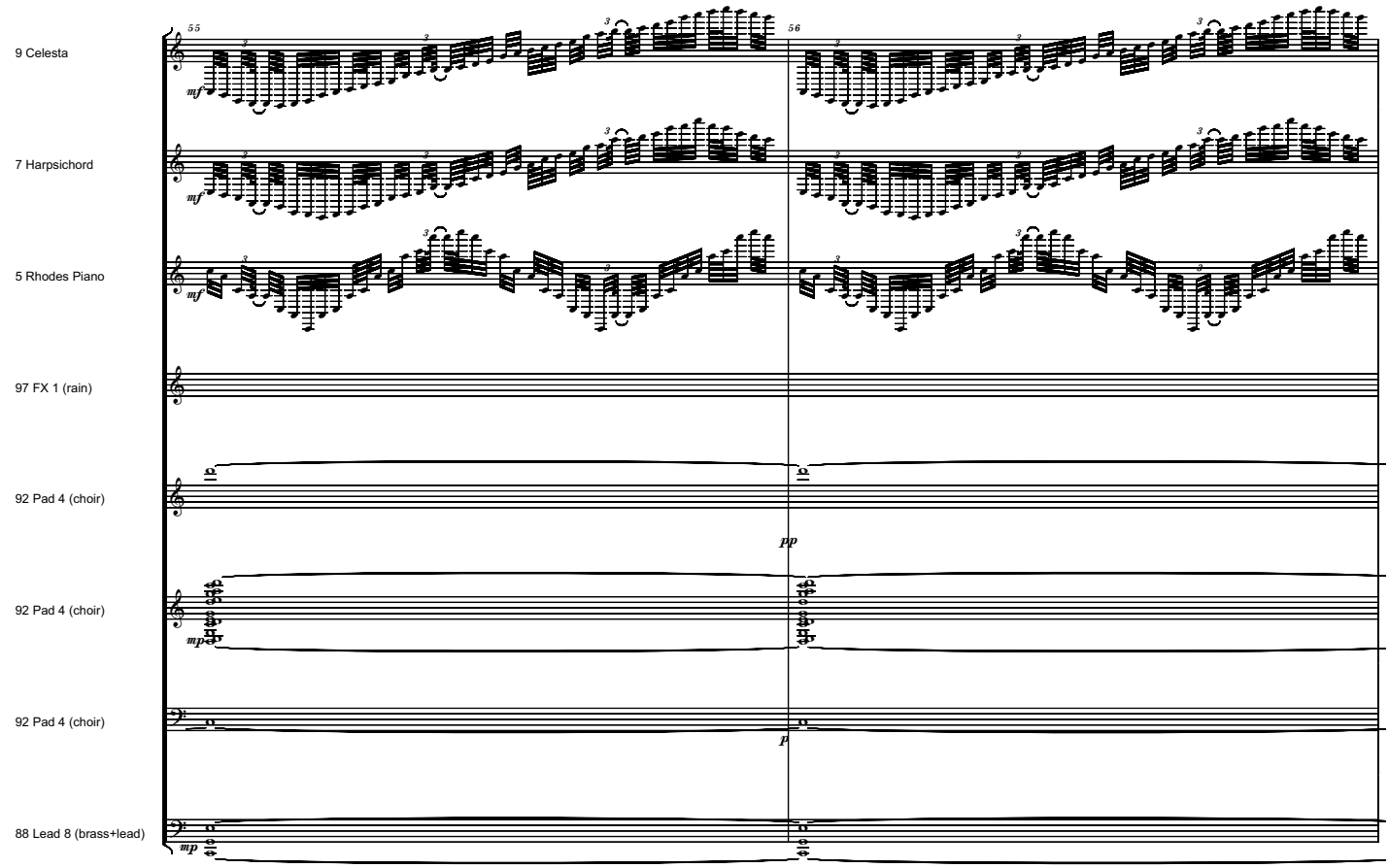
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92 Pad 4 (choir)
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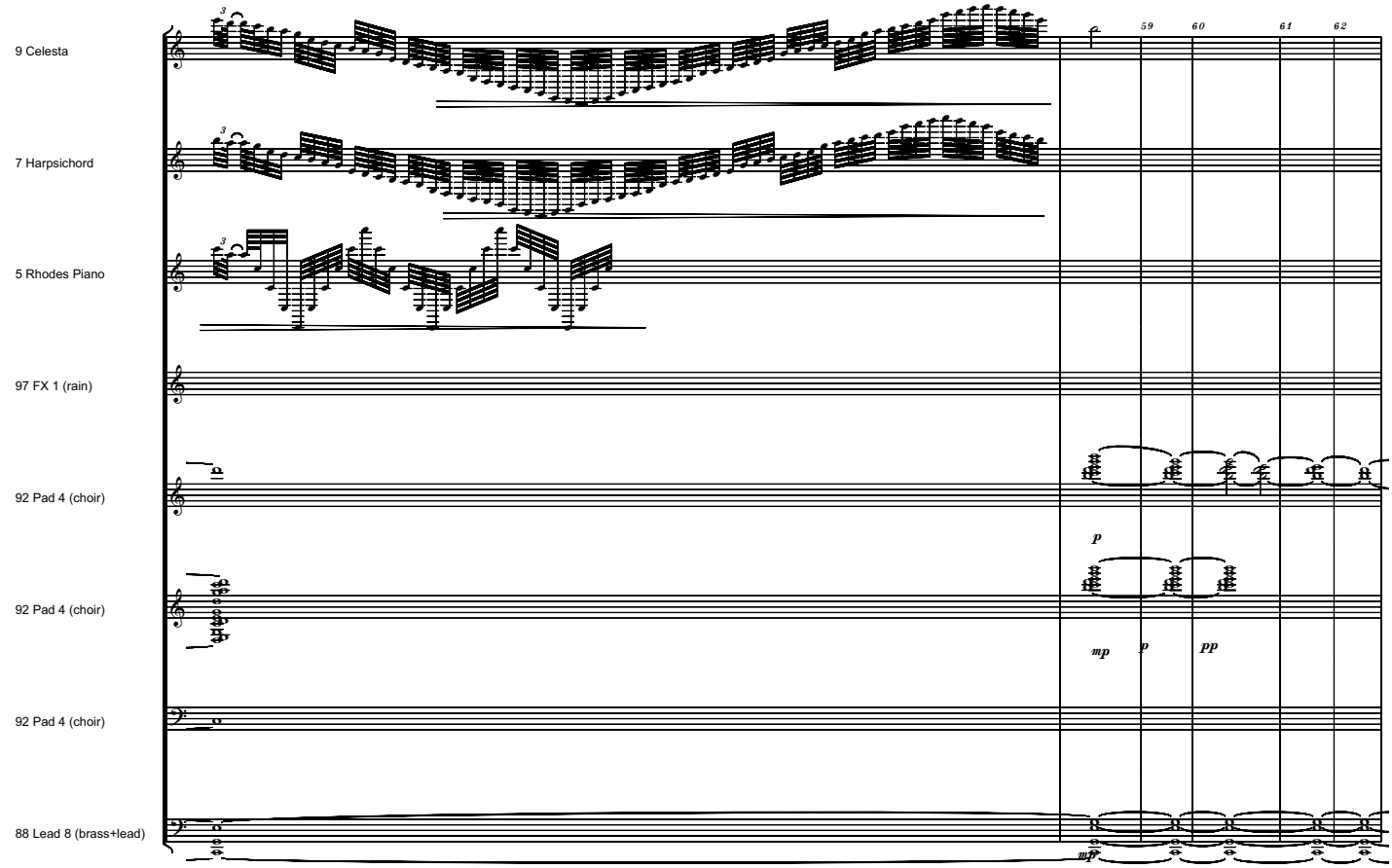
55
56
mf
mf
mf
pp
mp
p
mp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5 Rhodes Piano
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92 Pad 4 (choir)
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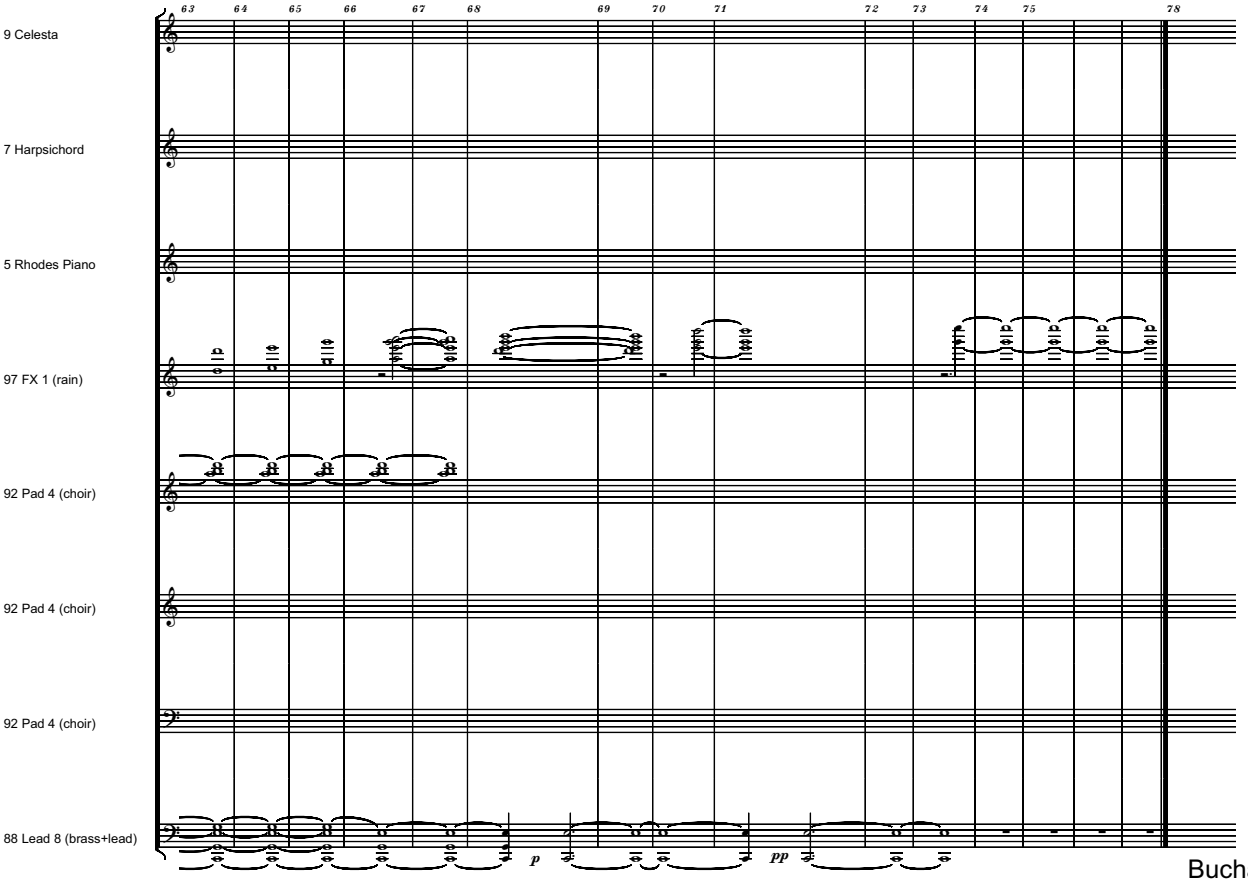
92 Pad 4 (choir)
88 Lead 8 (brass+lead)
59
60
61
62
p
mp
p
pp
mp

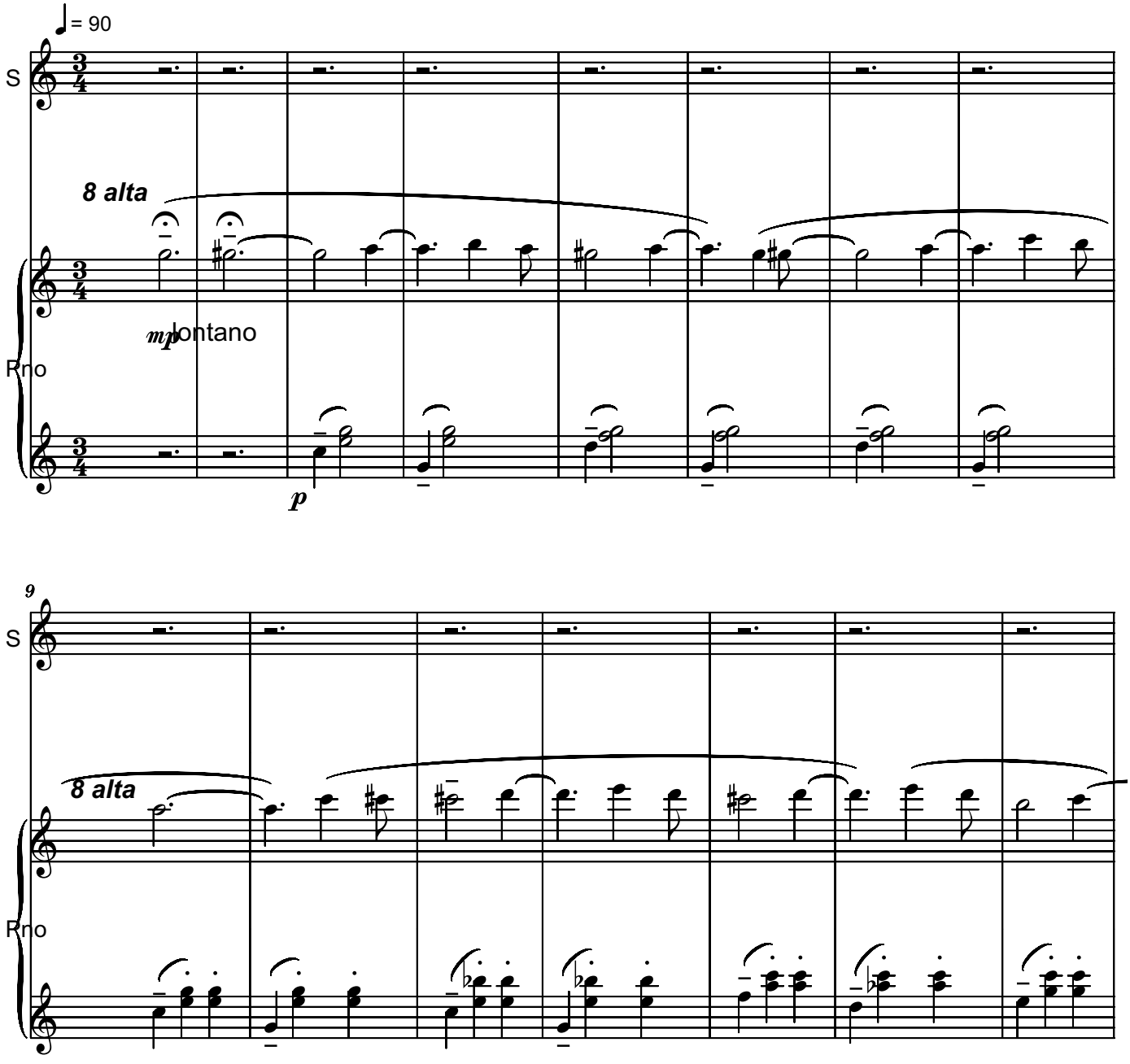


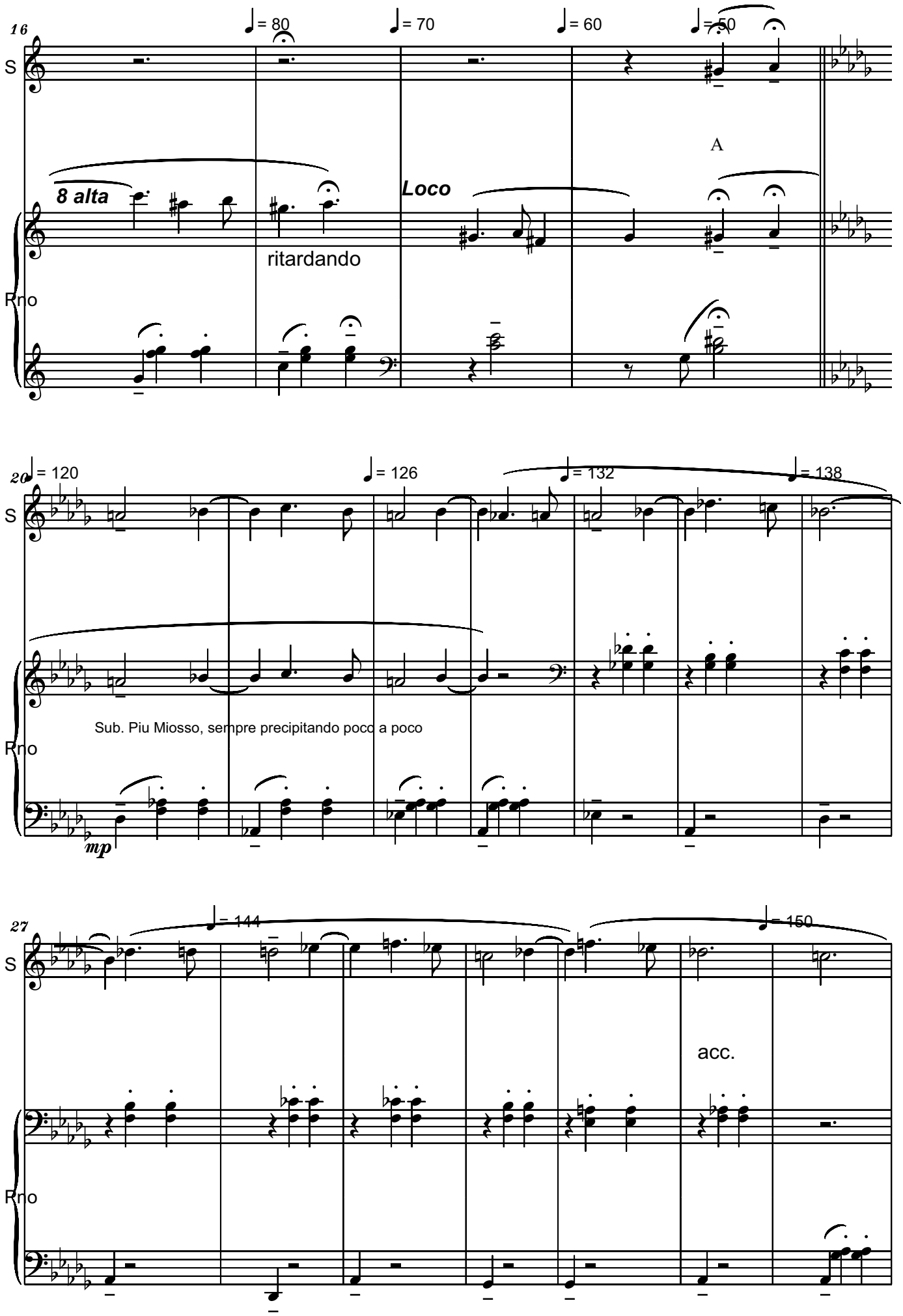
Bucharest, 11 November 2013

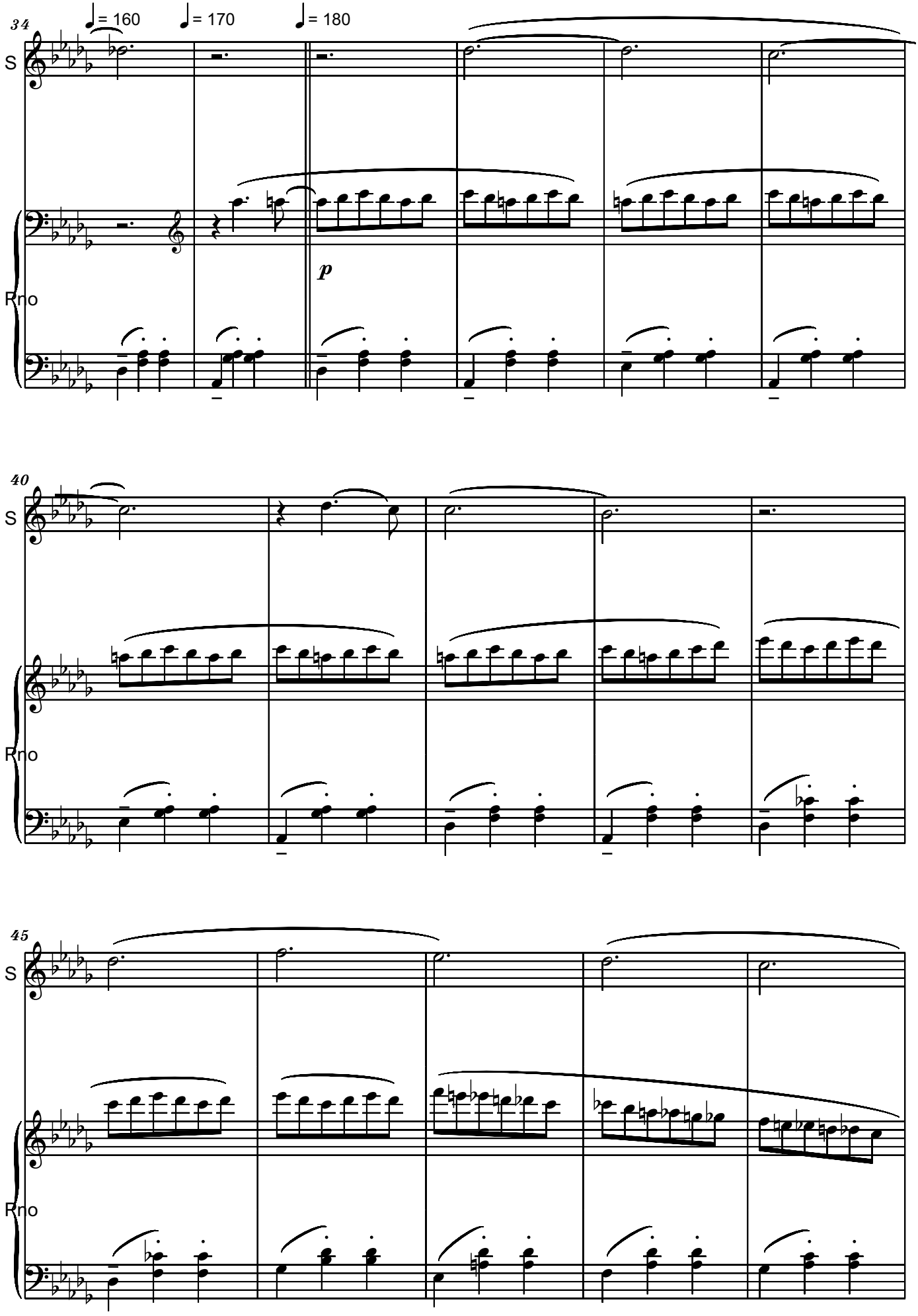
Molto Espressivo

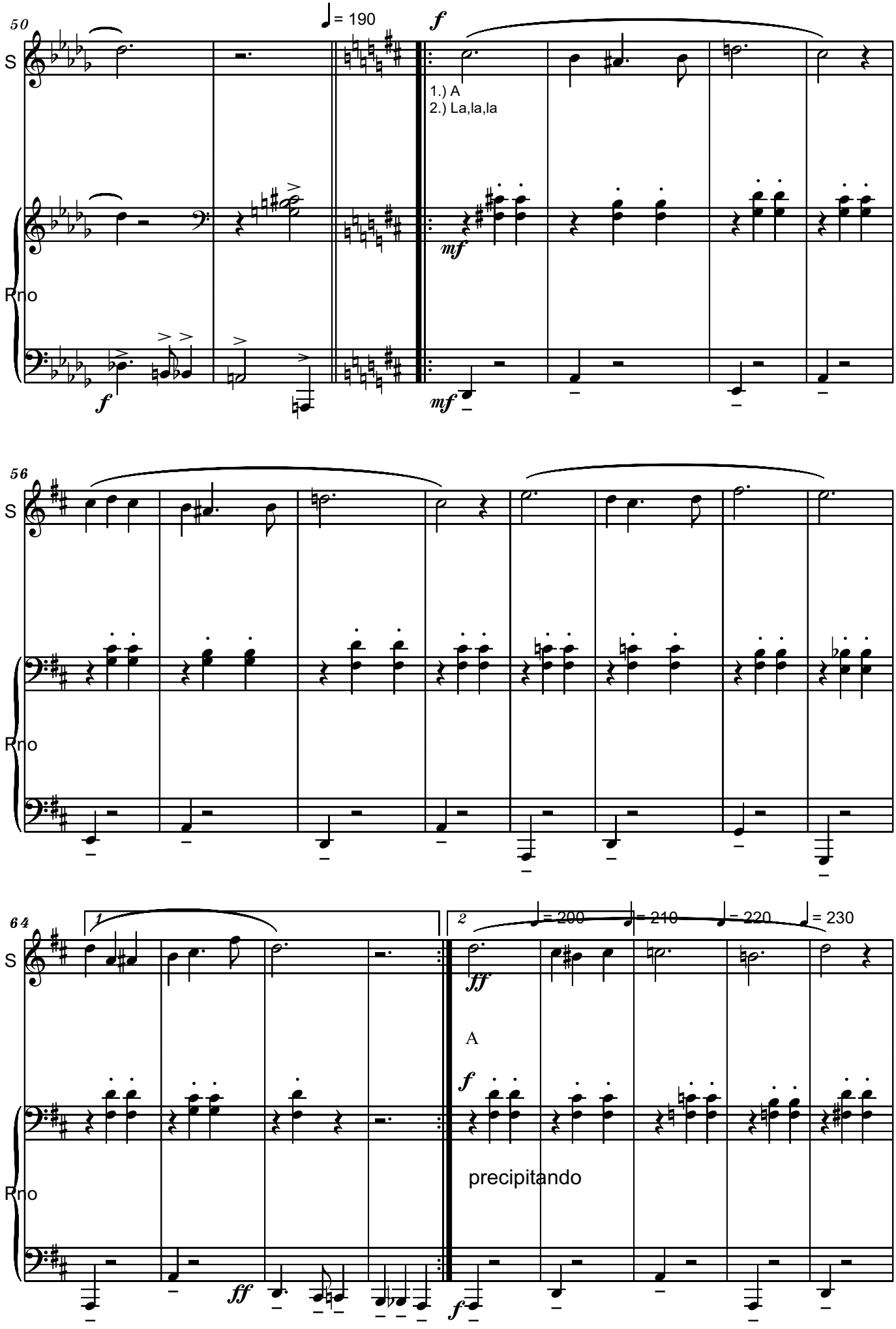
SOUVENIR
To Liana

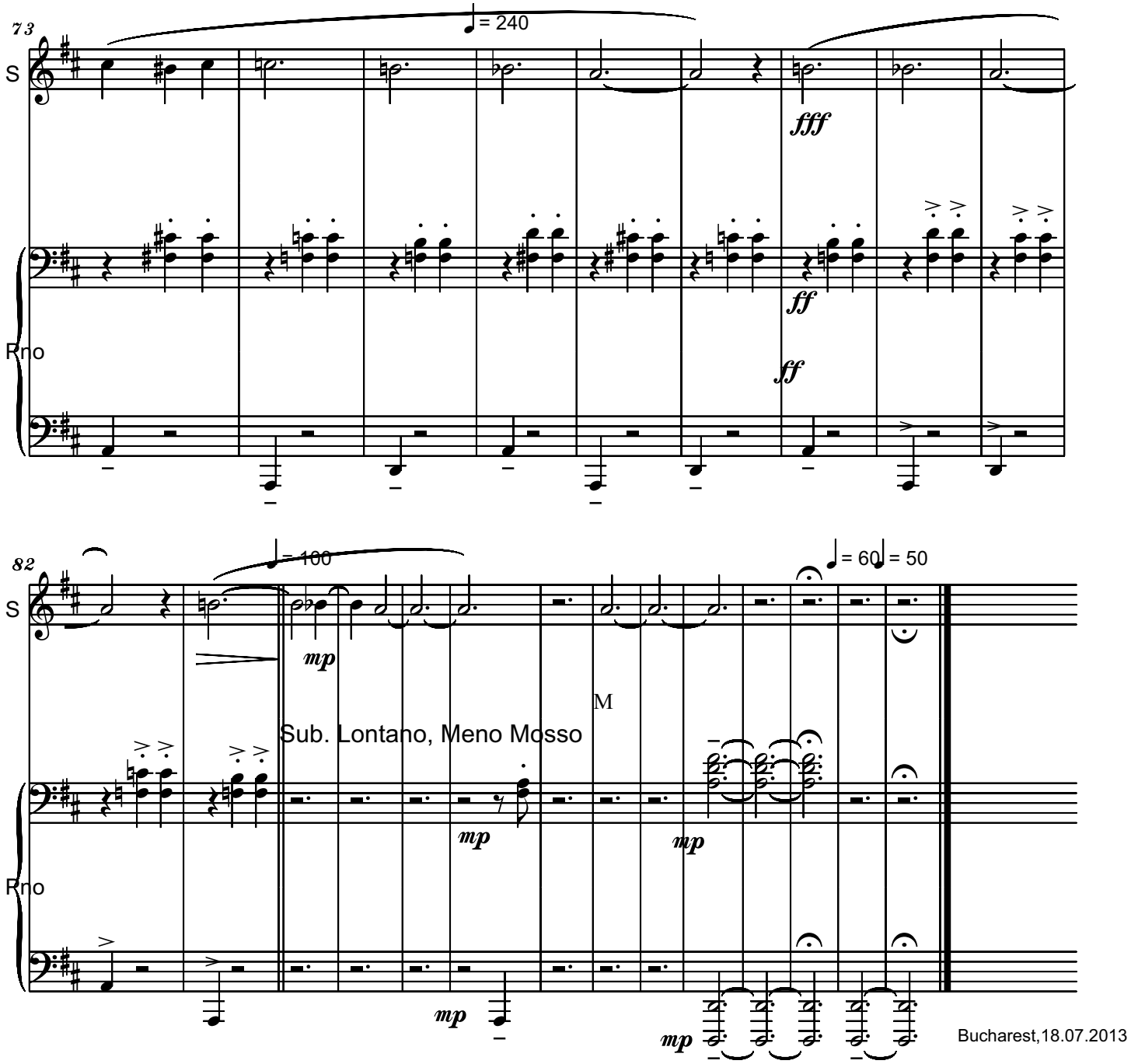
Serban Nichifor
(SABAM, ASCAP)




16
♩= 80
♩= 70
♩= 60
♩= 50
S
A
8 alta
Loco
ritardando
Rno
20
♩= 120
♩= 126
♩= 132
♩= 138
S
Sub. Piu Miosso, sempre precipitando poco a poco
Rno
mp
27
♩= 144
♩= 150
S
acc.
Rno


34
♩= 160
♩= 170
♩= 180
S
Rno
p
40
S
Rno
45
S
Rno

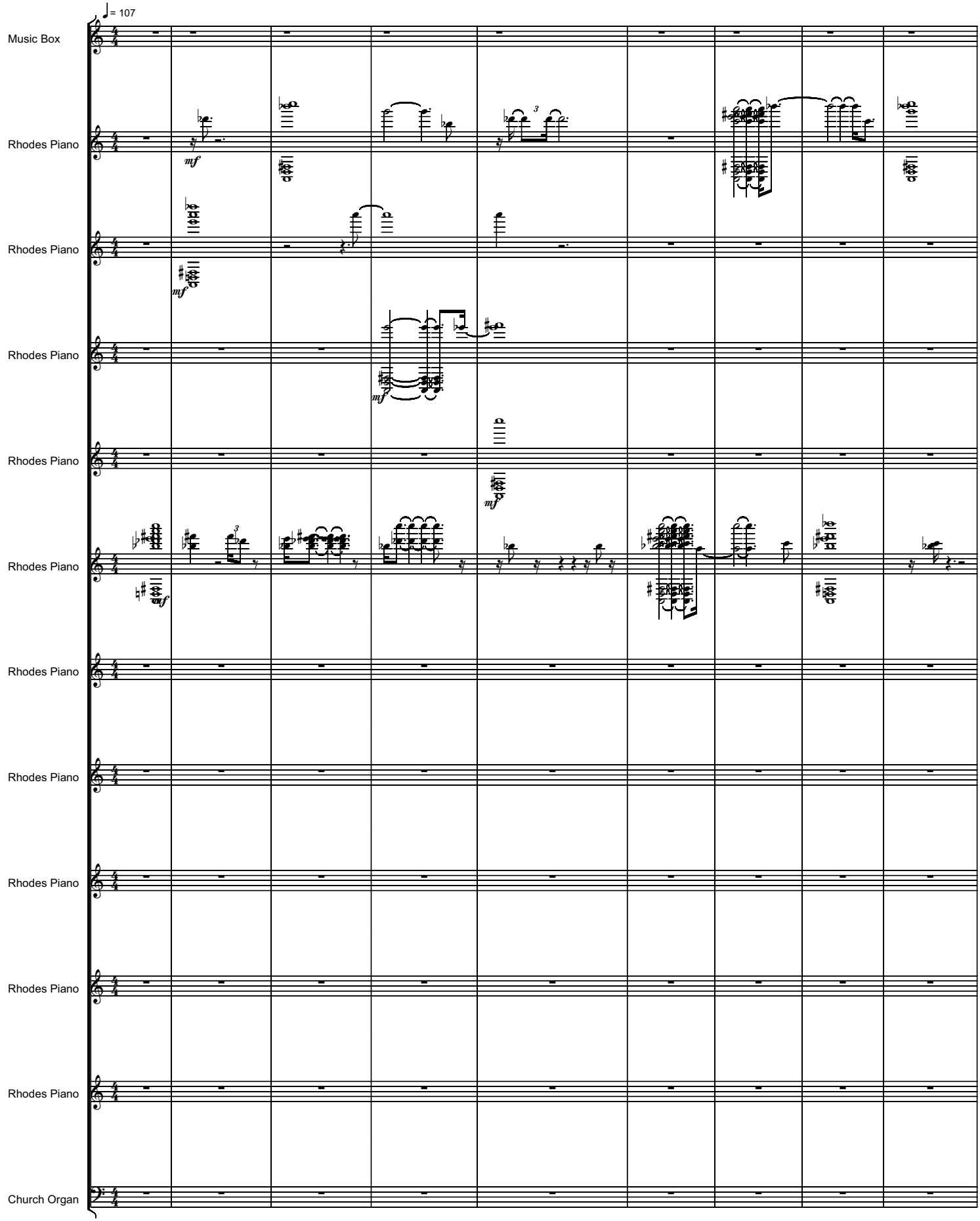

50
♩ = 190
f
S
1.) A
2.) La,la,la
mf
Rno
f
mf
56
S
Rno
64
1
2
♩ = 200
♩ = 210
♩ = 220
♩ = 230
S
ff
A
f
precipitando
Rno
ff
f


73
♩= 240
S
fff
Rno
ff
ff
82
♩= 100
♩= 60 ♩= 50
S
mp
M
Sub. Lontano, Meno Mosso
mp
mp
Rno
mp
mp
Bucharest,18.07.2013

ET CUM SPIRITU TUO
II

Serban Nichifor

Allegretto



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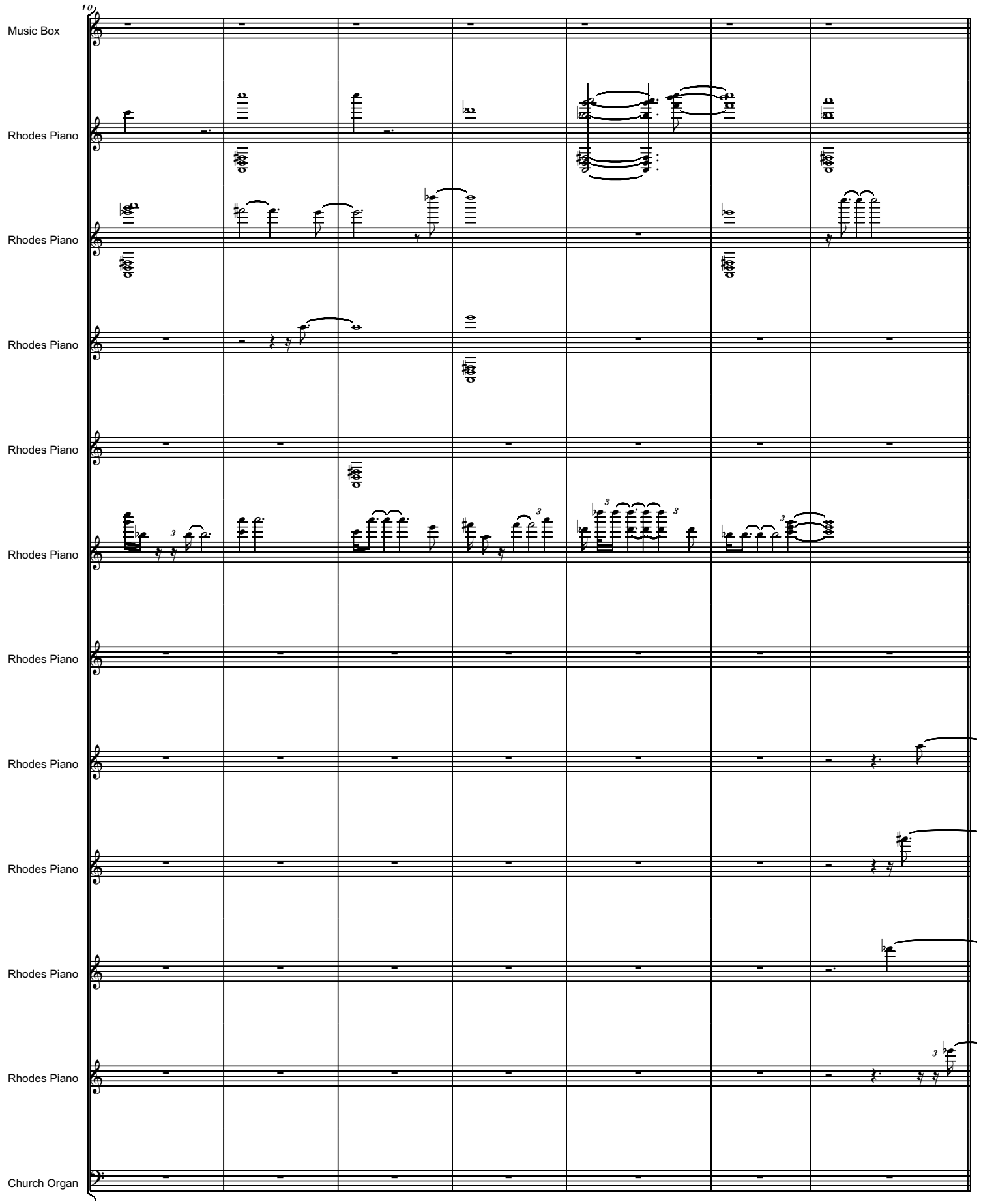
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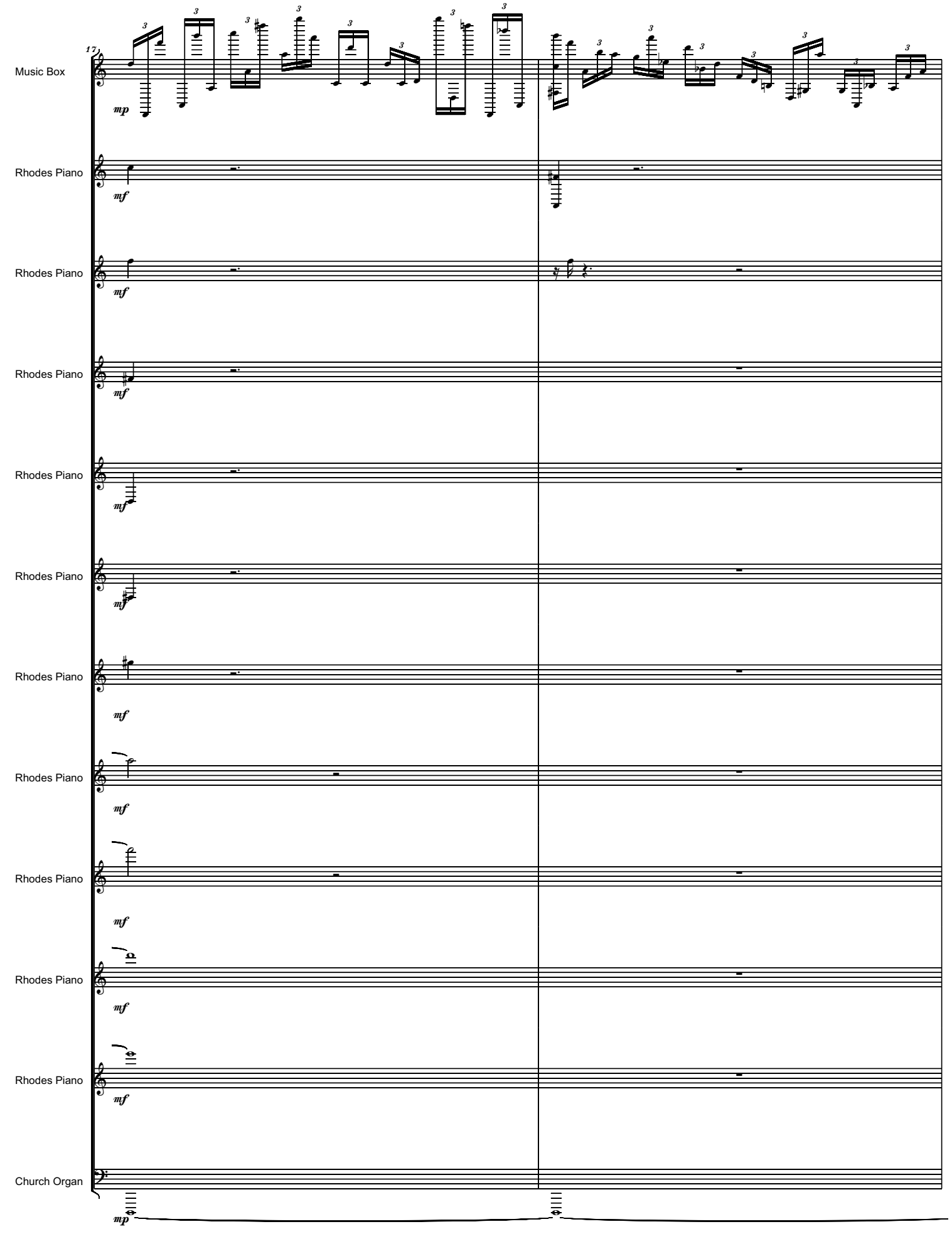
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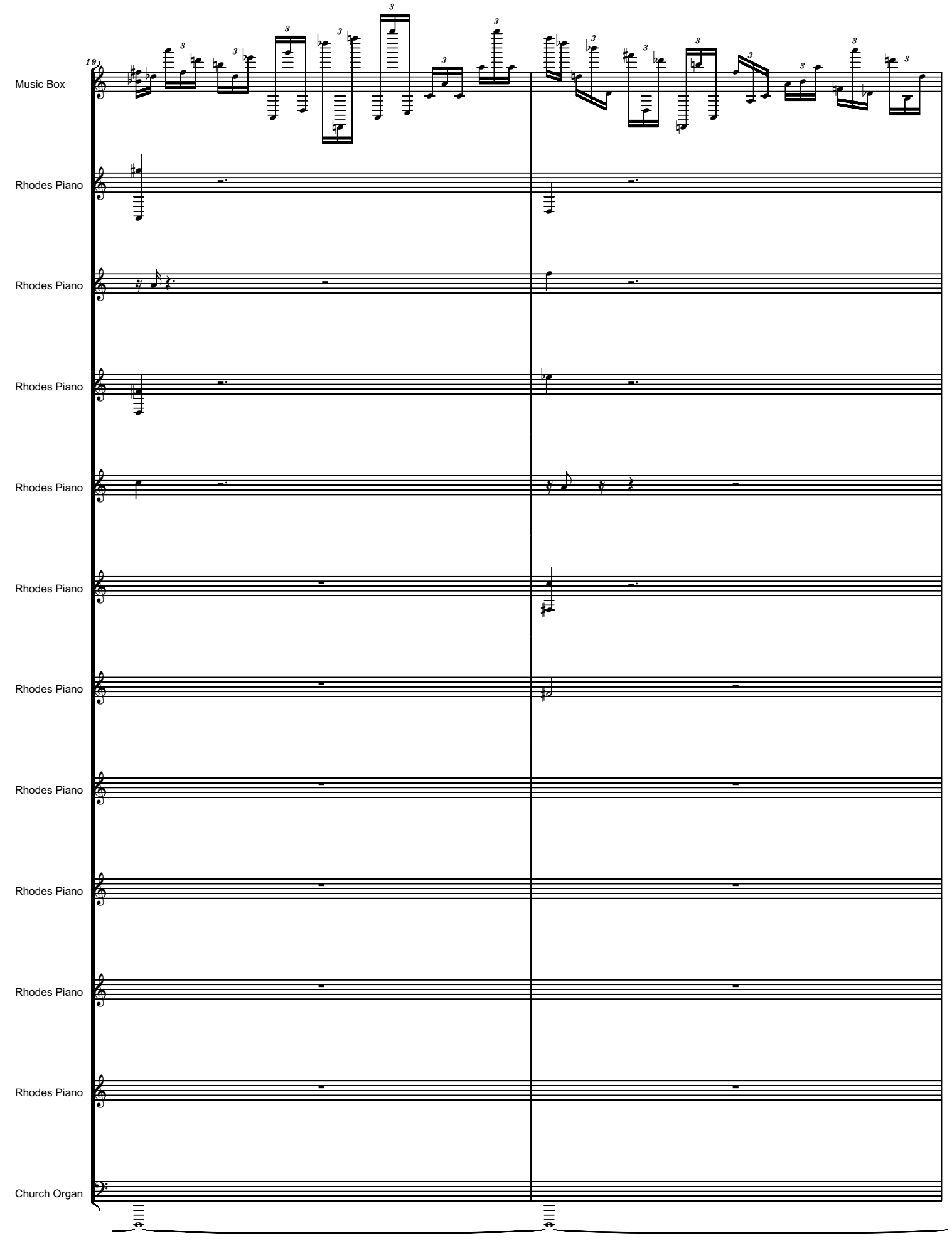
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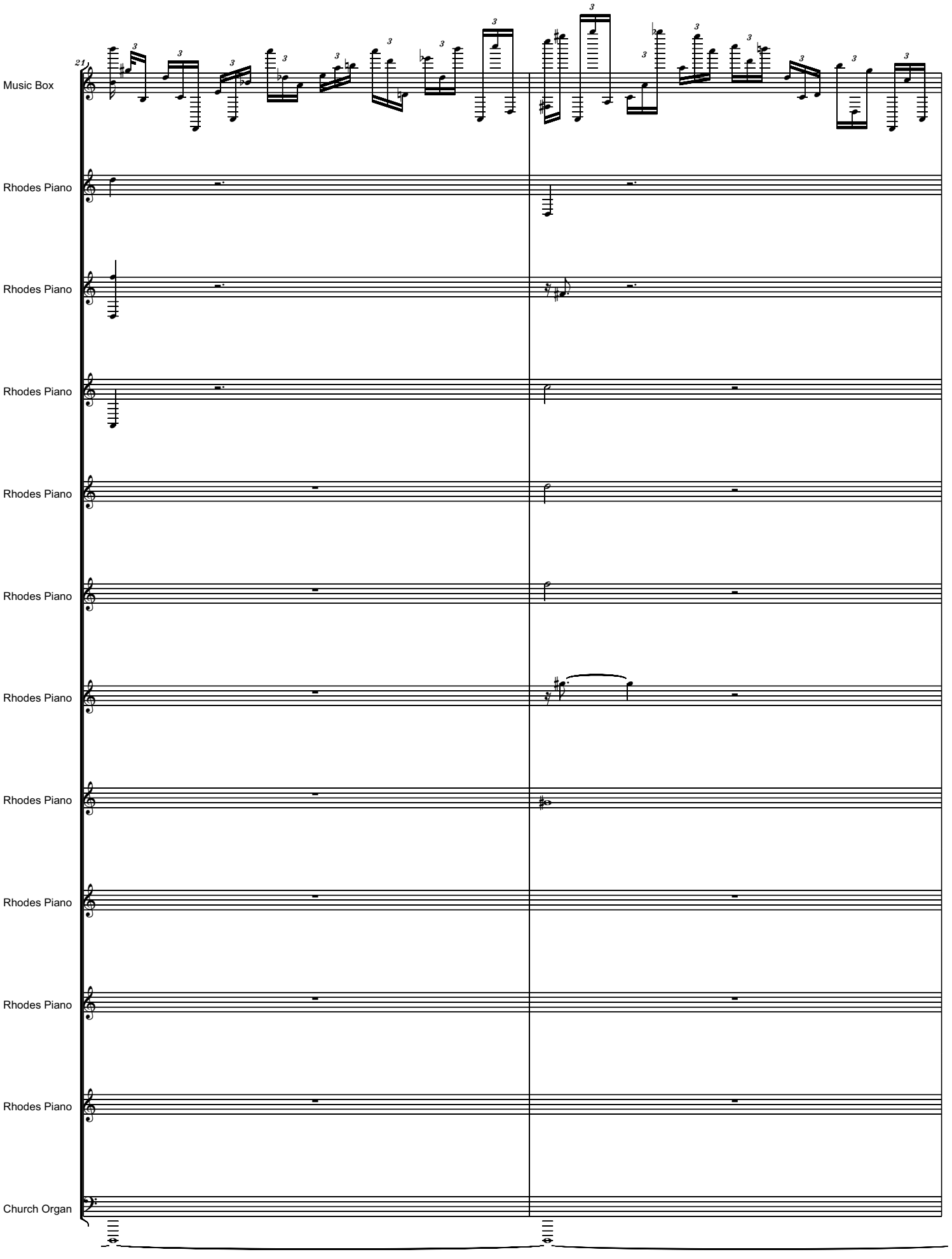
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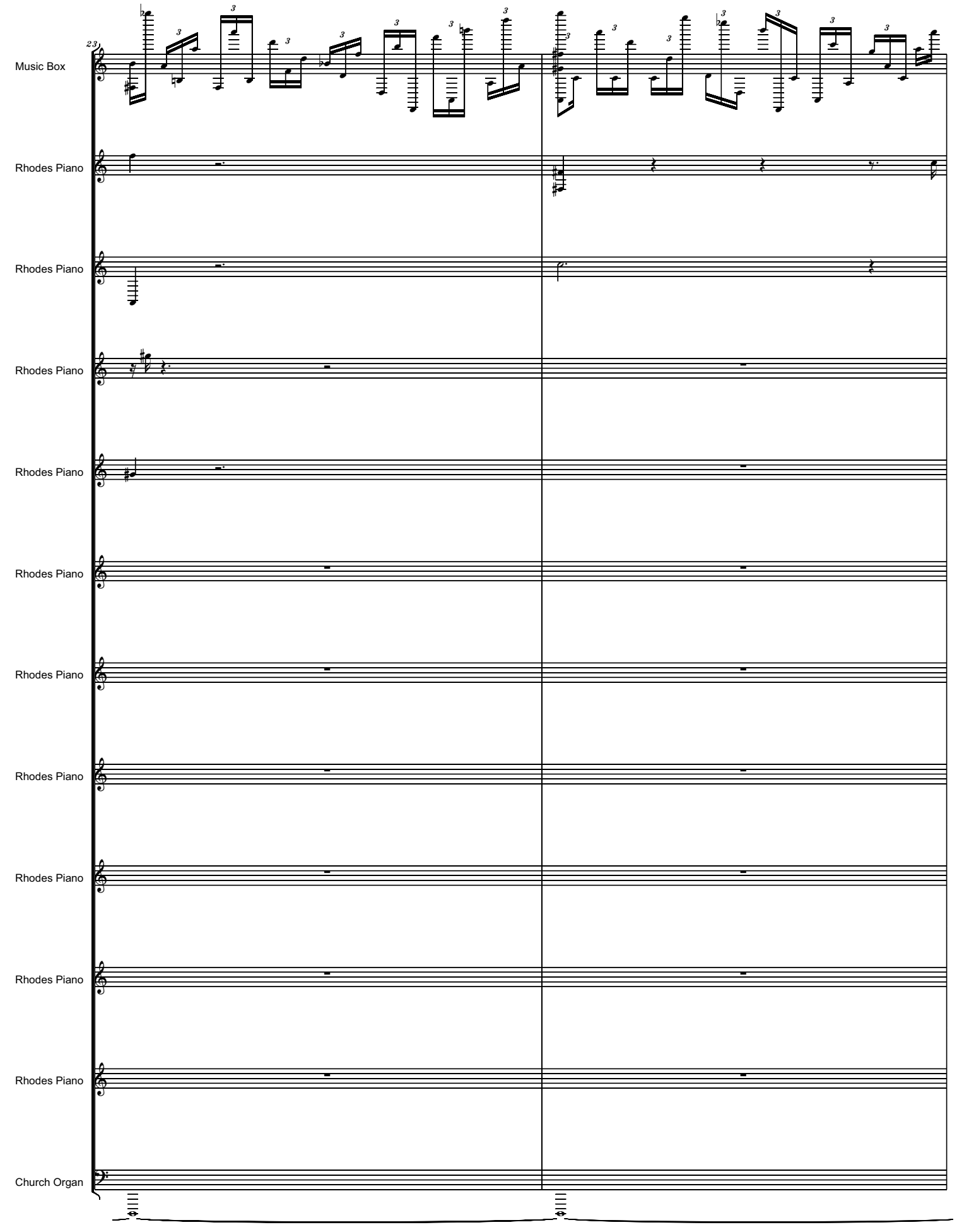
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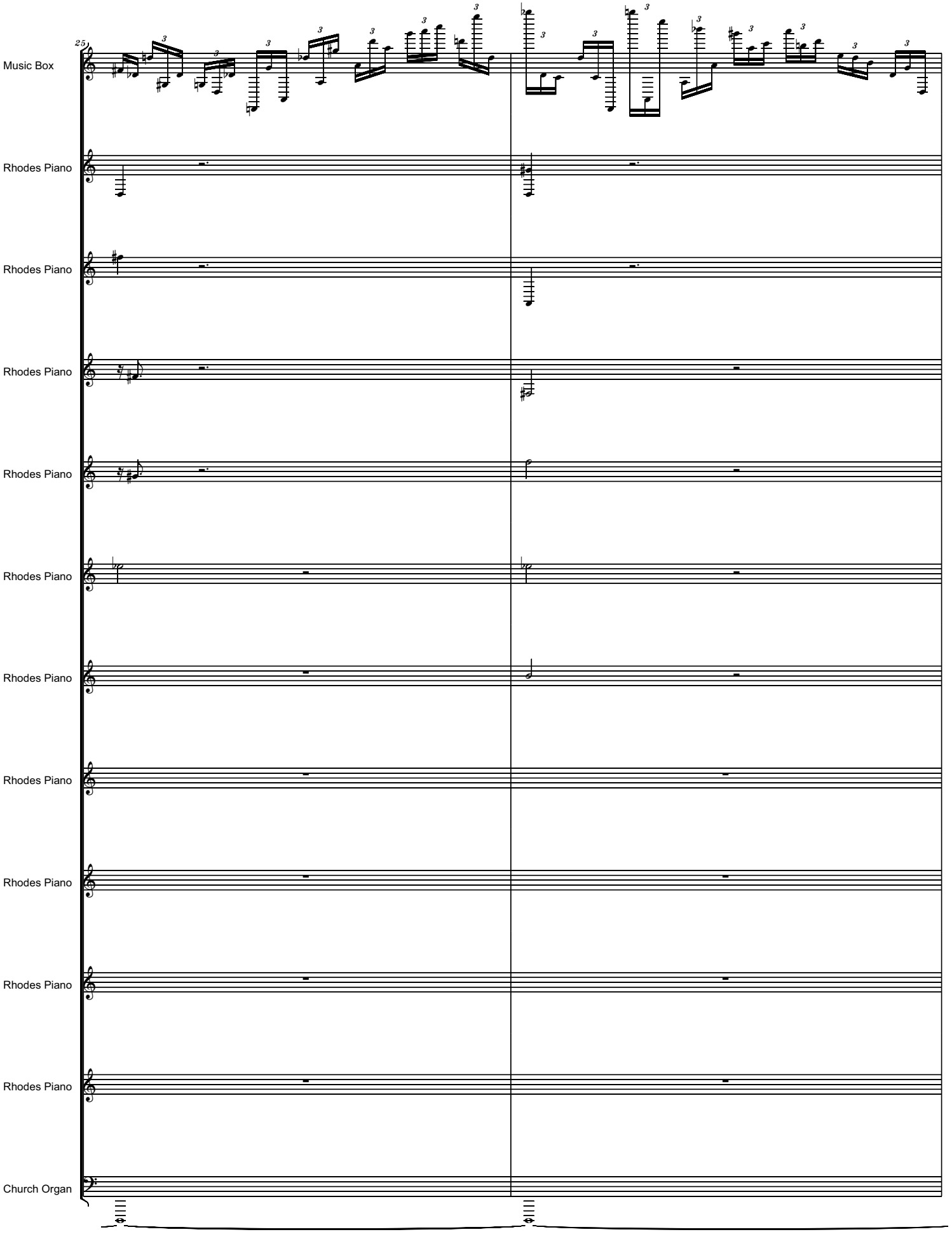
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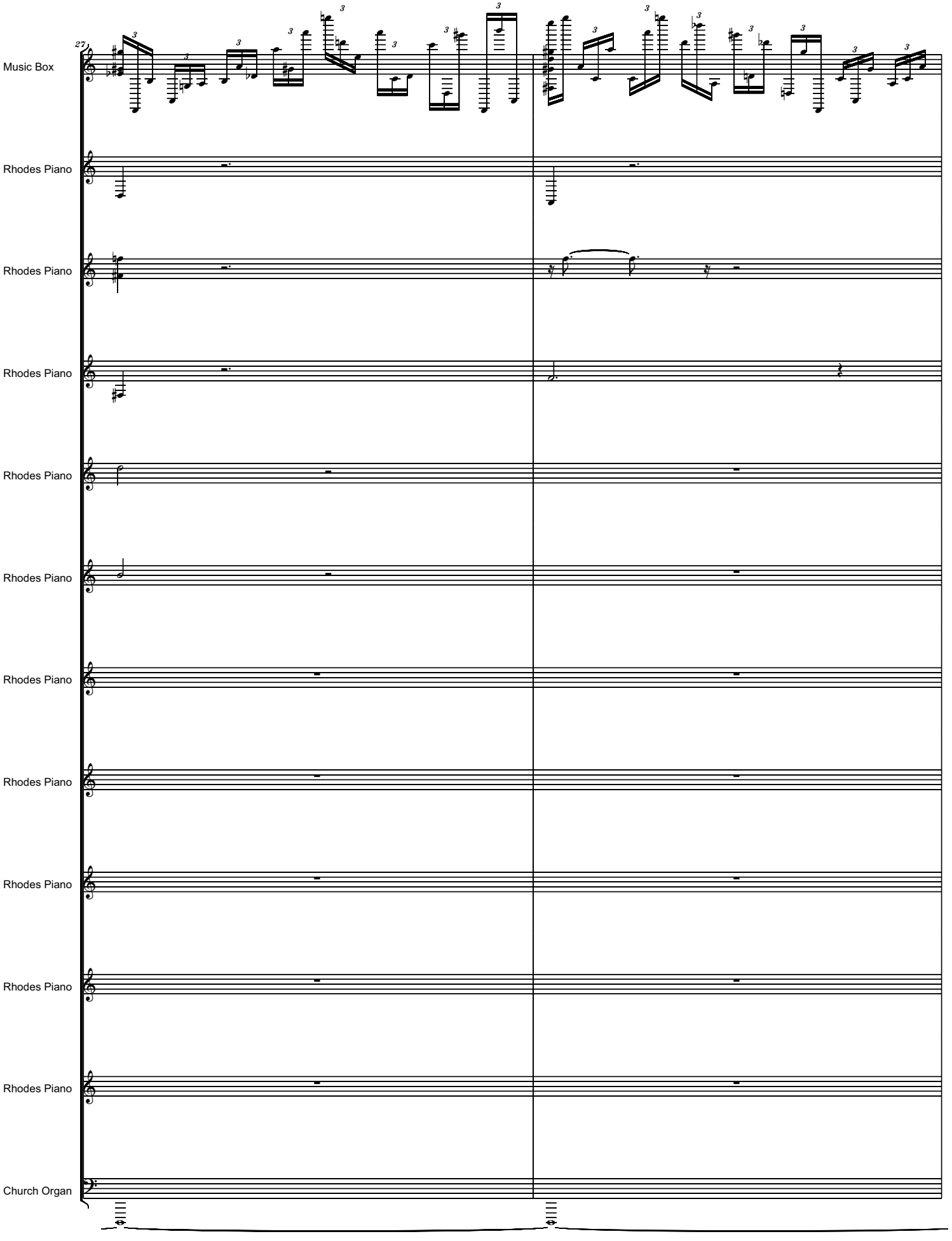
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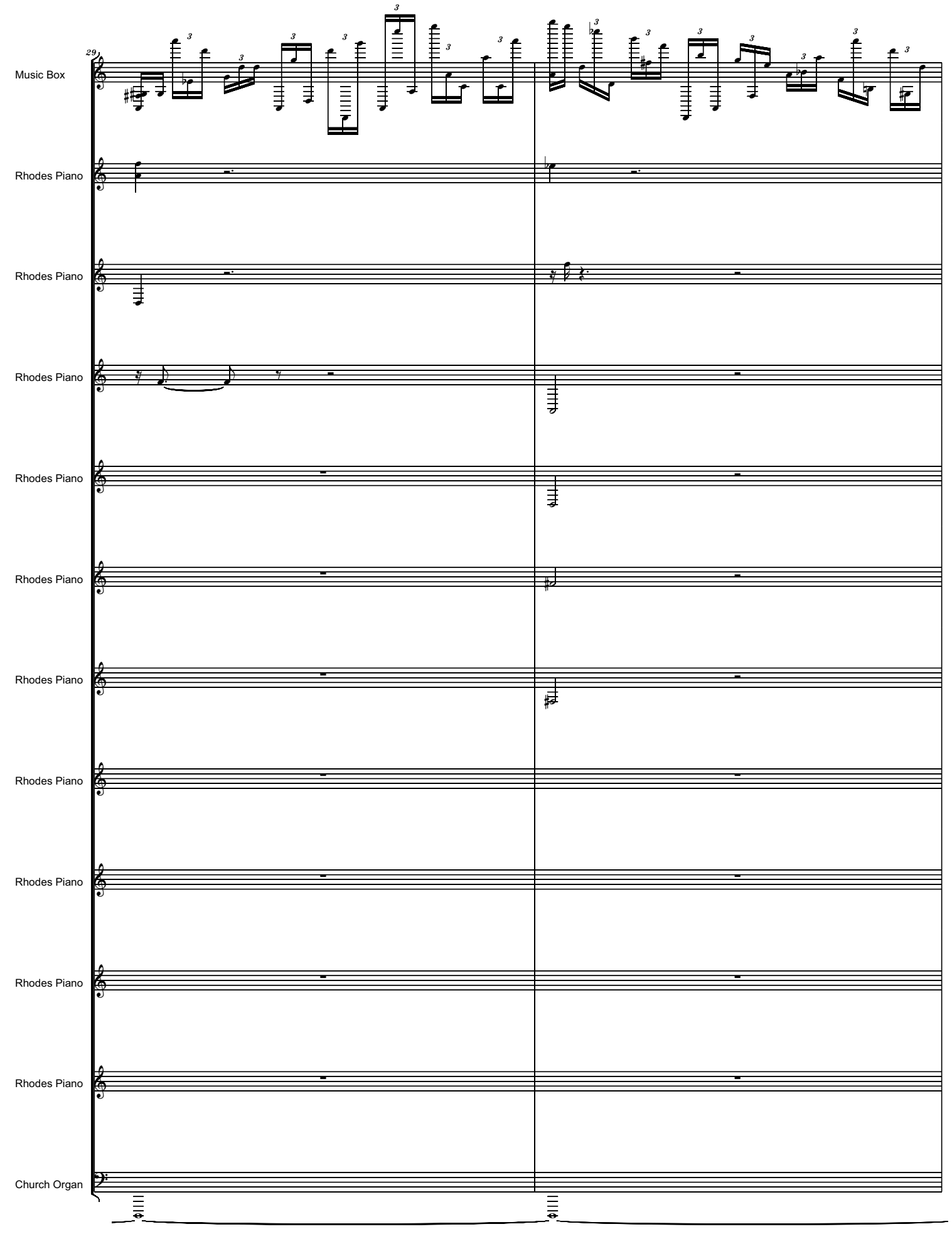
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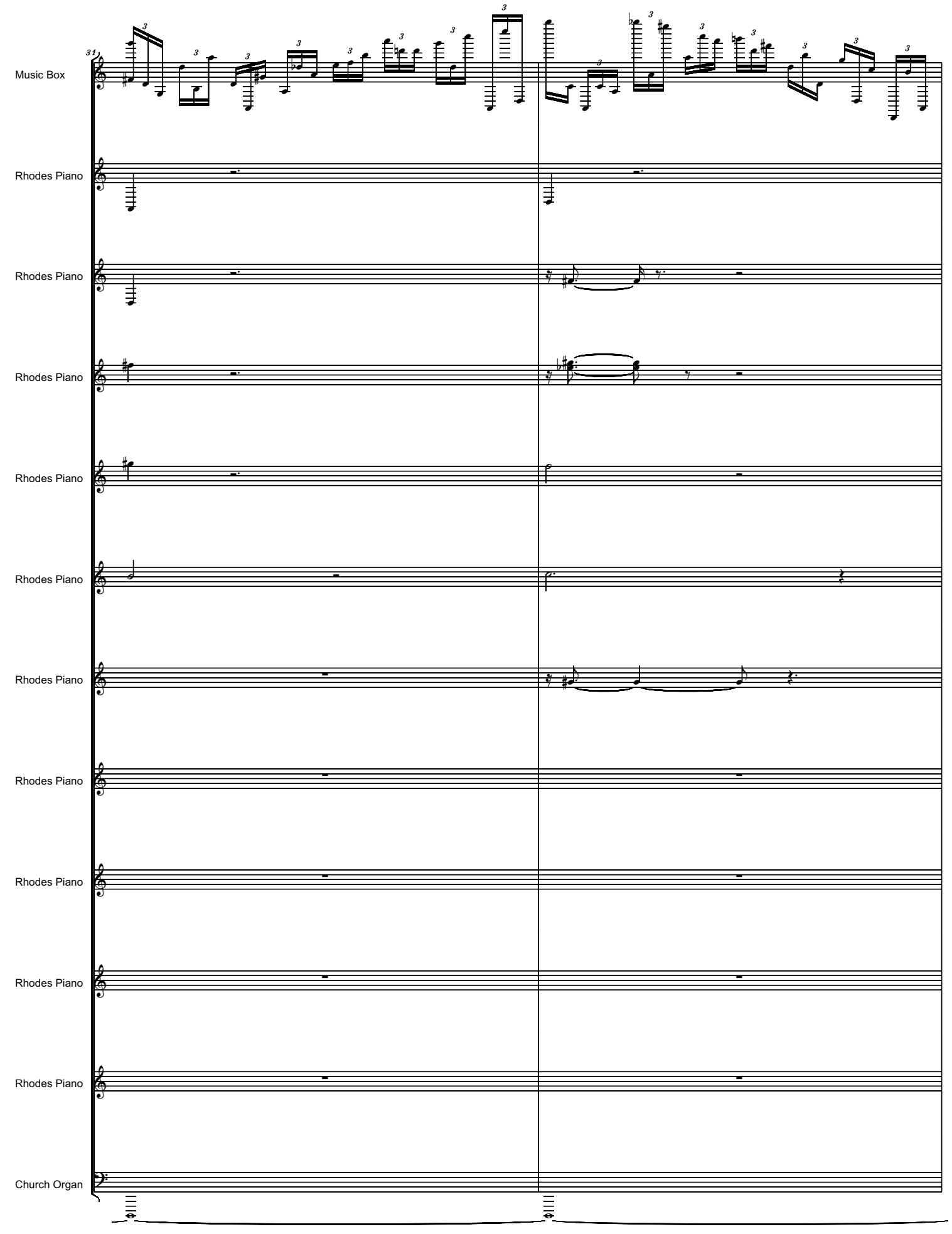
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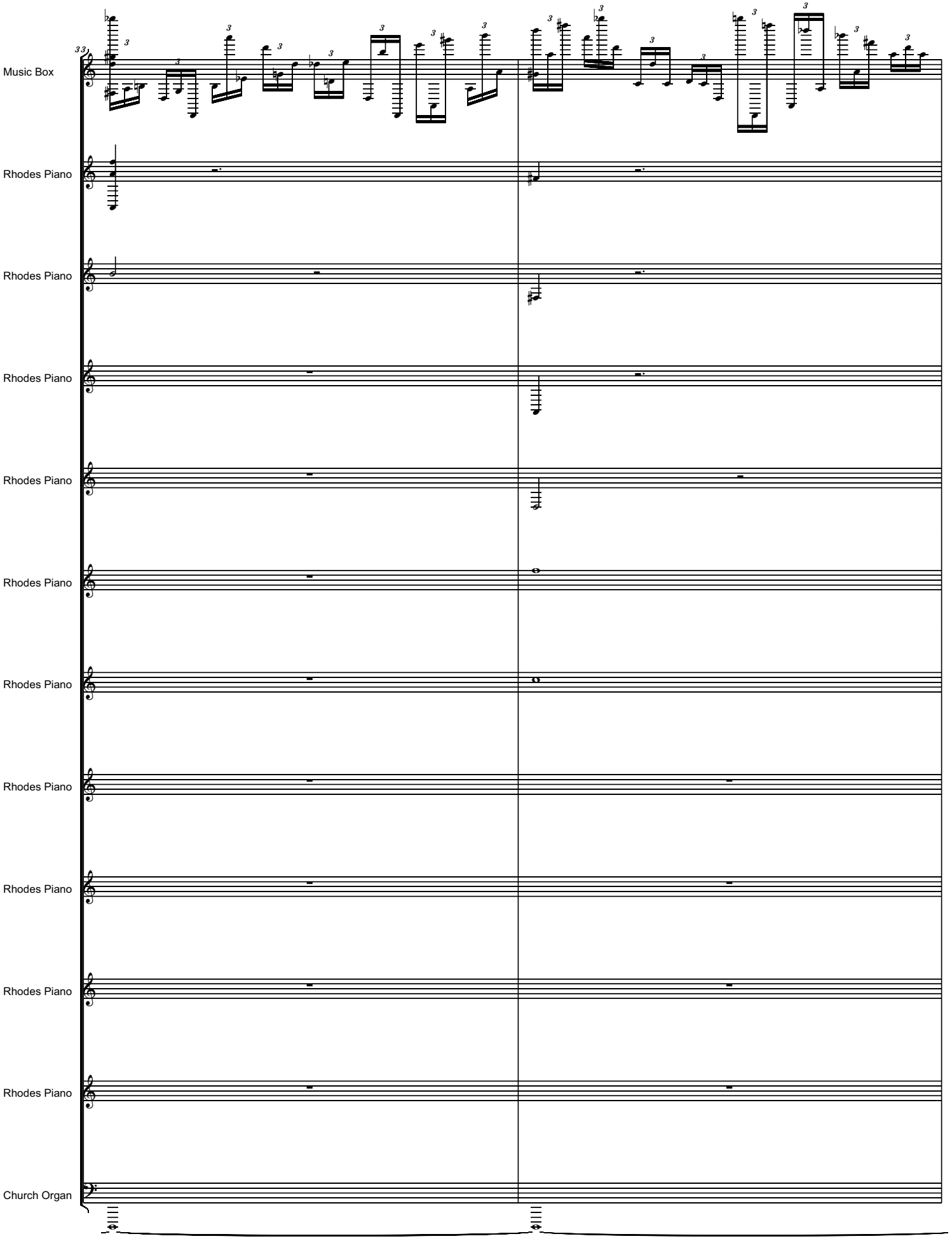
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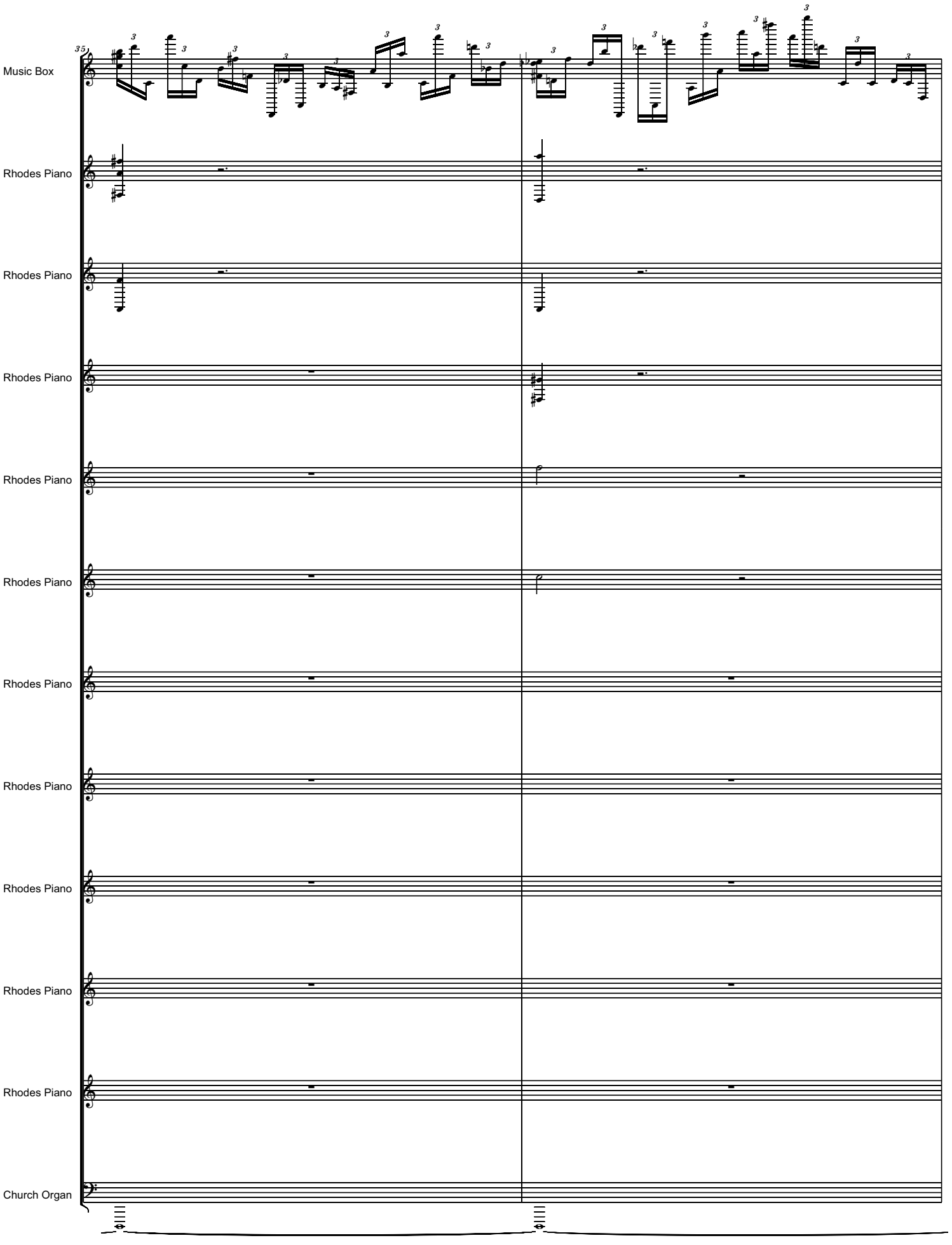
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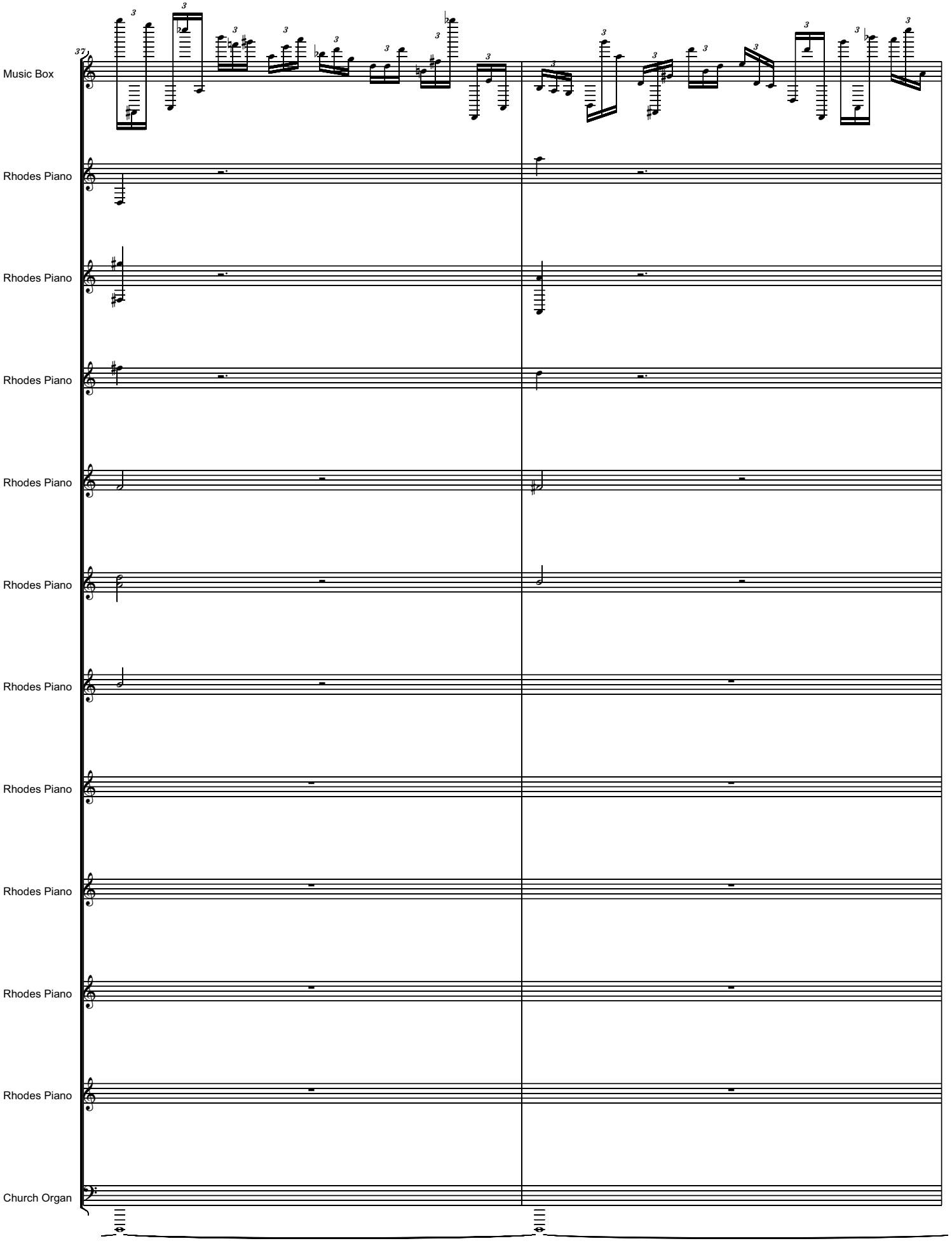
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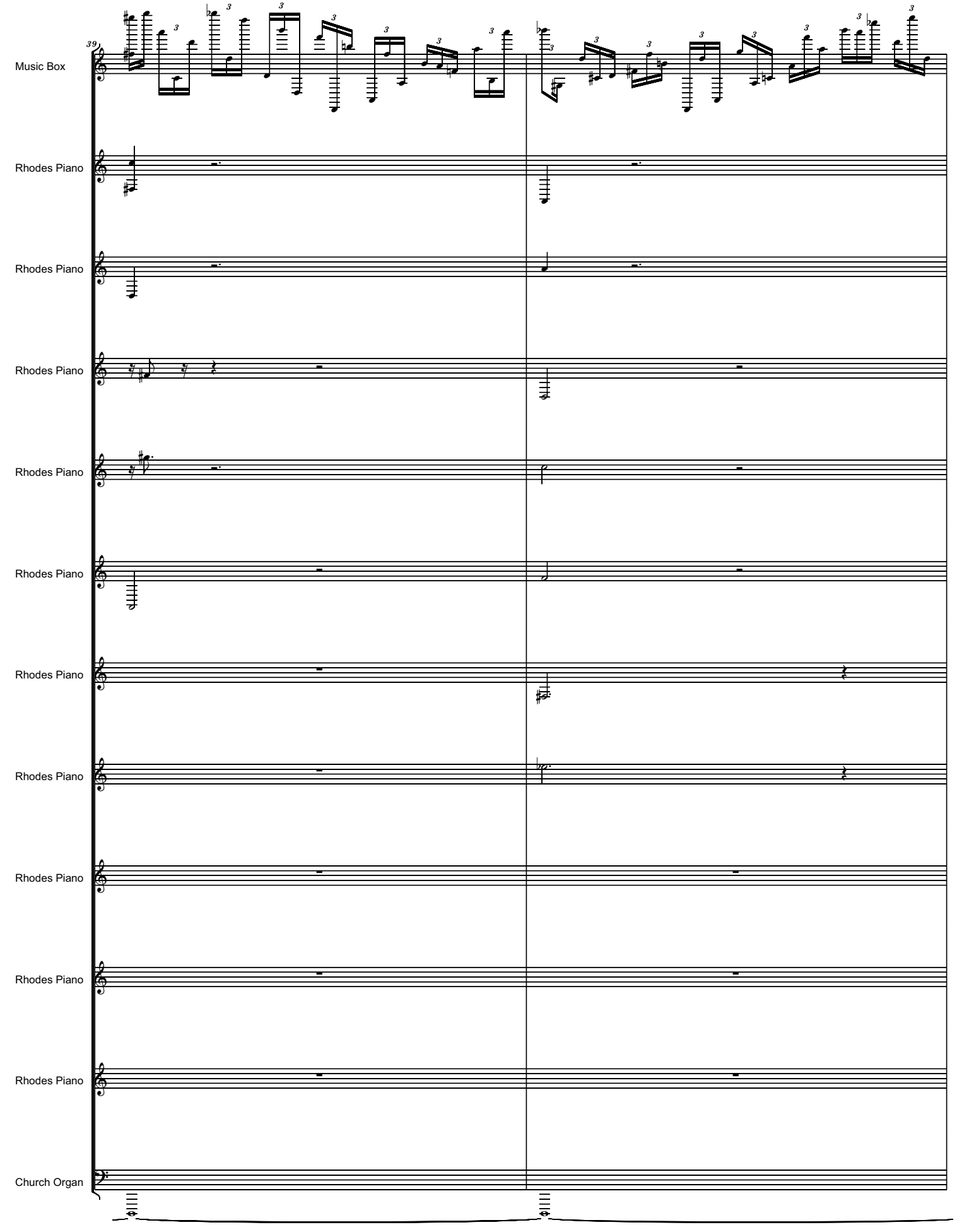
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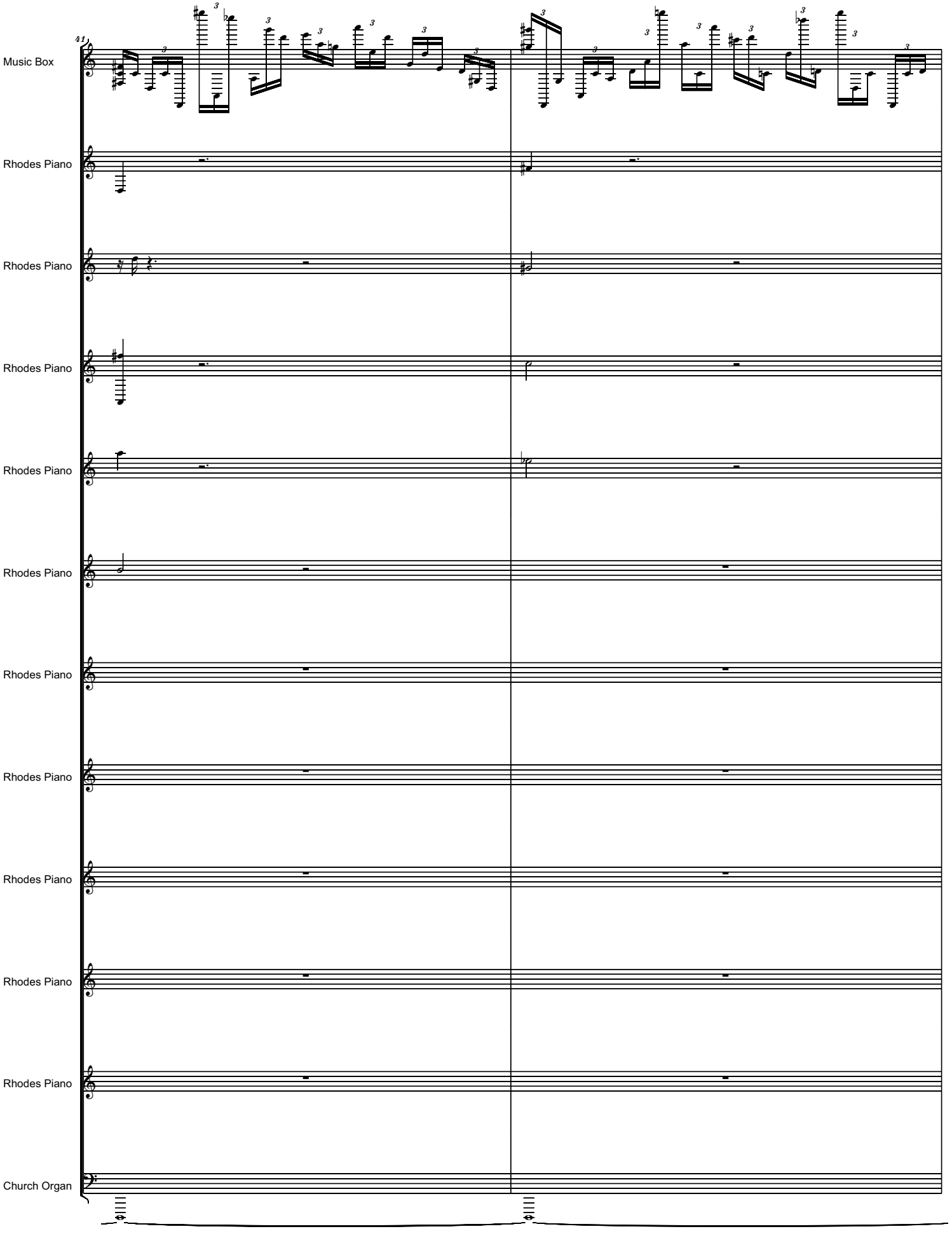
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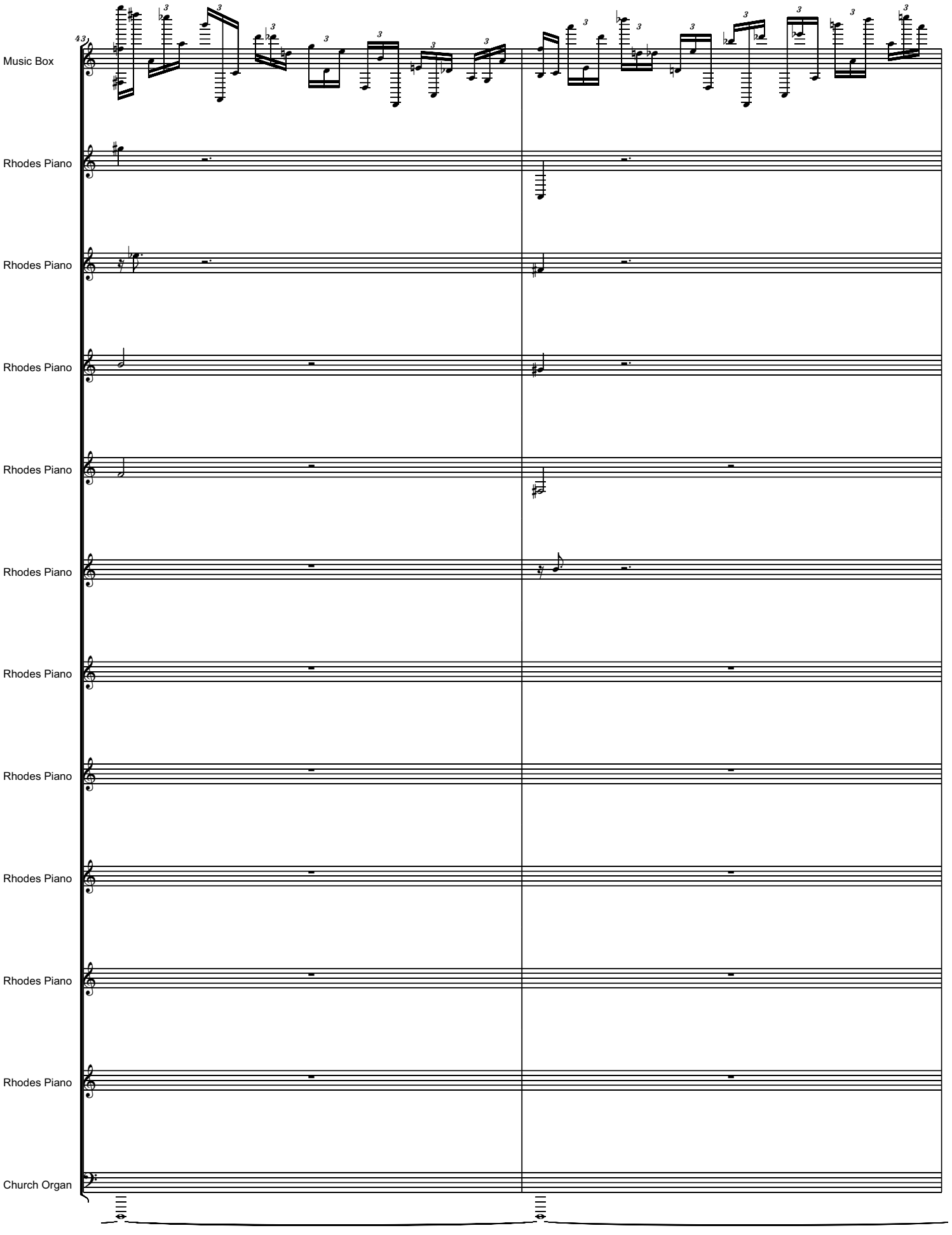
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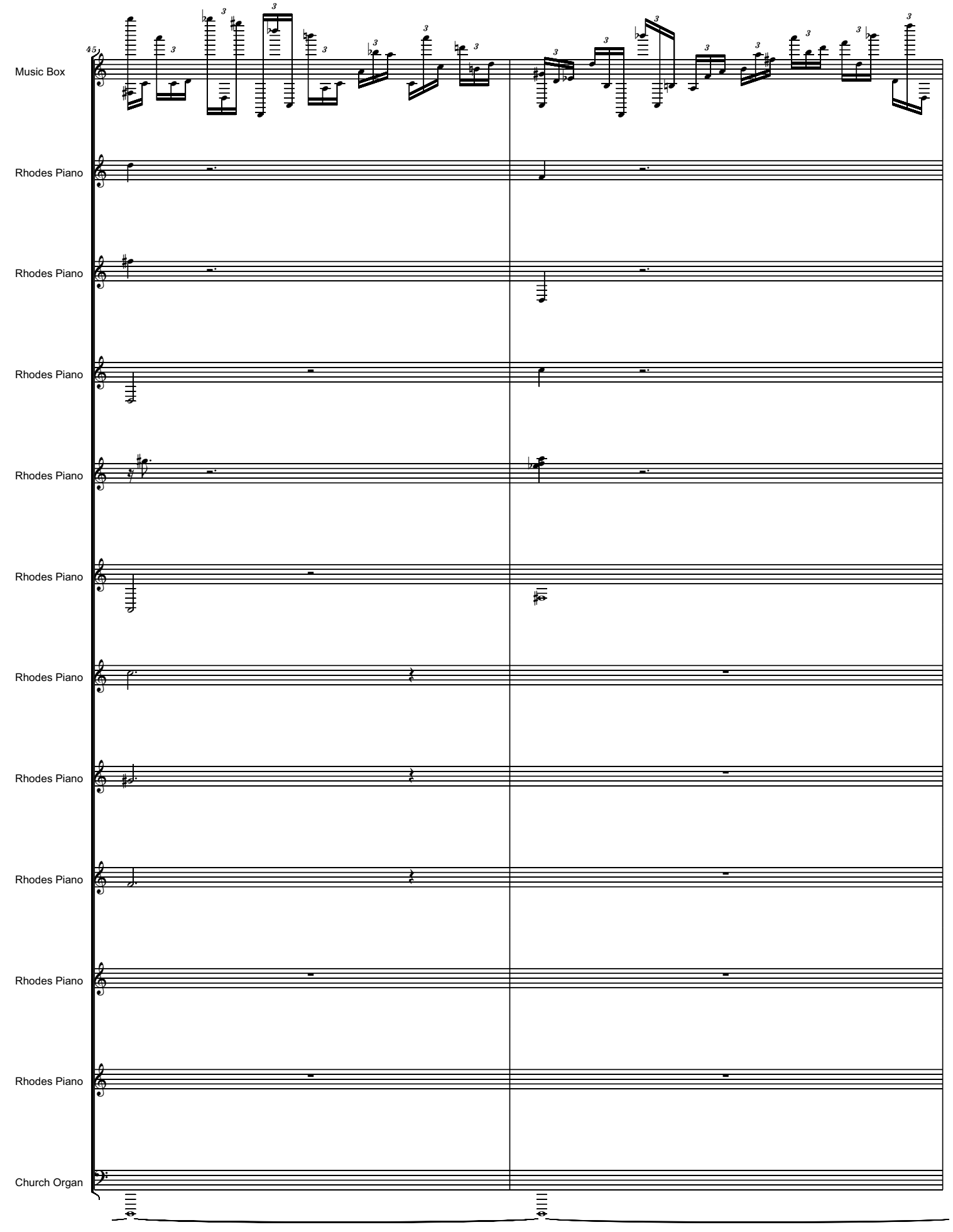
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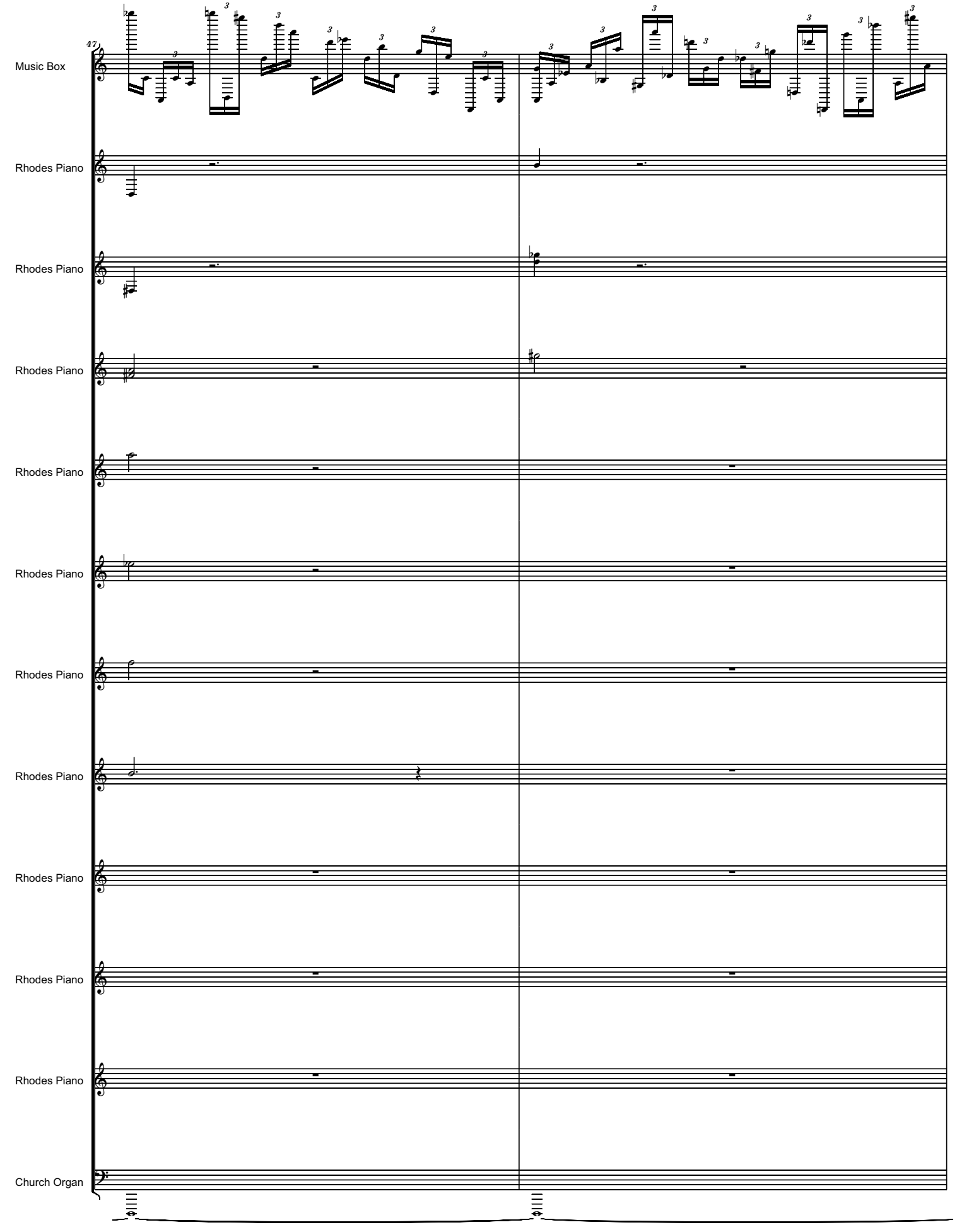
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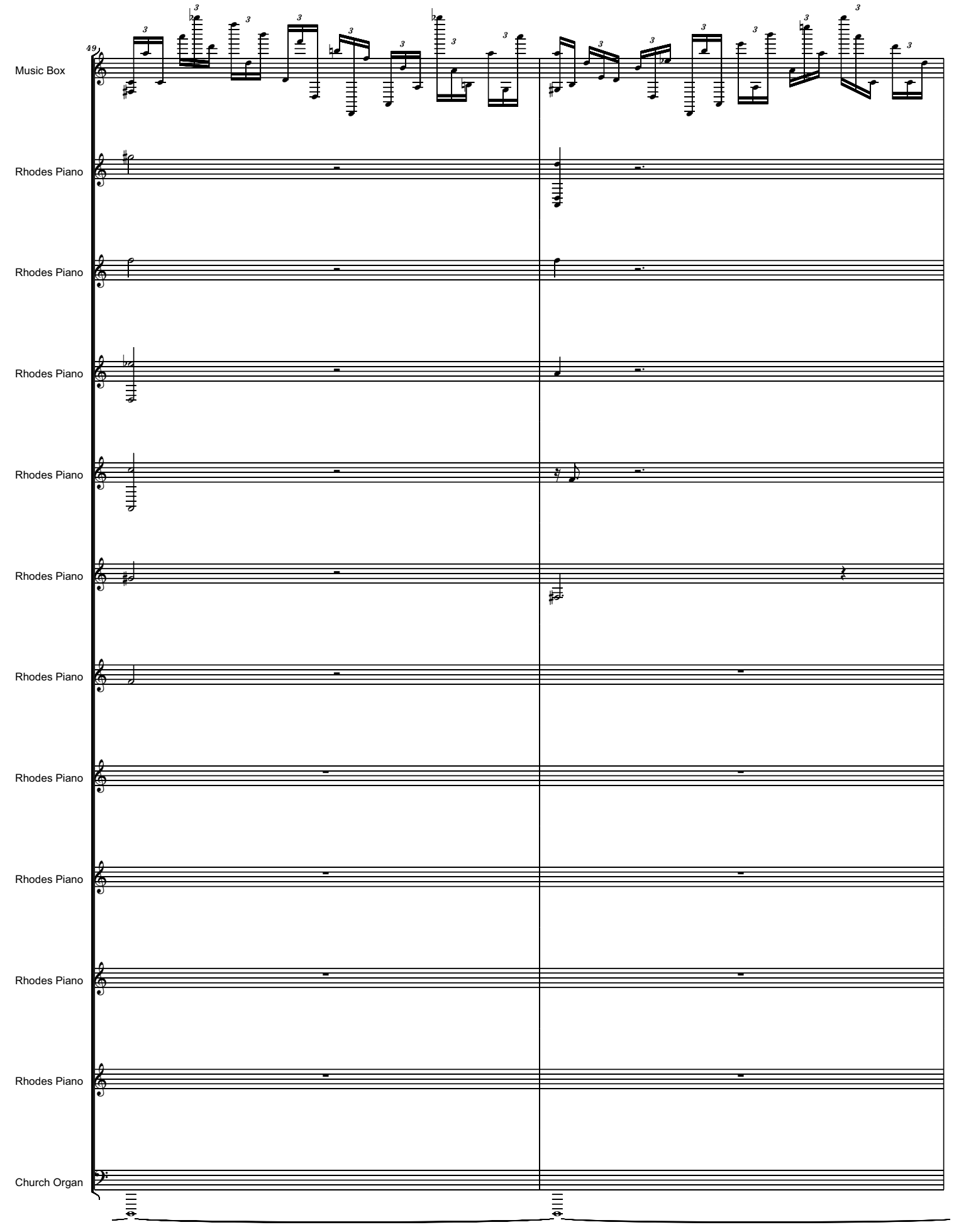
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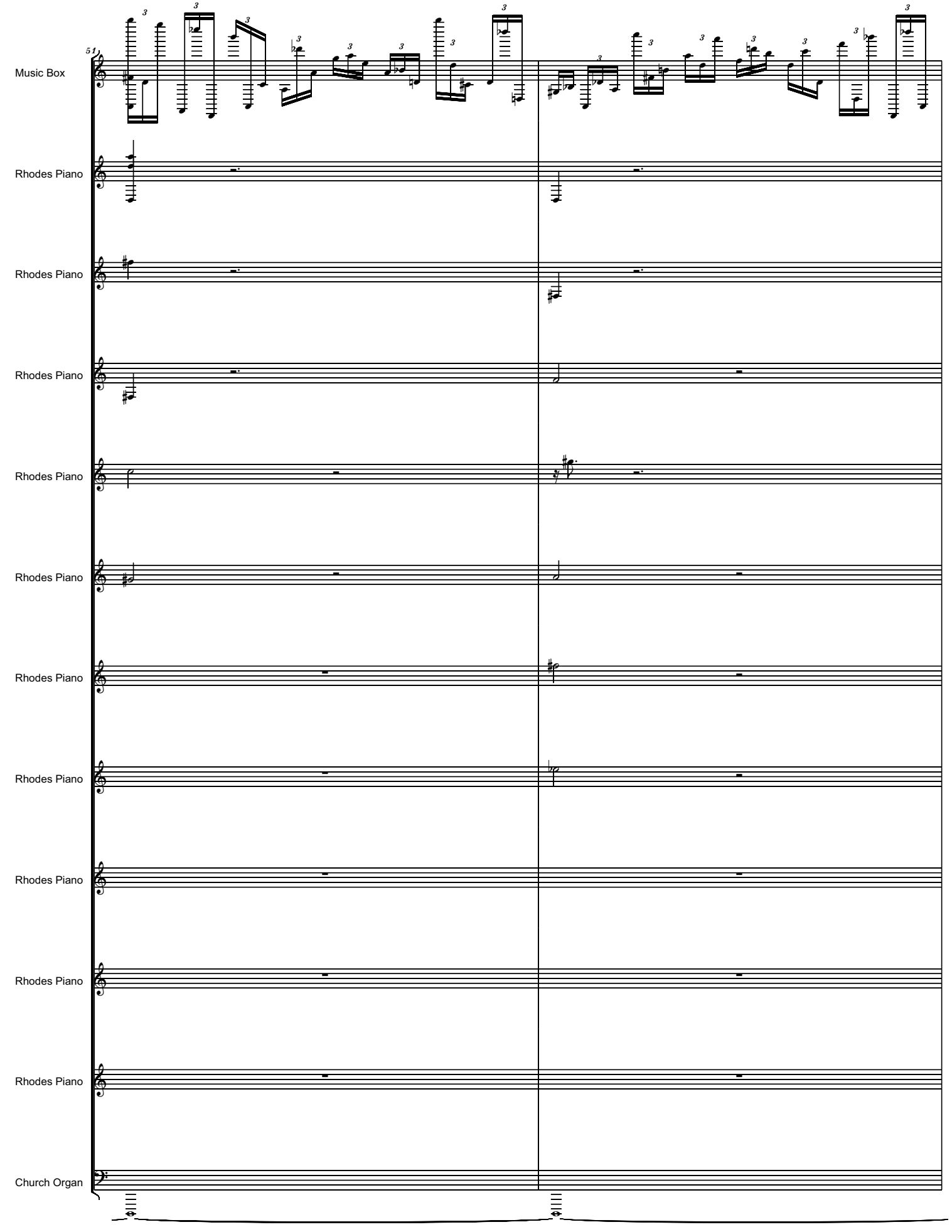
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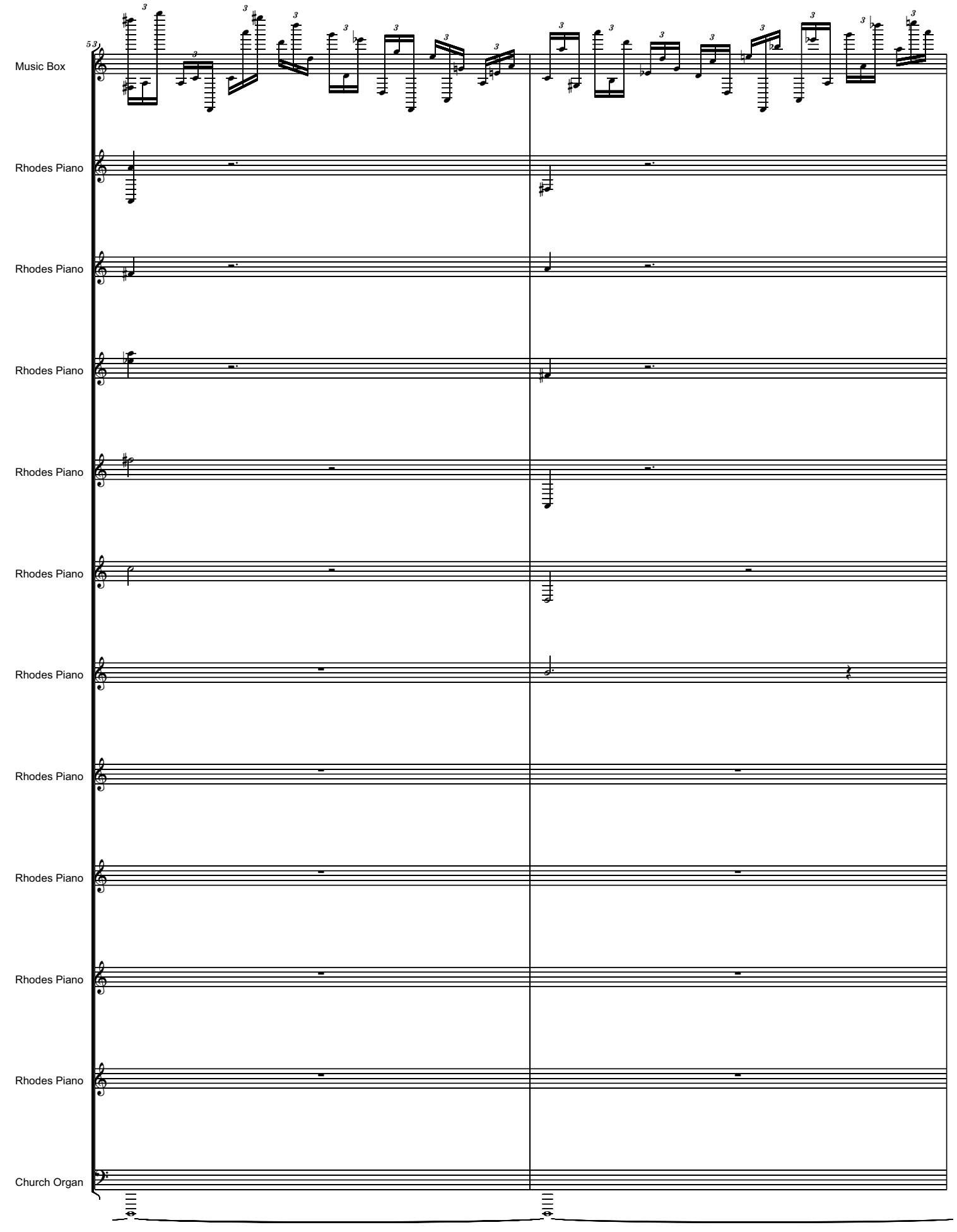
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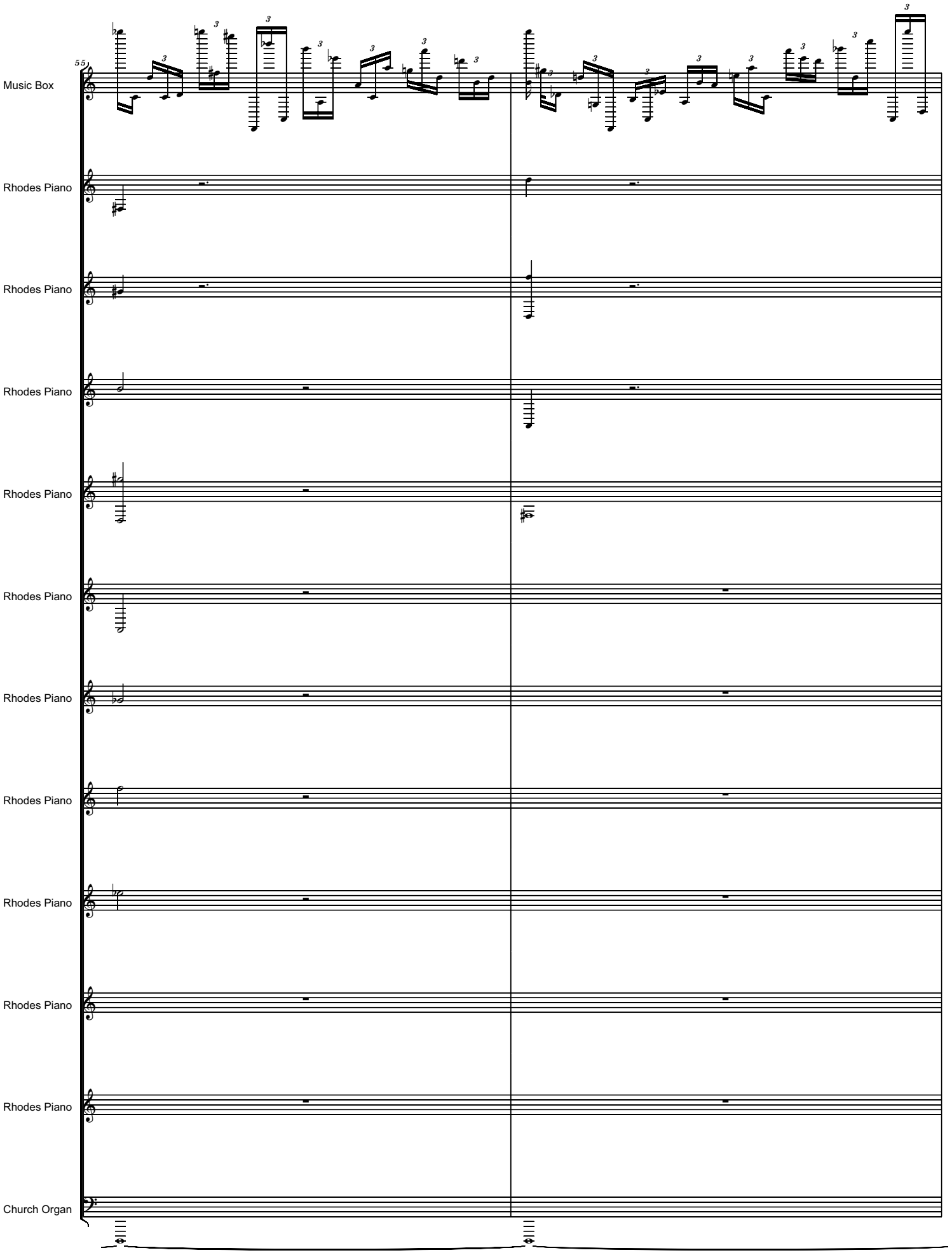
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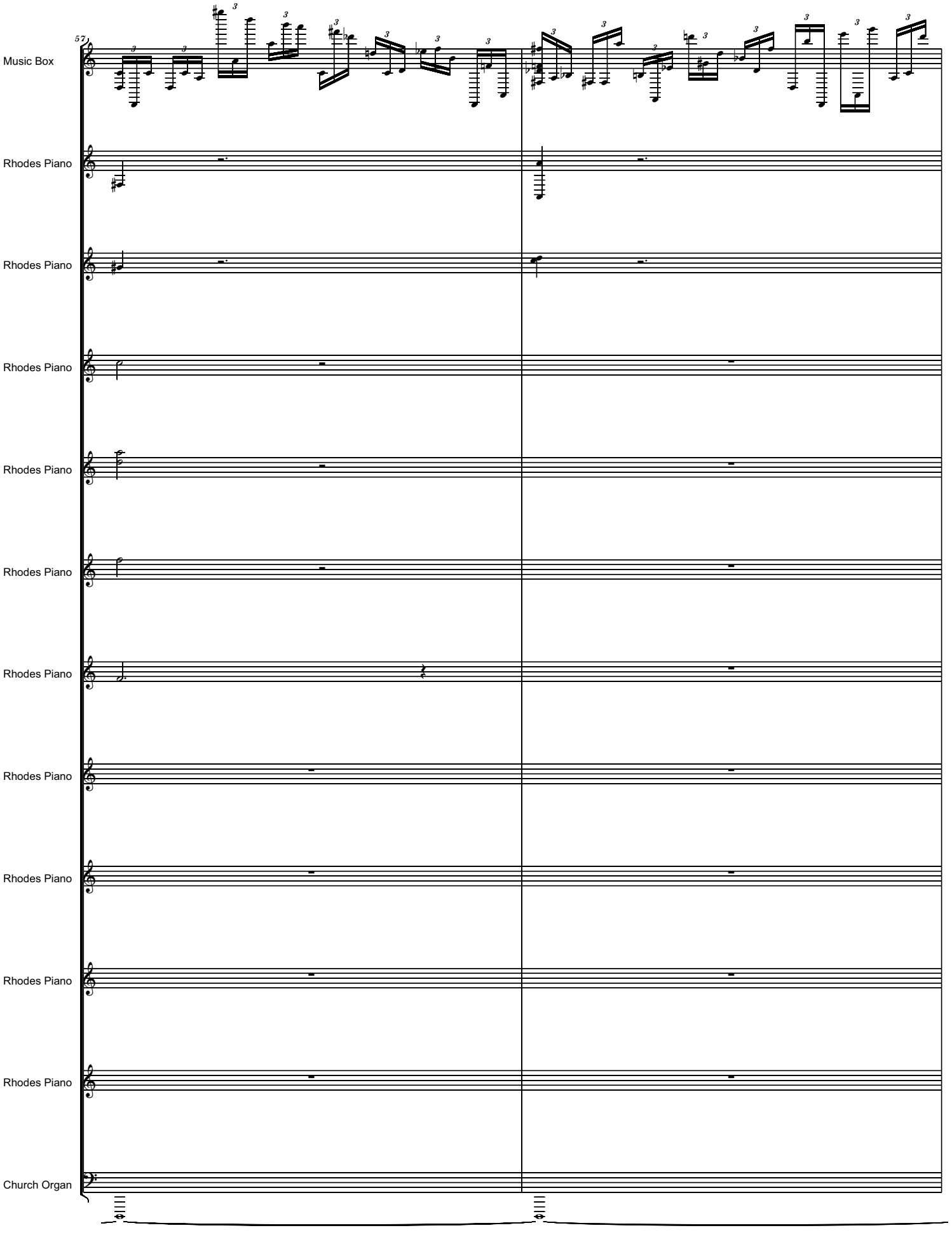
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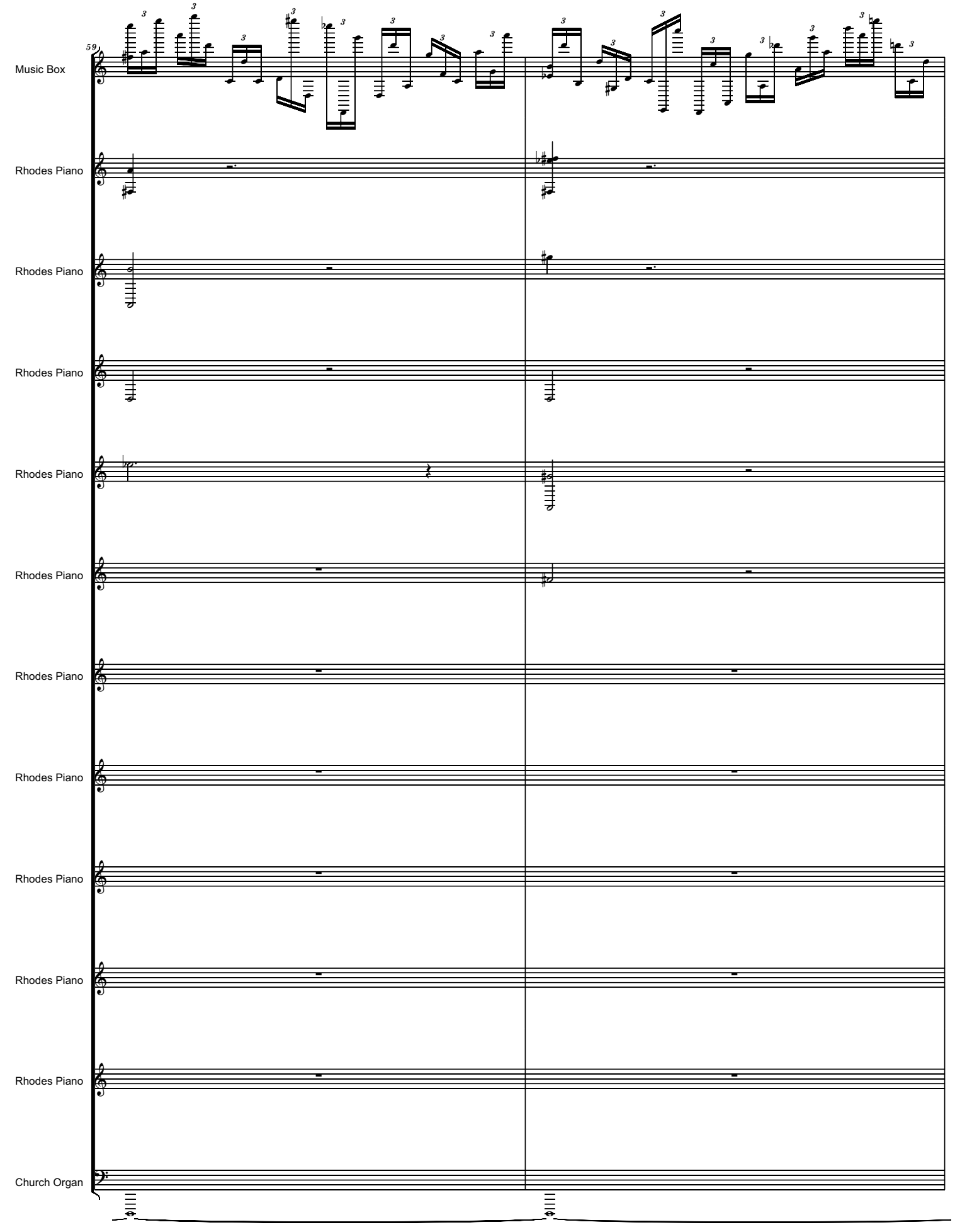
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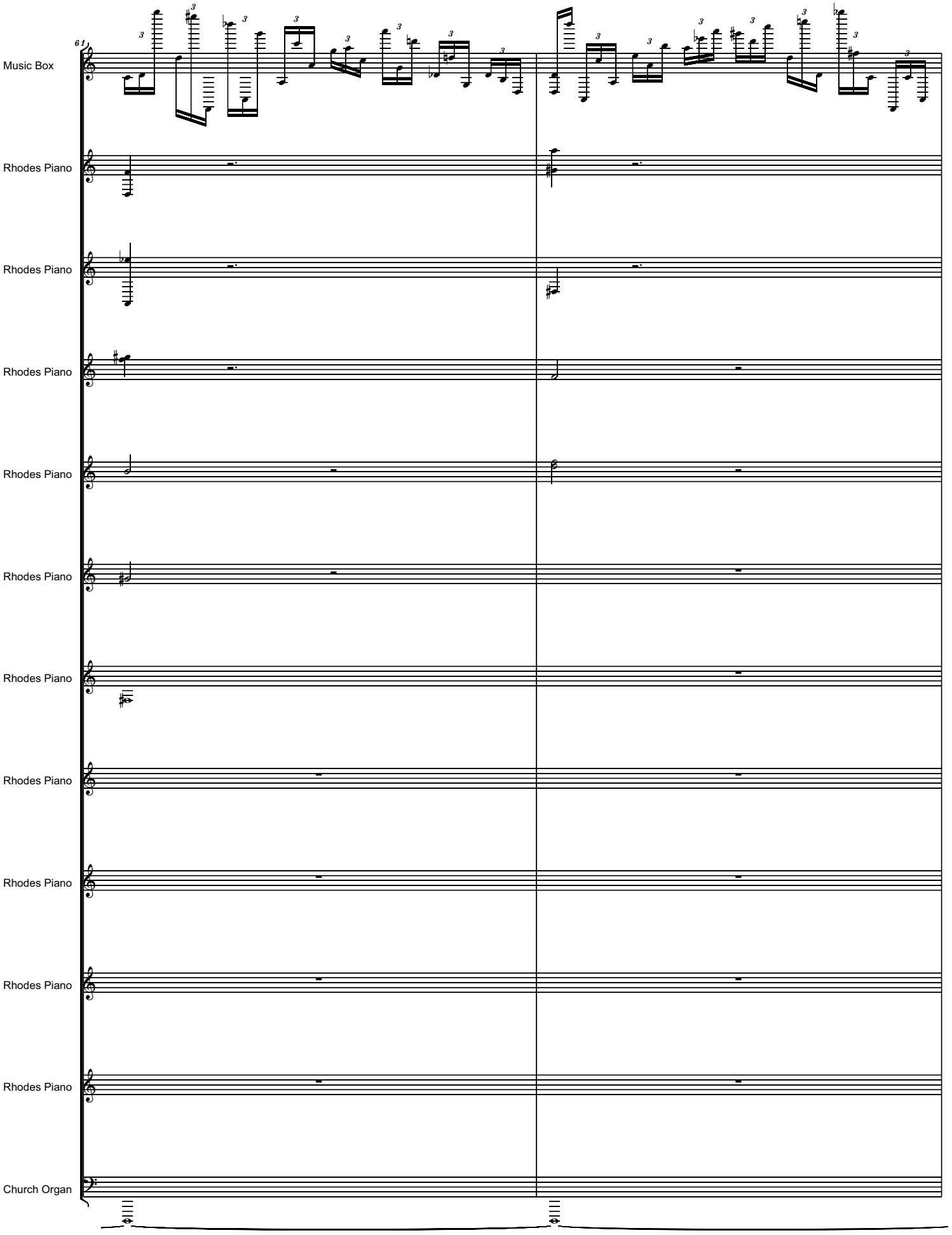
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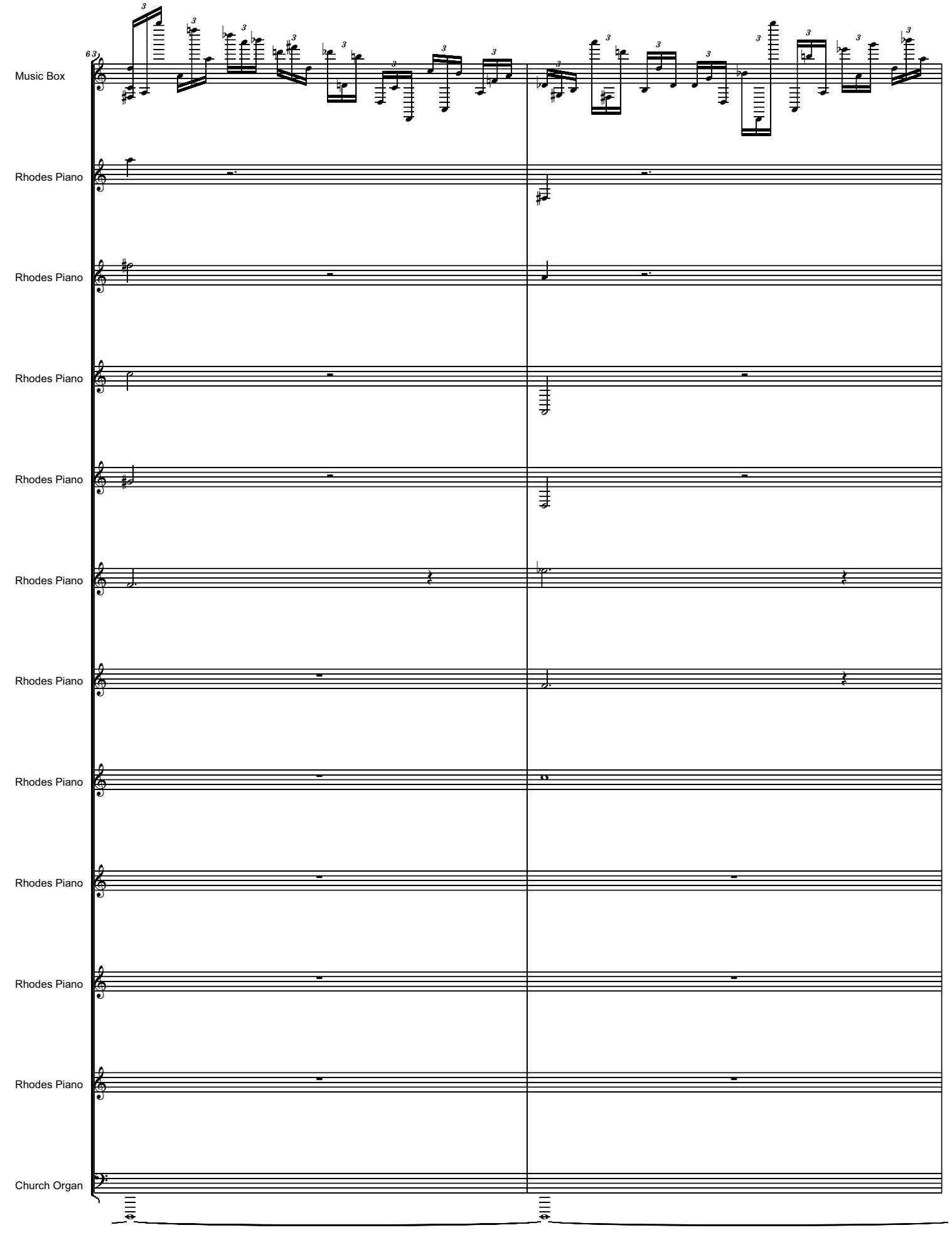
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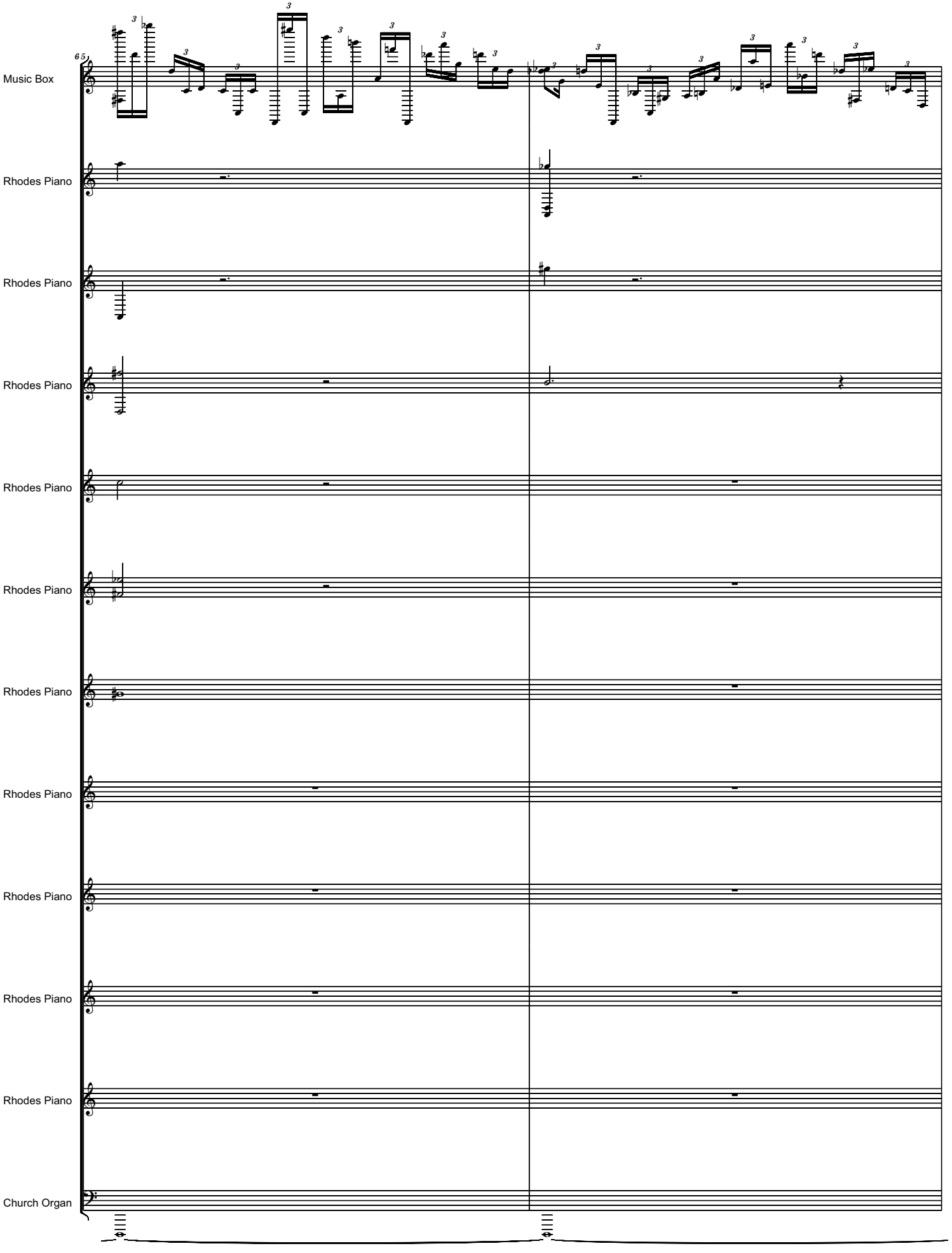
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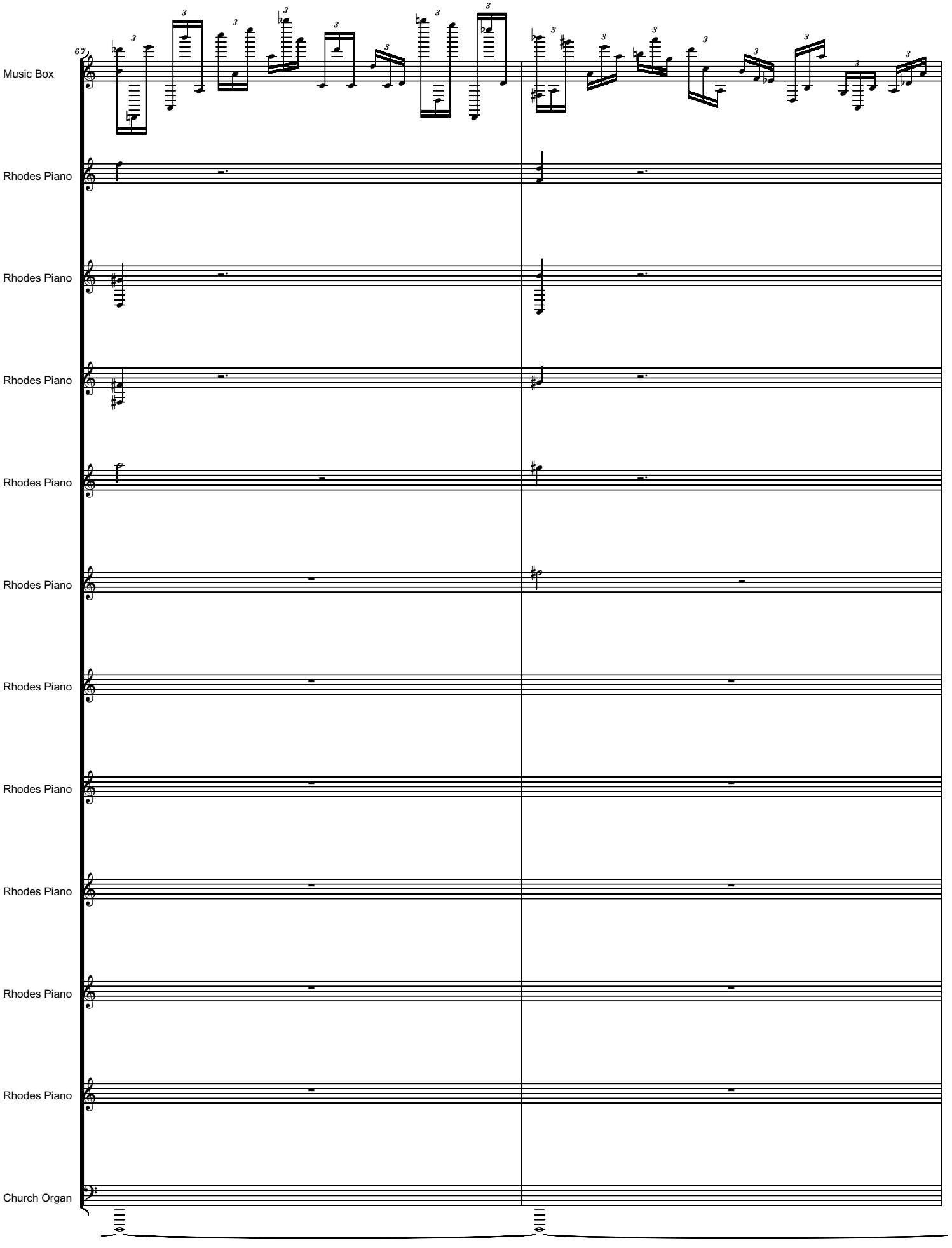
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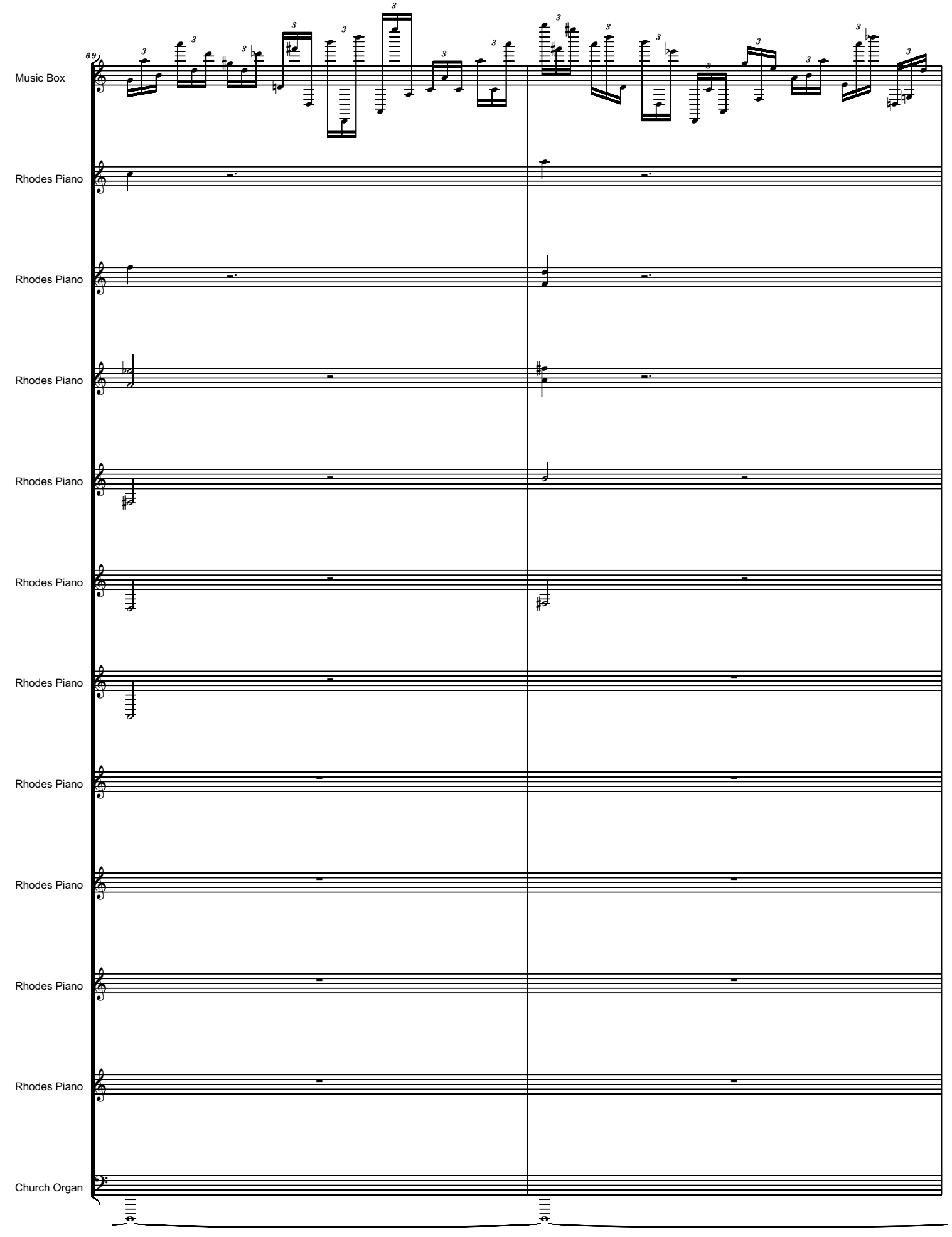
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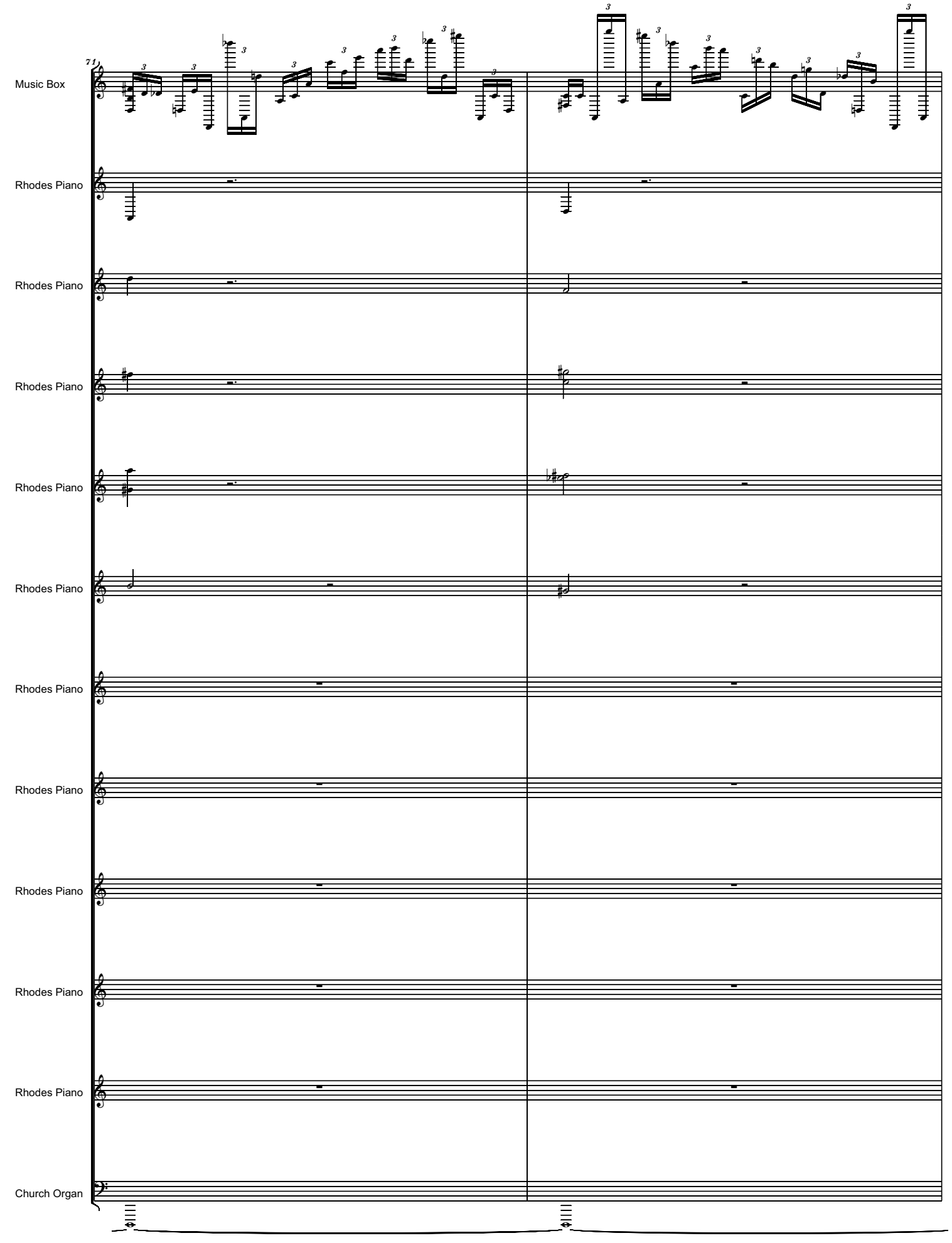
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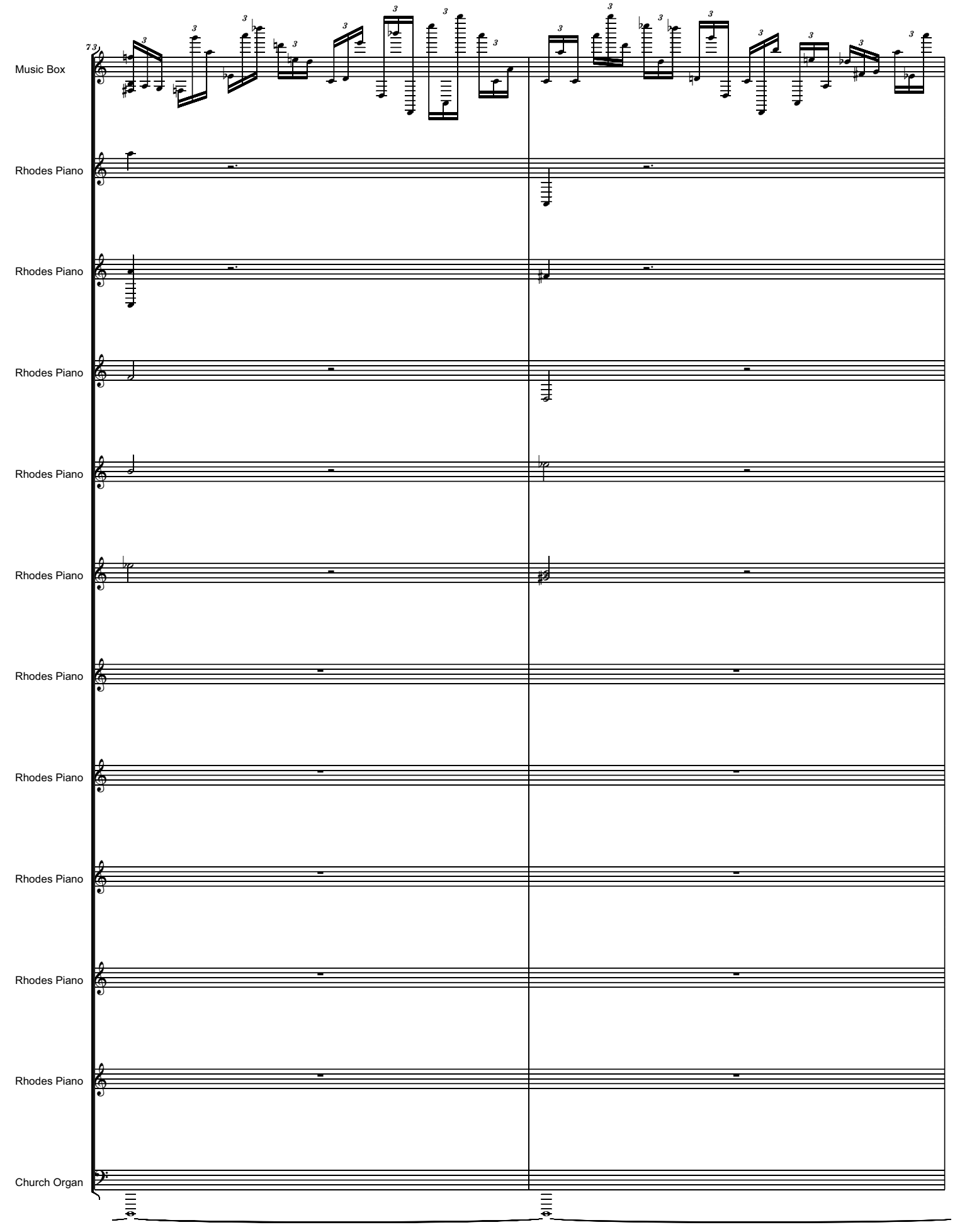
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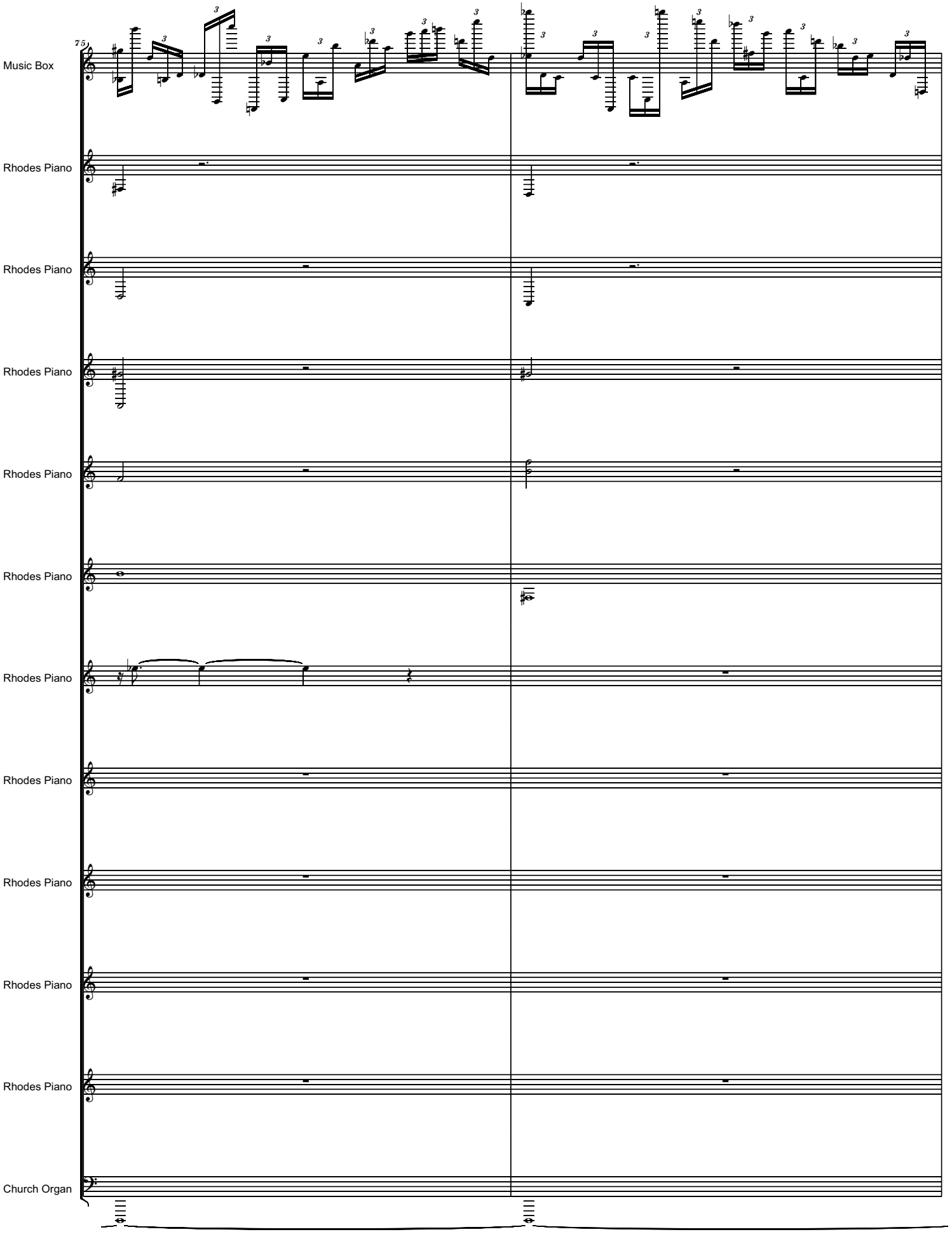
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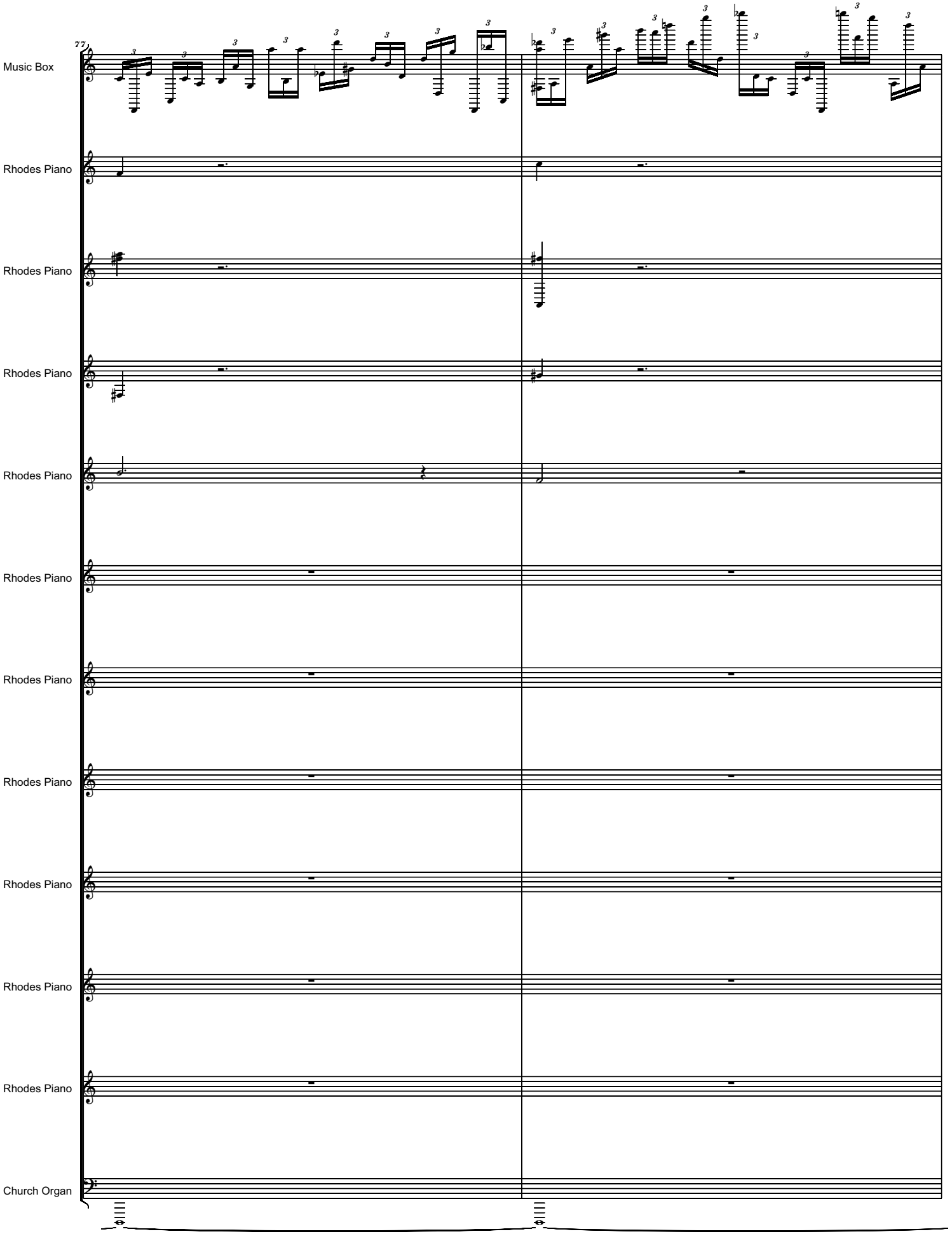
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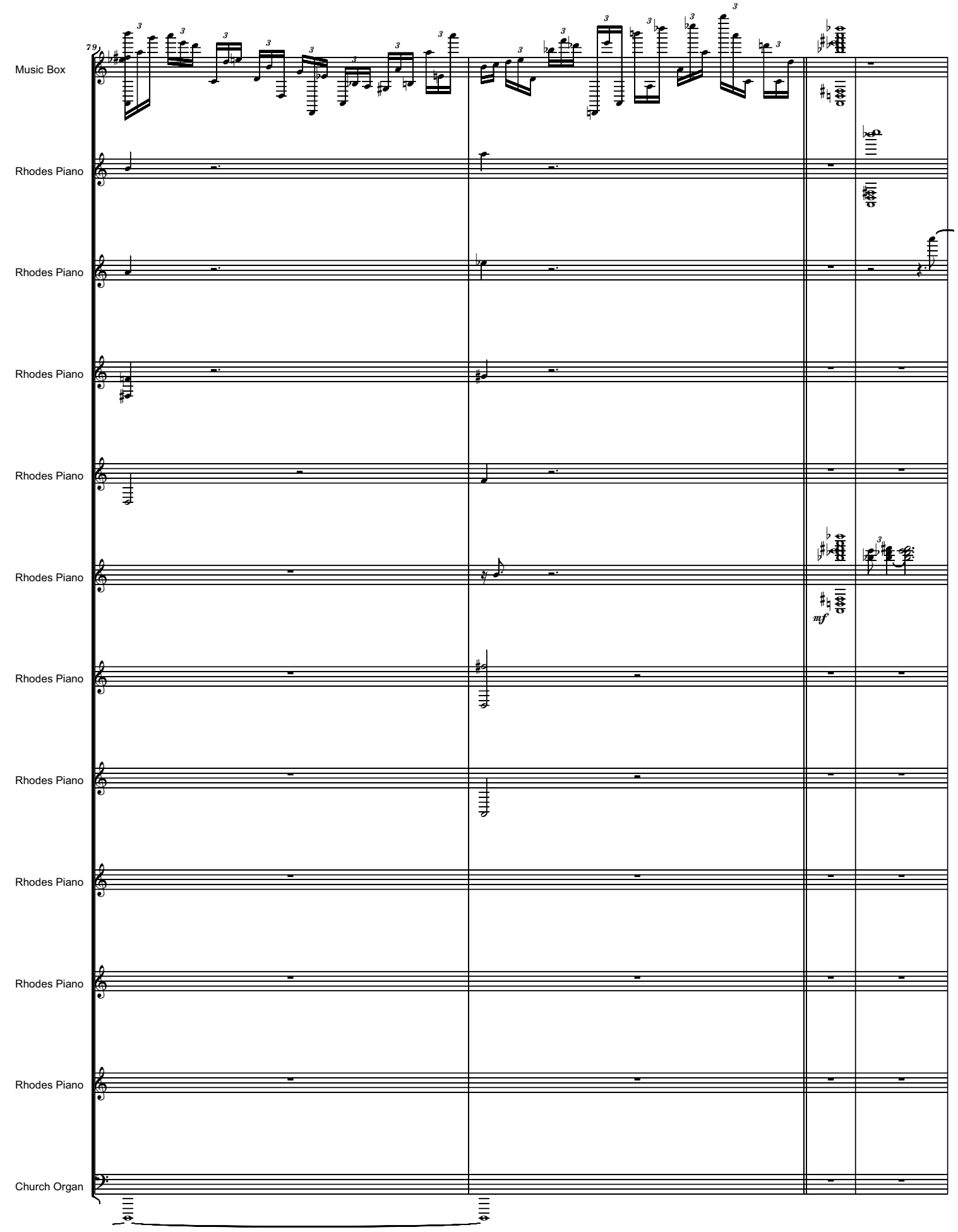
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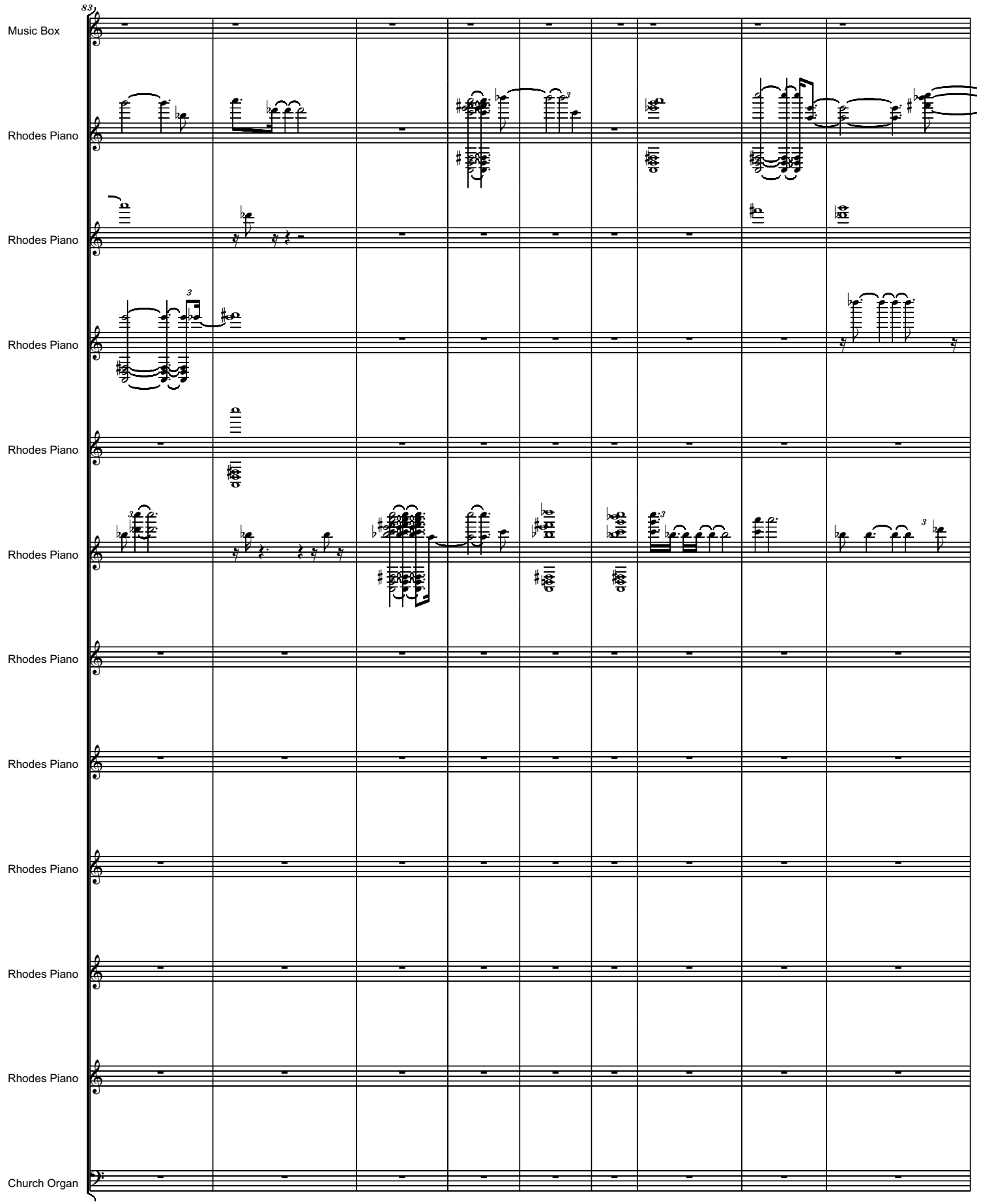
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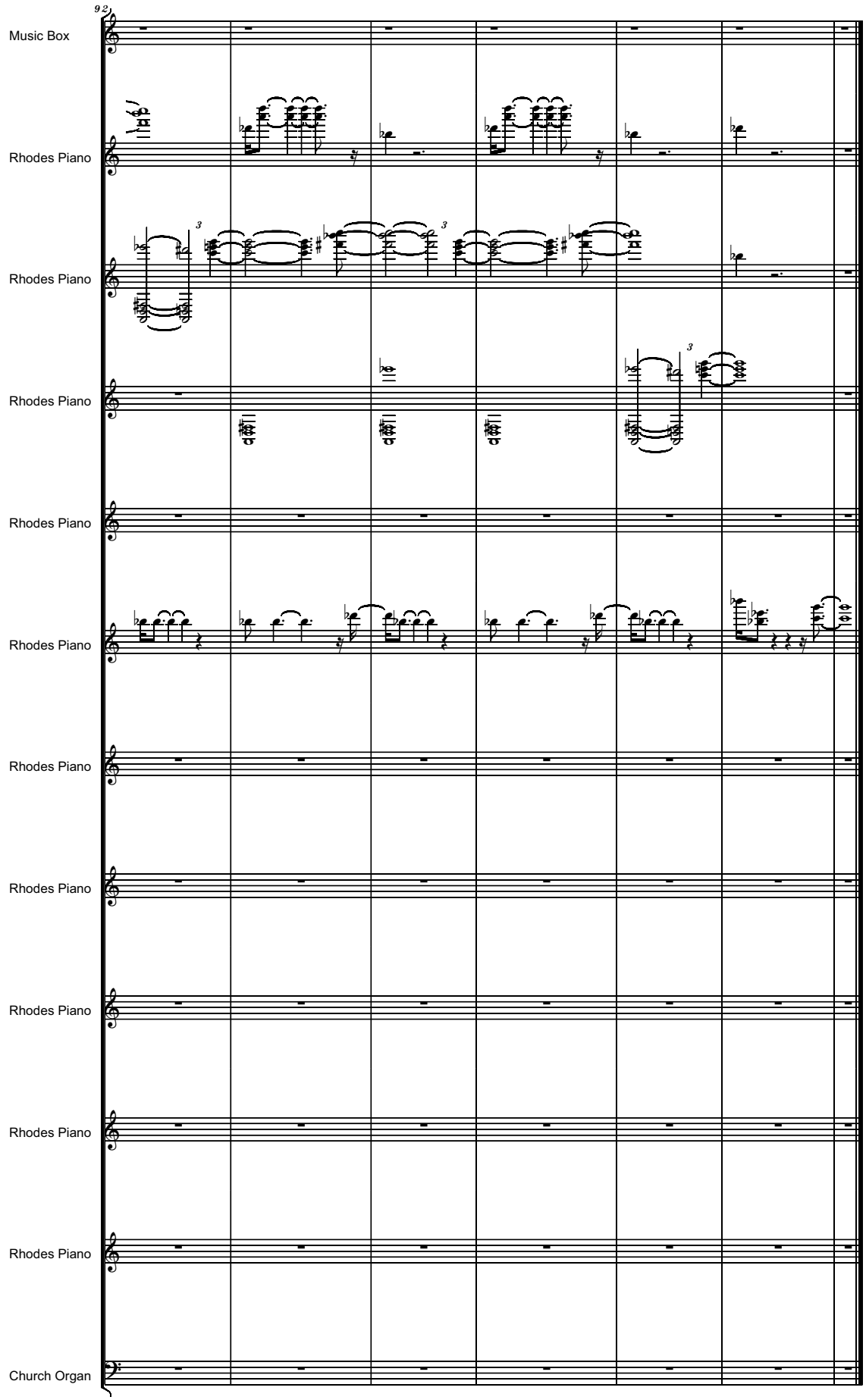
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Church Organ

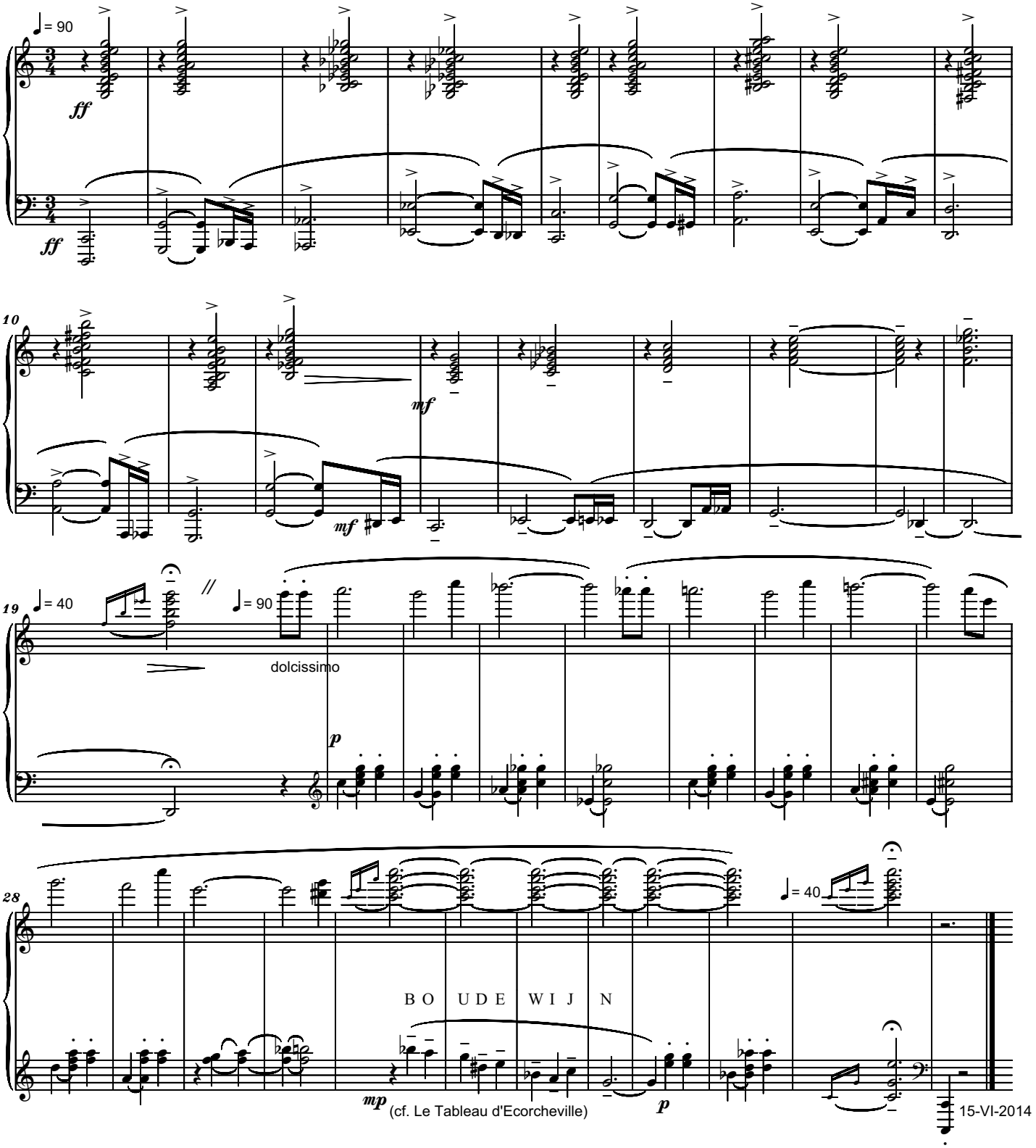
On the Happy Birthday of Maestro Boudewijn Buckinx

Maestoso

FROM MY HEART TO BOUDEWIJN

(Piano Solo)

Serban Nichifor



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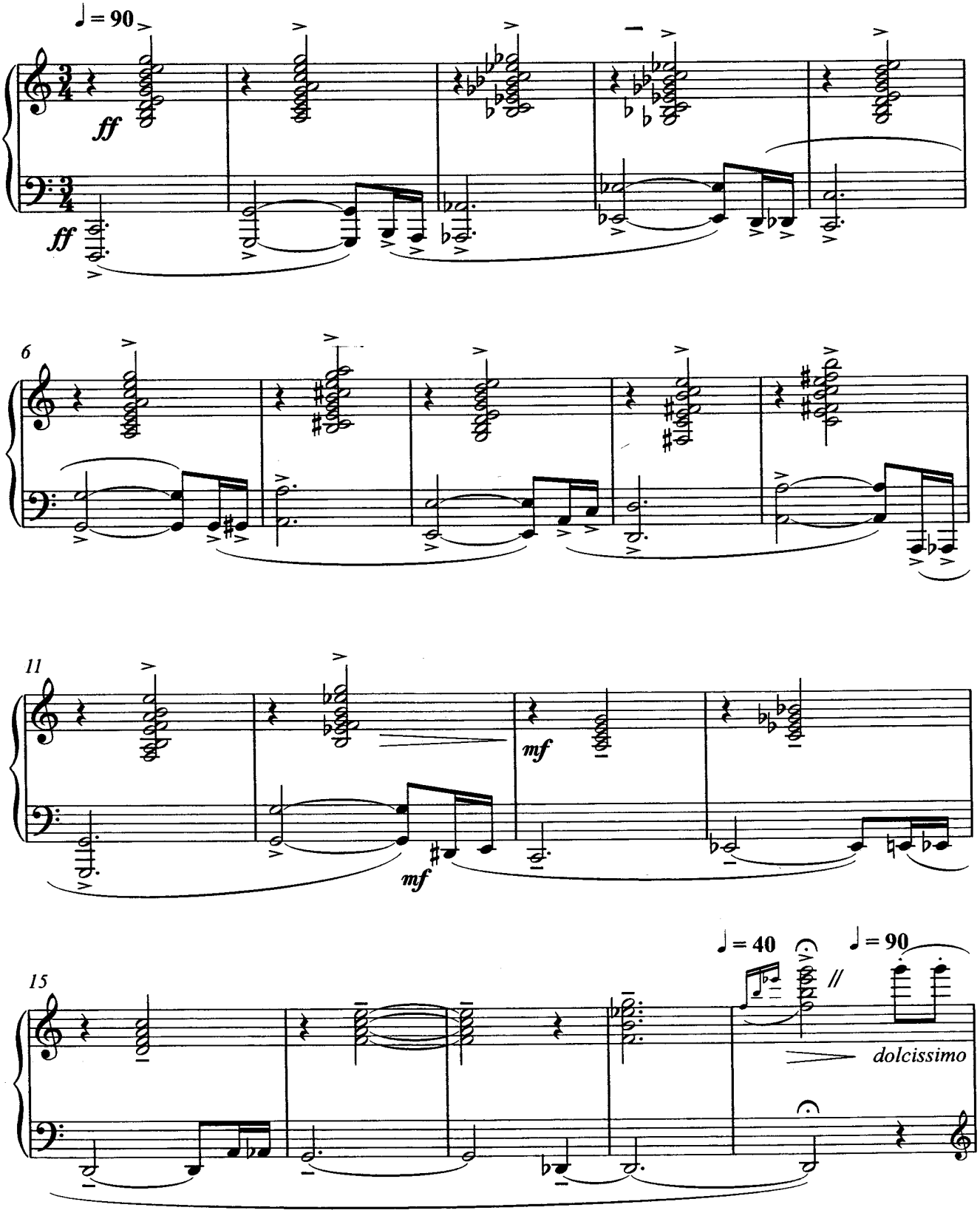
On the Happy Birthday of Maestro Boudewijn Buckinx

From my heart to Boudewijn

for piano

Maestoso

Serban Nichifor



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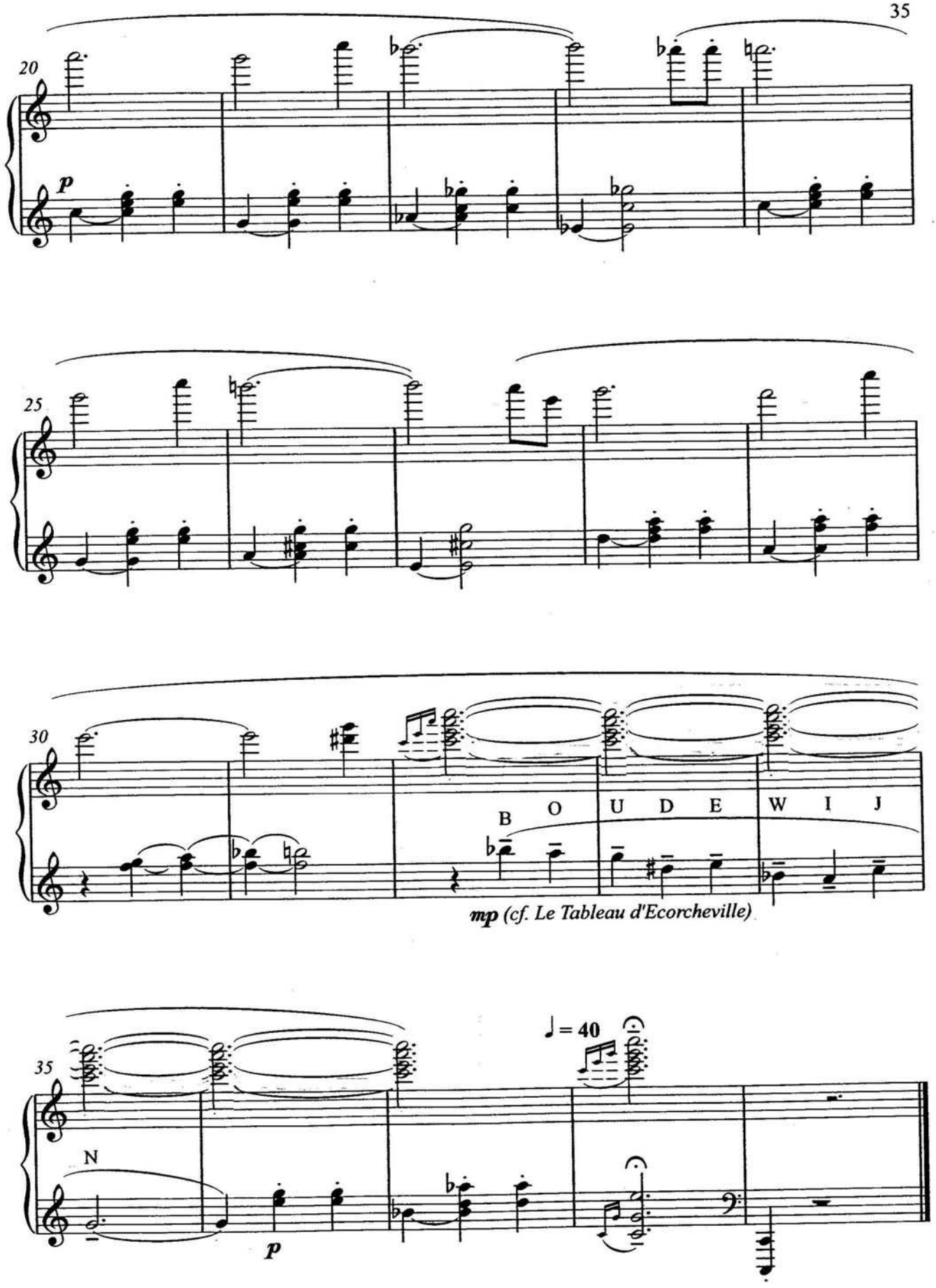
20
p
25
30
B O U D E W I J
mp (cf. Le Tableau d'Ecorcheville)
35
♩= 40
N
p

SERBAN NICHIFOR

HOMAGE TO CORNELIA PETROIU

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Cerul meu

Despre soare, despre cer,
nu mai e nimic de spus :
nimic nou, niciun mister
între răsărit şi-apus;

între nord şi sud, la fel:
nicio stea neîntinată
de-o dorință, de un crez,
de un țel… a fost… odată...

Cerul meu e mai sonor,
mai profund şi mai aproape,
e rotit în do major
şi în tremurat de ape,

e plutire spre neant, genuin şi inefabil,
este verde cald, vibrant
şi e vis imponderabil.

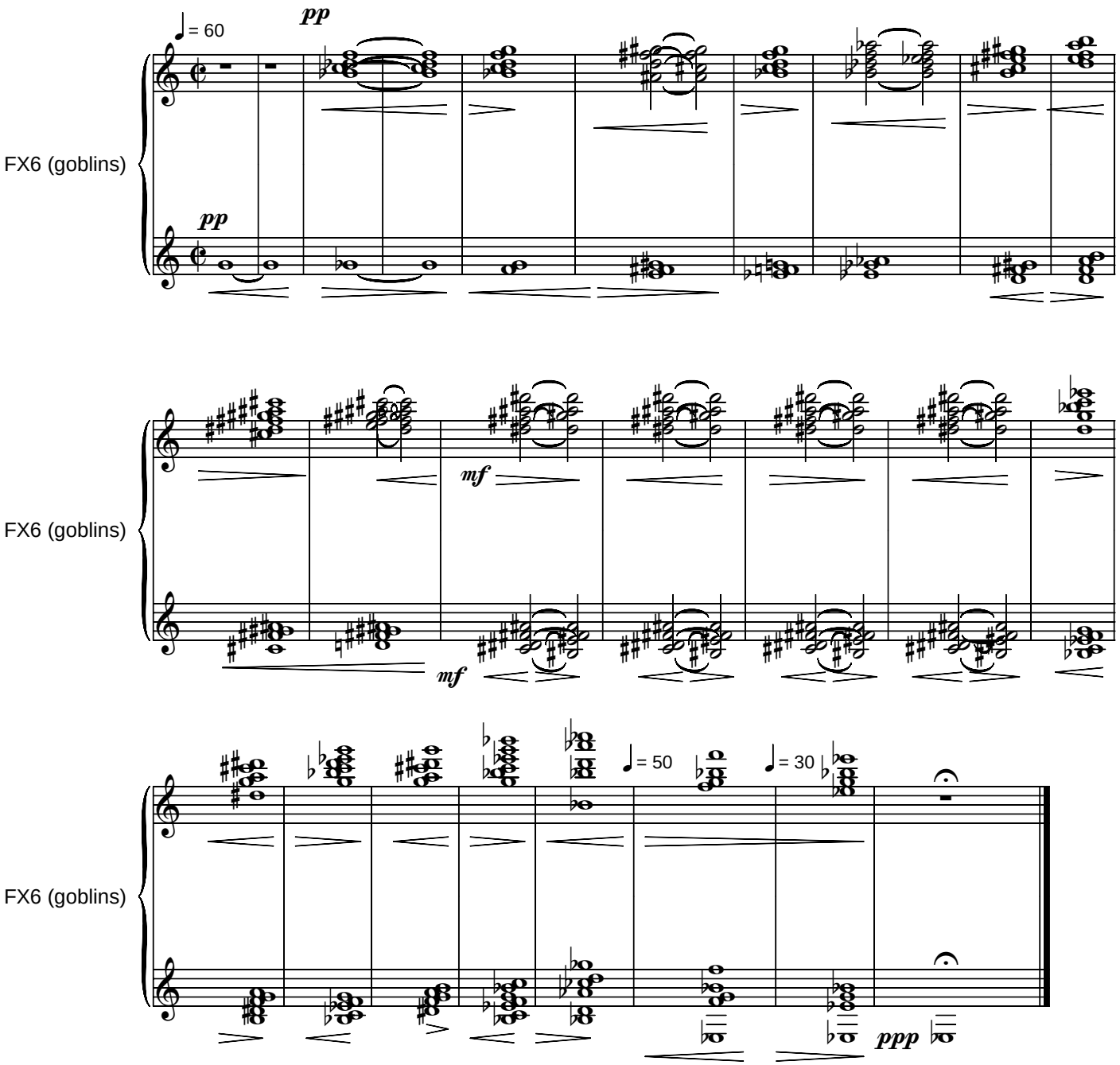
Veniți toți sub al meu cer,
este loc pentru oricare !...
... şi priviți cum, de mister,
ploi de stele dau în floare!...

Cornelia Petroiu
decembrie 1991

CORNELIA PETROIU
CERUL MEU
MY SKY
Ambiental Music

Largo e Lontano

Serban Nichifor
September 14, 2014



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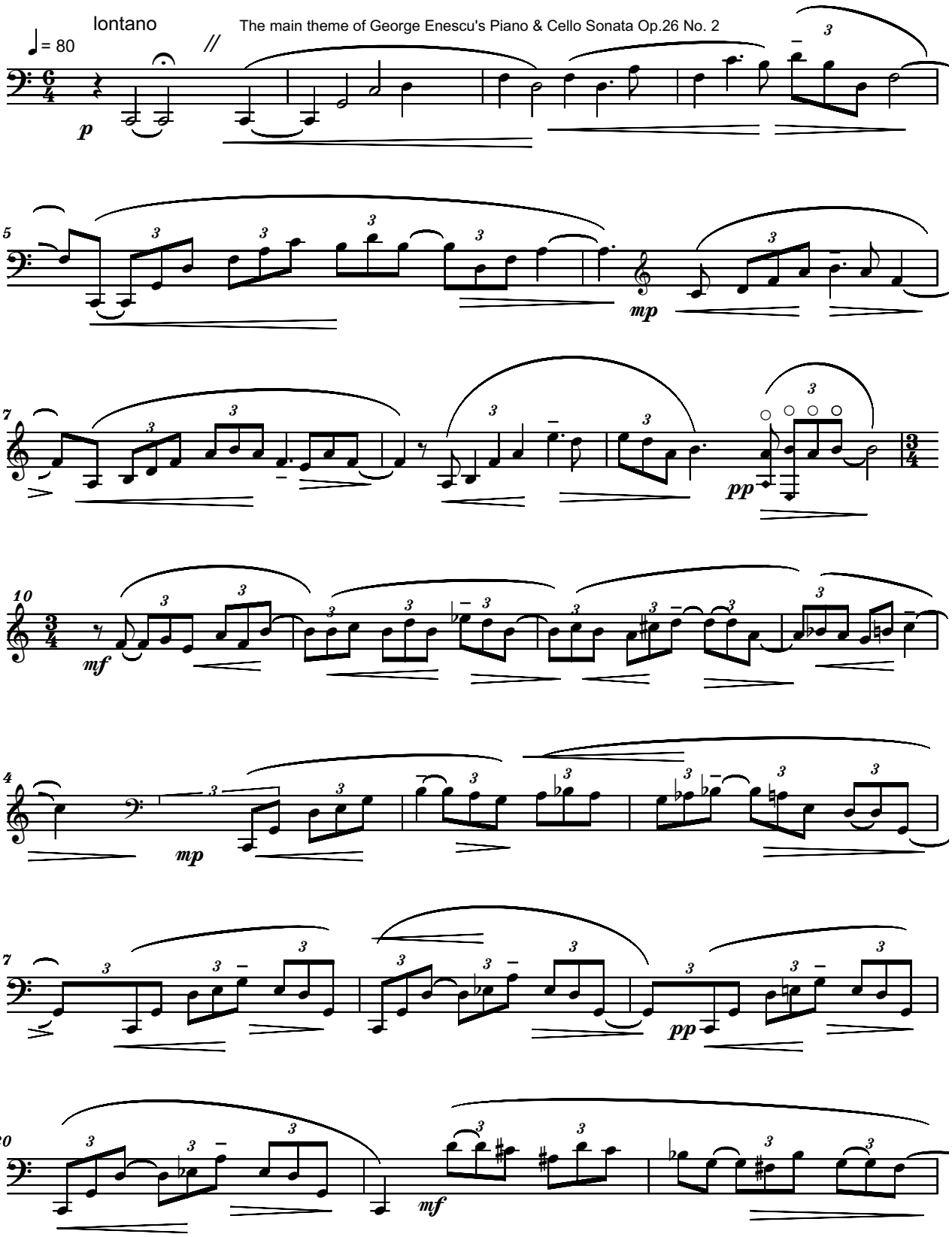
HOMAGE TO ENESCU
for Cello Solo

Molto Espressivo, Sempre Rubato, Quasi Improvisando
Arco ad libitum

Serban Nichifor
(2014)



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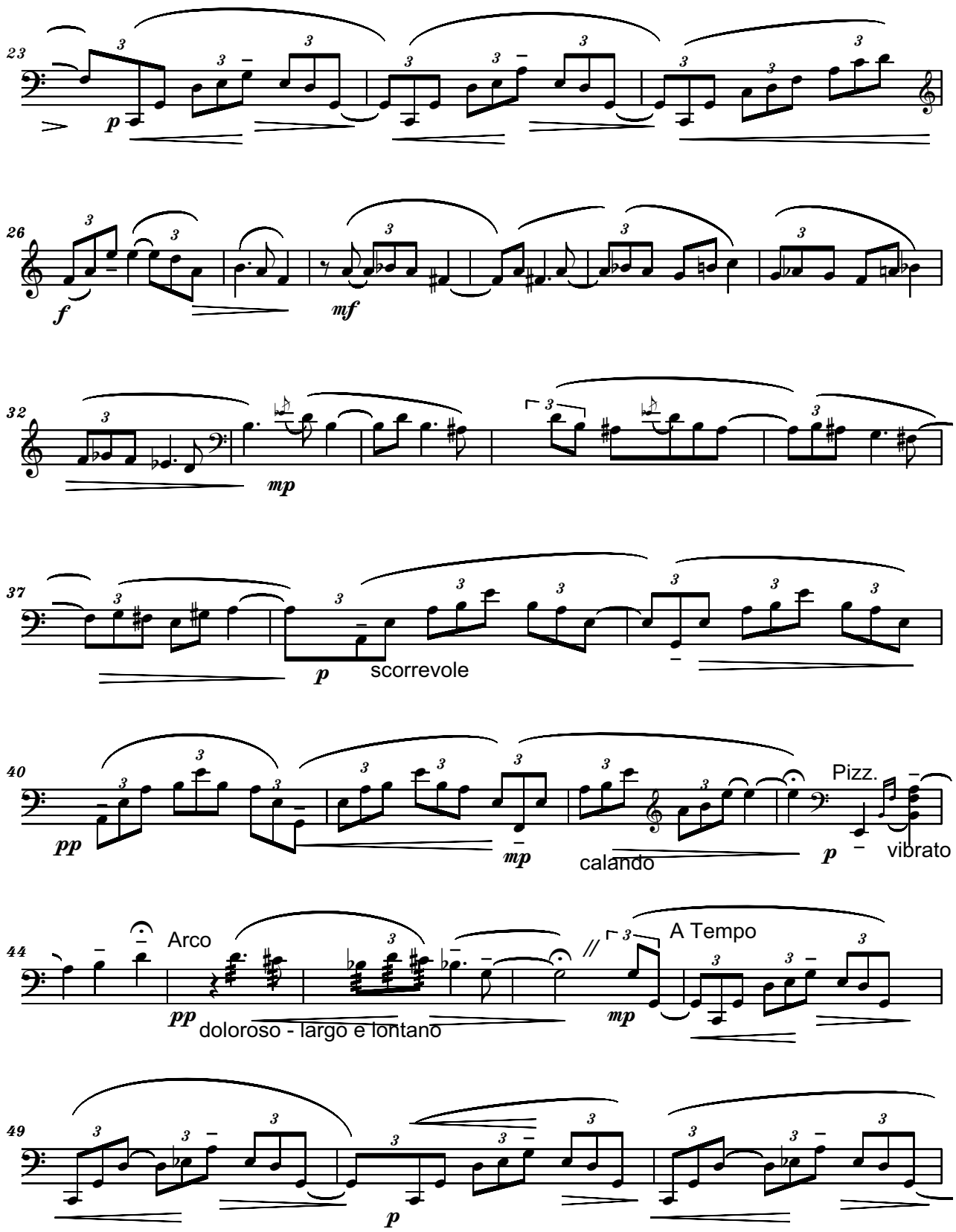
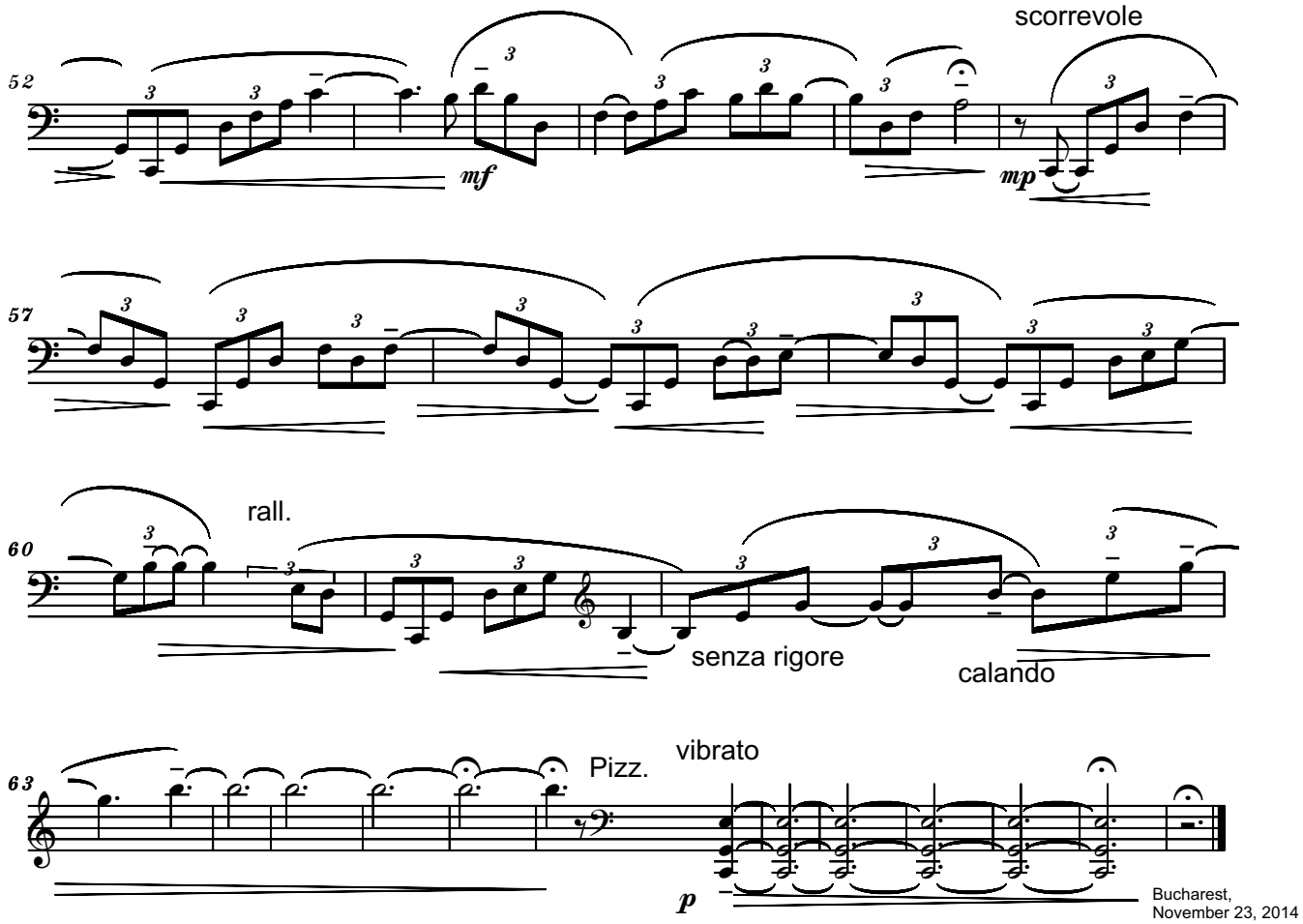
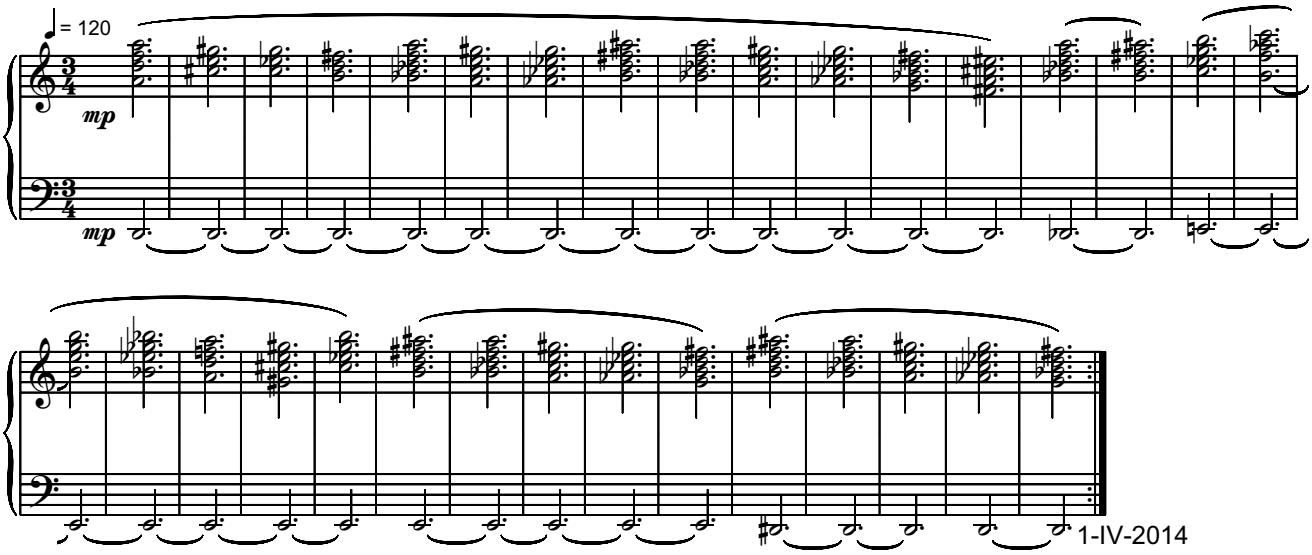

23
p
26
f
mf
32
mp
37
p
scorrevole
40
pp
mp
calando
Pizz.
p
vibrato
44
Arco
pp
doloroso - largo e lontano
mp
A Tempo
49
p


52
mf
scorrevole
mp
57
60
rall.
senza rigore
calando
63
Pizz.
vibrato
p
Bucharest,
November 23, 2014
75

Infinite Choral
for Organ

Dolce e Lontano

Serban Nichifor



1-IV-2014

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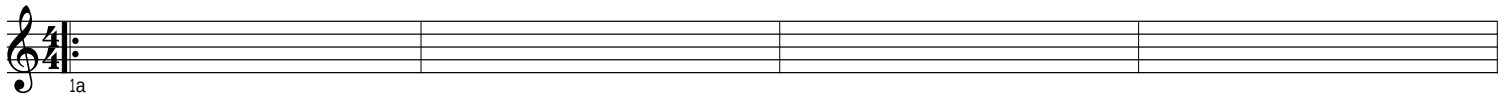
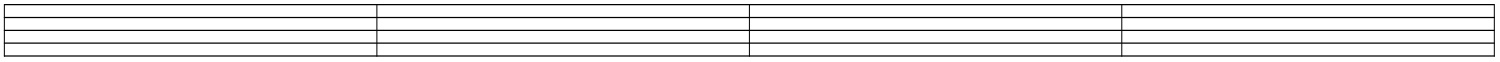
Serban Nichifor: Infinite Choral

Tempo = 180

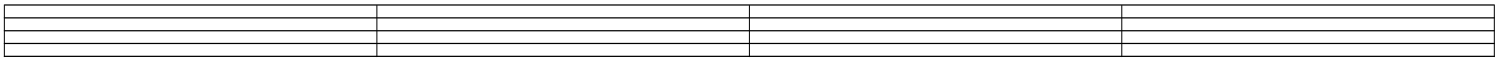
Dm C#m/D Cm/D Bm/D



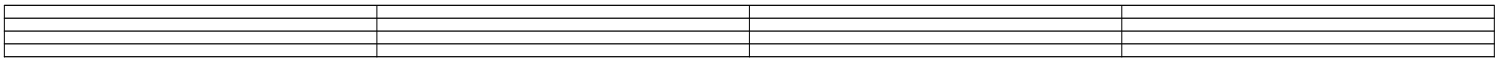
Bbm/D BbmMaj7/G AmMaj7/G AbmMaj7/G



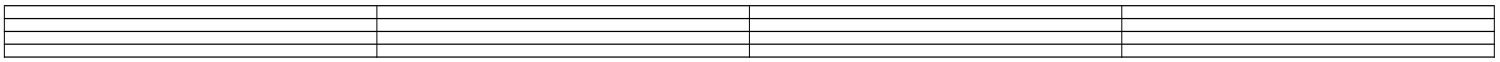
Bm Bbm/B Am/B Abm/B



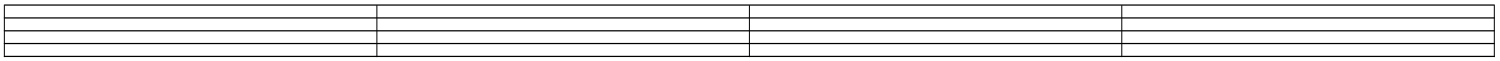
Gm/B GmMaj7/E F#mMaj7/E FmMaj7/E



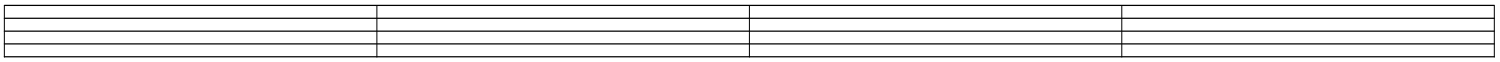
Abm Gm/Ab Gbm/Ab Fm/Ab



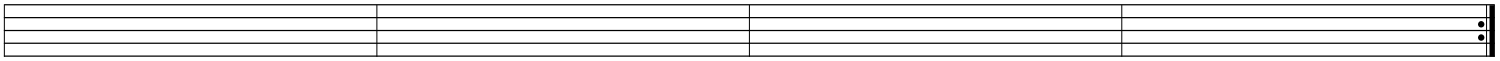
Em/G# EmMaj7/C# EbmMaj7/Db DmMaj7/C#



Fm FmMaj7



Fm9 Fm69 Faug

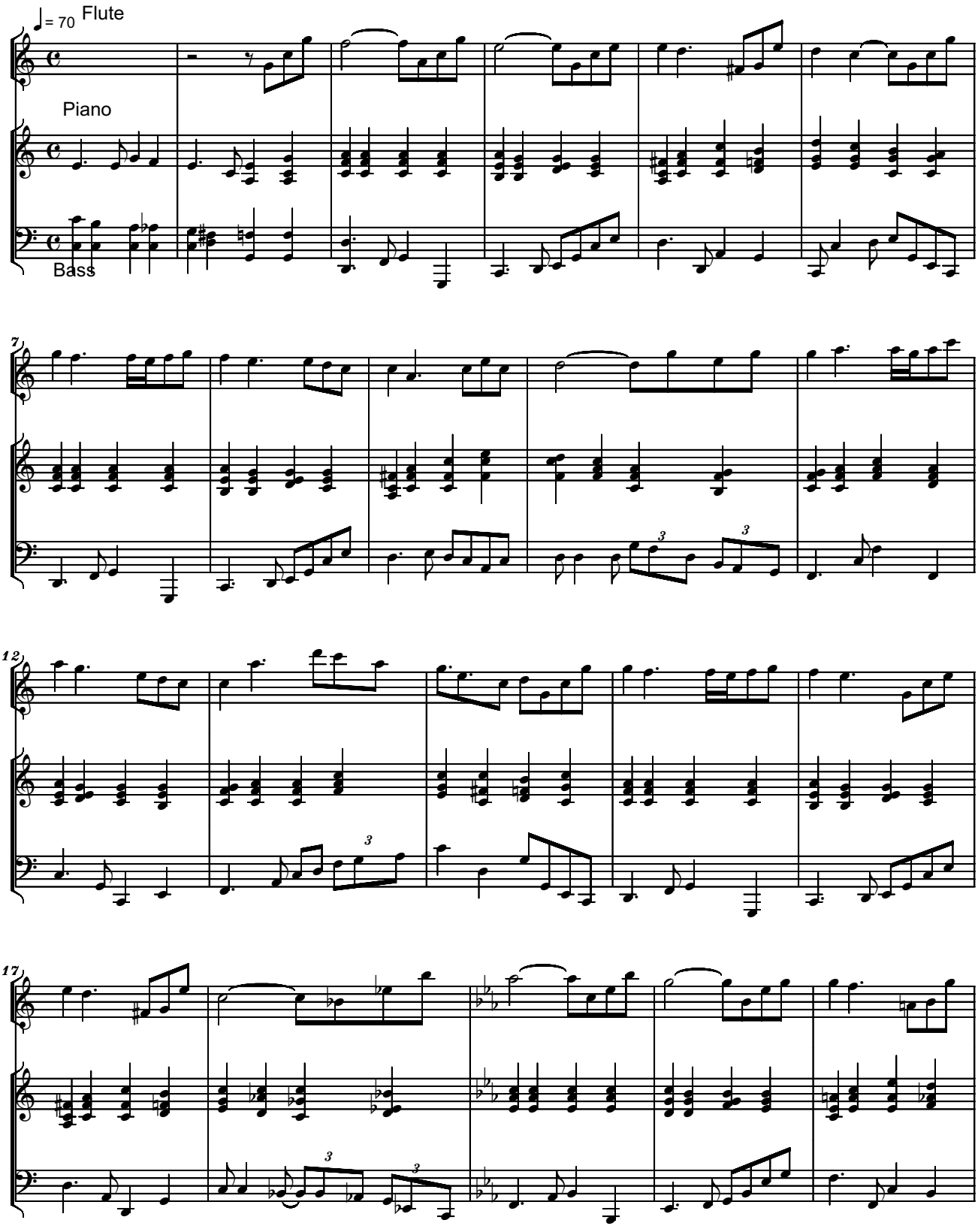


INFINITE SONG

dedicated to
President Gordon B. HINCKLEY

Serban NICHIFOR
(02 Aug 2005)

With convinction



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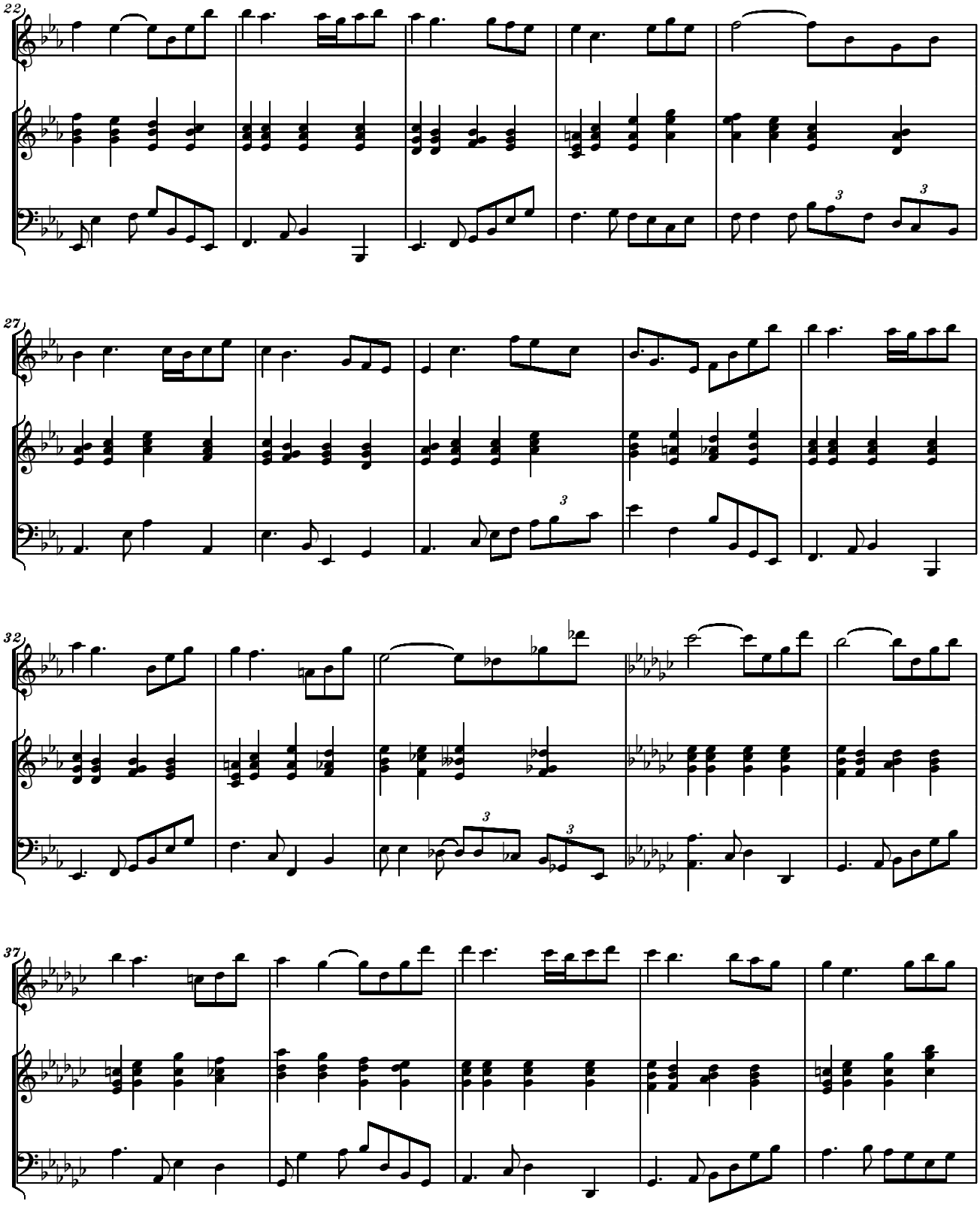
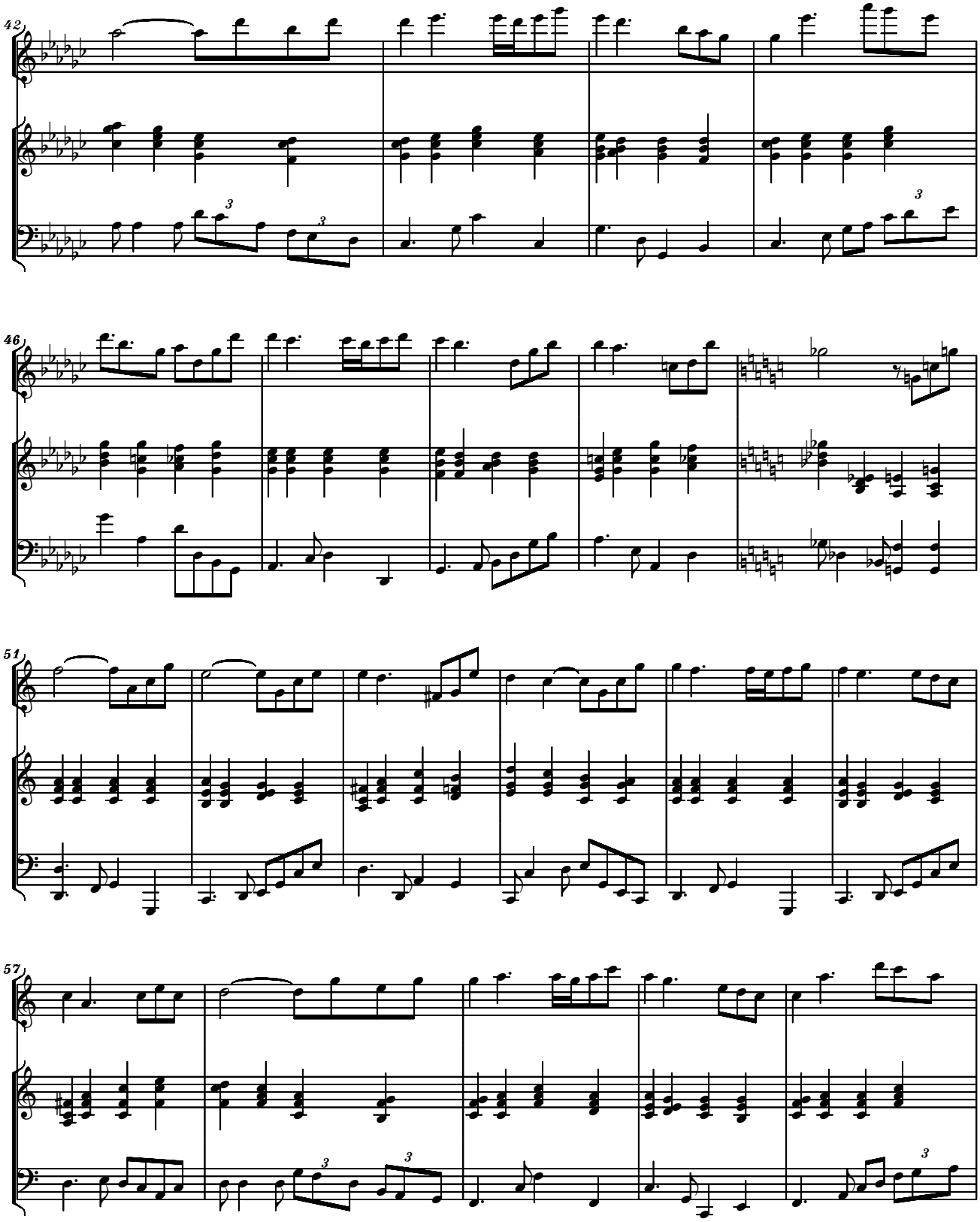
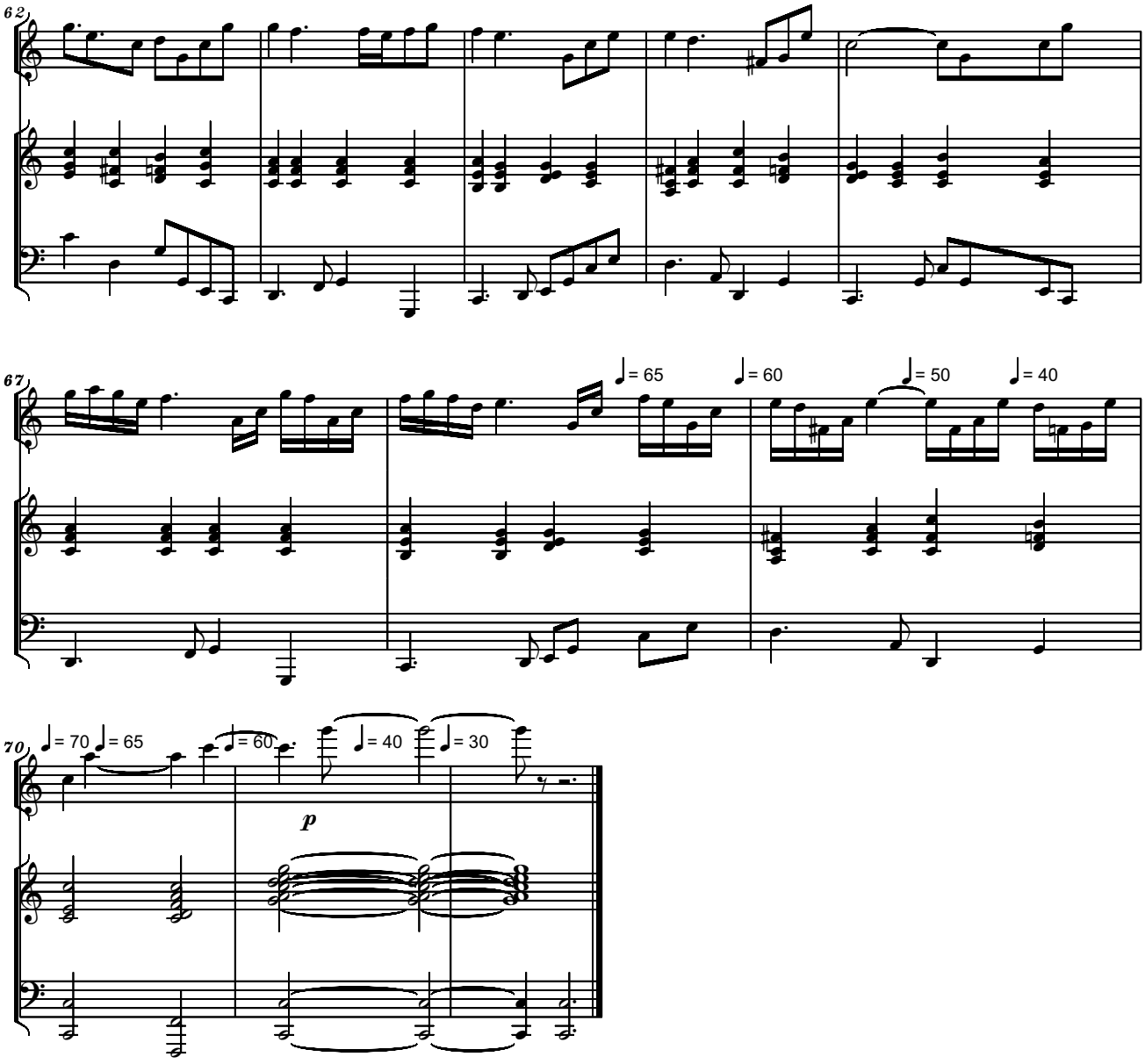

22
27
32
37

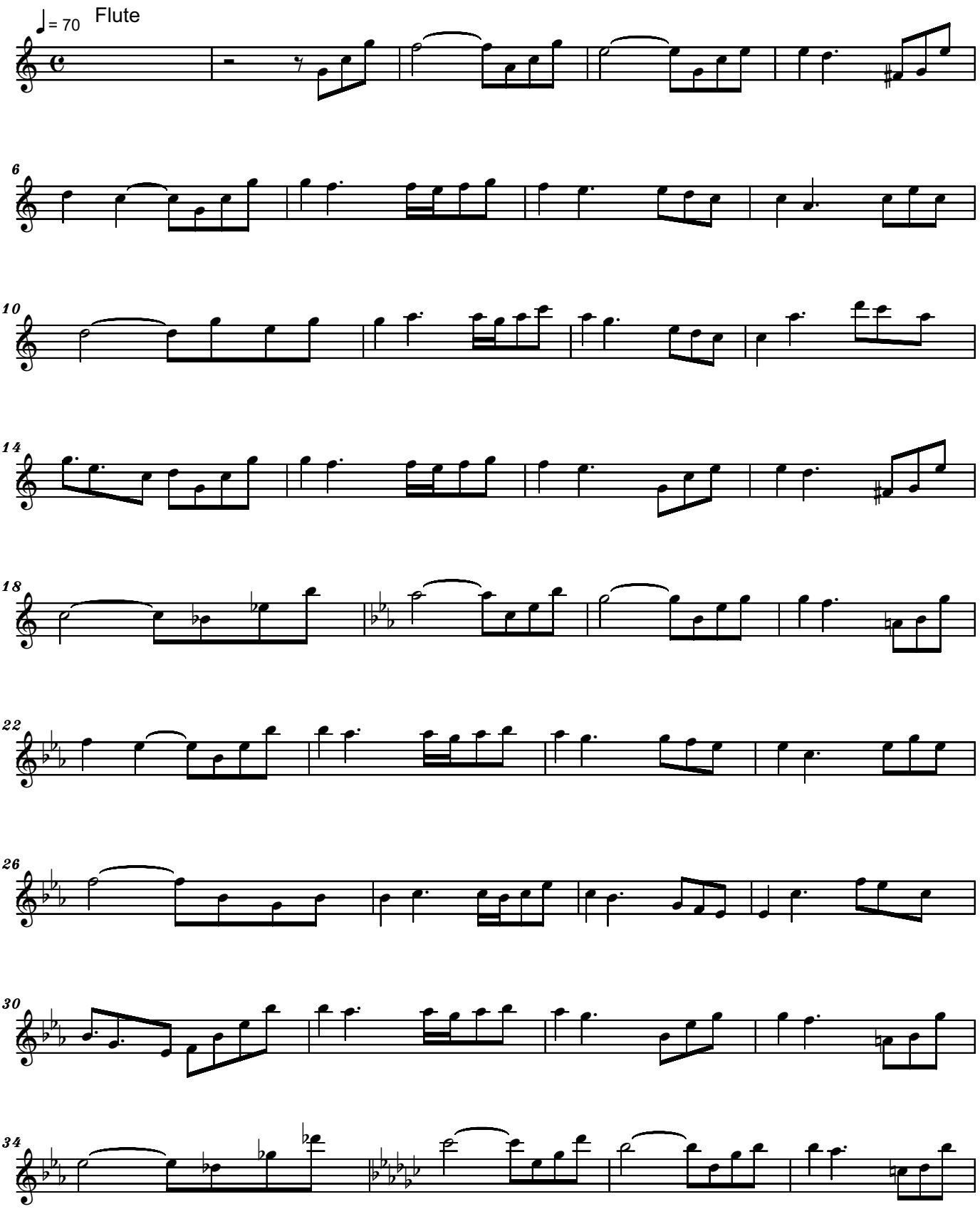

42
46
51
57


62
67
♩= 65
♩= 60
♩= 50
♩= 40
70
♩= 70
♩= 65
♩= 60
♩= 40
♩= 30
p

INFINITE SONG
dedicated to
President Gordon B. HINCKLEY
Flute Part

Serban NICHIFOR
(02 Aug 2005)

With convinction



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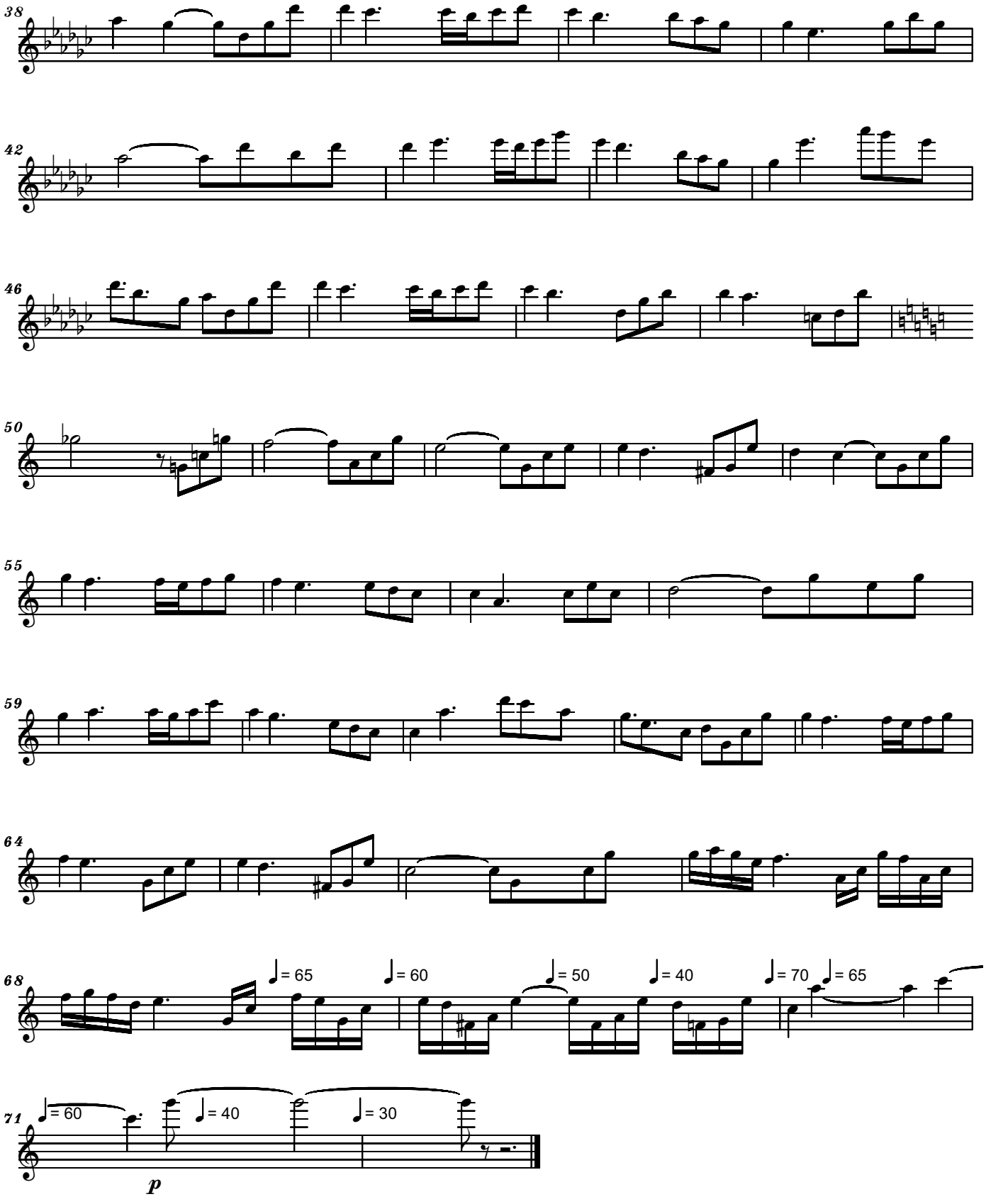
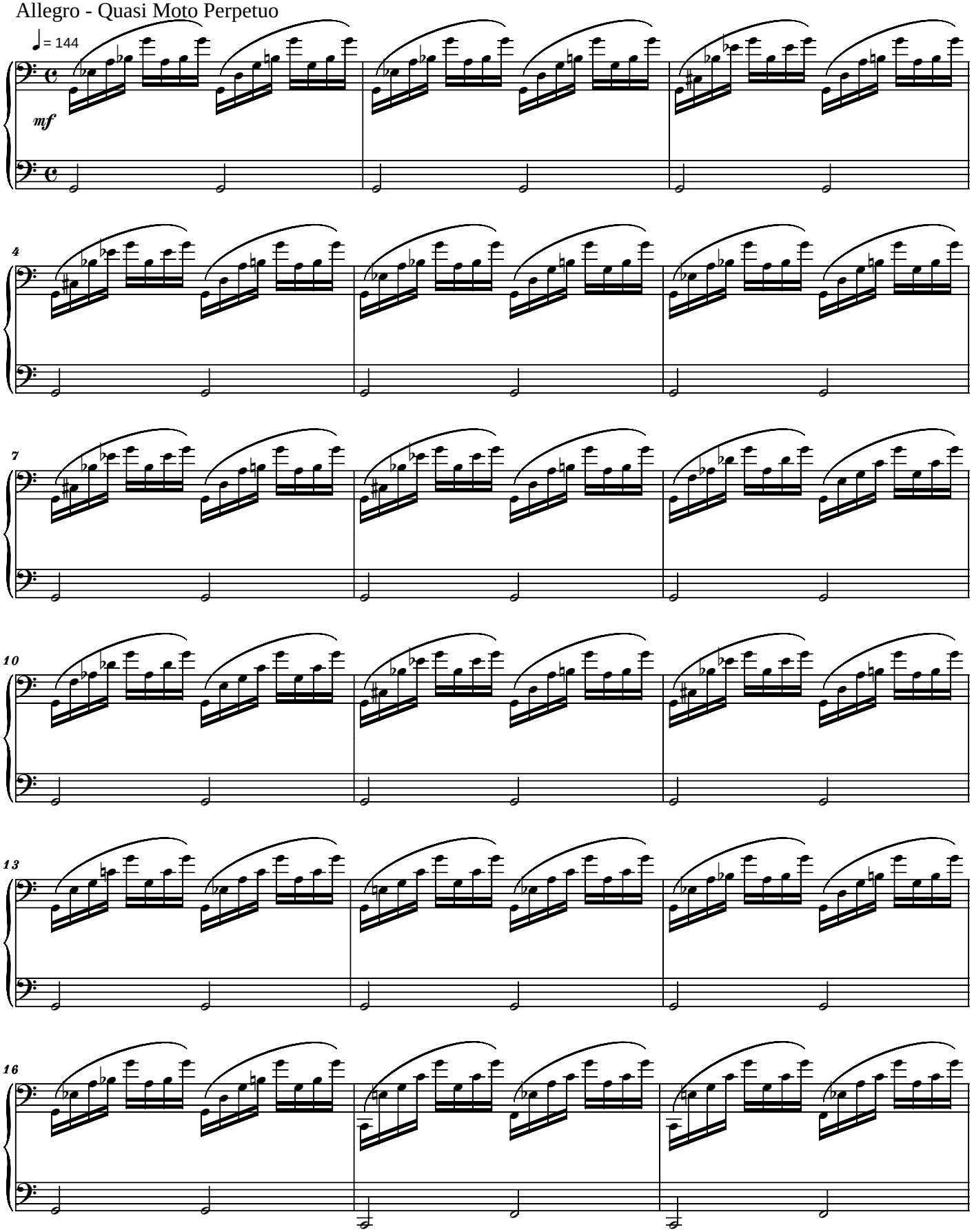

38
42
46
50
55
59
64
68
♩= 65
♩= 60
♩= 50
♩= 40
♩= 70
♩= 65
71
♩= 60
♩= 40
♩= 30
p

IN G
- Harpsichord Prelude -

Serban NICHIFOR

Allegro - Quasi Moto Perpetuo



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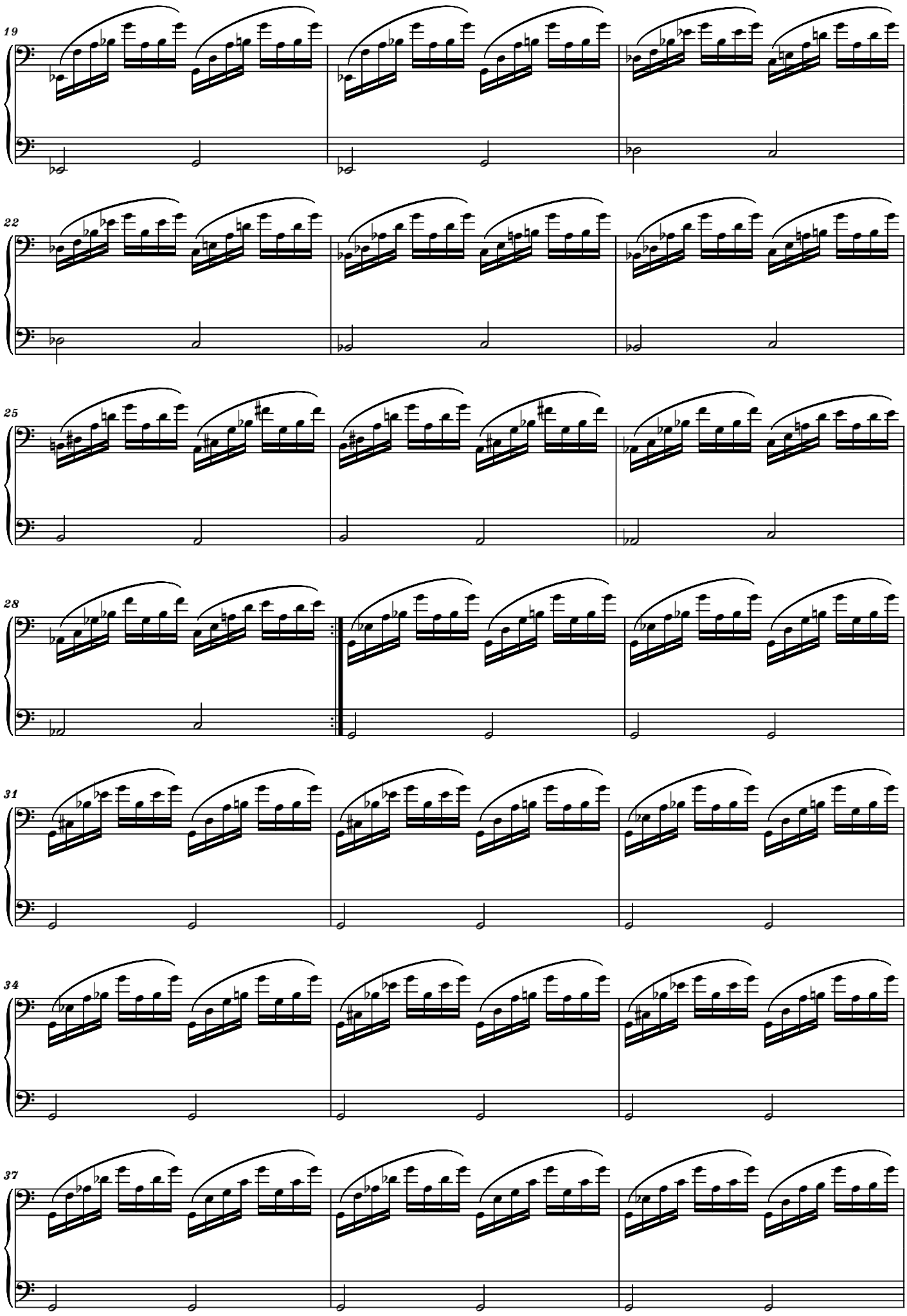
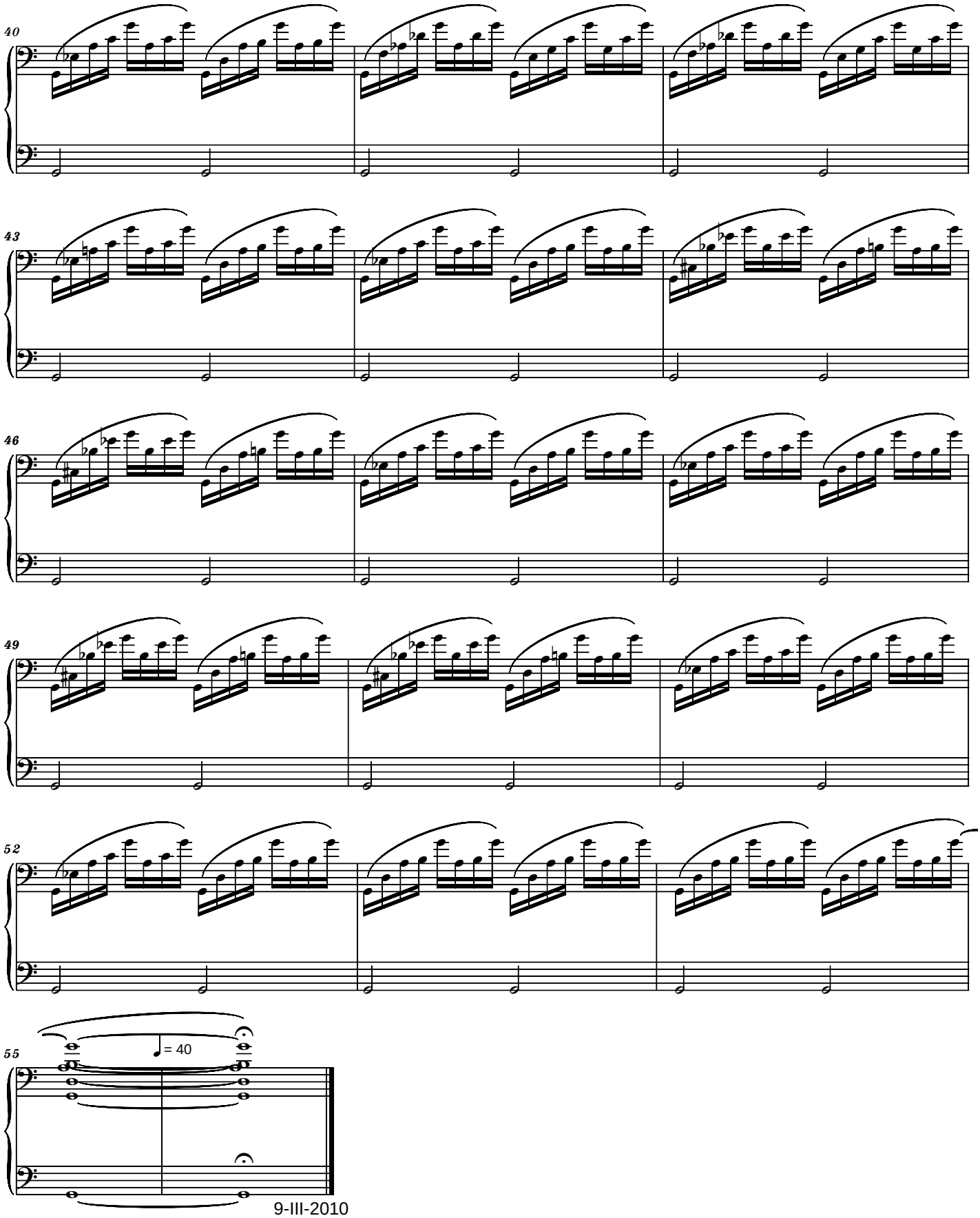

19
22
25
28
31
34
37

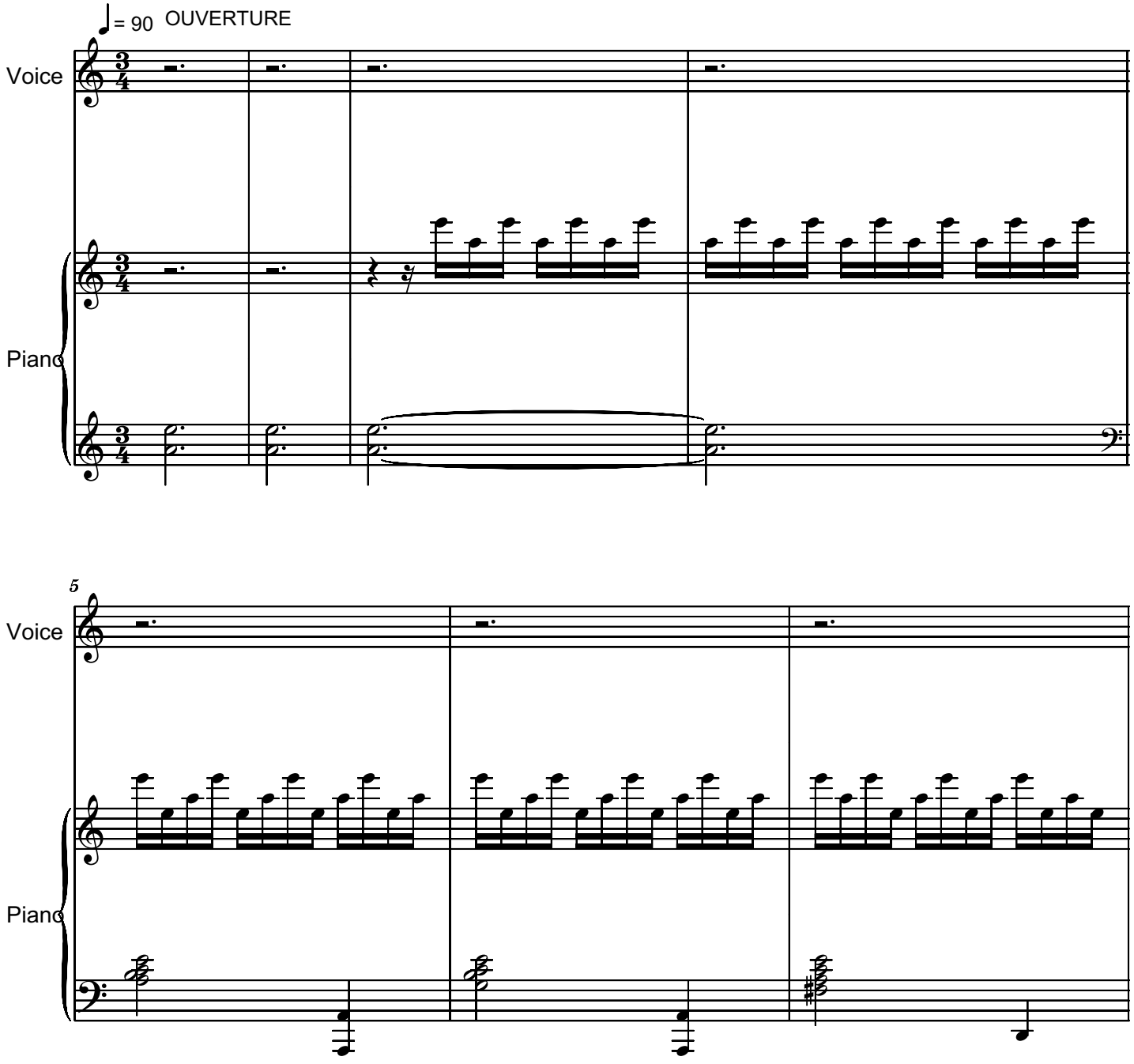


9-III-2010

L'EXODE
(SUPER FLUMINA BABYLONSIS)
POEME PAR BENJAMIN FONDANE (1942)
- I -

Dolce, Lontano,
Quasi Improvisando

Serban Nichifor



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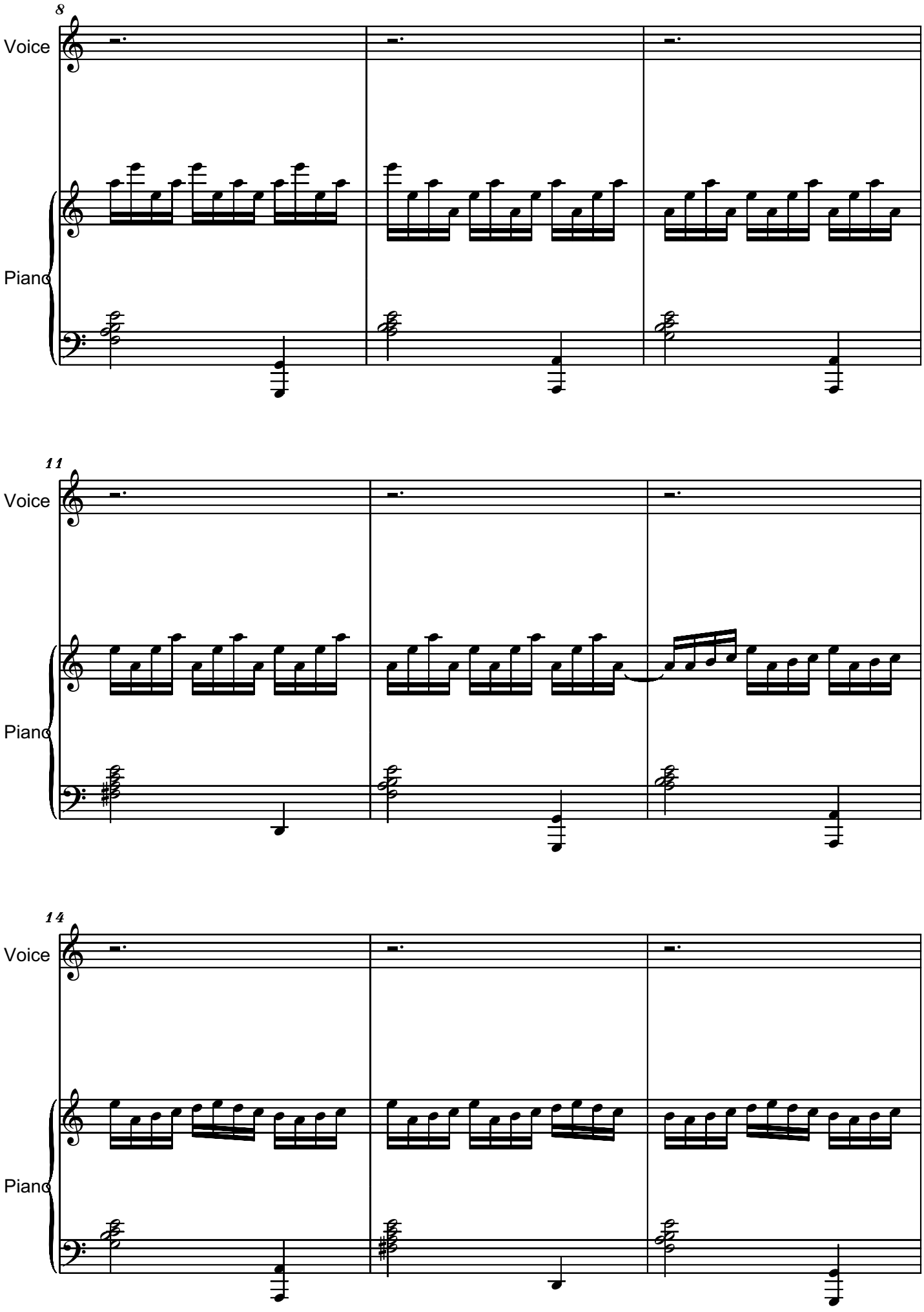
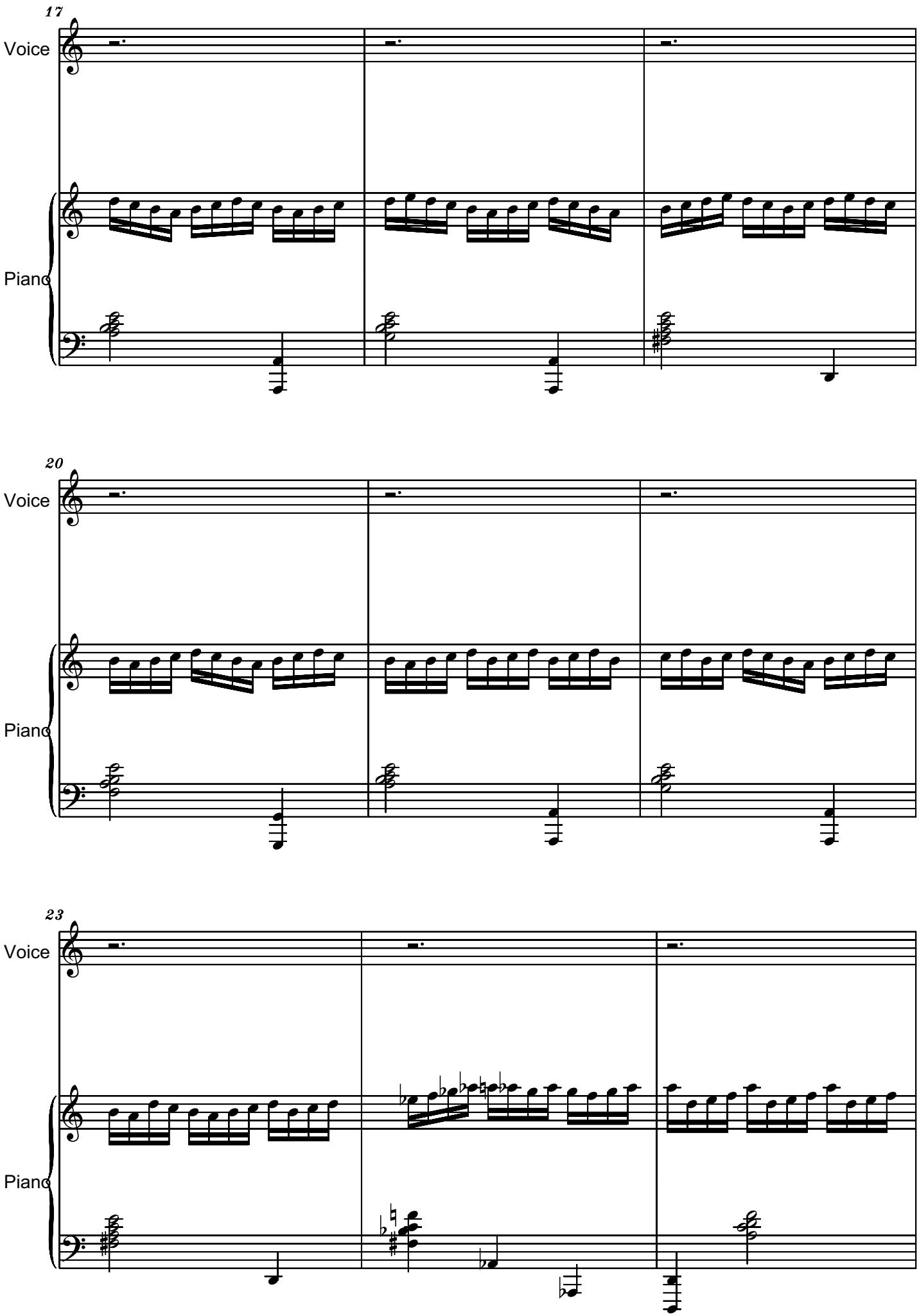
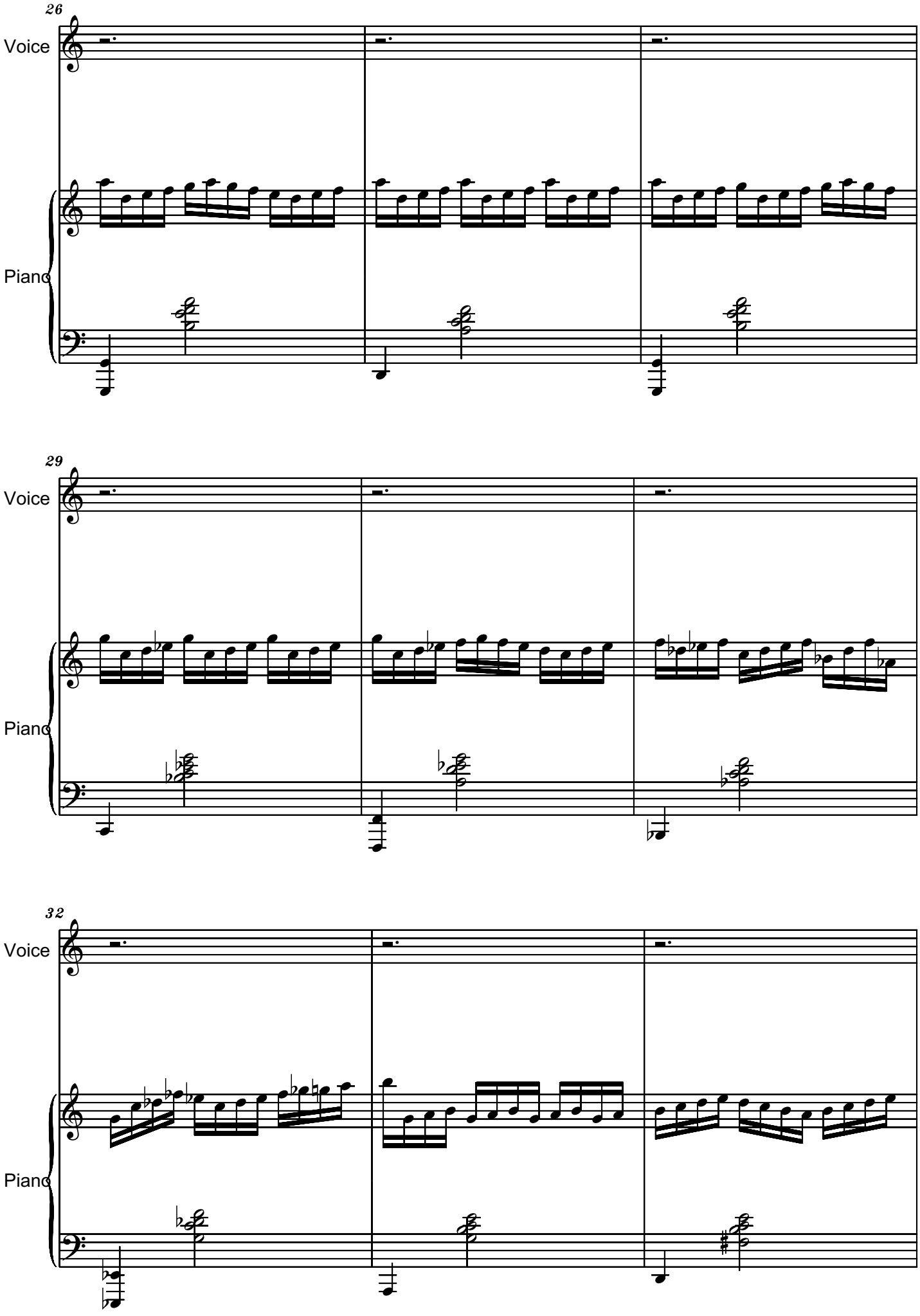
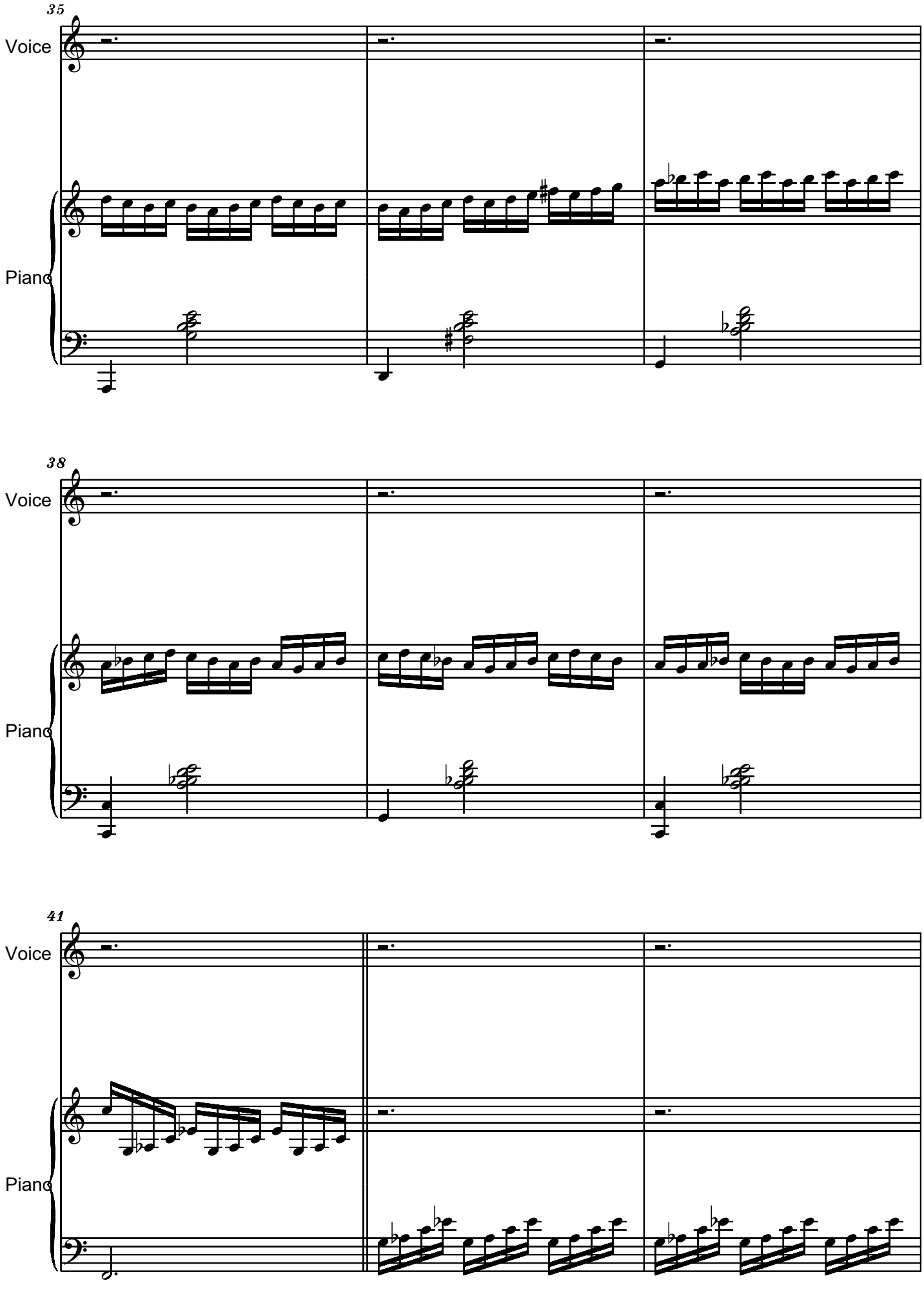
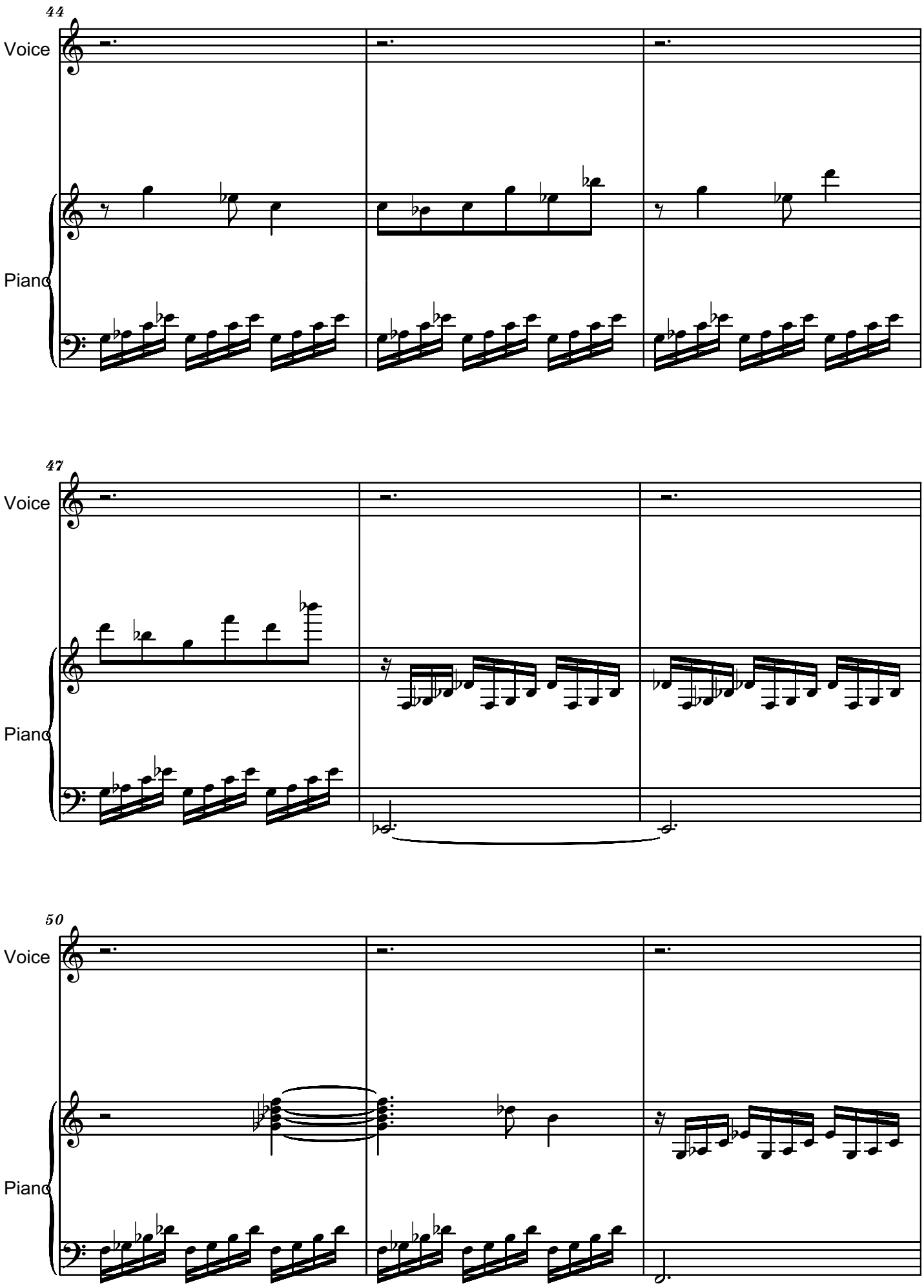
IPI Name No. 46376567; IPI Base No. I-000391194-0

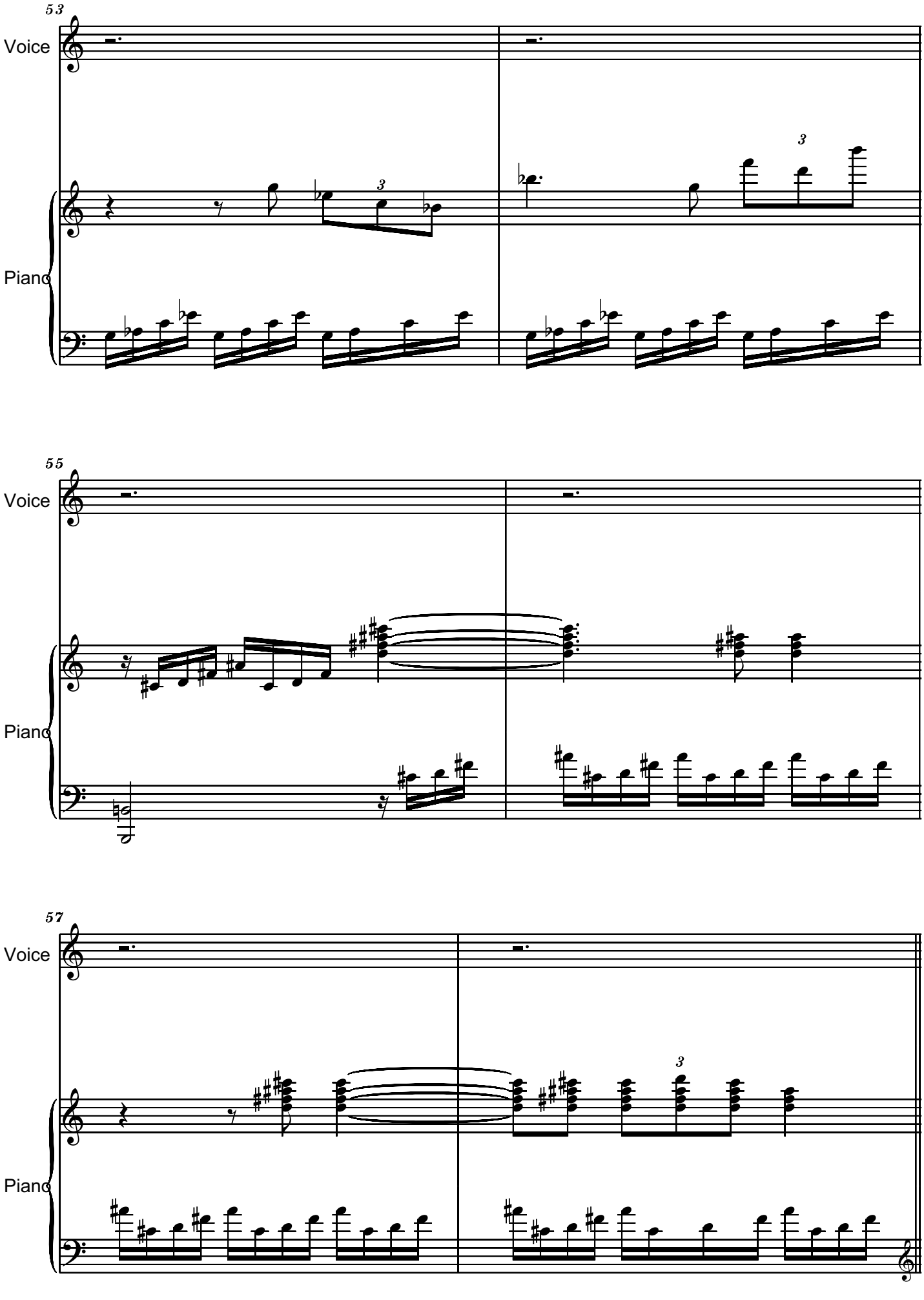

8
Voice
Piano
11
Voice
Piano
14
Voice
Piano

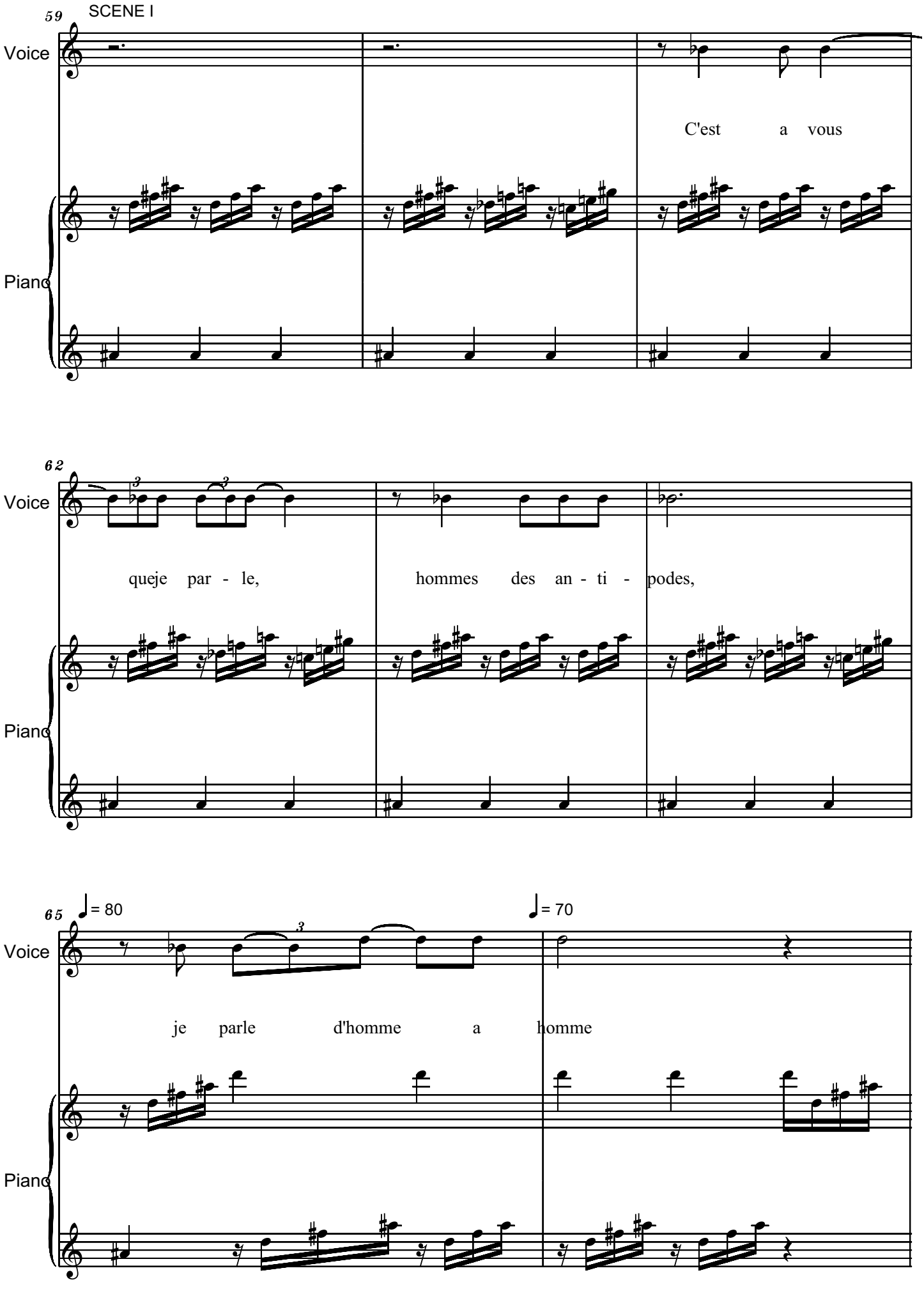

17
Voice
Piano
20
Voice
Piano
23
Voice
Piano

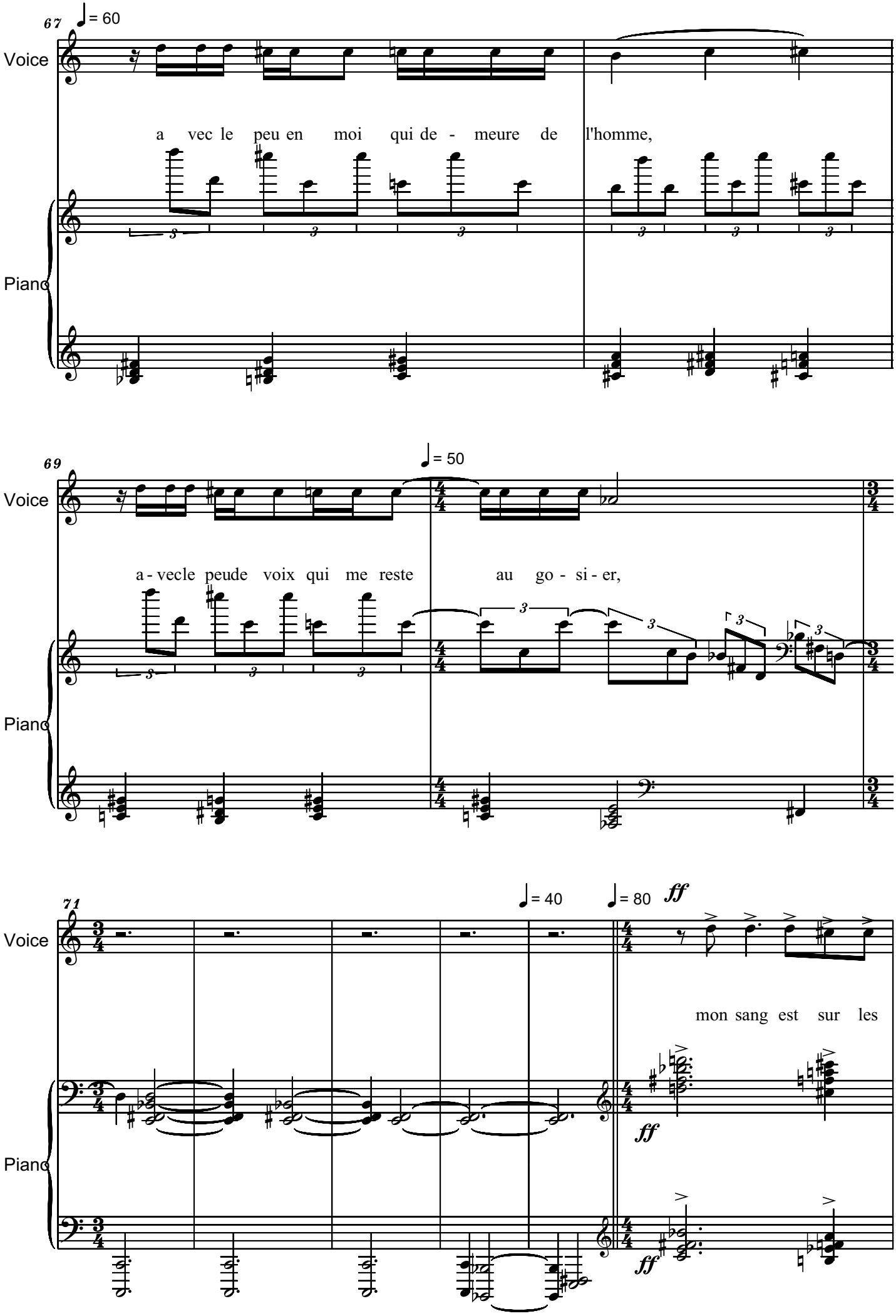

26
Voice
Piano
29
Voice
Piano
32
Voice
Piano

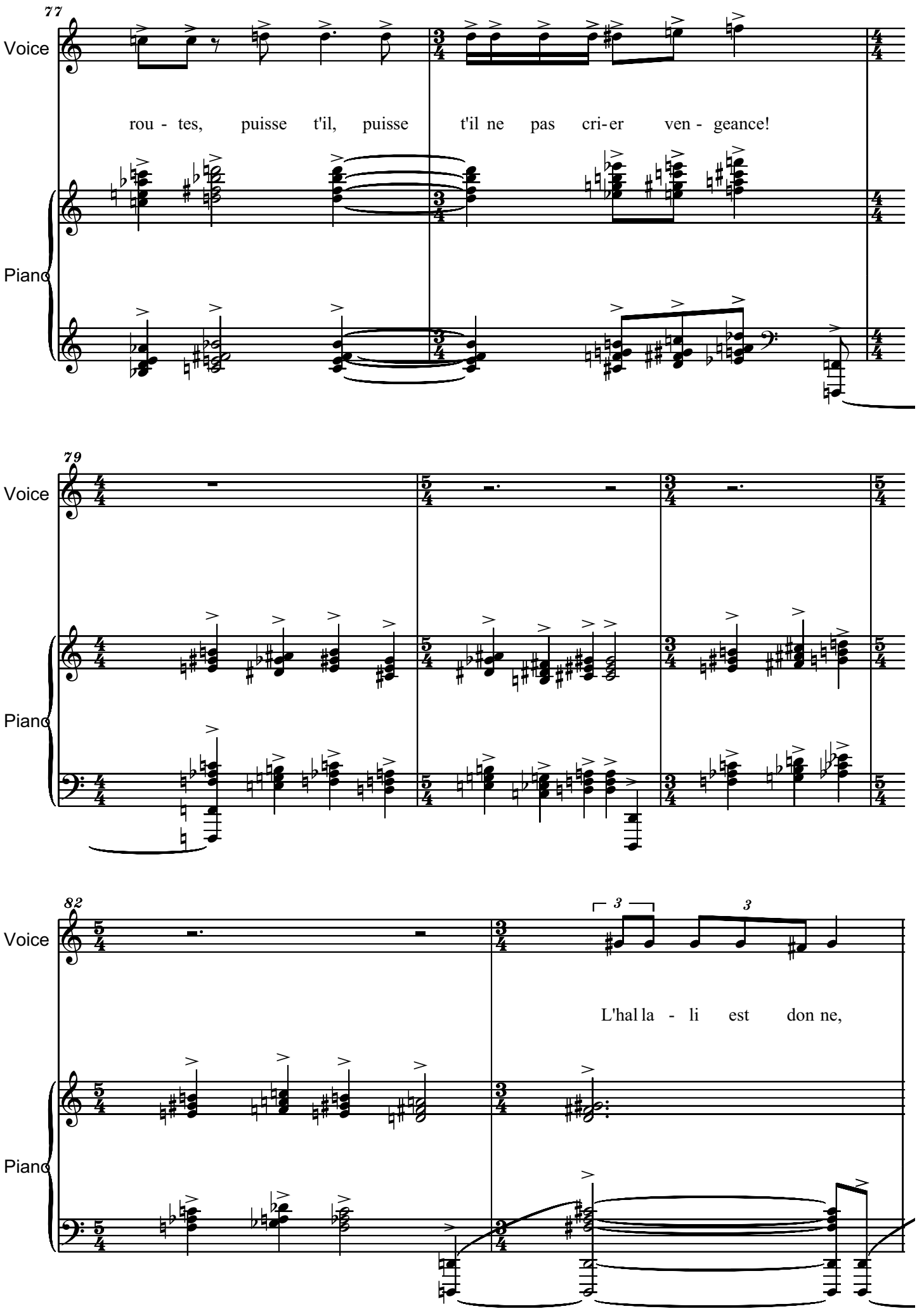

35
Voice
Piano
38
Voice
Piano
41
Voice
Piano

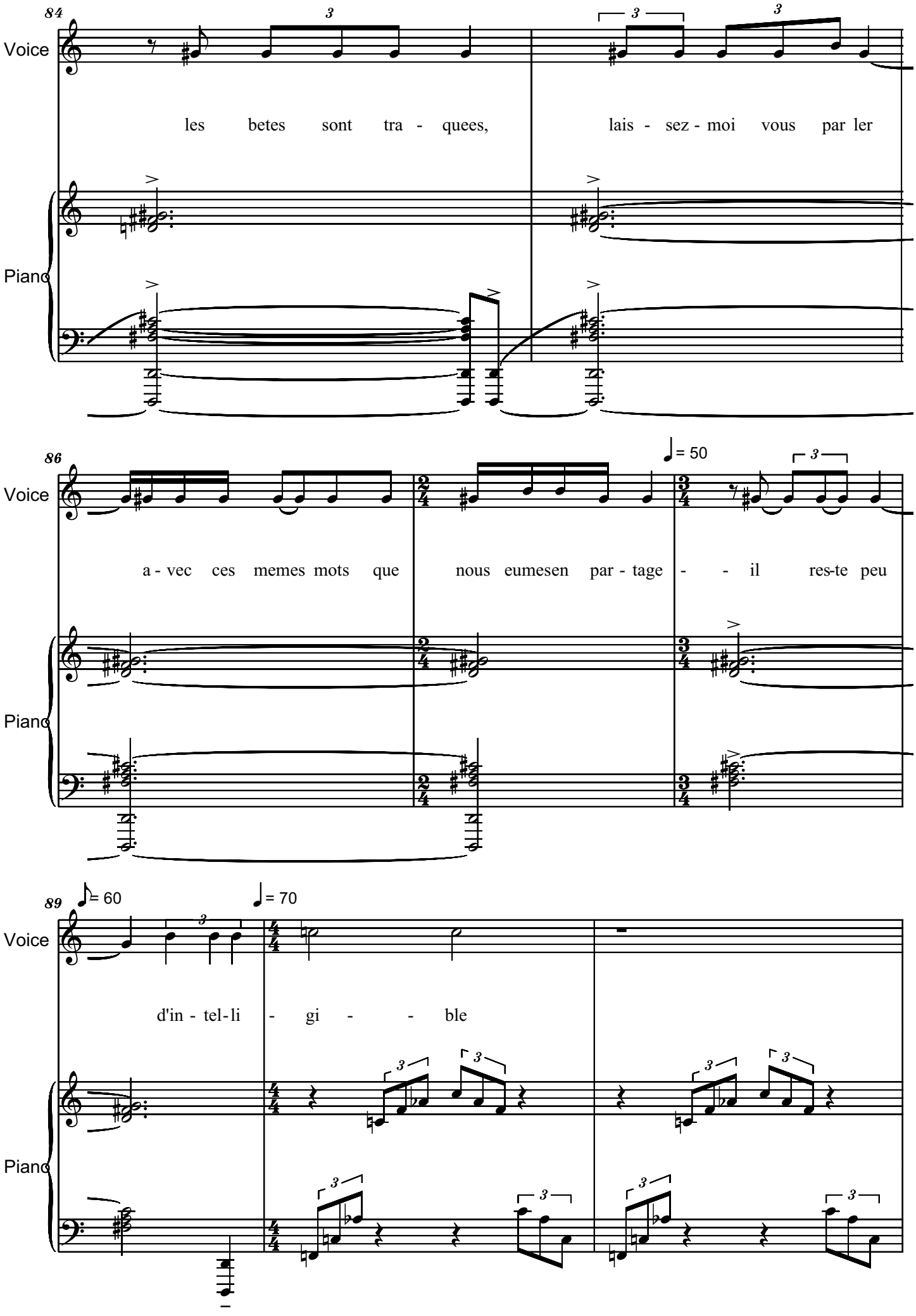

44
Voice
Piano
47
Voice
Piano
50
Voice
Piano

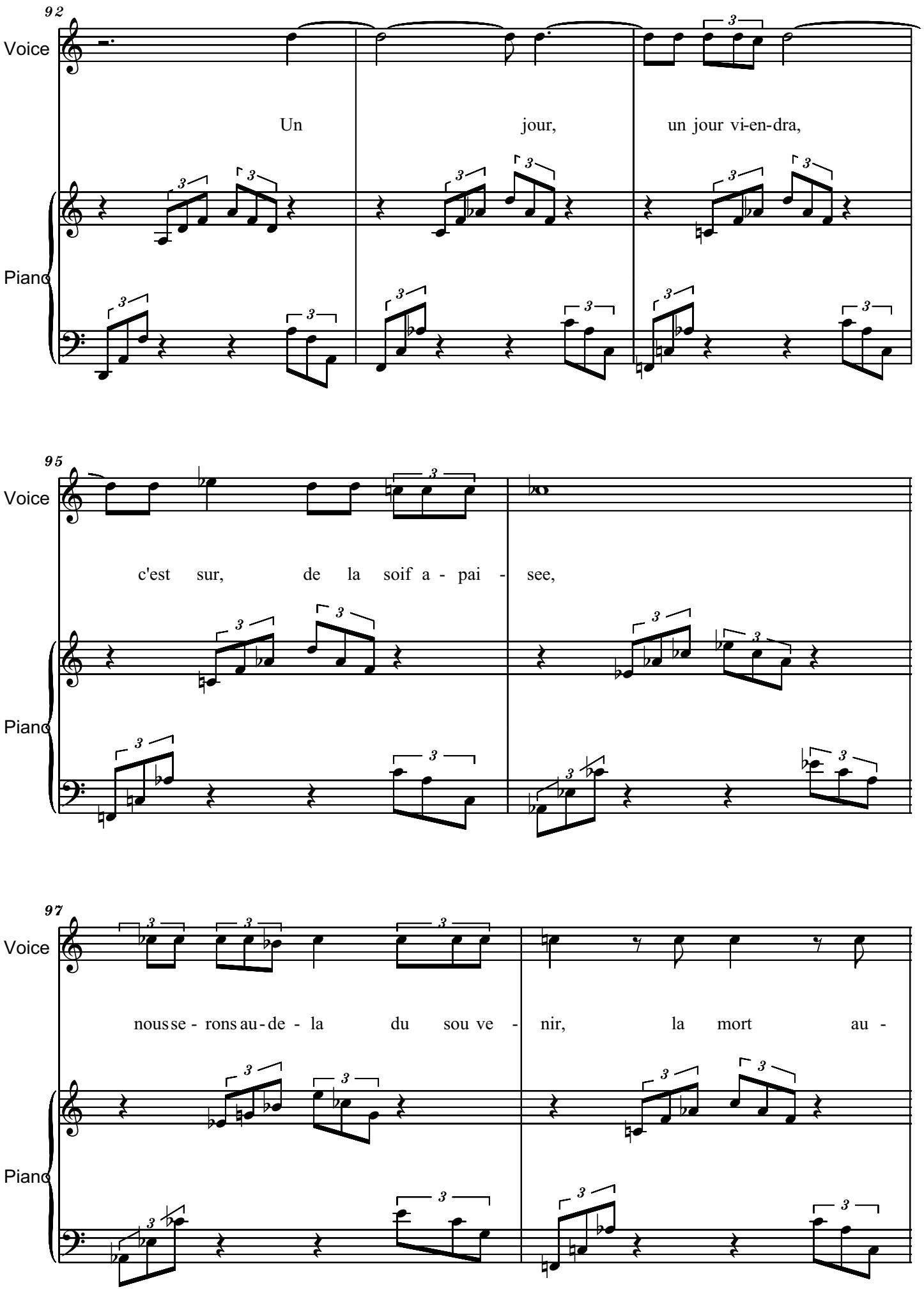

53
Voice
Piano
55
Voice
Piano
57
Voice
Piano

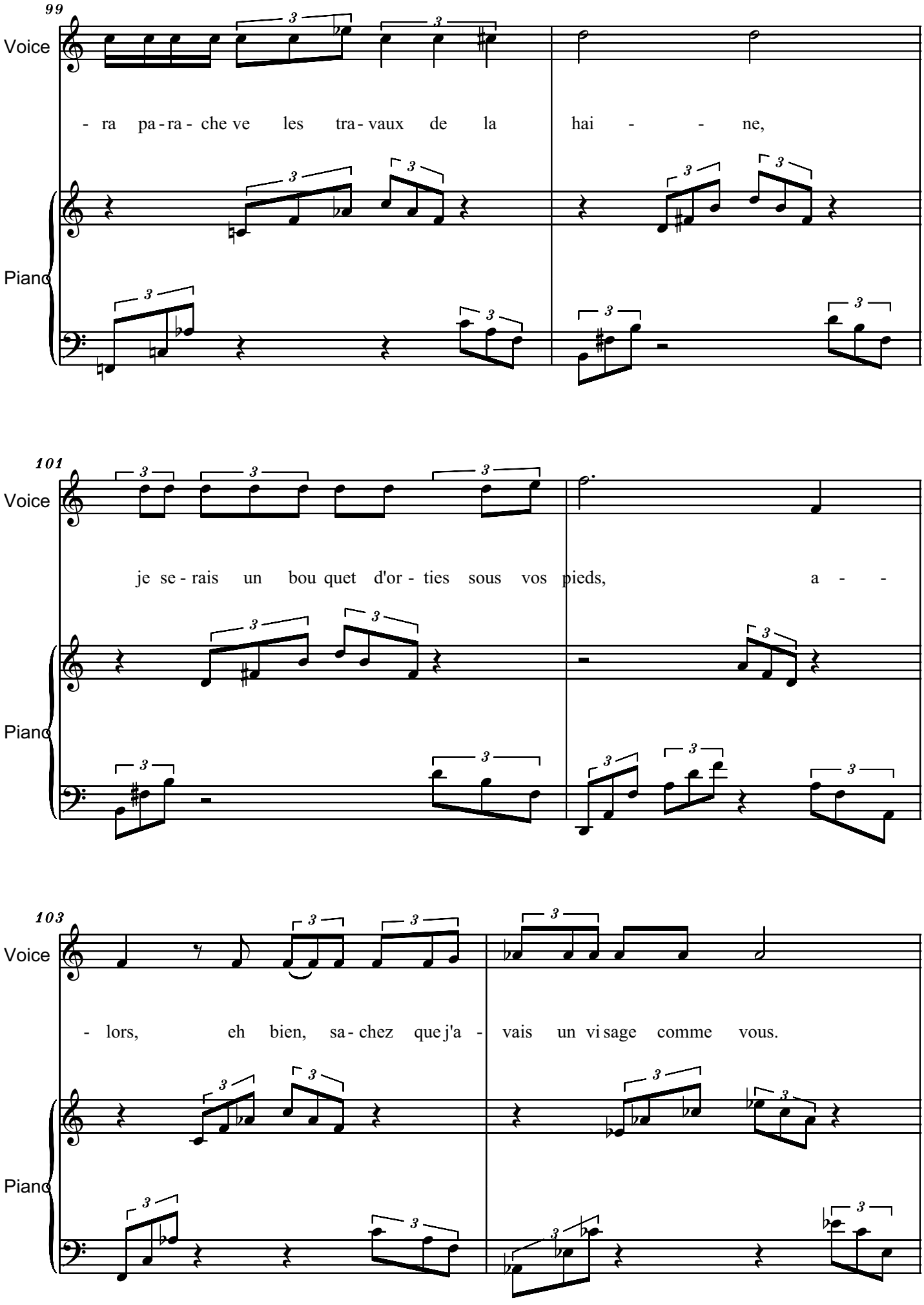

59
SCENE I
Voice
C'est a vous
Piano
62
Voice
queje par - le,
hommes des an - ti - podes,
Piano
65
♩= 80
♩= 70
Voice
je parle d'homme a homme
Piano

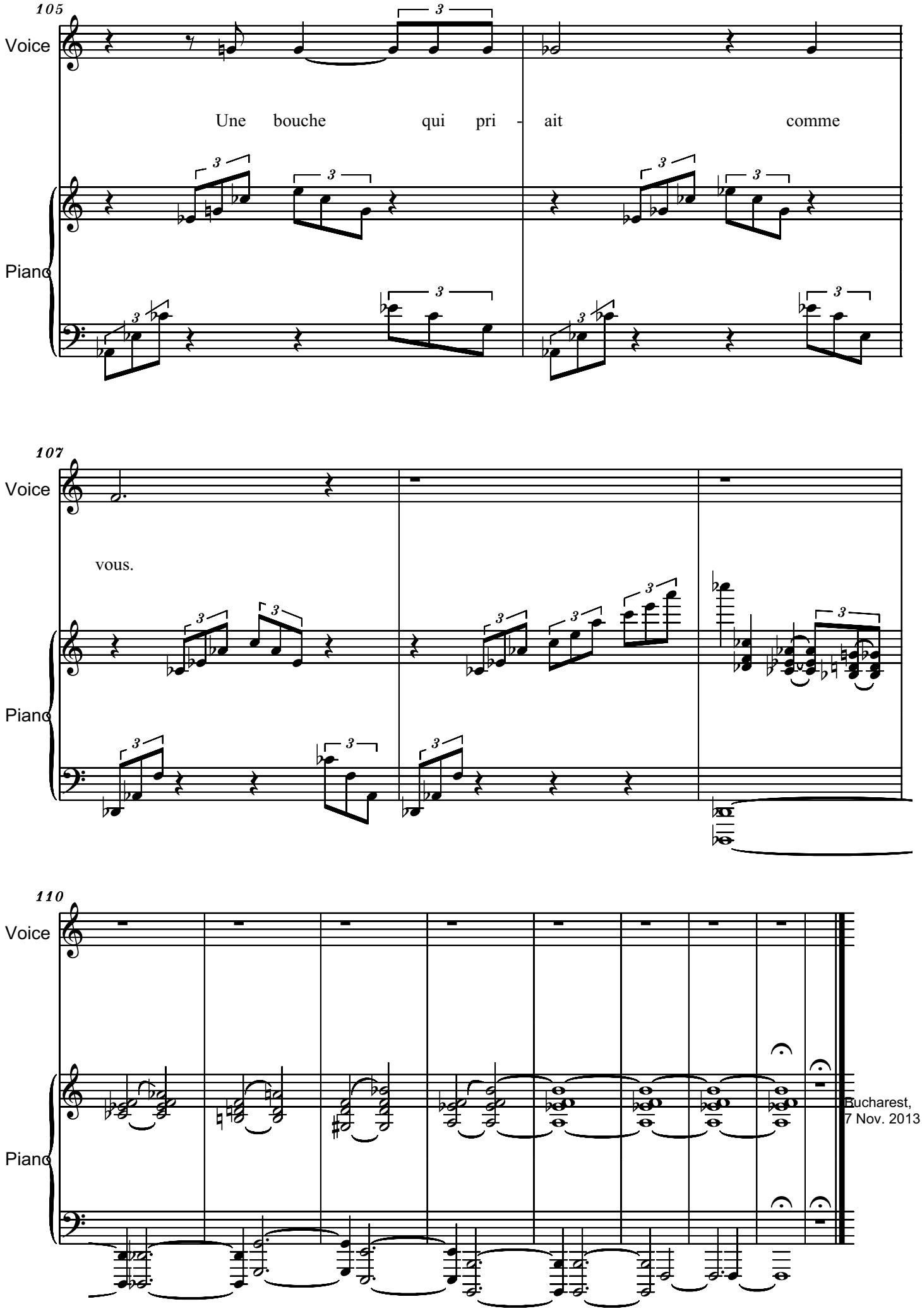

67
♩= 60
Voice
a vec le peu en moi qui de - meure de l'homme,
Piano
69
♩= 50
Voice
a - vecle peude voix qui me reste au go - si - er,
Piano
71
♩= 40
♩= 80
ff
Voice
mon sang est sur les
Piano
ff
ff


77
Voice
rou - tes, puisse t'il, puisse t'il ne pas cri-er ven - geance!
Piano
79
Voice
Piano
82
Voice
3
3
L'hal la - li est don ne,
Piano


84
Voice
les betes sont tra - quees,
lais - sez - moi vous par ler
Piano
86
Voice
a - vec ces memes mots que
nous eumesen par - tage - - il res-te peu
Piano
89
Voice
d'in - tel-li - gi - - ble
Piano


92
Voice
Un jour, un jour vi-en-dra,
Piano
95
Voice
c'est sur, de la soif a - pai - see,
Piano
97
Voice
nous se - rons au - de - la du sou ve - nir, la mort au -
Piano


99
Voice
- ra pa - ra - che ve les tra - vaux de la hai - - ne,
Piano
101
Voice
je se - rais un bou quet d'or - ties sous vos pieds, a - -
Piano
103
Voice
- lors, eh bien, sa - chez que j'a - vais un vi sage comme vous.
Piano


105
Voice
Une bouche qui pri - ait comme
Piano
107
Voice
vous.
Piano
110
Voice
Piano
Bucharest,
7 Nov. 2013

Dedicated to Viola Yip

IN MEMORY OF BENJAMIN FONDANE

for speaking voice and electronic playback

Benjamin Fondane was a renowned Hebrew poet born in Romania. He was killed by the Nazis in gas chambers at Auschwitz. "Exodus" is one of his last poems. http://en.wikipedia.org/wiki/Benjamin_Fondane

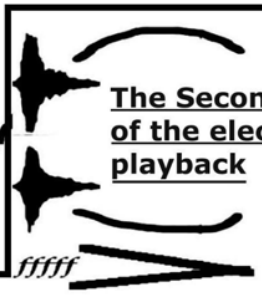
BENJAMIN FONDANE

(Jassy, November 14, 1898 – Auschwitz, October 2, 1944)

FREE
Speaking Voice (over the electronic playback - page 2)
52 Seconds

***Exodus* (excerpts)**

A day will come, surely, of thirst
appeased, we will be beyond memory,
death will have finished the works of
hate, I will be a clump of nettles beneath
your feet…
A day will come, no doubt, when this
poem will find itself before your eyes.
It asks nothing! Forget it, forget it!
It is nothing but a scream, that cannot fit in a
perfect poem.
Have I even time to finish it?



The Second 53 of the electronic playback

Dedicated to Viola Yip

IN MEMORY OF BENJAMIN FONDANE

for speaking voice and electronic playback

Speaking Voice (SV) & intonation

A day will come, surely, of thirst appeased, we will be beyond memory, death will have finished the works of hate,

Electronic Playback

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

SV

I will be a clump of nettles beneath your feet.. A day will come, no doubt, when this poem will find itself before your eyes. It asks nothing! Forget it, forget it!

Electronic Playback

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

p

SV

It is nothing but a scream, that cannot fit in a perfect poem. Have I even time to finish it?

Electronic Playback

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

p

The Second 53 of the electronic playback

fffff

SERBAN NICHIFOR

(15 August 2014)

EXODUS

My Last Will And Testament

In Memory

Benjamin Fondane and Liana Alexandra

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(SABAM, UCMR-ADA)

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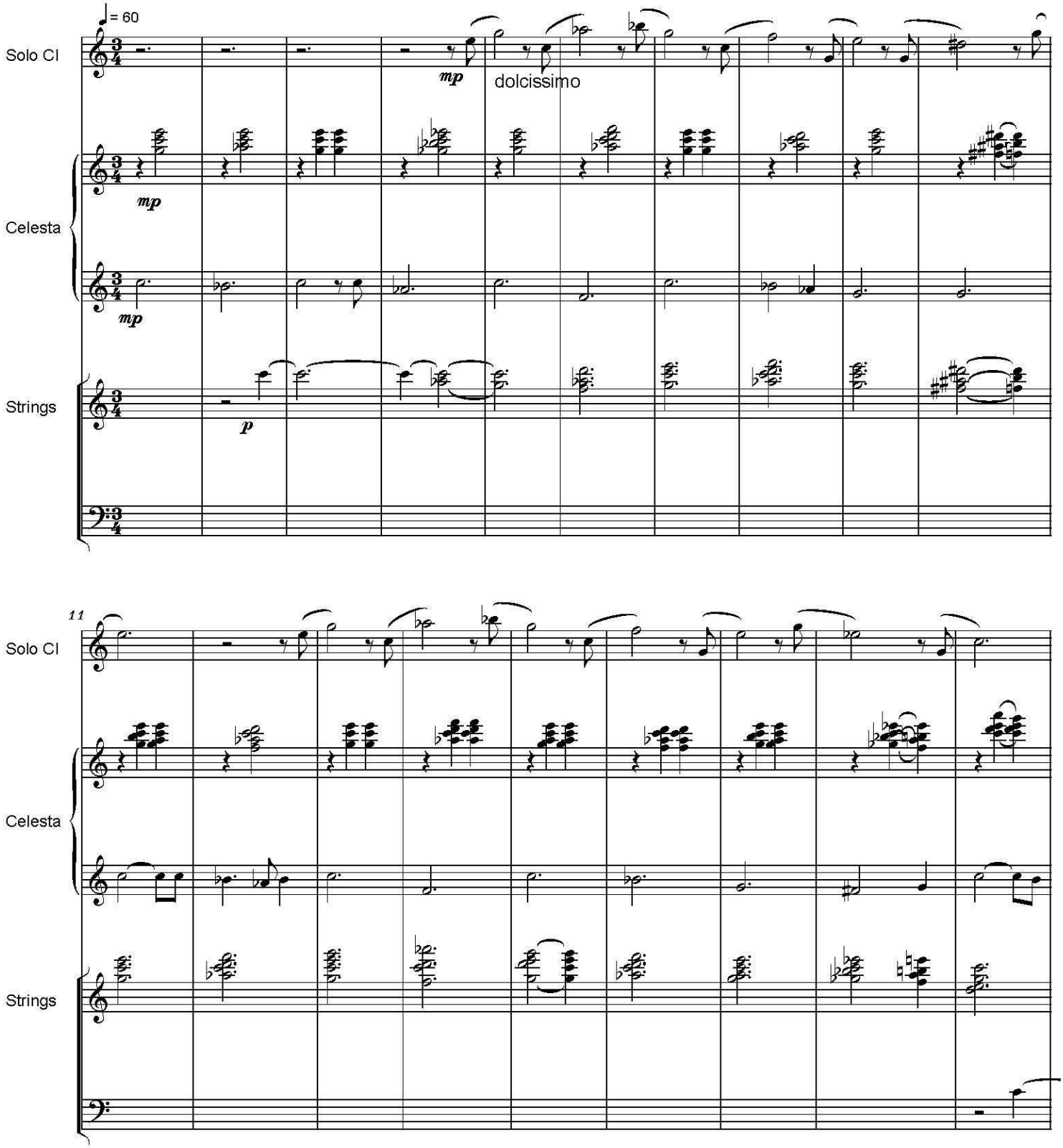
LONTANO WALTZ
for Solo Clarinet, Celesta and Strings
- score in C -

Lento e Lontano, Quasi Senza Tempo

Serban Nichifor



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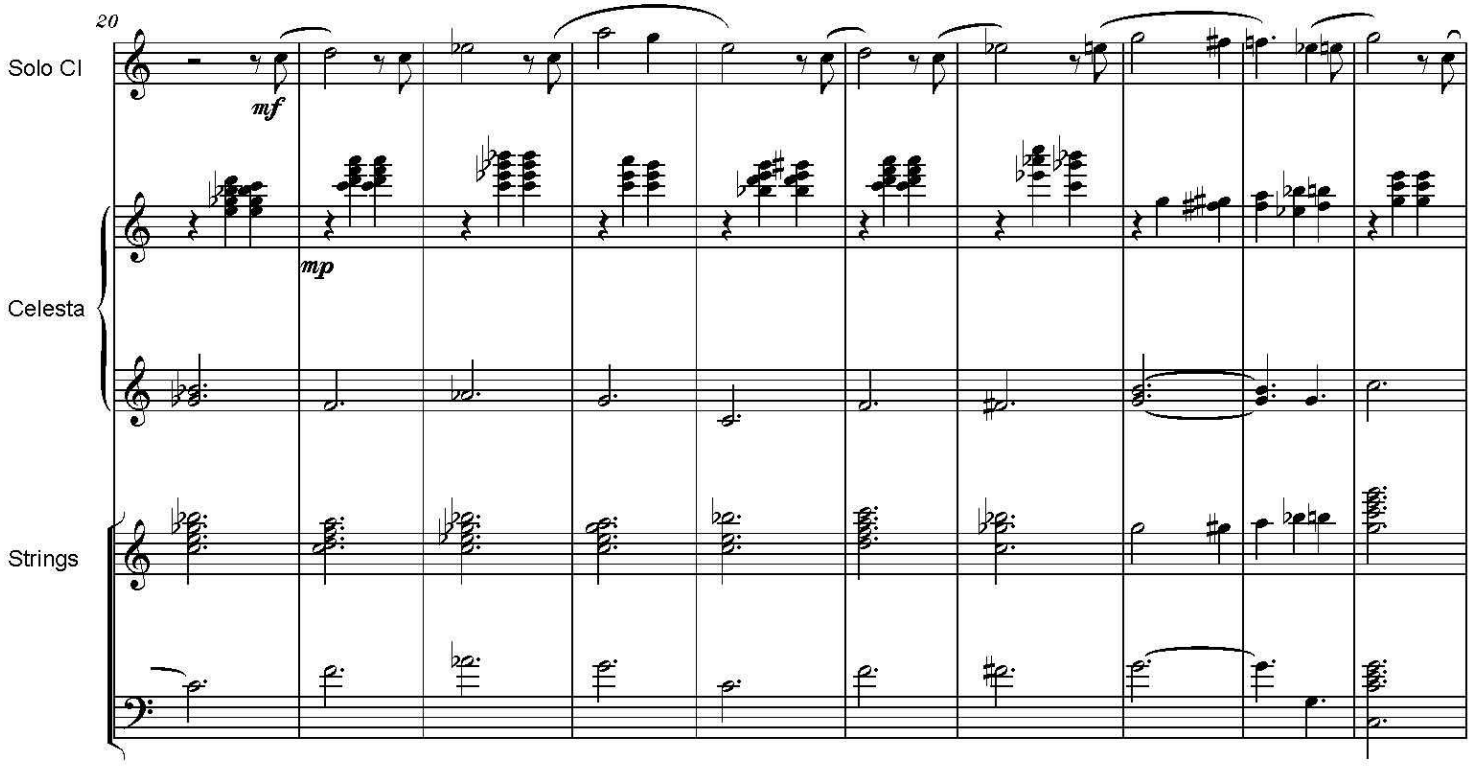
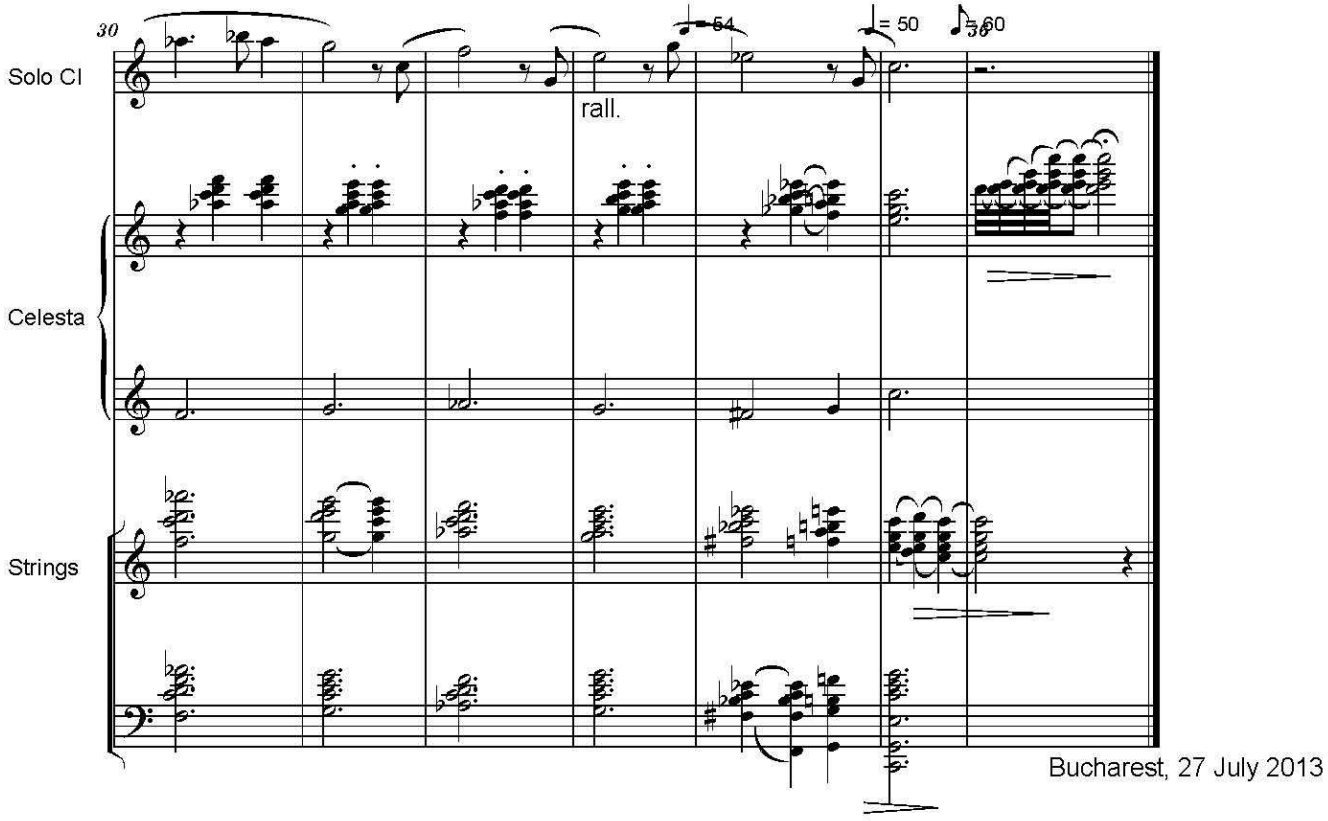




Bucharest, 27 July 2013

II

EXODUS

Super

Flumina Babylonis

poem by

BENJAMIN FONDANE

BENJAMIN FONDANE / BENJAMIN FUNDOIANU

Exodus: Super Flumina Babylonis

(Preface)

It is to you I speak, antipodal men,

I speak man to man,

with the little in me of man that remains,

with the scrap of voice left in my throat,

my blood lies upon the roads, let it not, let it

not cry out for vengeance!

The death-note is sounded, the beasts hunted down,

let me speak to you with these very words

that have been our share-

few intelligible ones remain.

A day will come, surely, of thirst appeased,

we will be beyond memory, death

will have finished the works of hate,

I will be a clump of nettles beneath your feet,

-ah, then, know that I had a face

like you. A mouth that prayed, like you.

When a bit of dust, or a dream,

entered my eye, this eye shed its drop of salt. And when

a cruel thorn raked my skin

the blood flowed red as your own!

Yes, exactly like you I was cruel, I

yearned for tenderness, for power,

for gold, for pleasure and pain.

Like you I was mean and anguished,

solid in peacetime, drunk in victory,

and staggering, haggard, in the hour of failure.

Yes, I was a man like other men,

nourished on bread, on dreams, on despair. Oh, yes,

I loved, I wept, I hated, I suffered,

I bought flowers and did not always

pay my rent. Sundays I went to the country

to cast for unreal fish under the eye of God,

I bathed in the river

that sang among the rushes and I ate fried potatoes

in the evening. And afterwards, I came back for bedtime

tired, my heart weary and full of loneliness,

full of pity for myself,

full of pity for man,

searching, searching vainly upon a woman's belly

for that impossible peace we lost

some time ago, in a great orchard where,

flowering, at the center,

is the tree of life.

Like you I read all the papers, all the bestsellers,

and I have understood nothing of the world

and I have understood nothing of man,

though it often happened that I affirmed

the contrary.

And when death, when death came, maybe

I pretended to know what it was, but now truly

I can tell you at this hour,

it has fully entered my astonished eyes,

astonished to understand so little-

have you understood more than I?

And yet, no!

I was not a man like you.

You were not born on the roads,

no one threw your little ones like blind kittens

into the sewer,

you did not wander from city to city

hunted by the police,

you did not know the disasters of daybreak,

the cattle cars

and the bitter sob of abasement,

accused of a wrong you did not do,

of a murder still without a cadaver,

changing your name and your face,

so as not to bear a jeered-at name,

a face that has served for all the world

as a spittoon.

A day will come, no doubt, when this poem

will find itself before your eyes. It asks

nothing! Forget it, forget it! It is nothing

but a scream, that cannot fit in a perfect

poem. Have I even time to finish it?

But when you trample on this bunch of nettles

that had been me, in another century,

in a history that you will have canceled,

remember only that I was innocent

and that, like all of you, mortals of this day,

I had, I too had a face marked

by rage, by pity and joy,

an ordinary human face!

[By the rivers of Babylon...]

By the rivers of Babylon we bent down and we wept

but our jailers said:

Sing for us, Israel!

Your eyelids are already heavy

Your expression already drowned, it rushes away

sing us a song

If you remember the country

where you had songs

for rocking children to sleep

for beguiling serpents

for women at the loom

for the laundresses at work

for the Sabbath candles

for the miracles of bread

for the blessing over the wine

for the works and the days

for the aches and the weeks...

We have songs for drunkards

and songs for our idols

for the sailor's goddess

for the priestess of Fate

soldier-songs if anyone has them

songs as beautiful as eggs are round

Then sing us your songs!

from "Meantime"

V

I reckoned you all

yesterday's civilians, bookkeepers, shop owners, farmers

and factory workers and beggars whose nest

is under the bridges of Notre-Dame

and vergers of the sacristy and sons of the Public

Assistance, all the French of France, with clear eyes,

and from the Congo, from the Algerian interior, from Annam

with palm trees hovering in your gaze

and the French of the islands of the Caribbean,

French according to the Rights of Man,

children of the barricade and the guillotine,

republicans, the incorruptible front, the free,

and the Czechs, and the Poles, the Slovaks,

and the Jews from all the ghettos of the world,

who love this land and her shades and her rivers,

who have sown this land with their deaths

and who have become citizens, in death.

XVI

We lay our swollen faces

--it was over-in the ditch

--it was over-and we slept

like dead men under rancid stars.

There wasn't anything to say

or do or eat or dream

--and the dawn was a dirty stream

that swept a shattered world away.

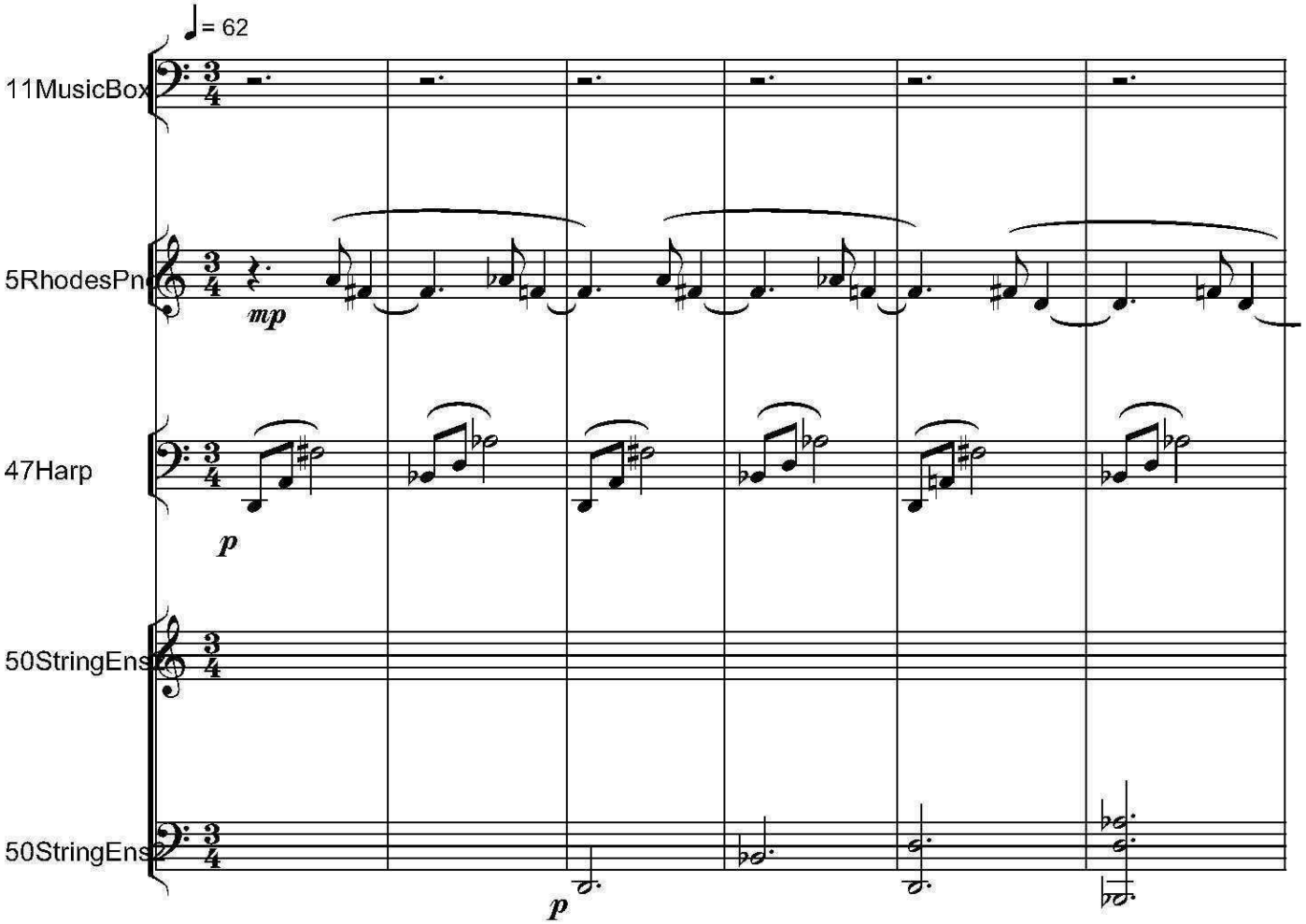
.----------.

EXODUS - POEM BY BENJAMIN FONDANE

Largo, Lontano e Dolce,
Sempre Poco Rubato

I

Serban Nichifor



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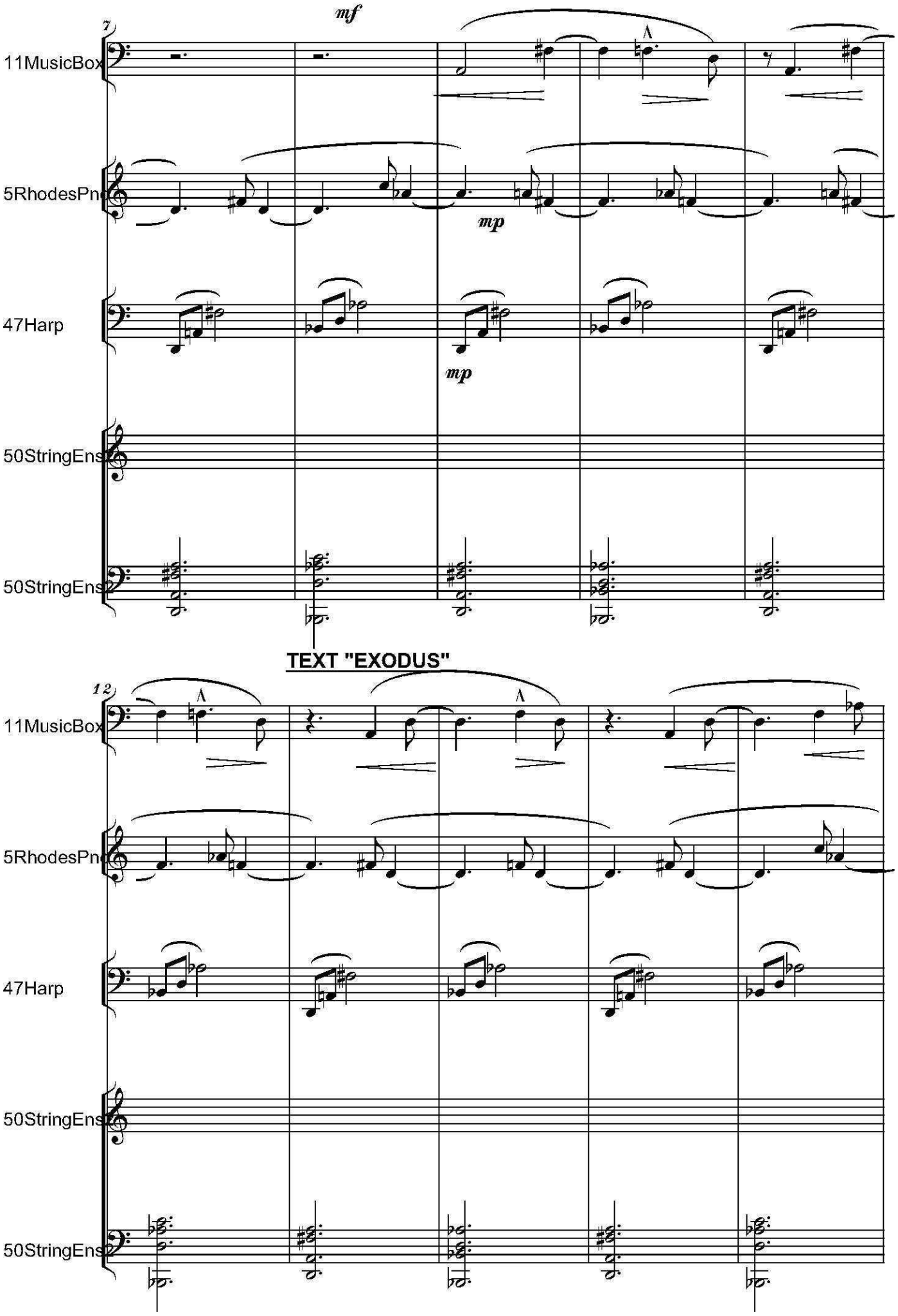
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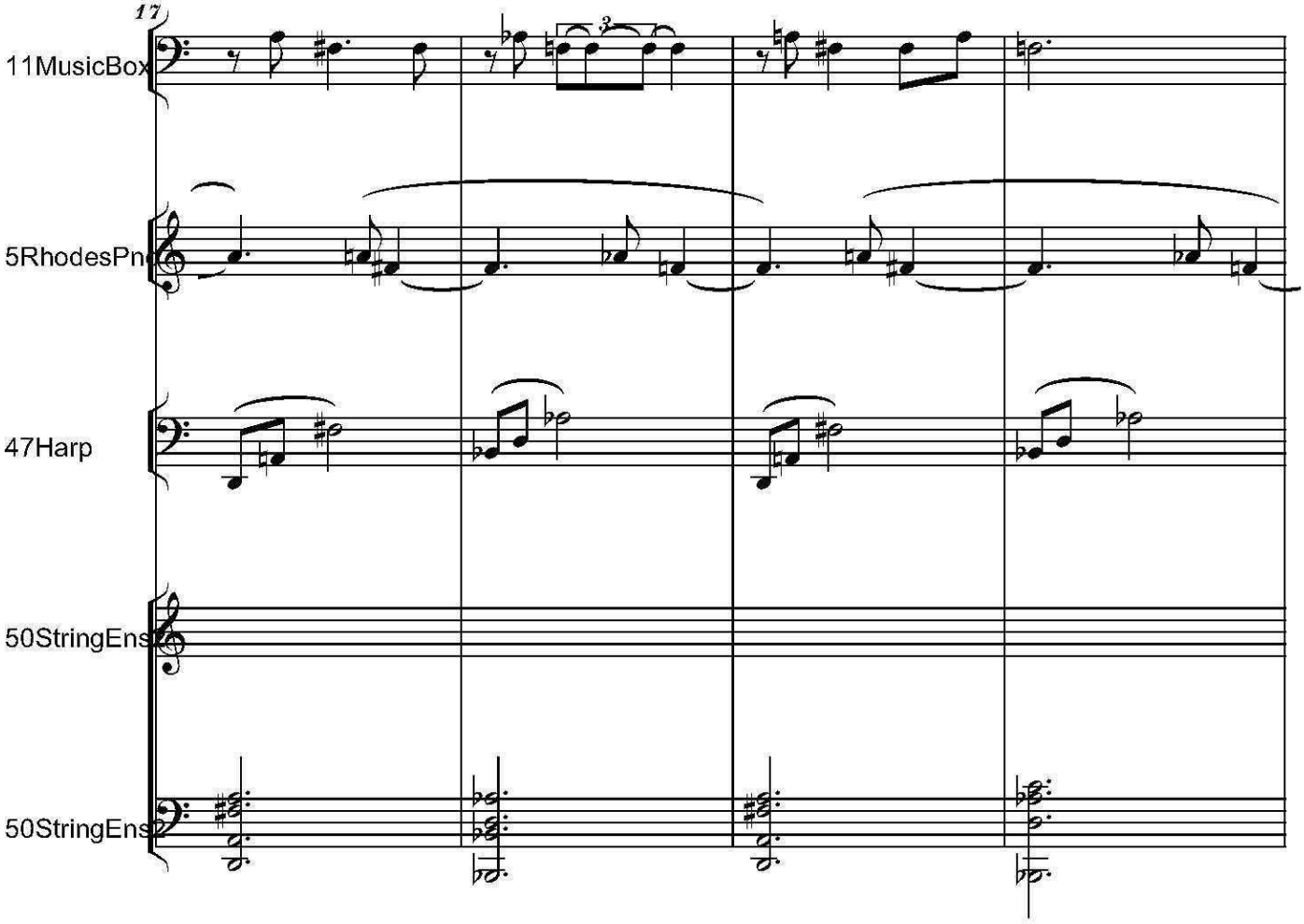
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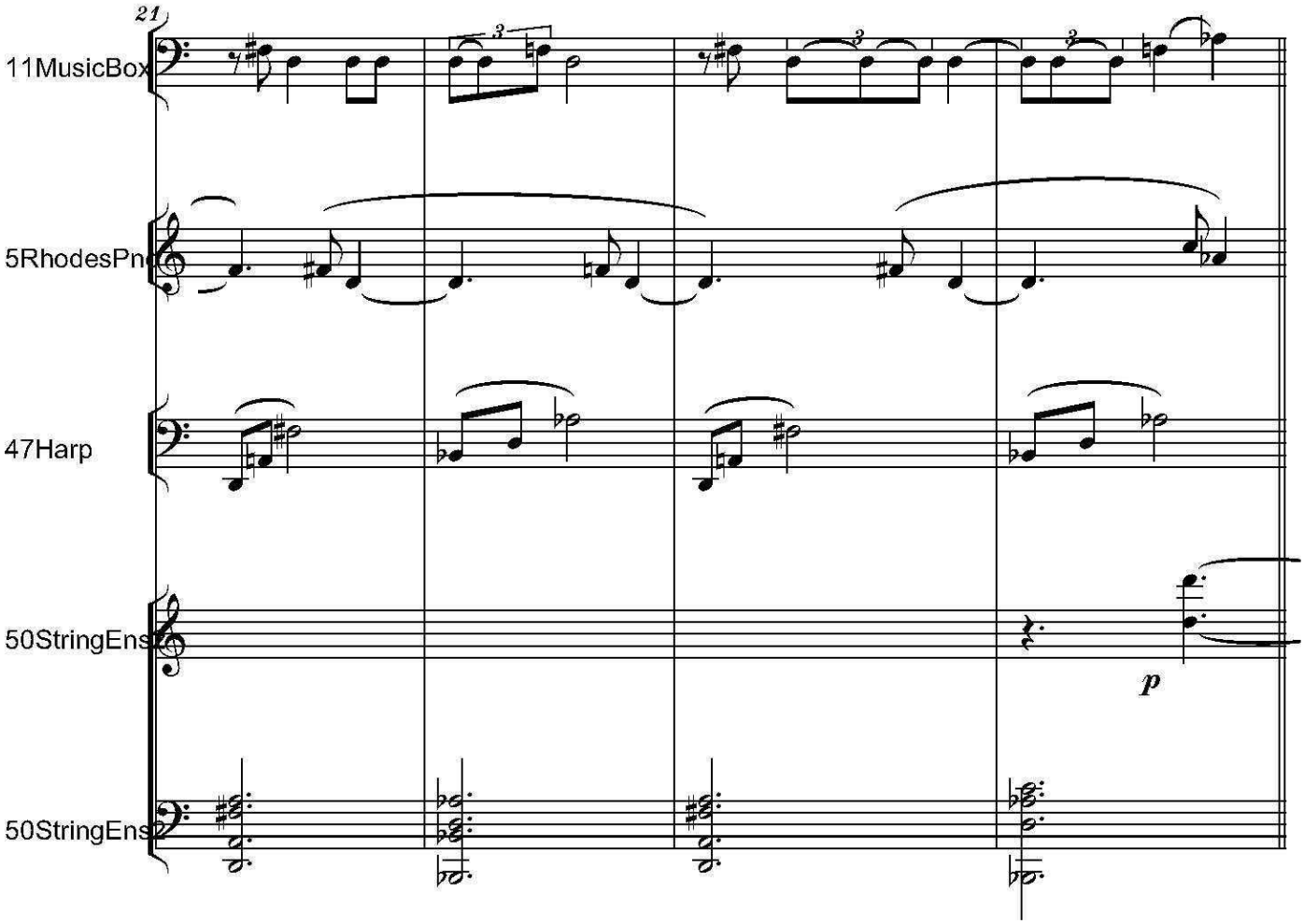
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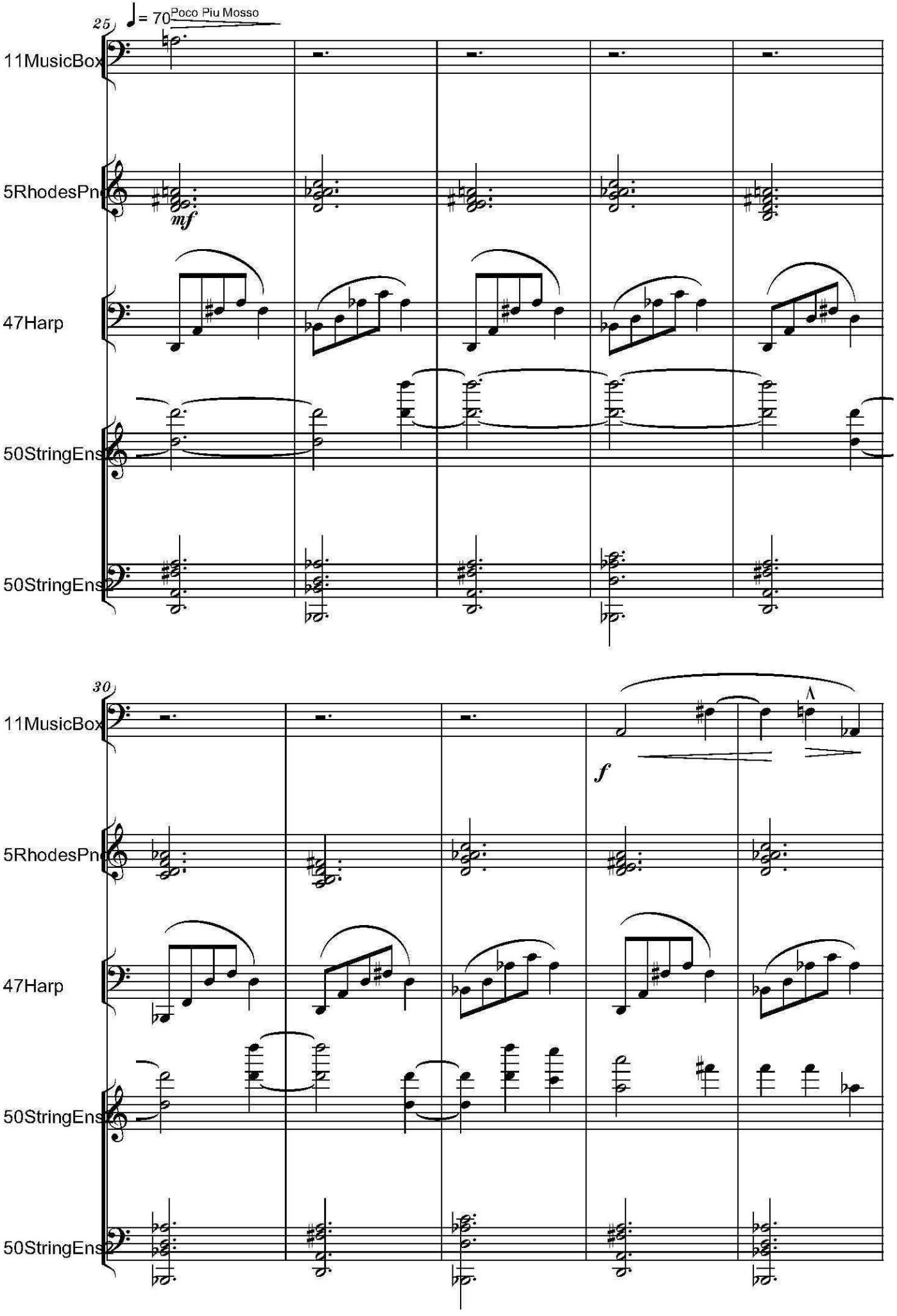
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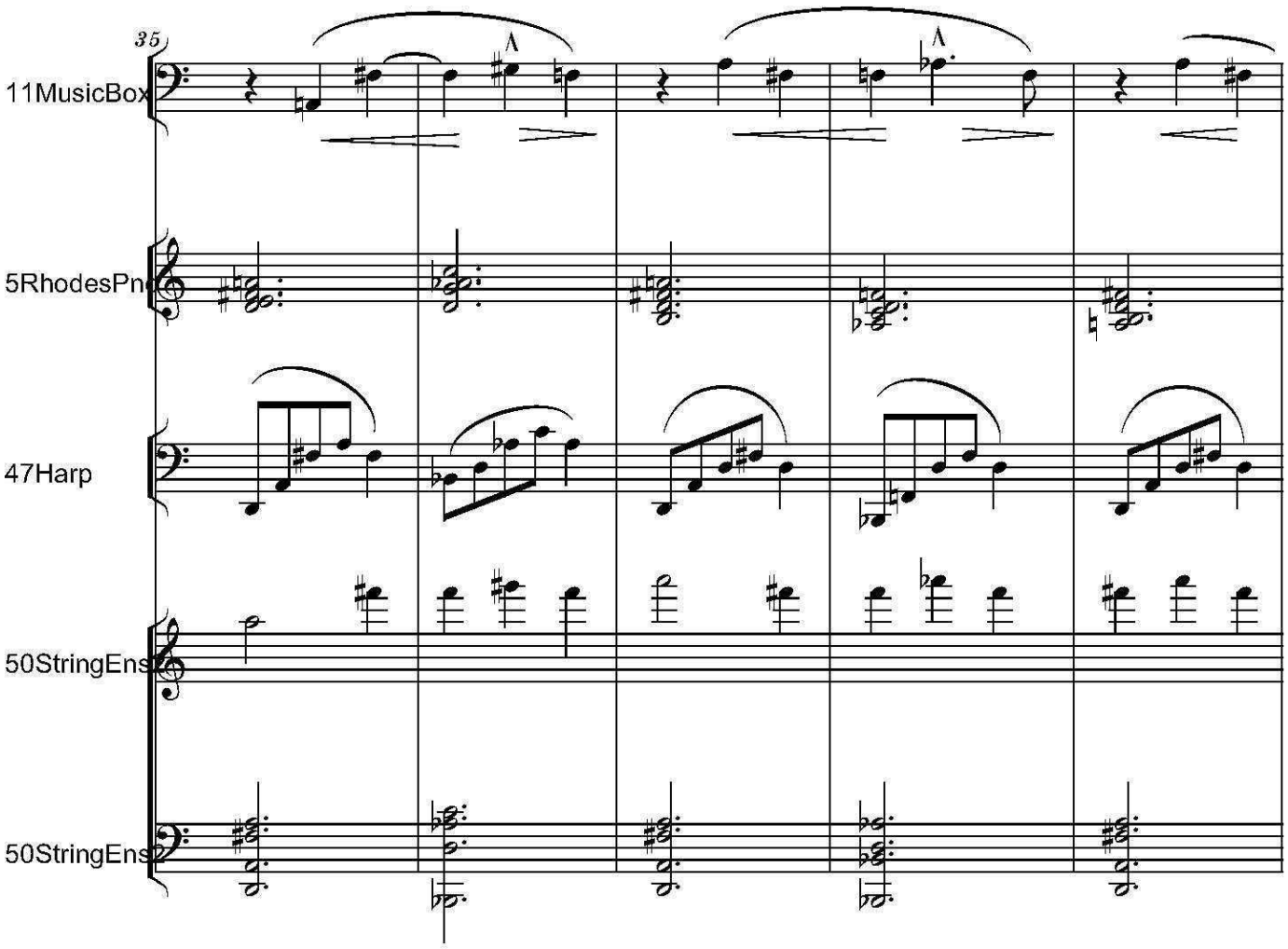
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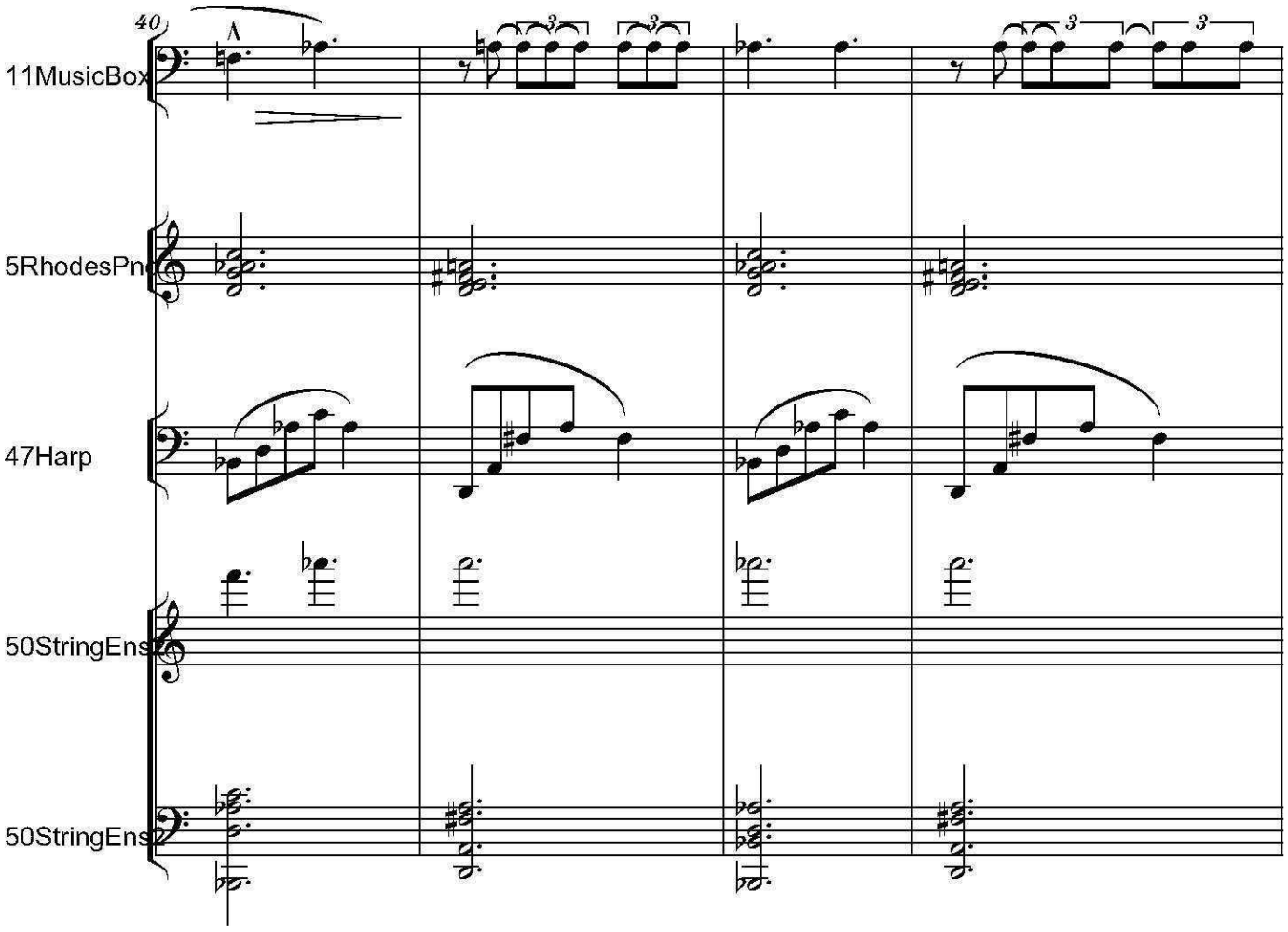
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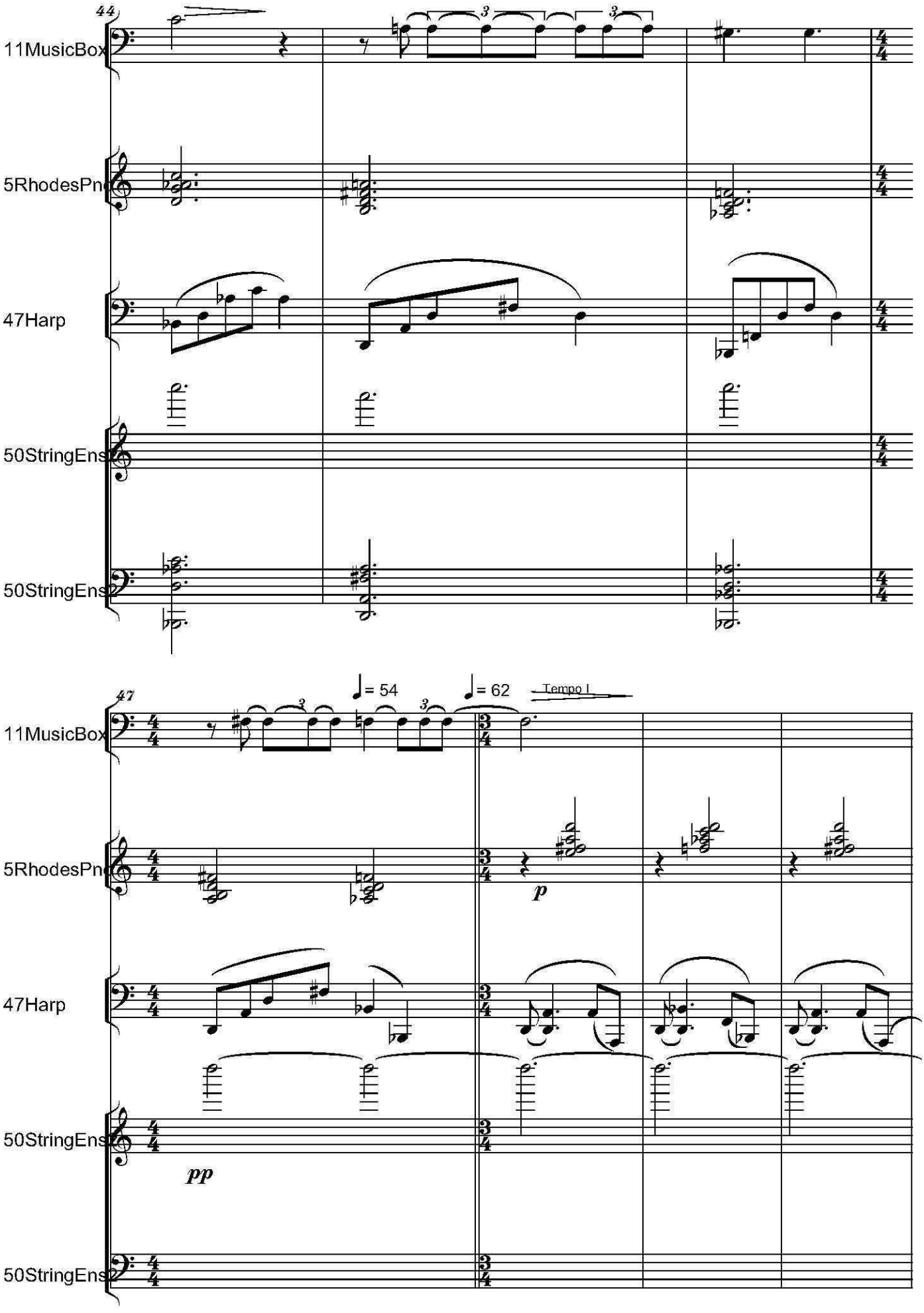
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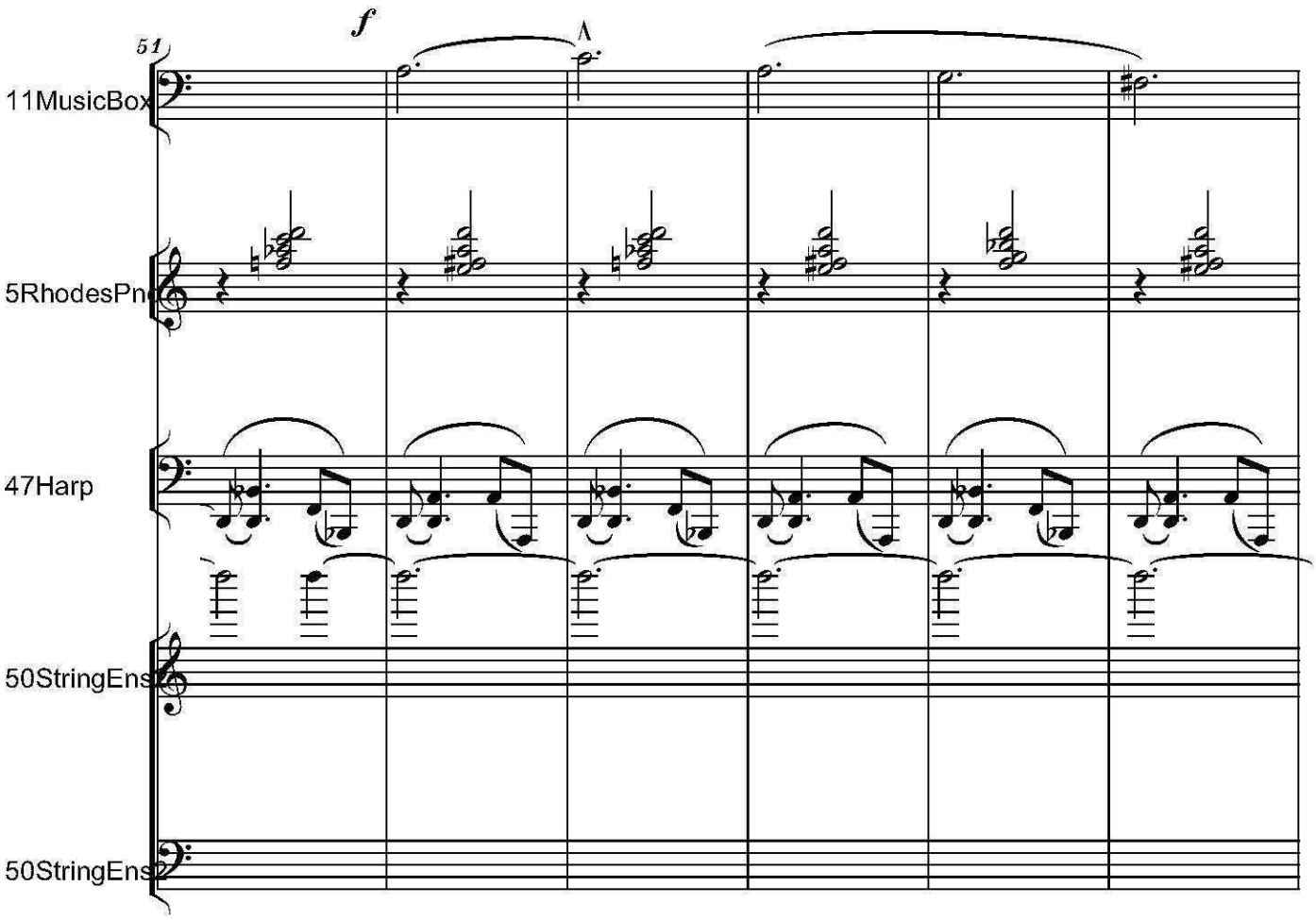
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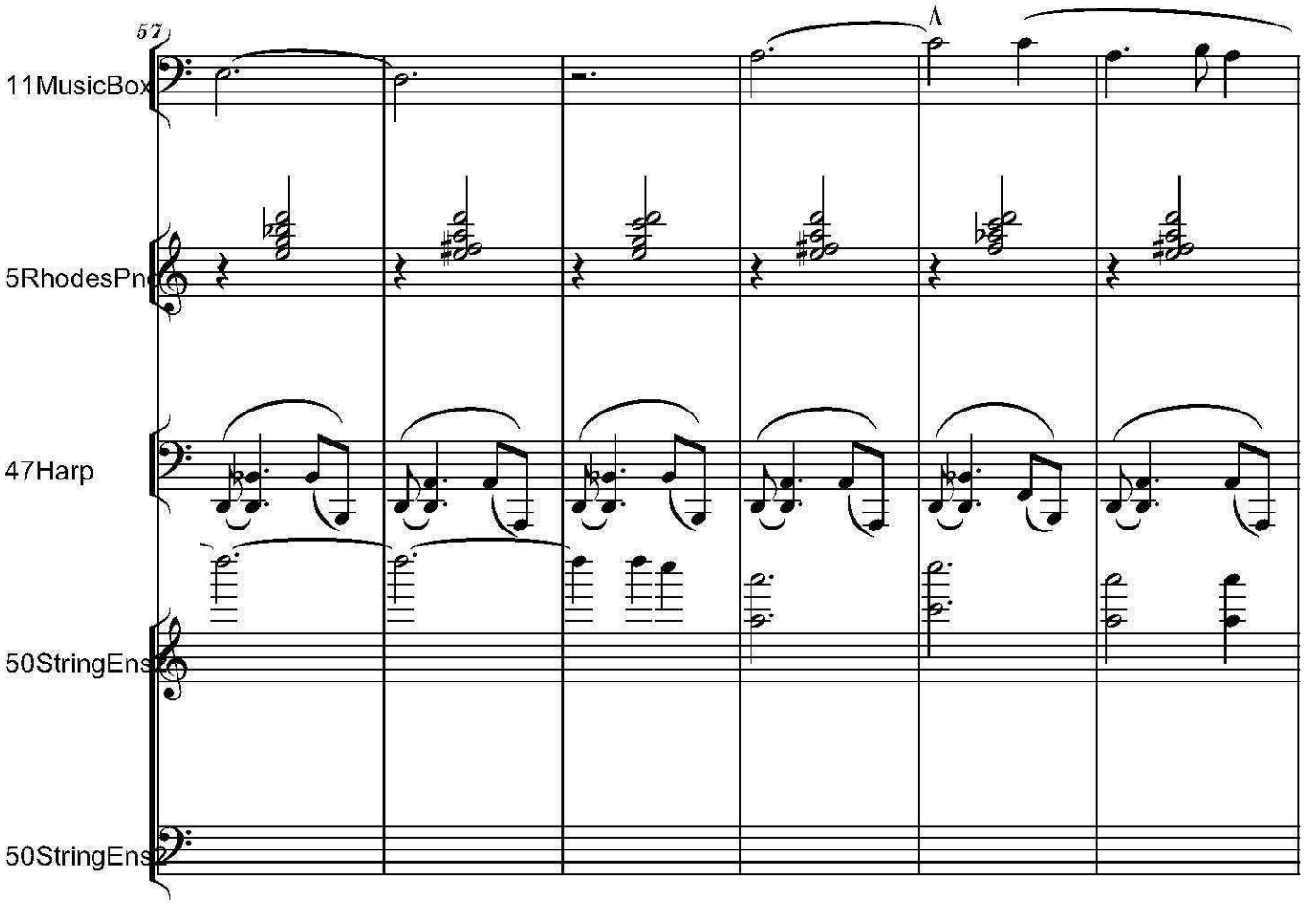
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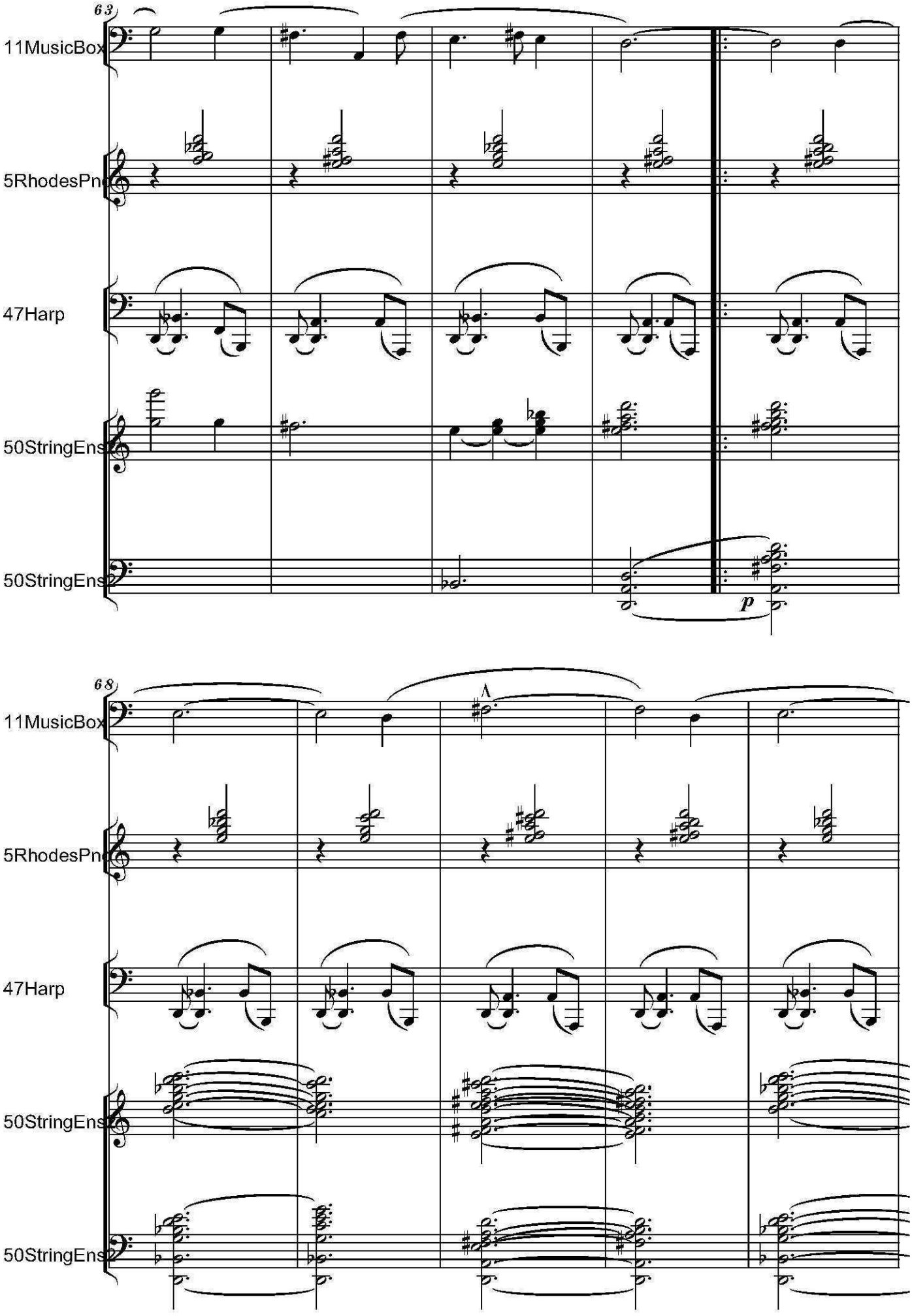
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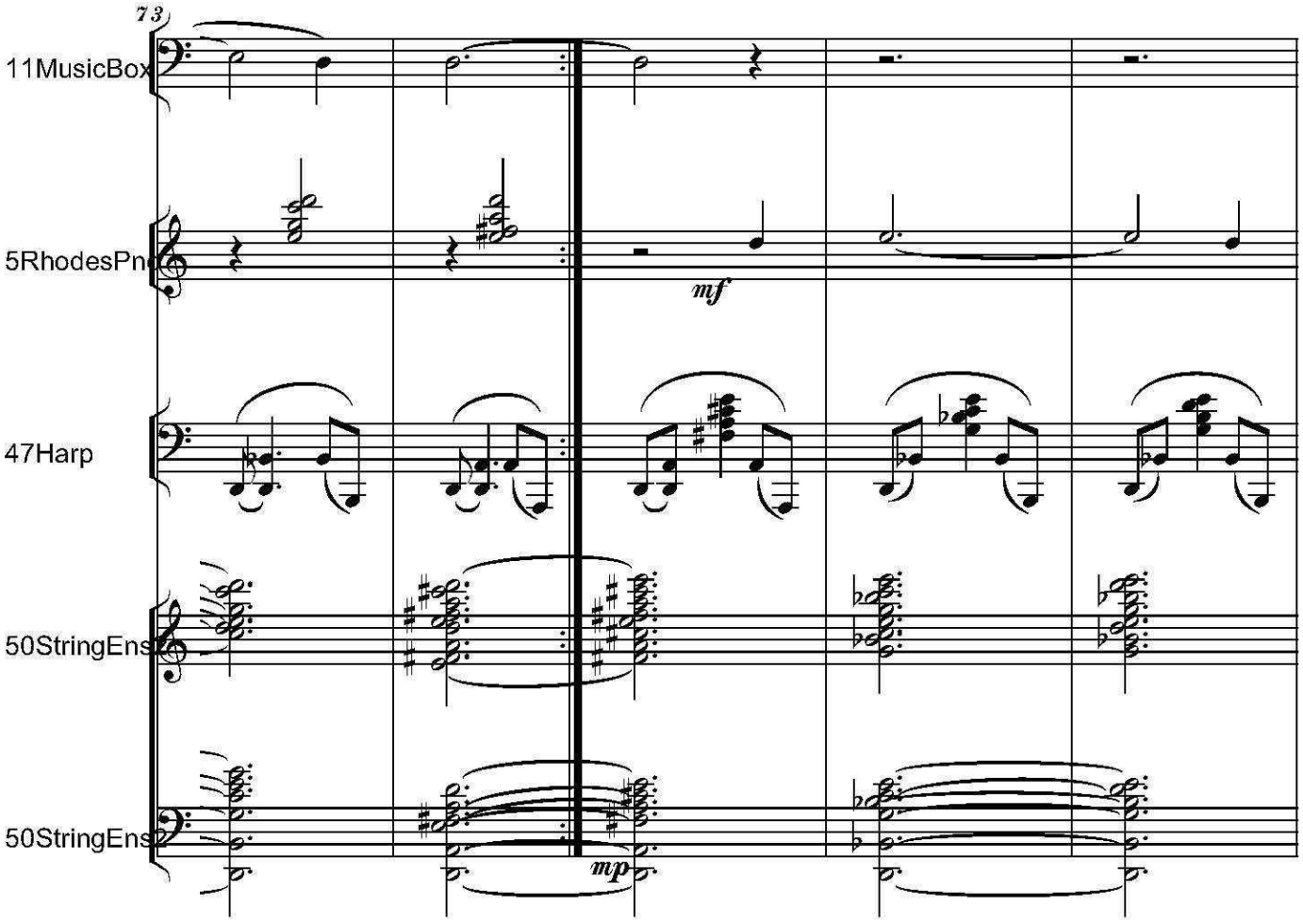
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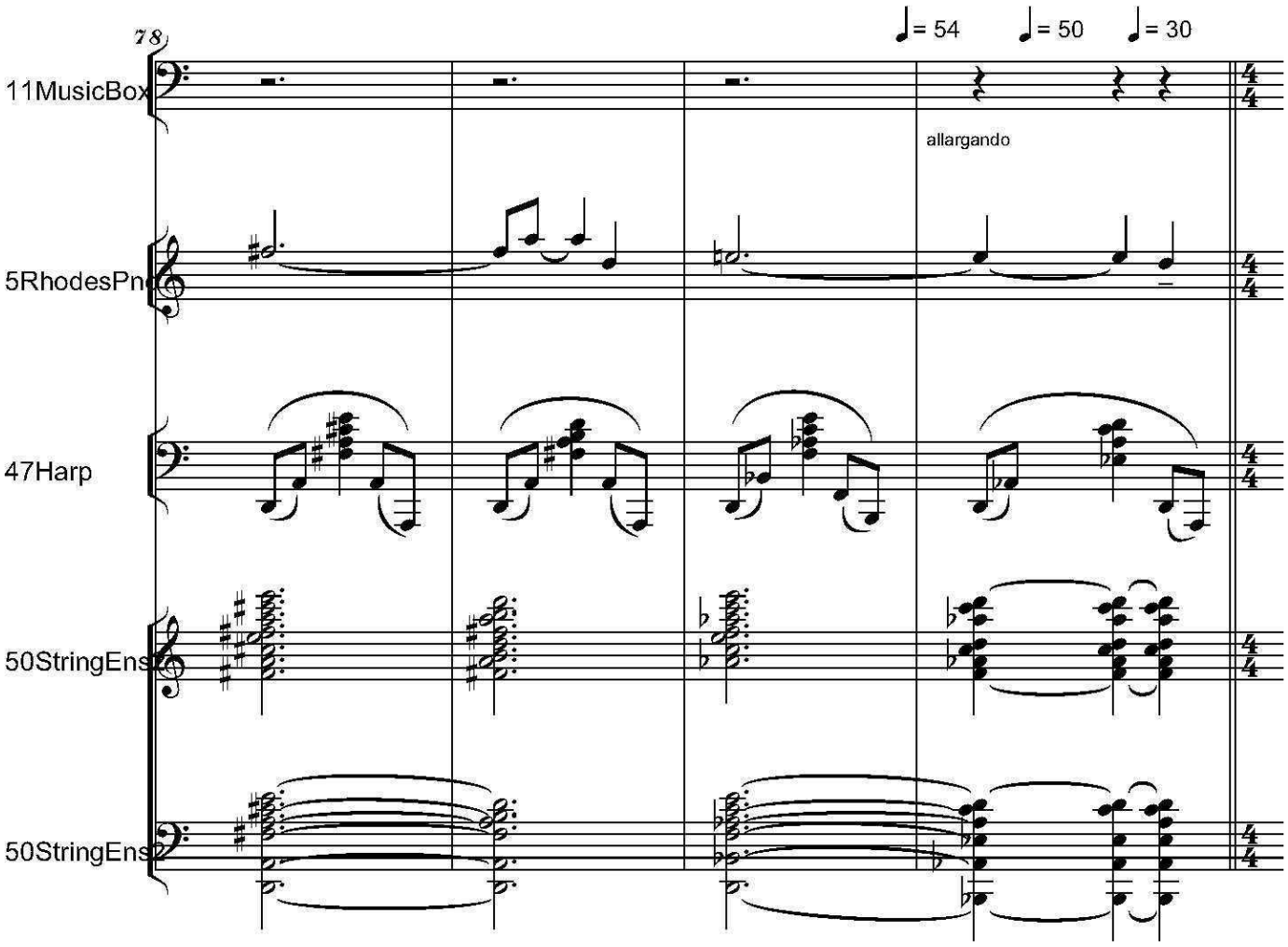
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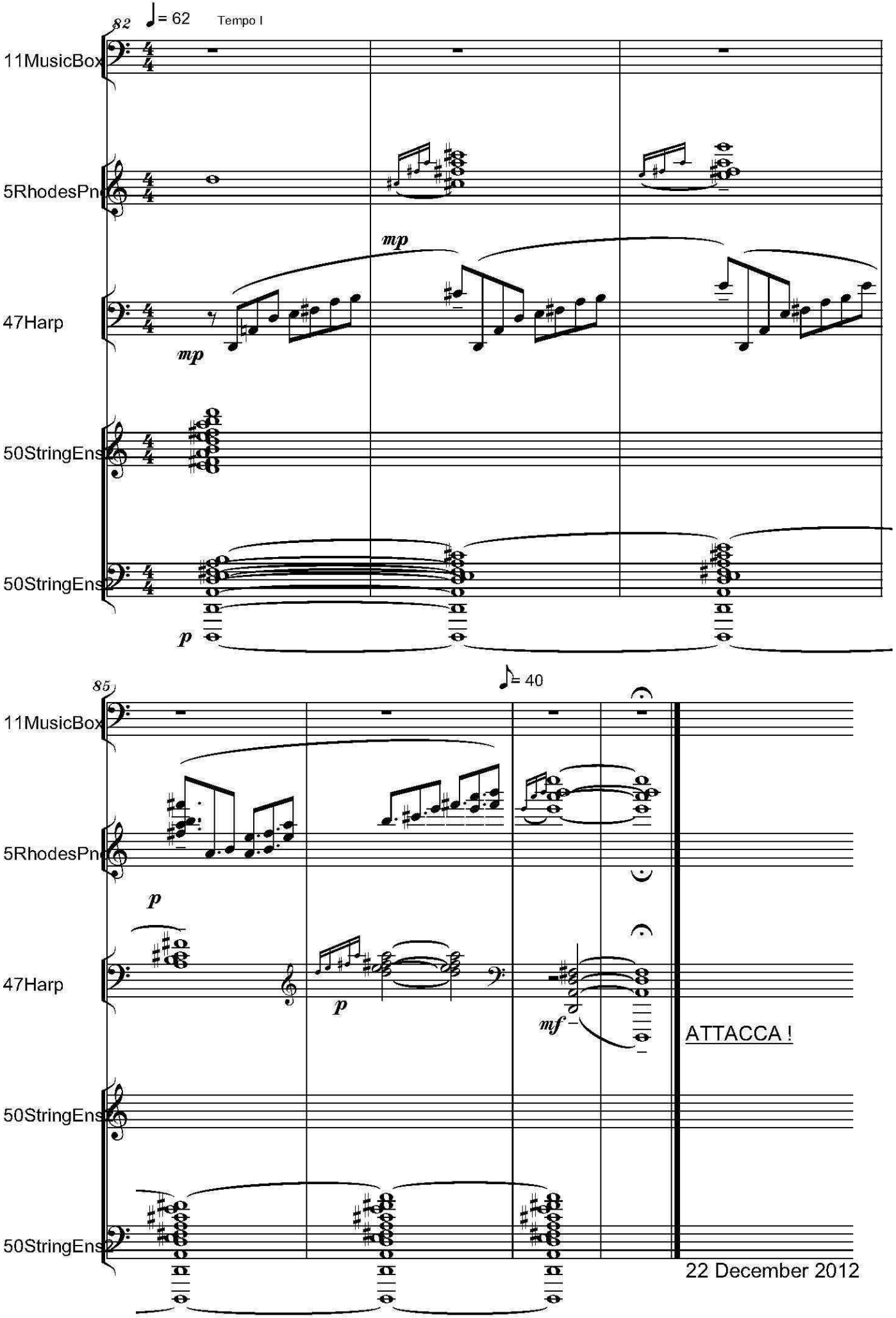
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mp
p
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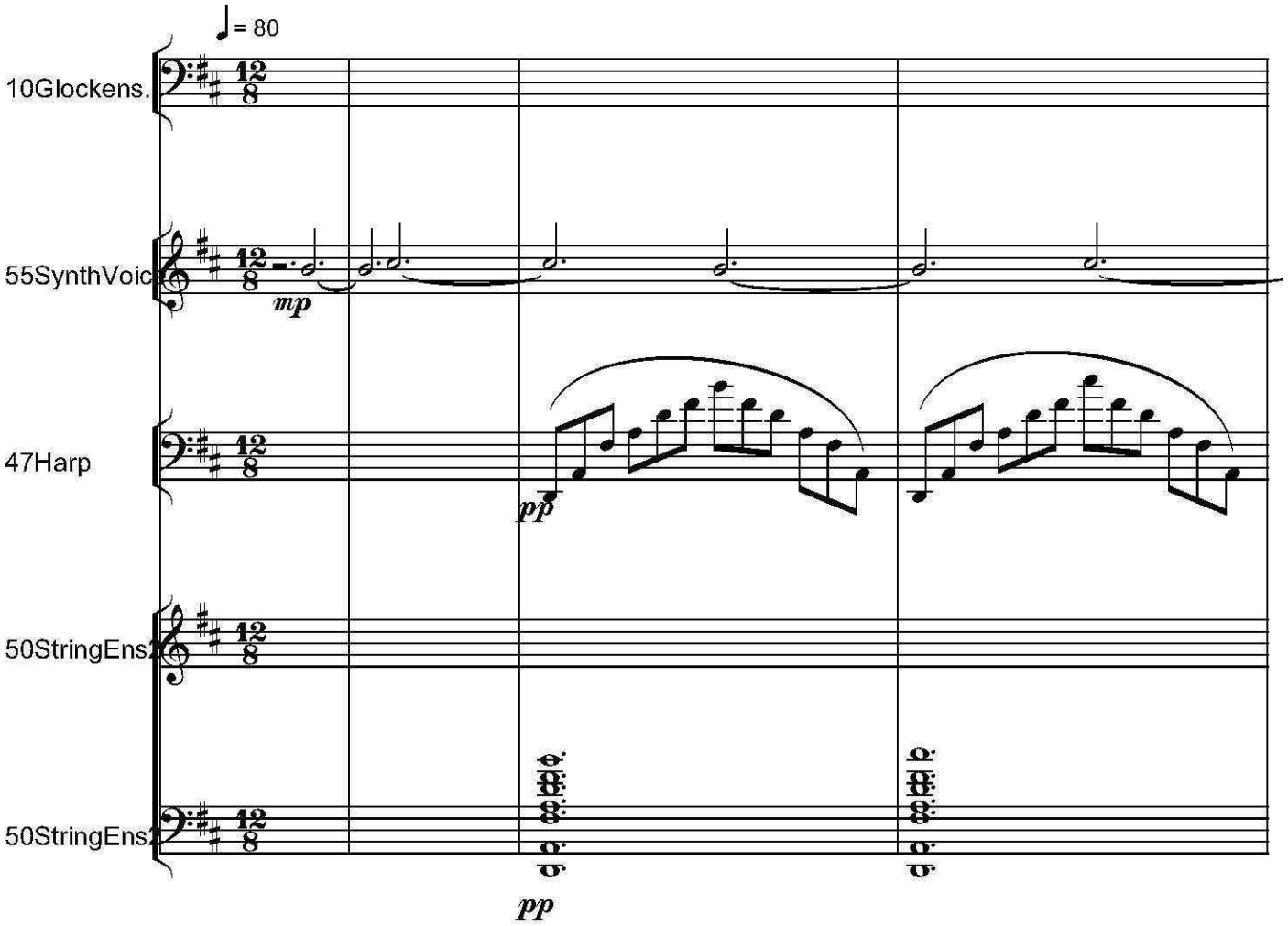
50StringEns
p
p
mf
ATTACCA !
22 December 2012

EXODUS - POEM BY BENJAMIN FONDANE

Estatico, Dolce,
Sempre Poco Rubato

II

Serban Nichifor



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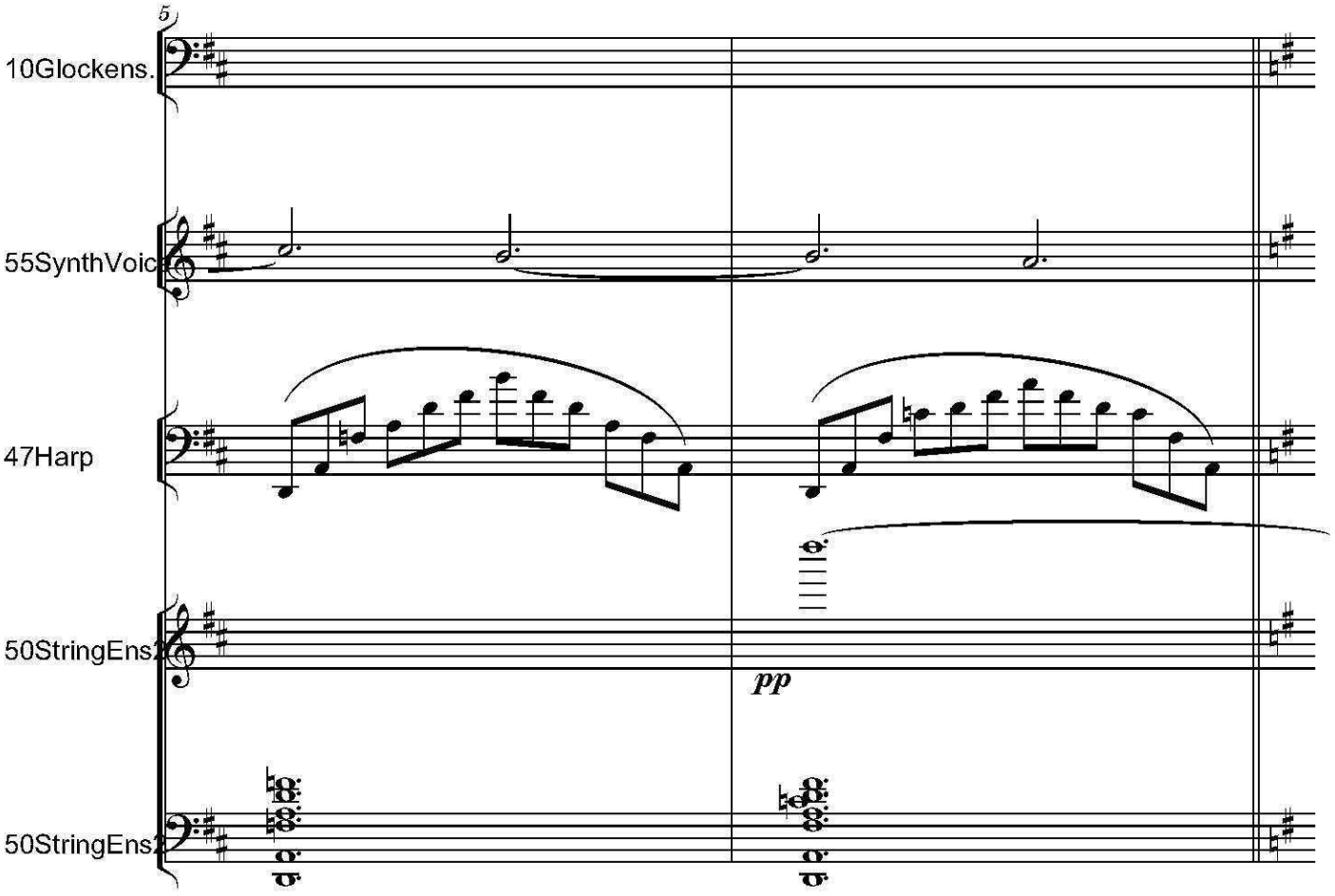
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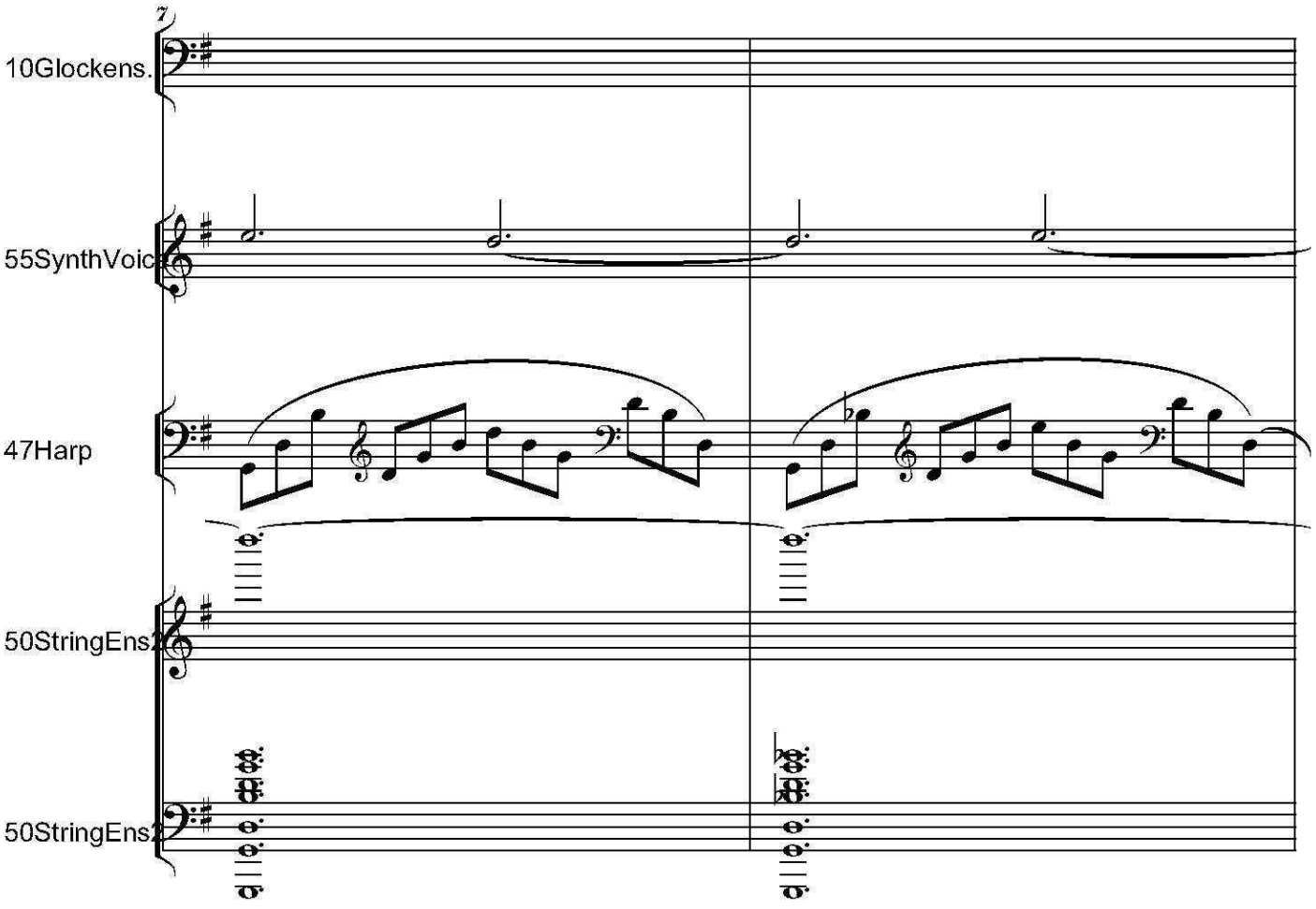
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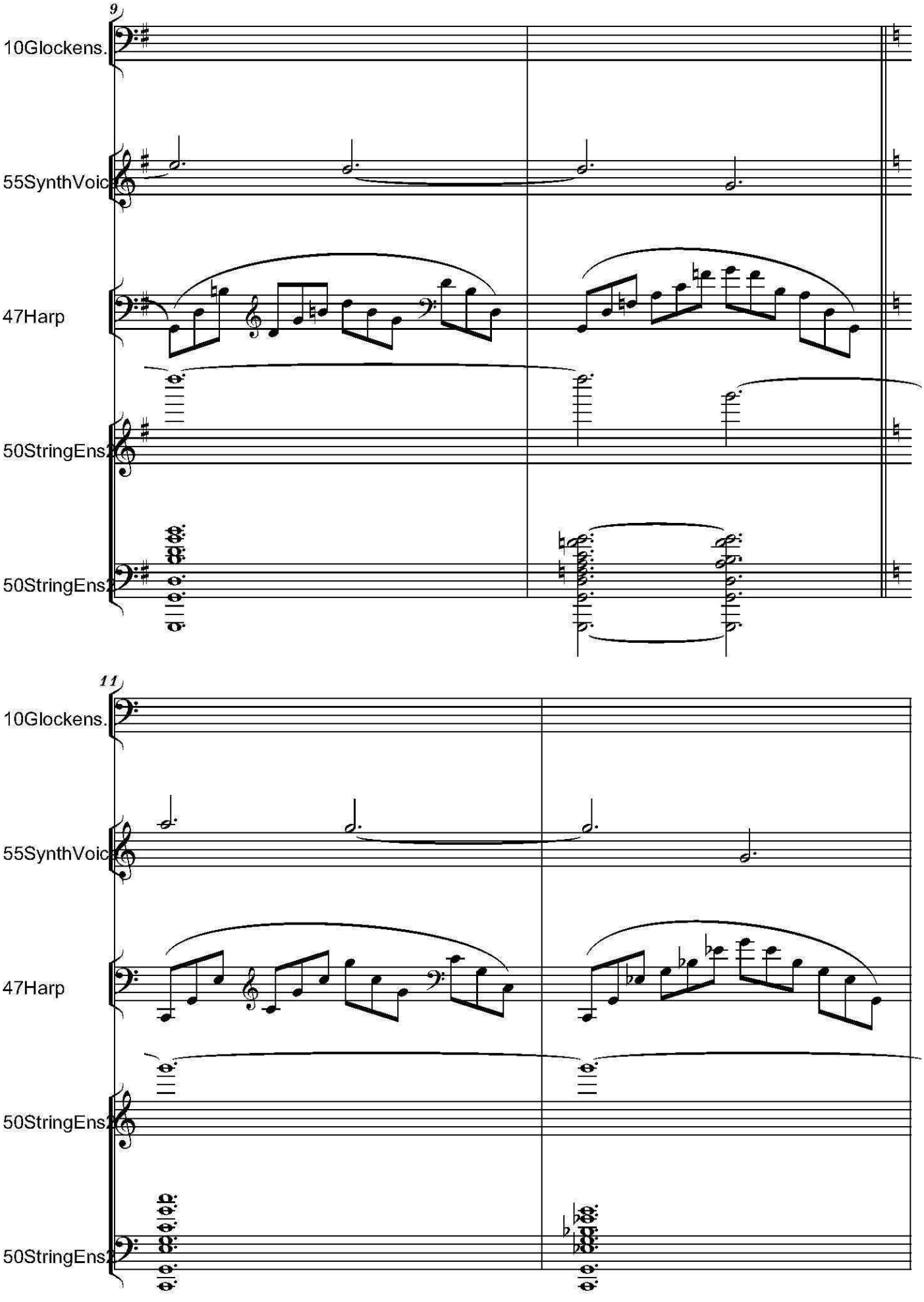
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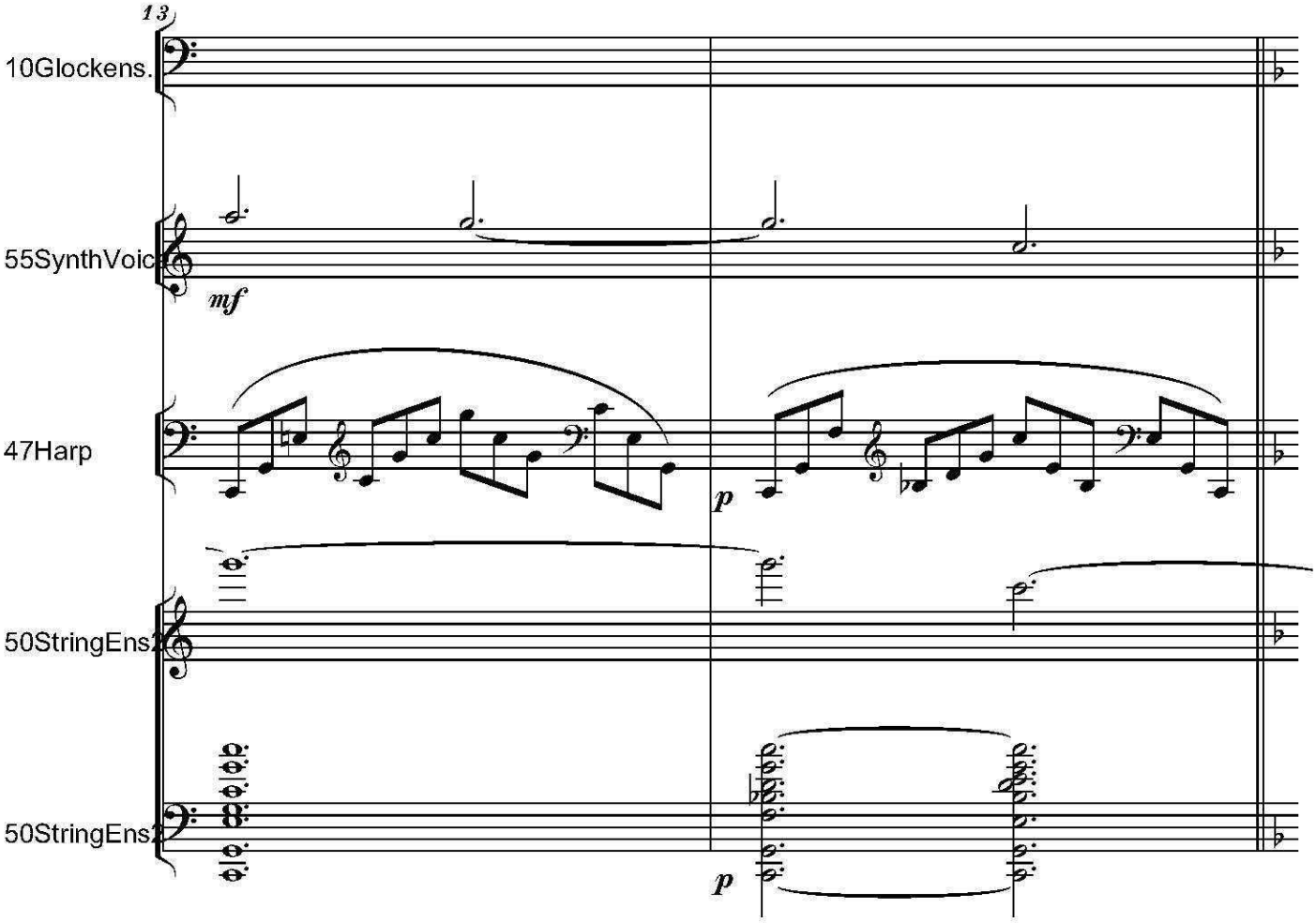
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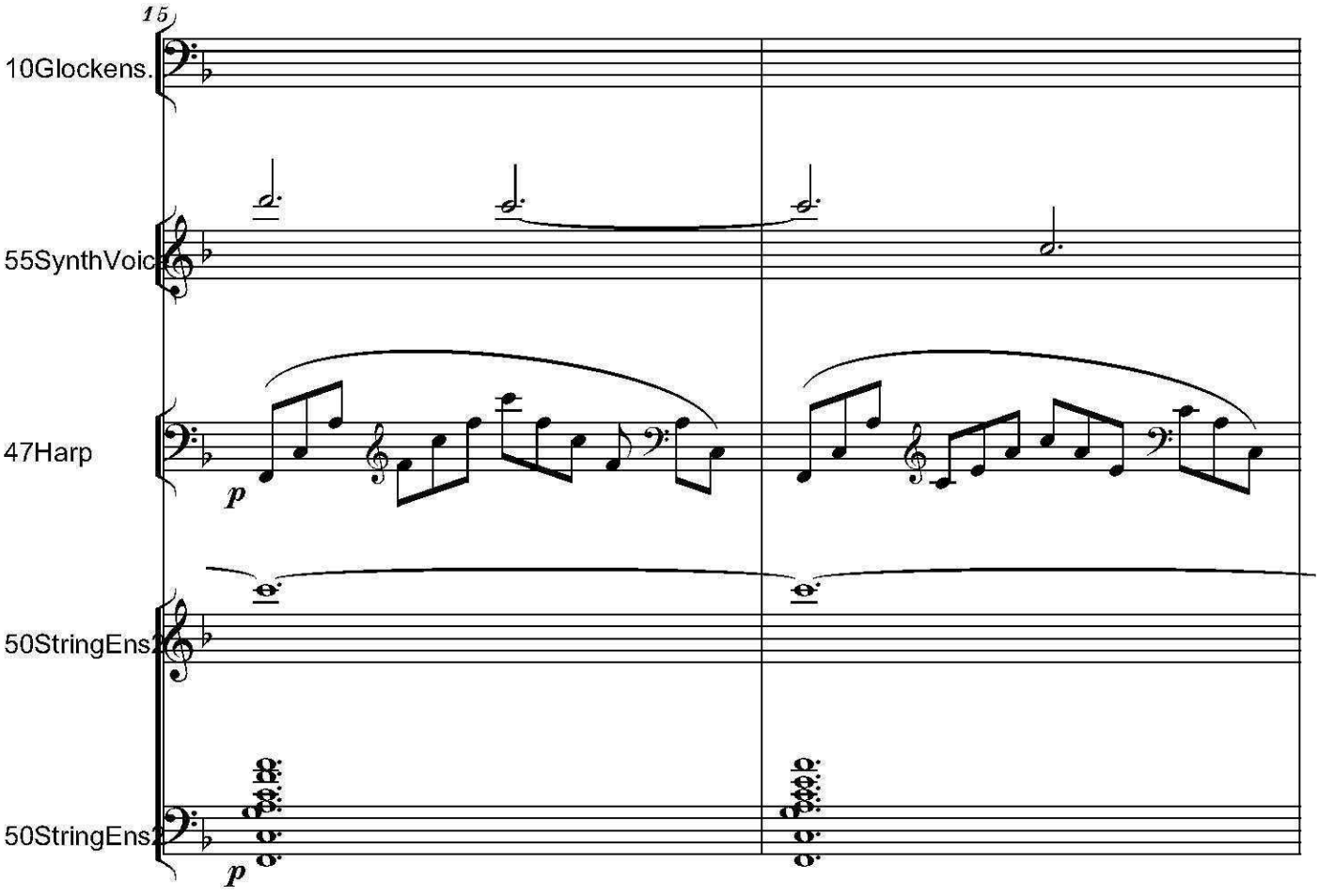
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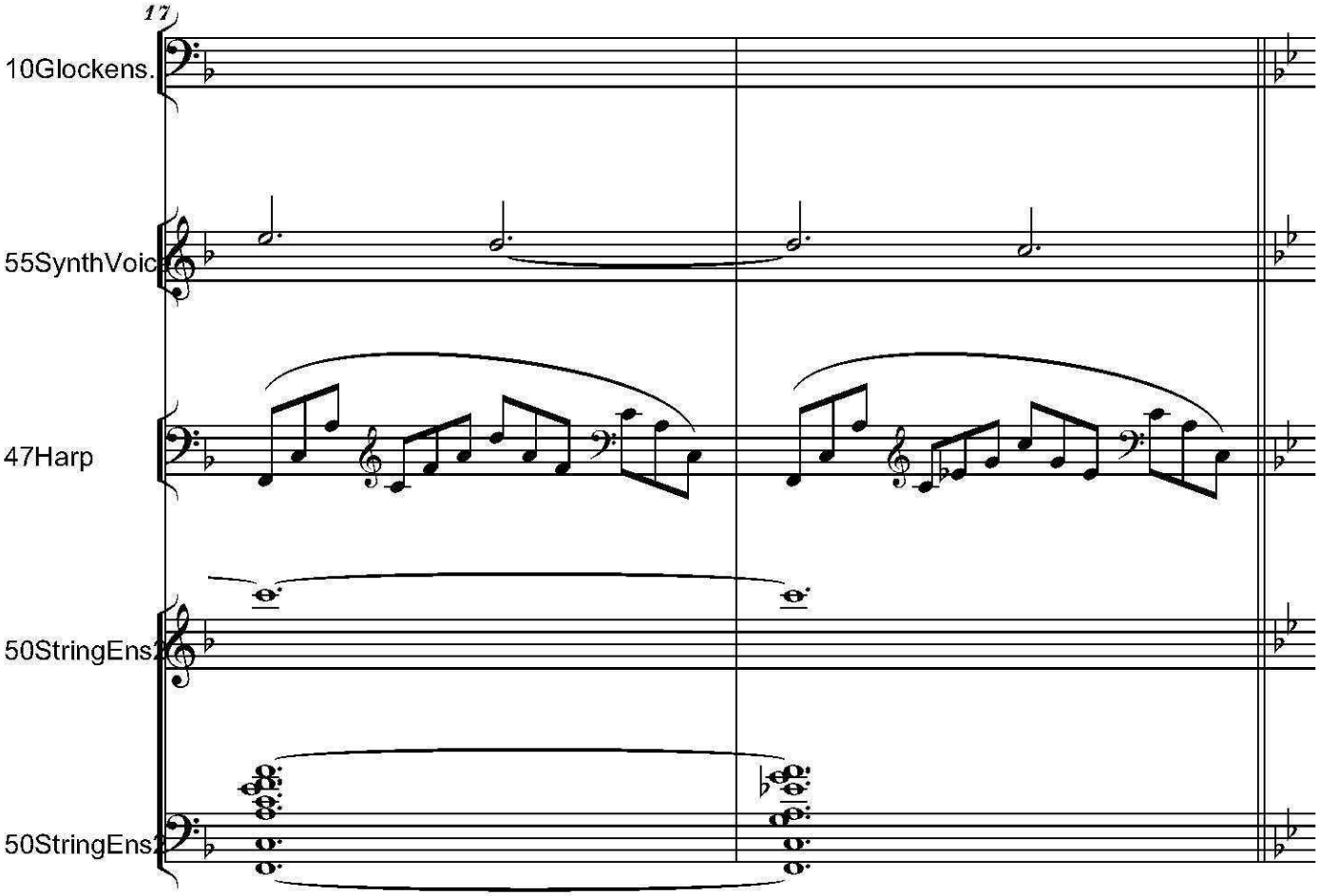
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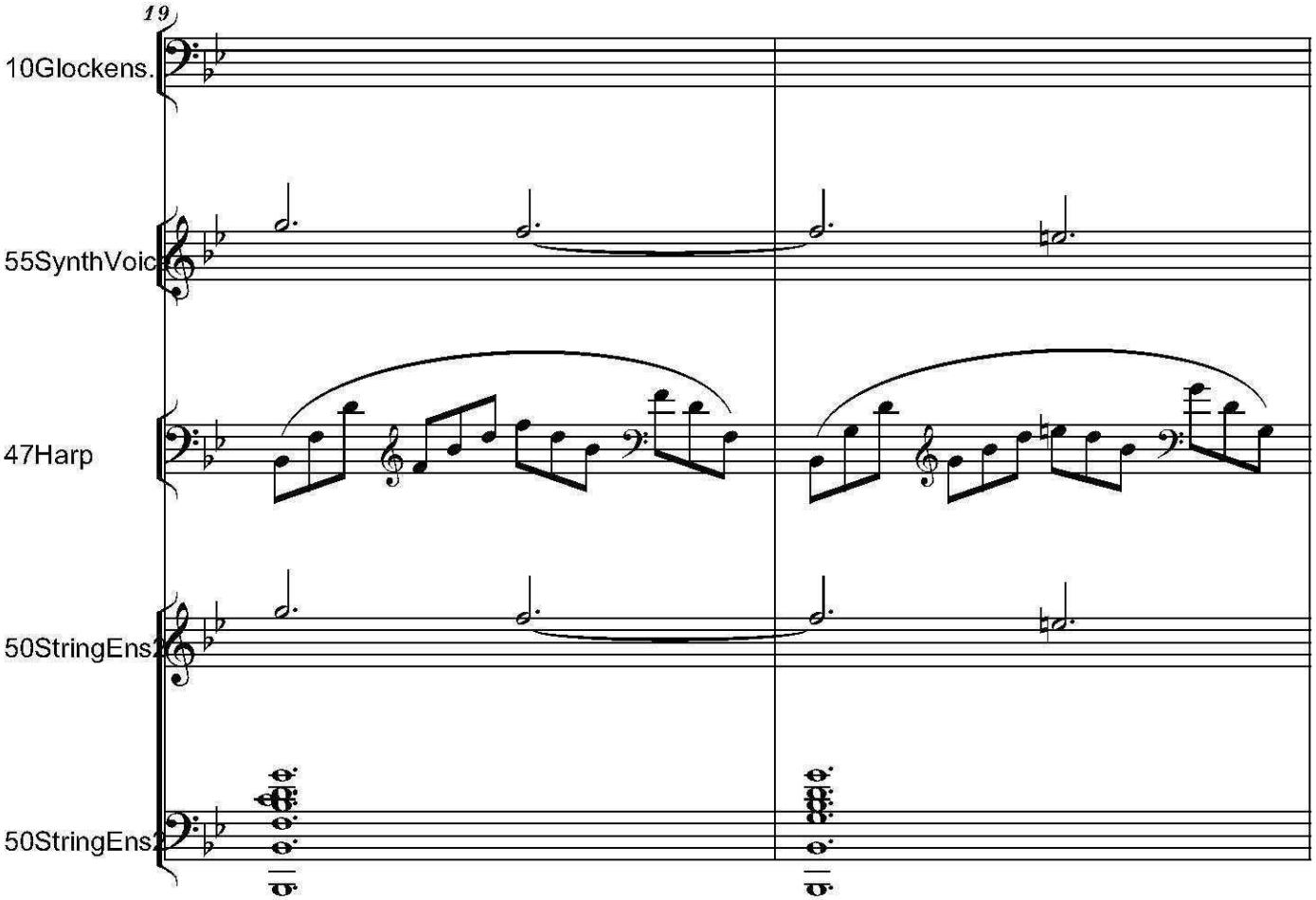
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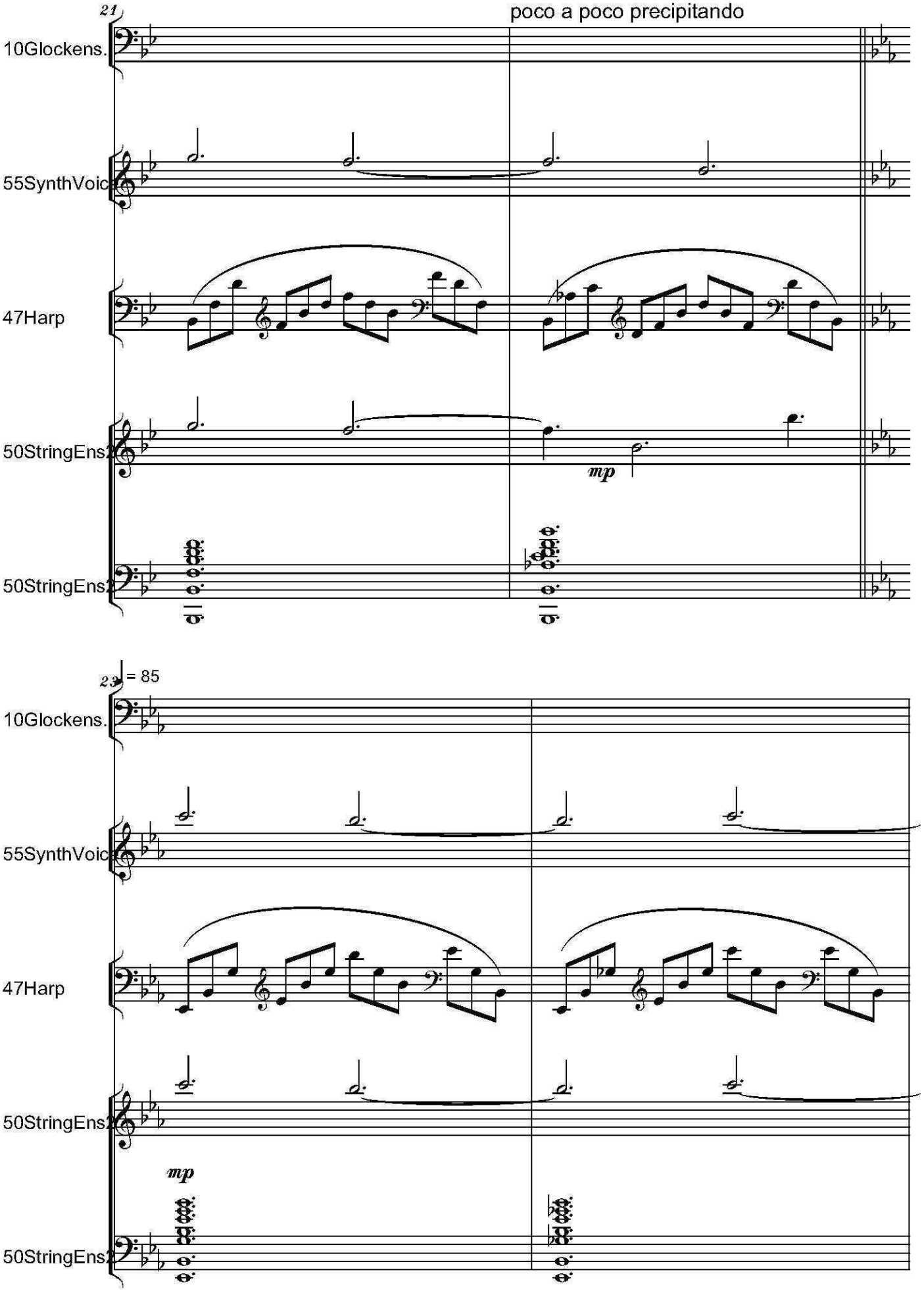
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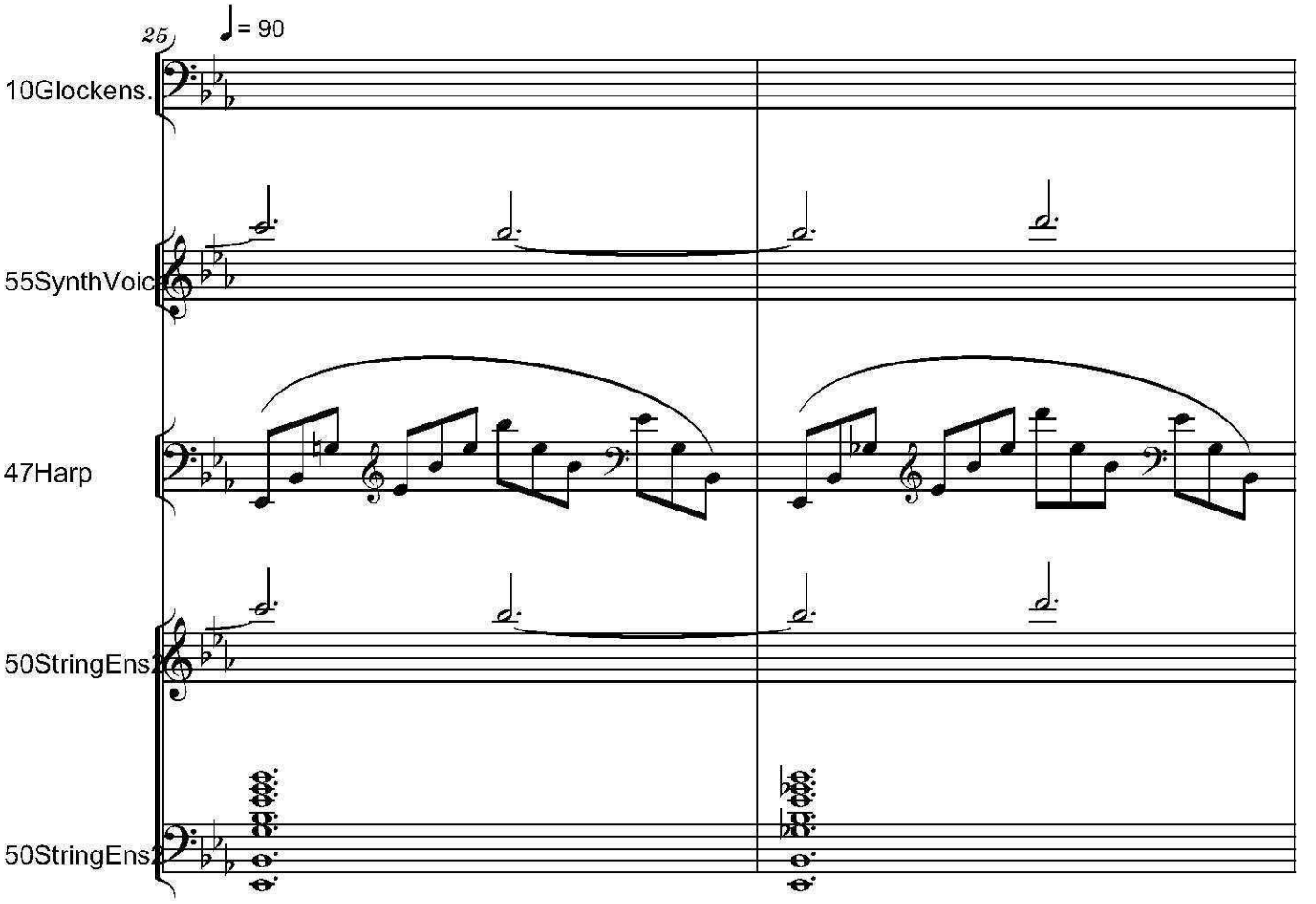
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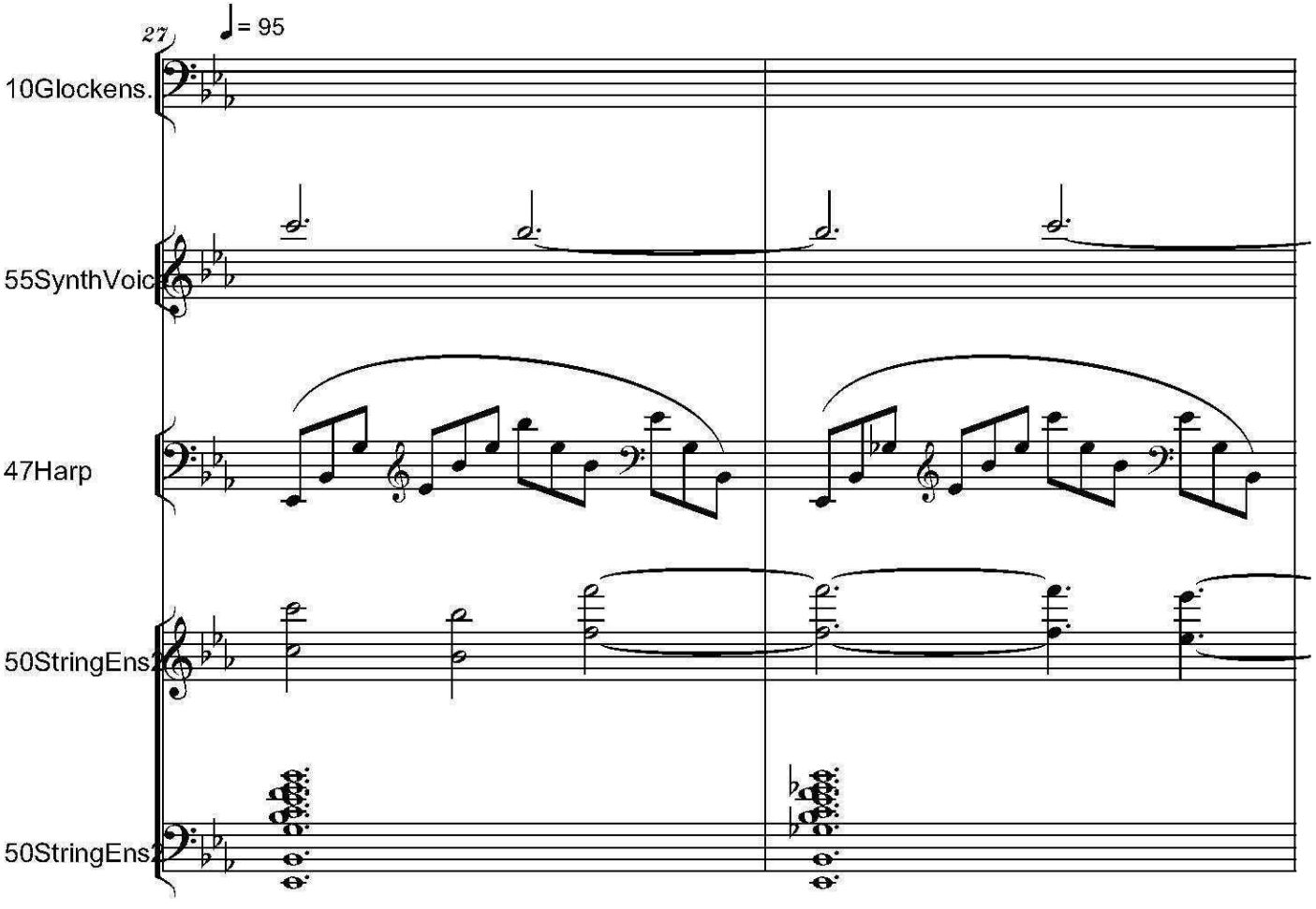
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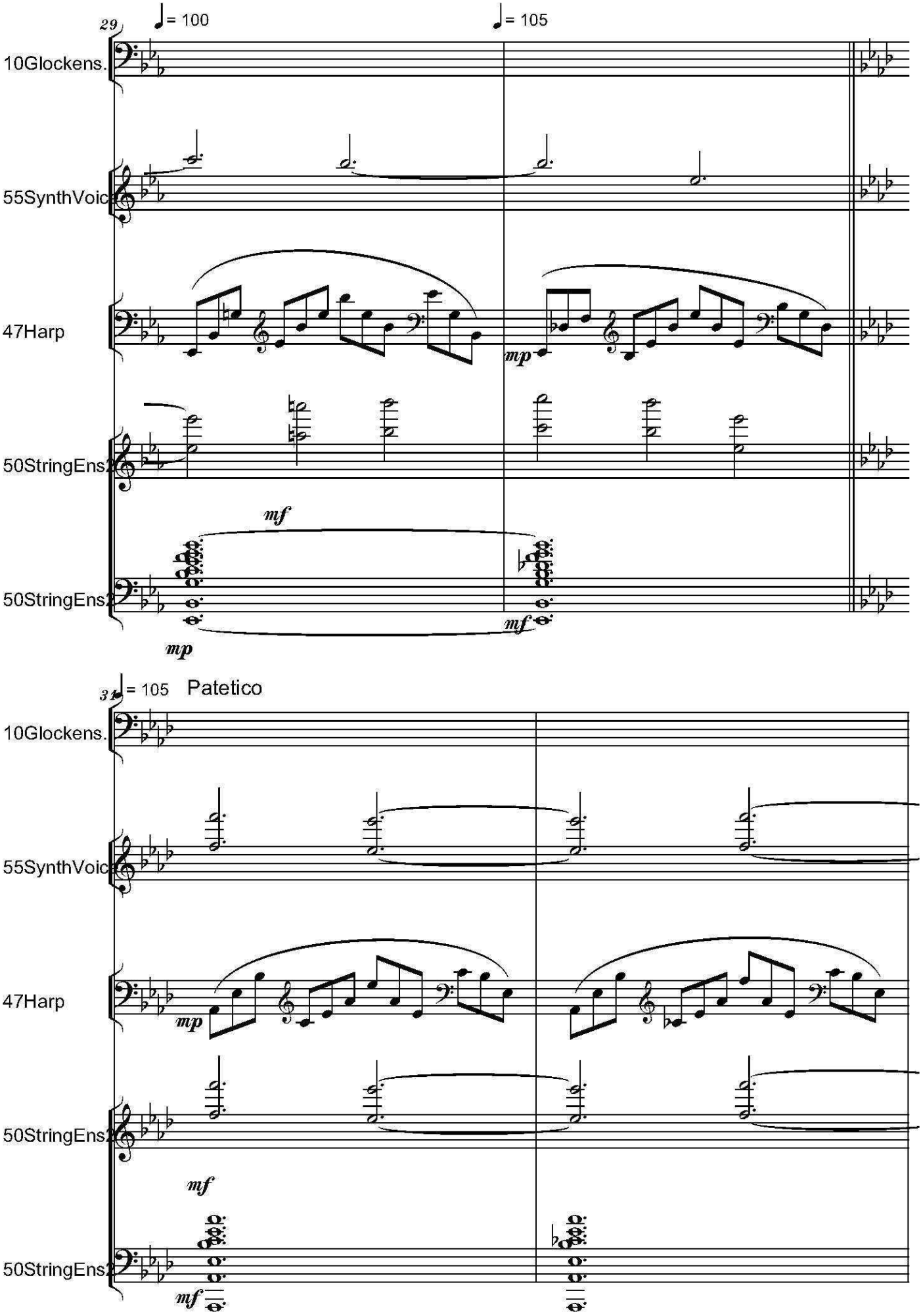
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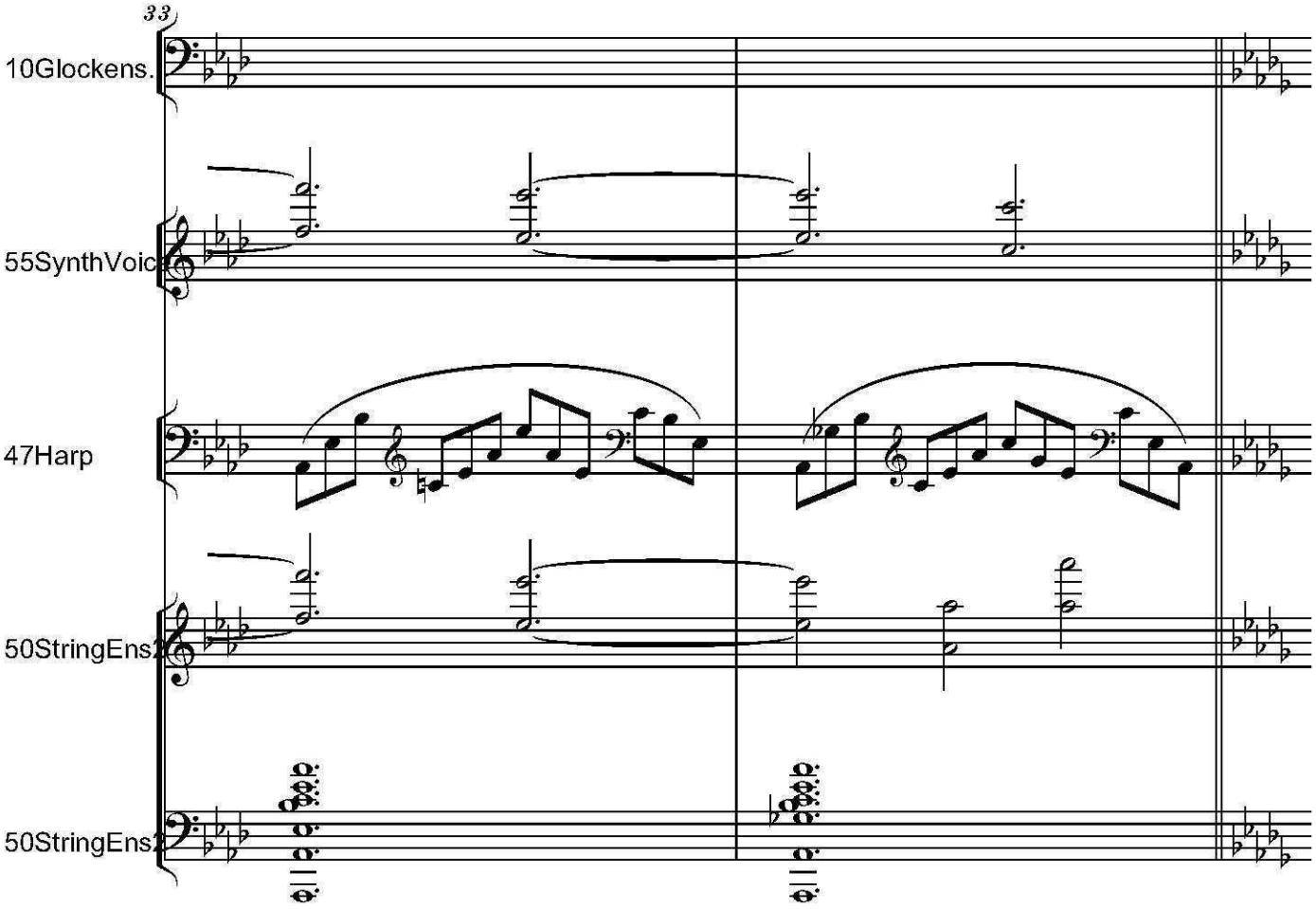
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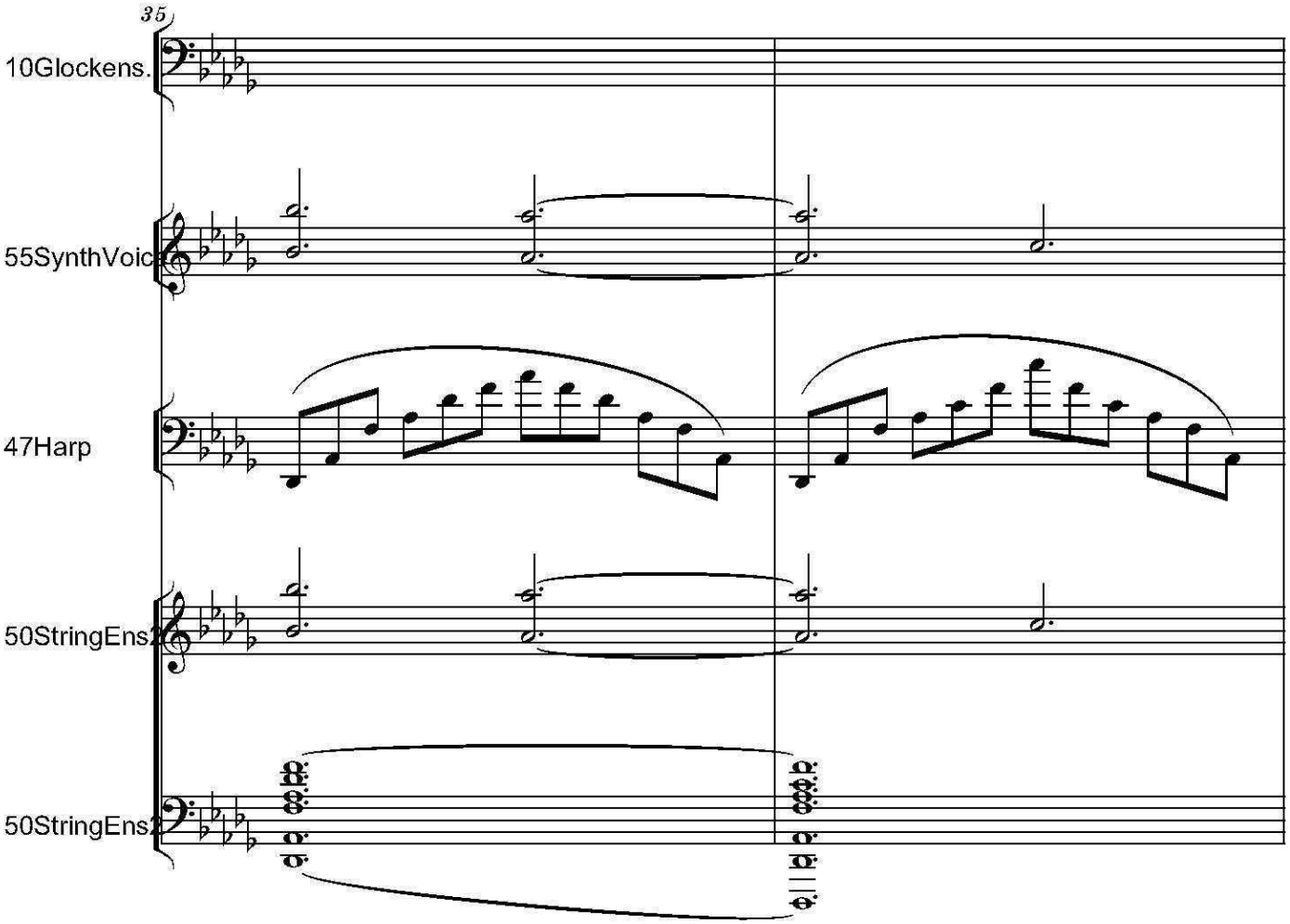
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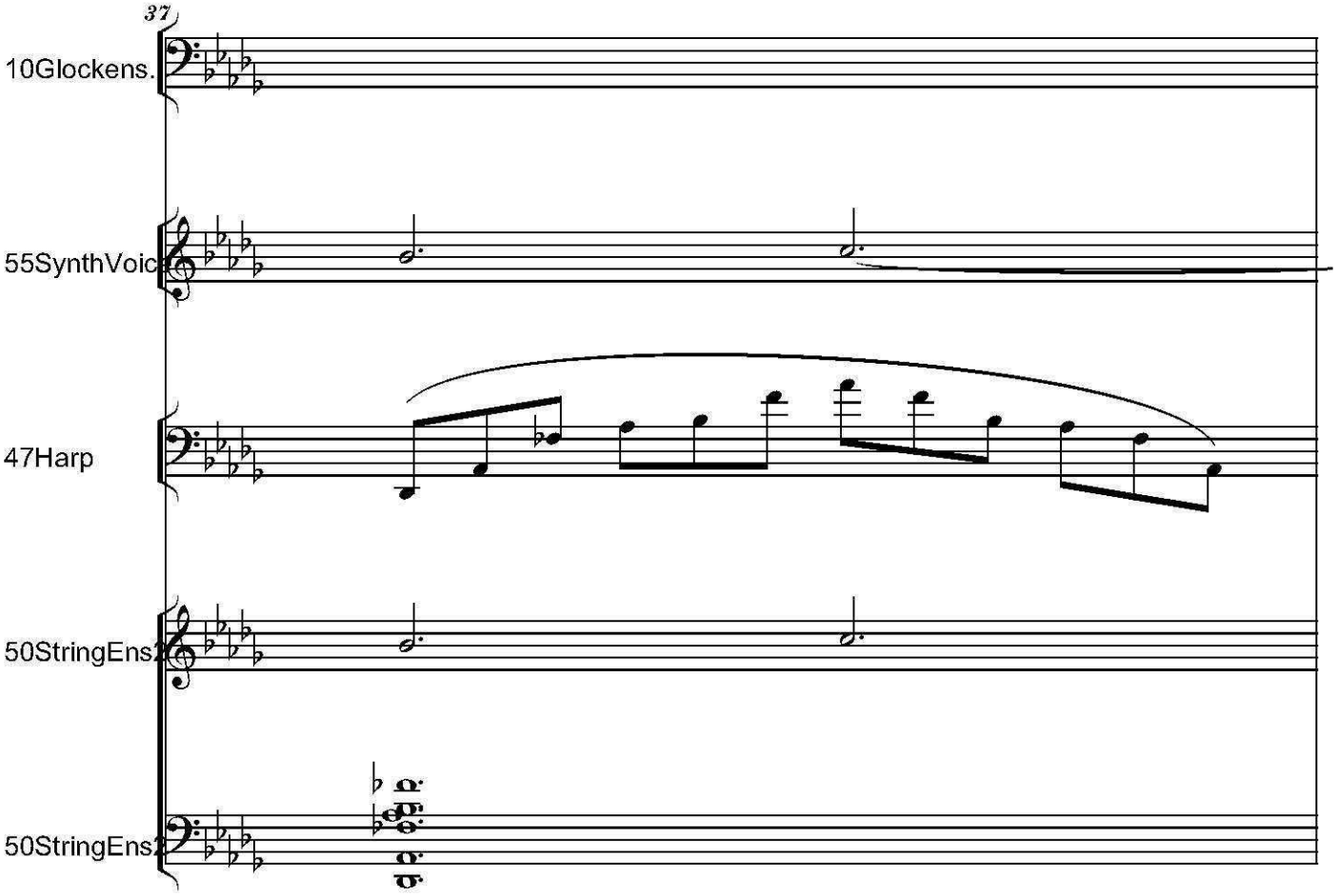
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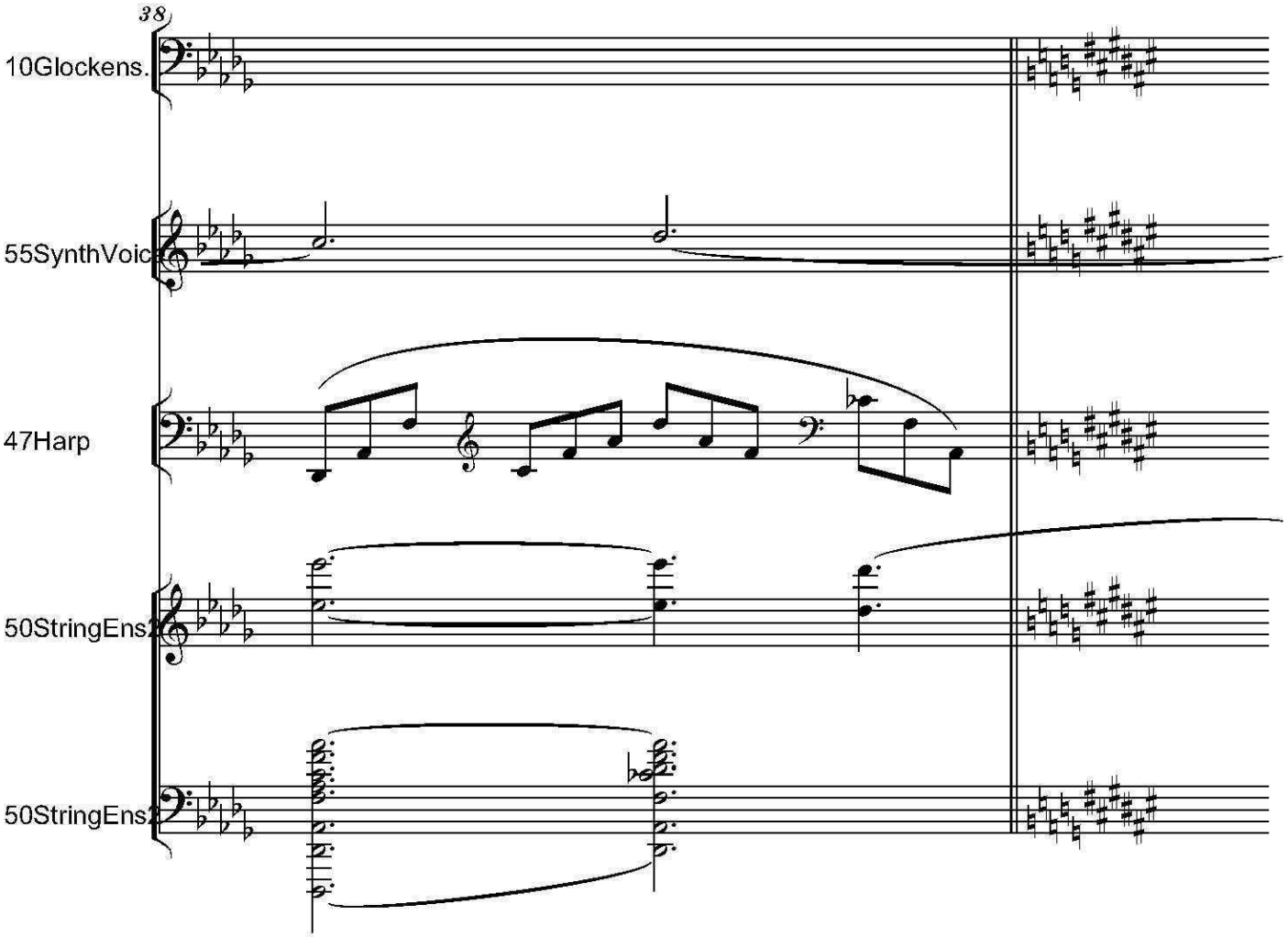
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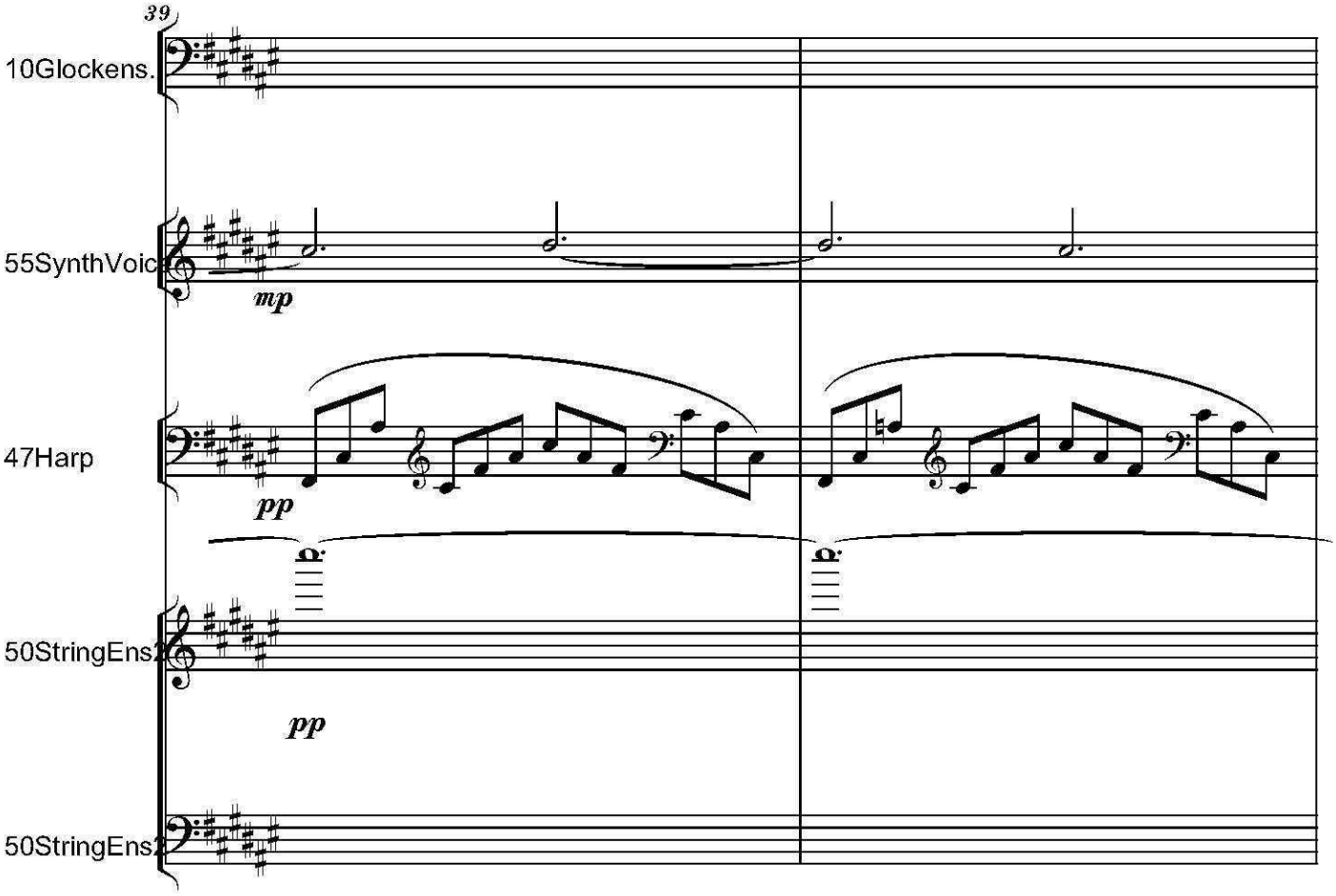
47Harp
50StringEns
50StringEns


39
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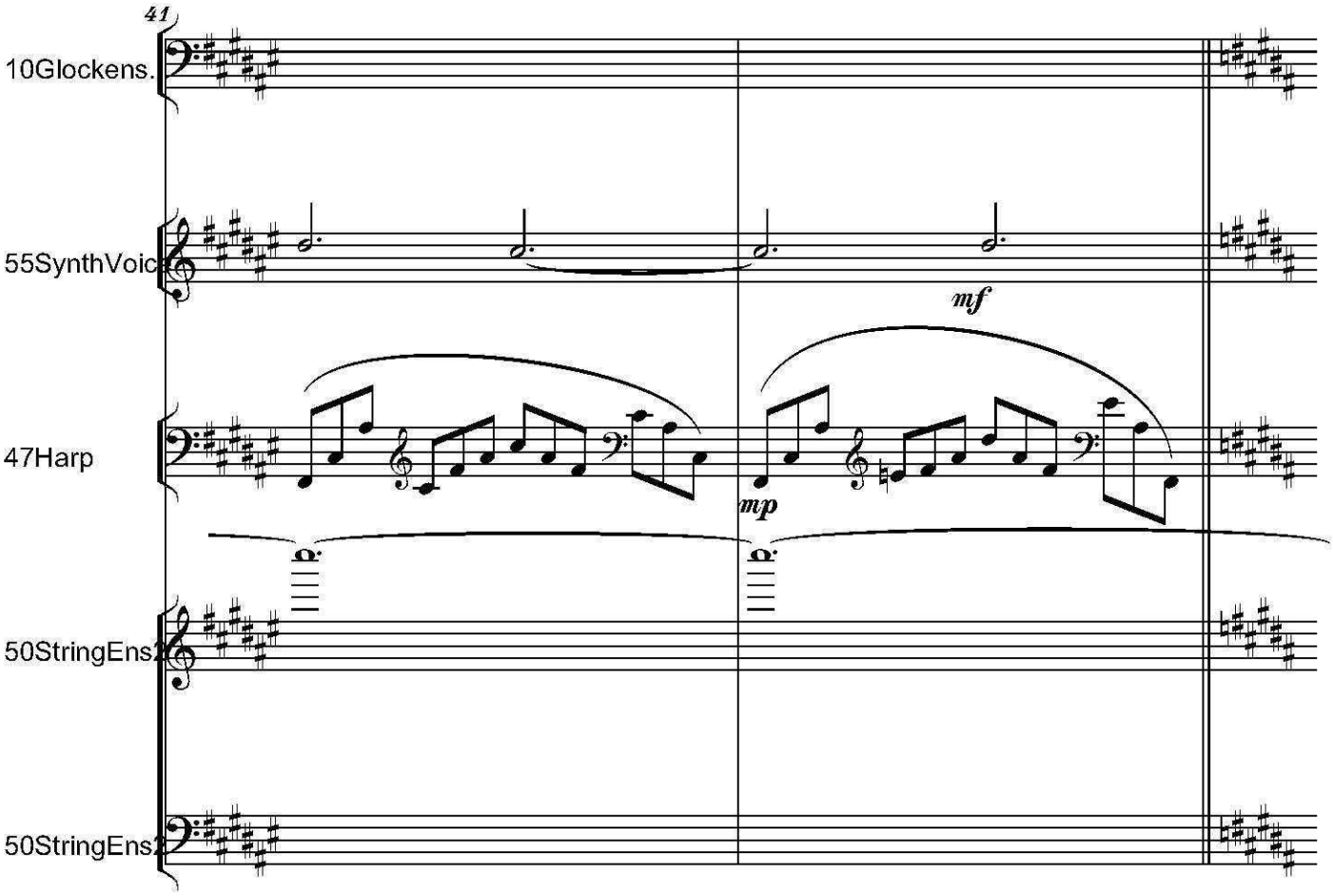
55SynthVoic
mp
47Harp
pp
50StringEns
pp
50StringEns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mf
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mp
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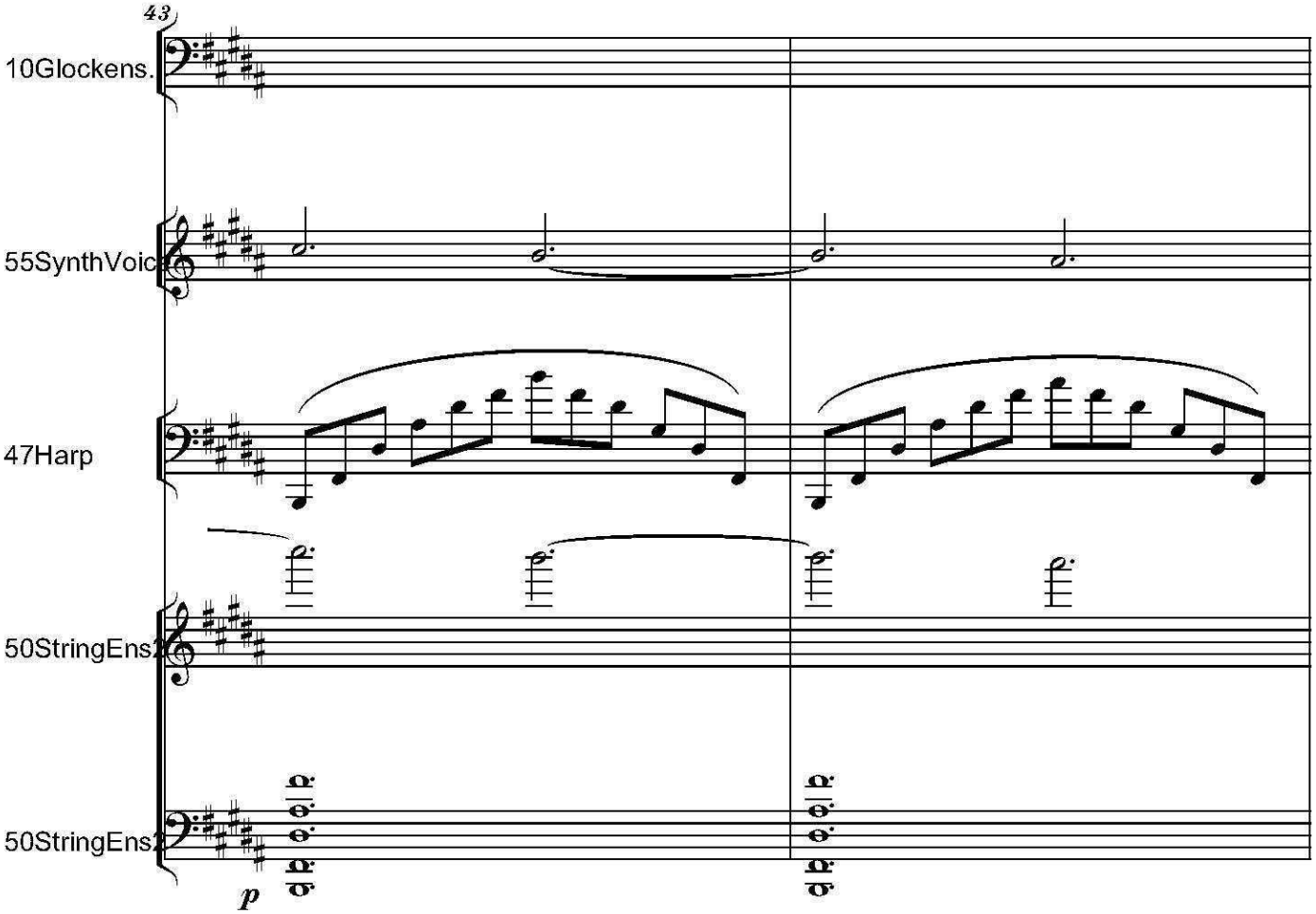
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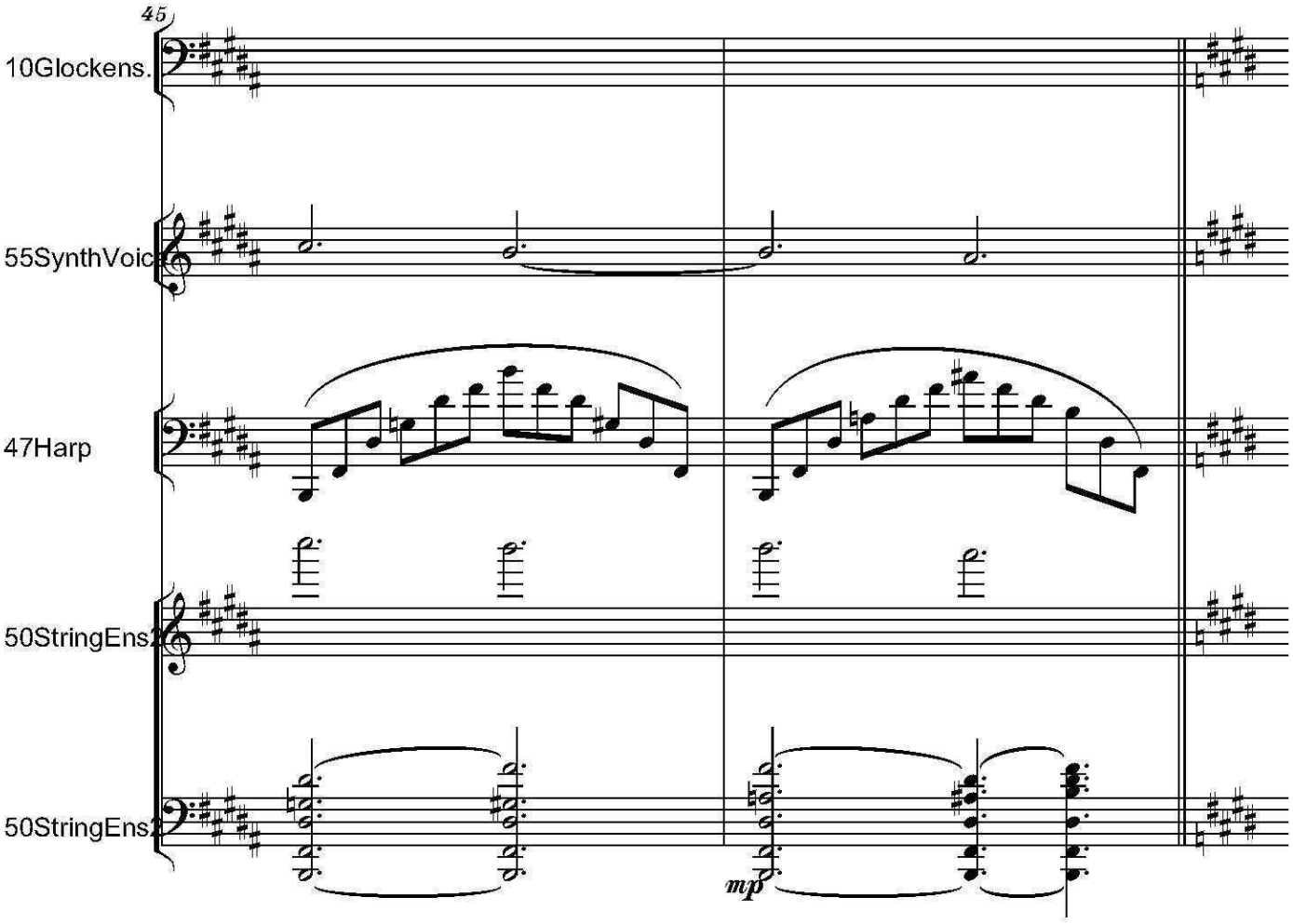
45
10Glockens.
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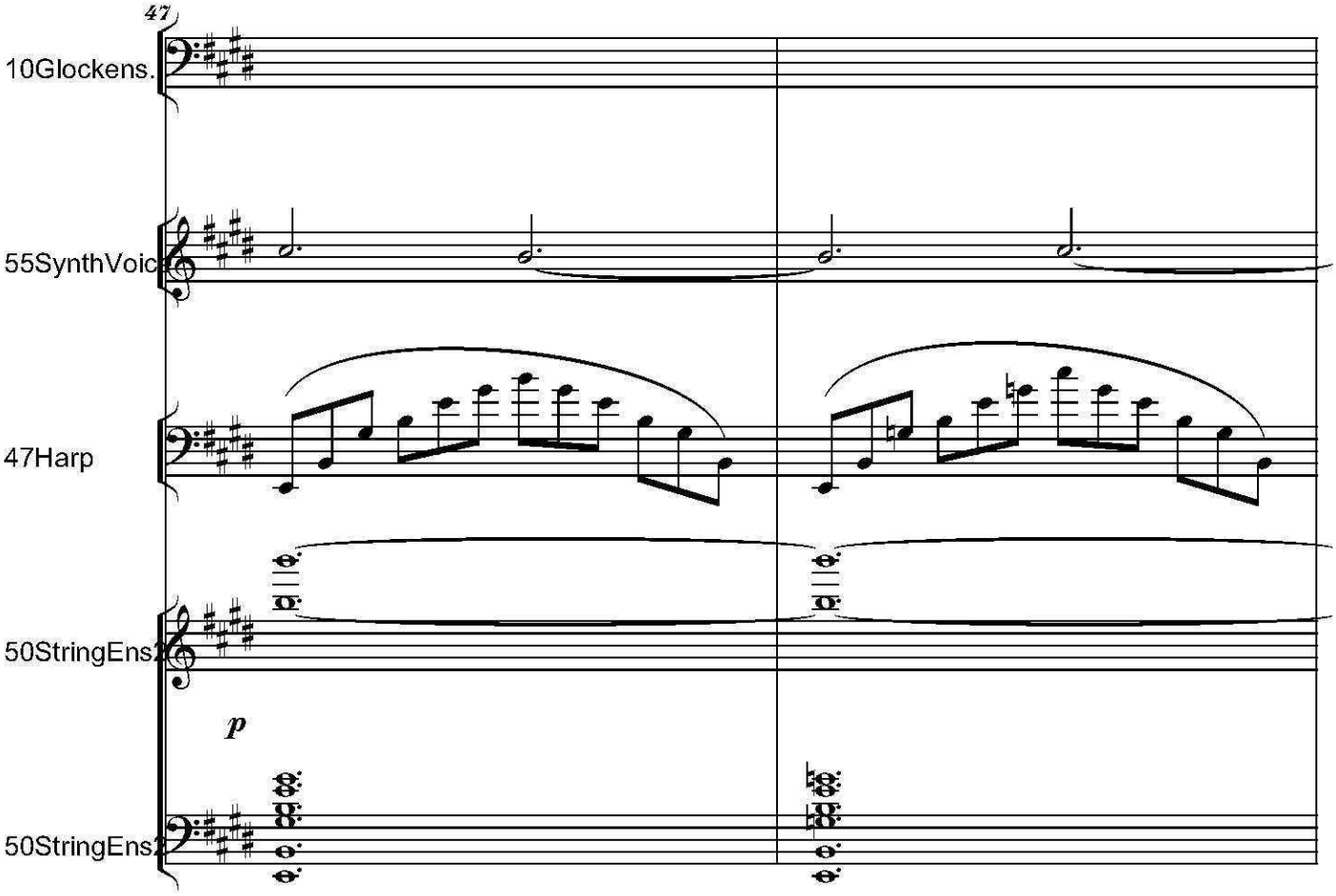
47Harp
50StringEns
50StringEns
mp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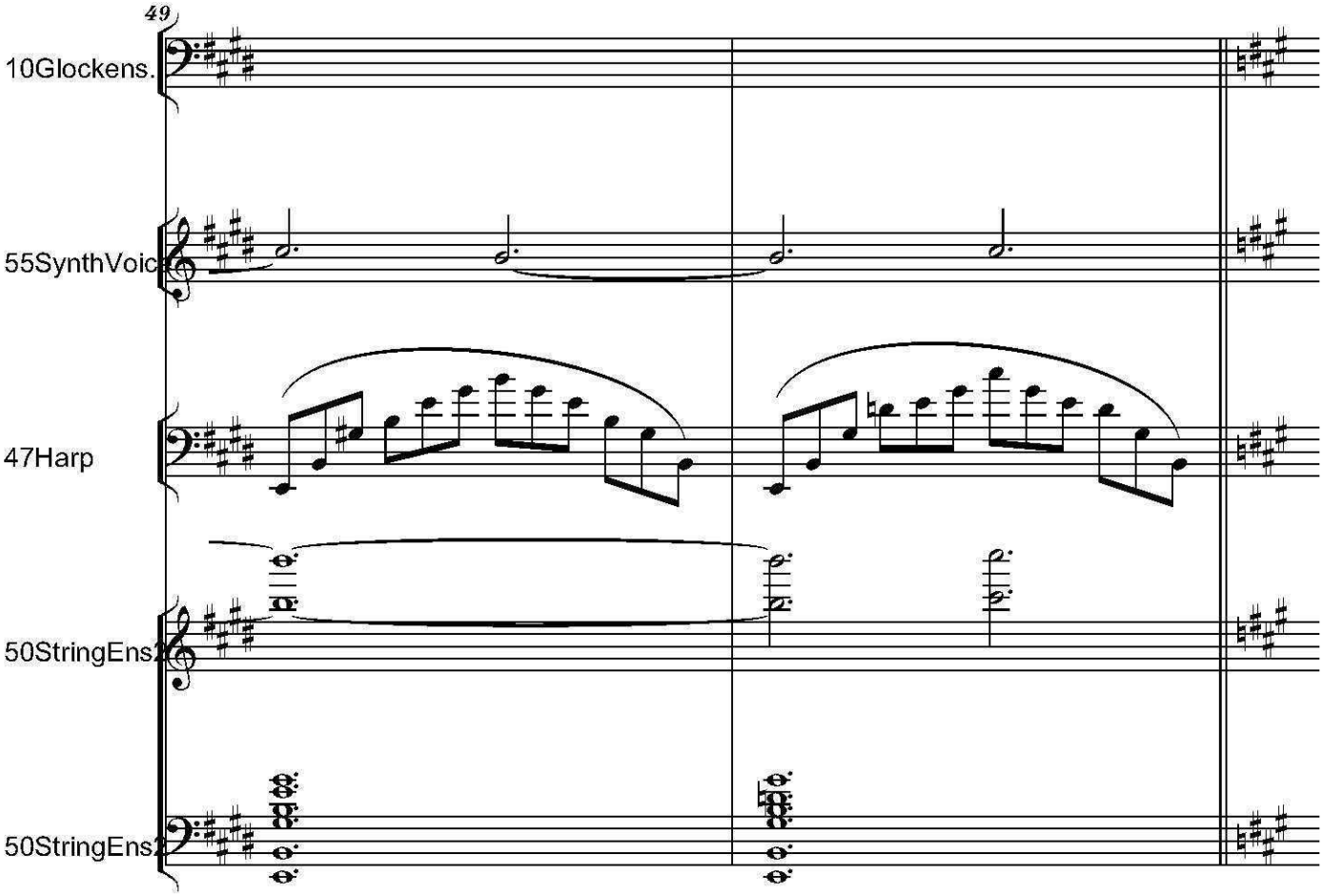
55SynthVoic
47Harp
50StringEns
p
50StringEns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47Harp
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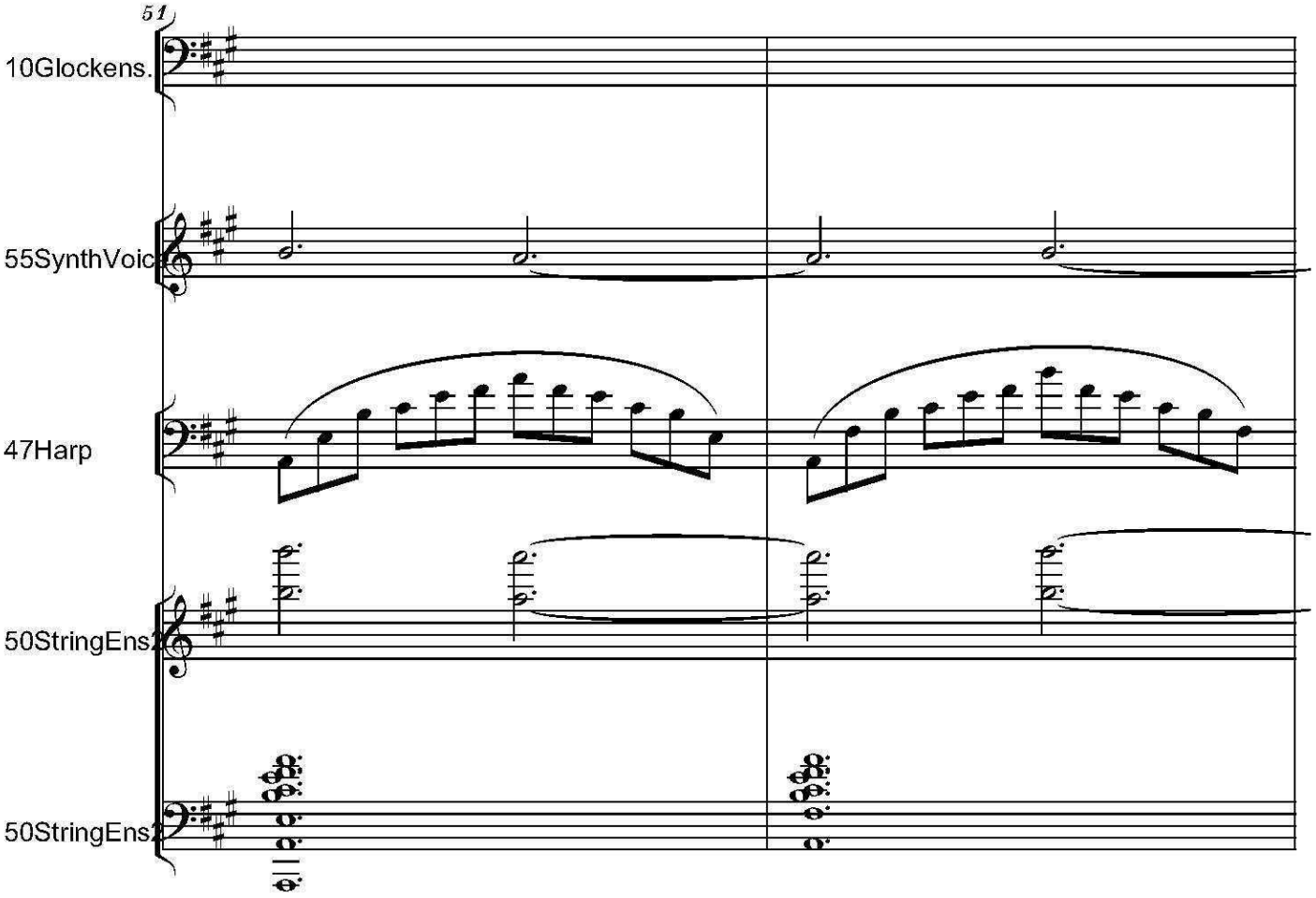
50StringEns


51
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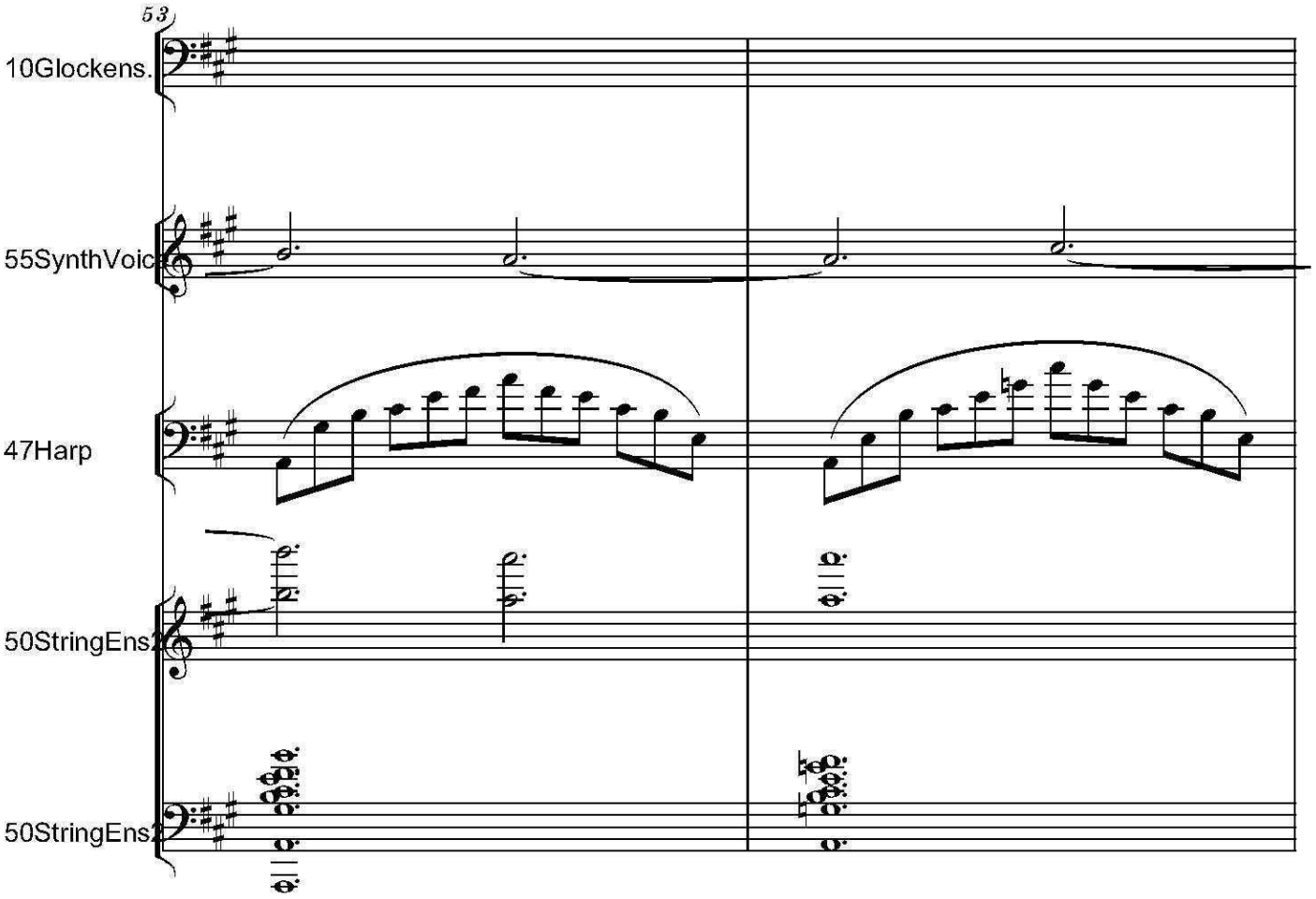
55SynthVoic
47Harp
50StringEns
50StringEns


53
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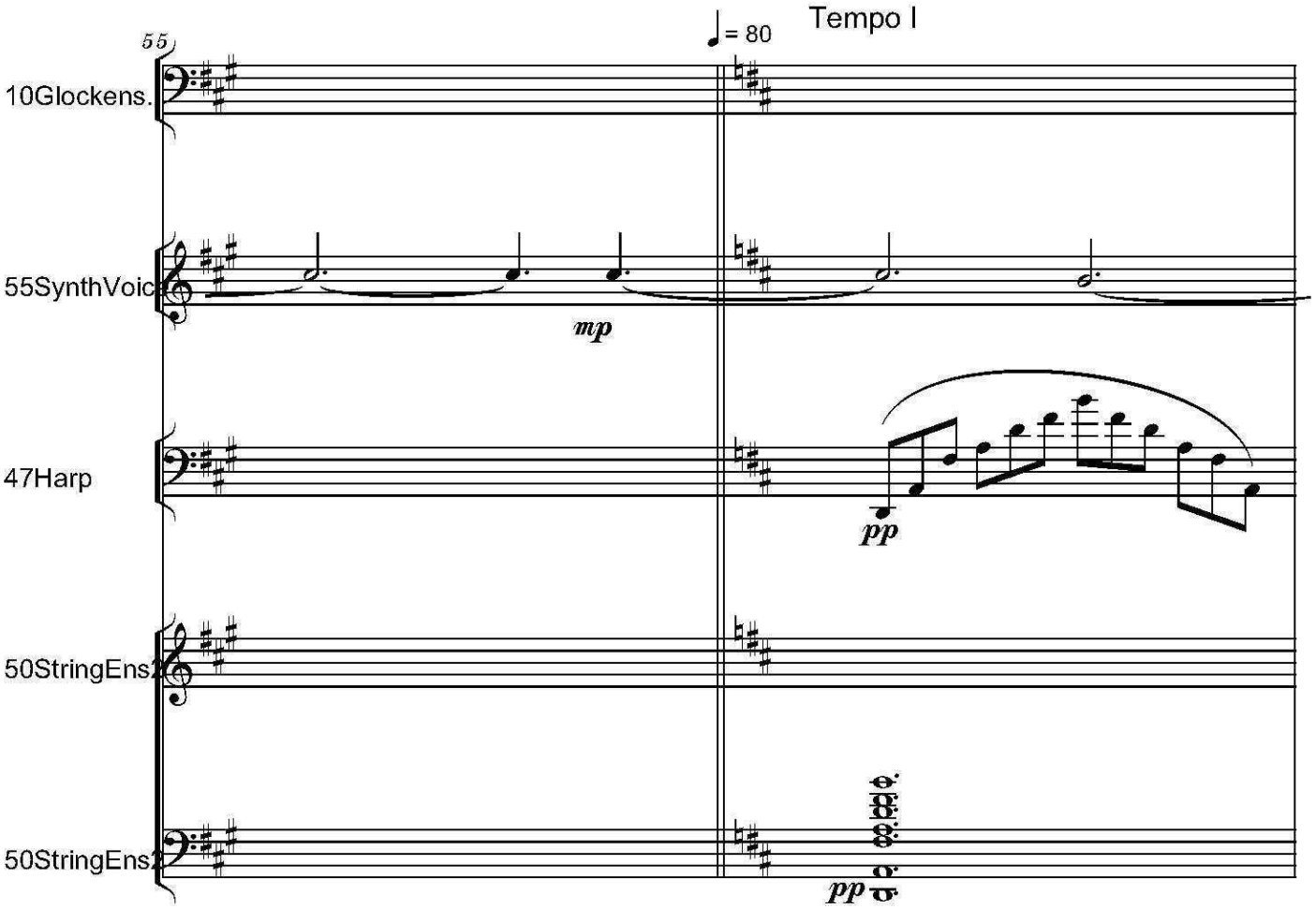
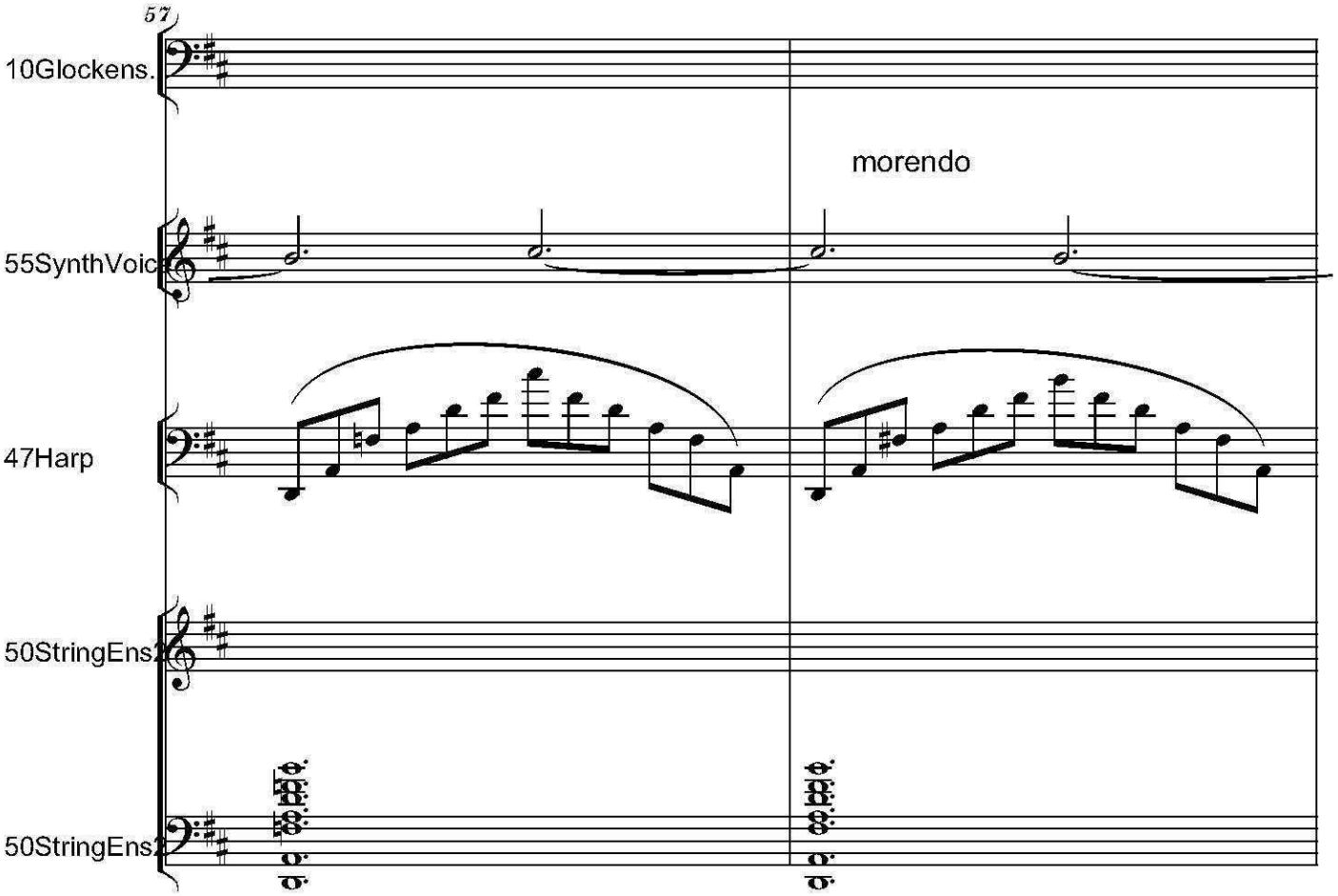
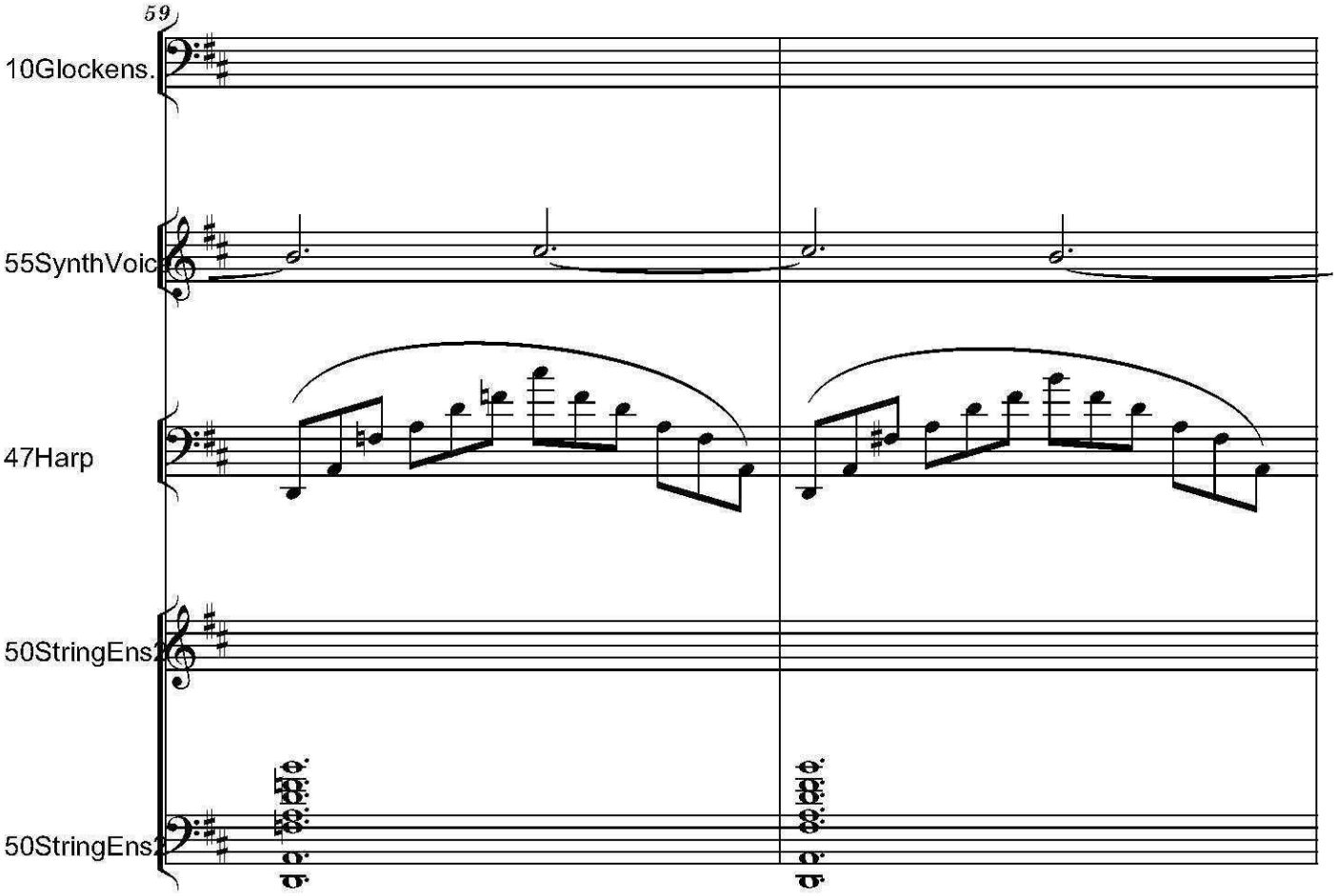
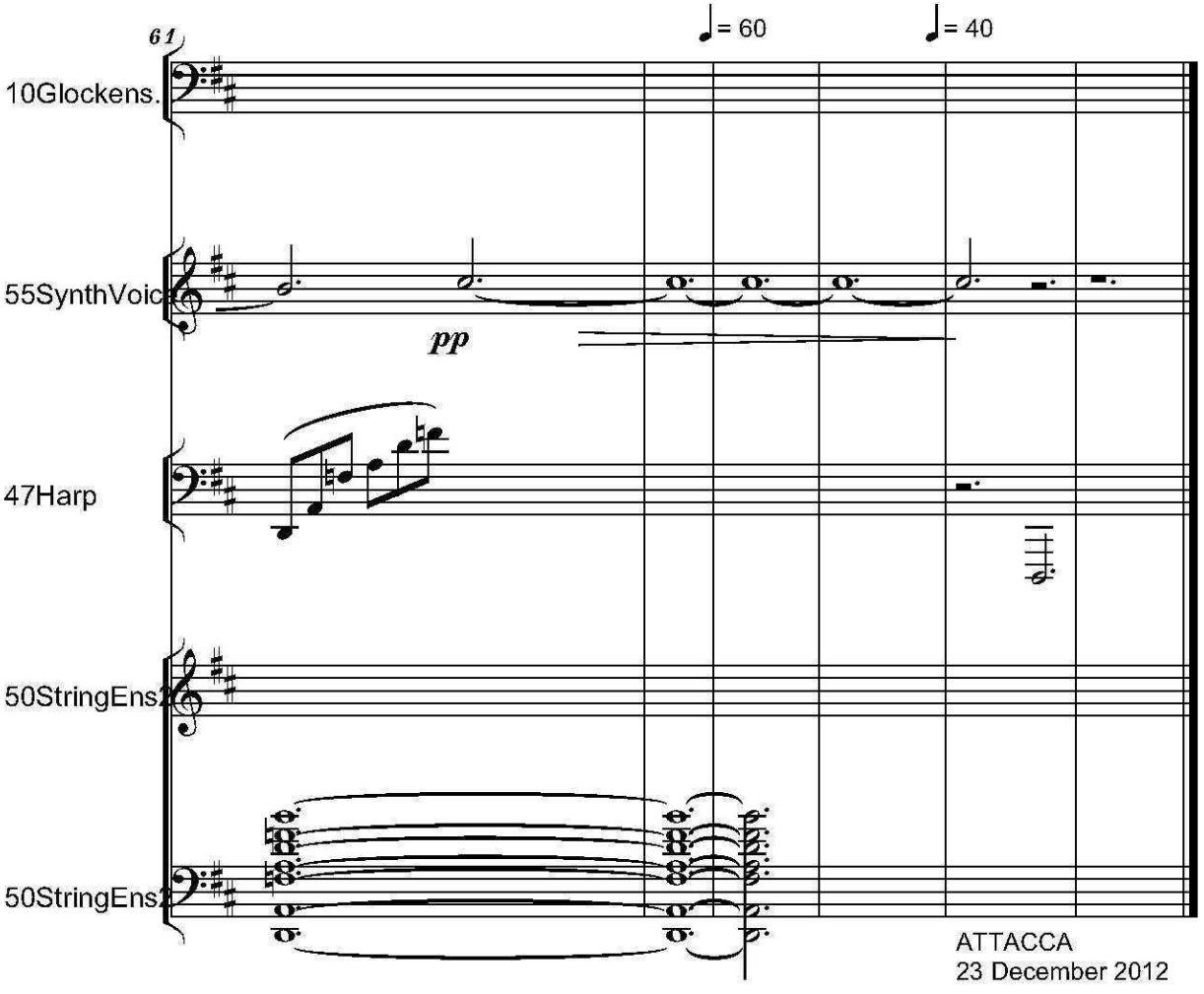
47Harp
50StringEns
50StringEns


55
Tempo I
♩ = 80
10Glockens.
55SynthVoic
mp
47Harp
pp
50StringEns2
50StringEns2
pp


57
10Glockens.
morendo
55SynthVoic
47Harp
50StringEns2
50StringEns2


59
10Glockens.
55SynthVoic
47Harp
50StringEns1
50StringEns2

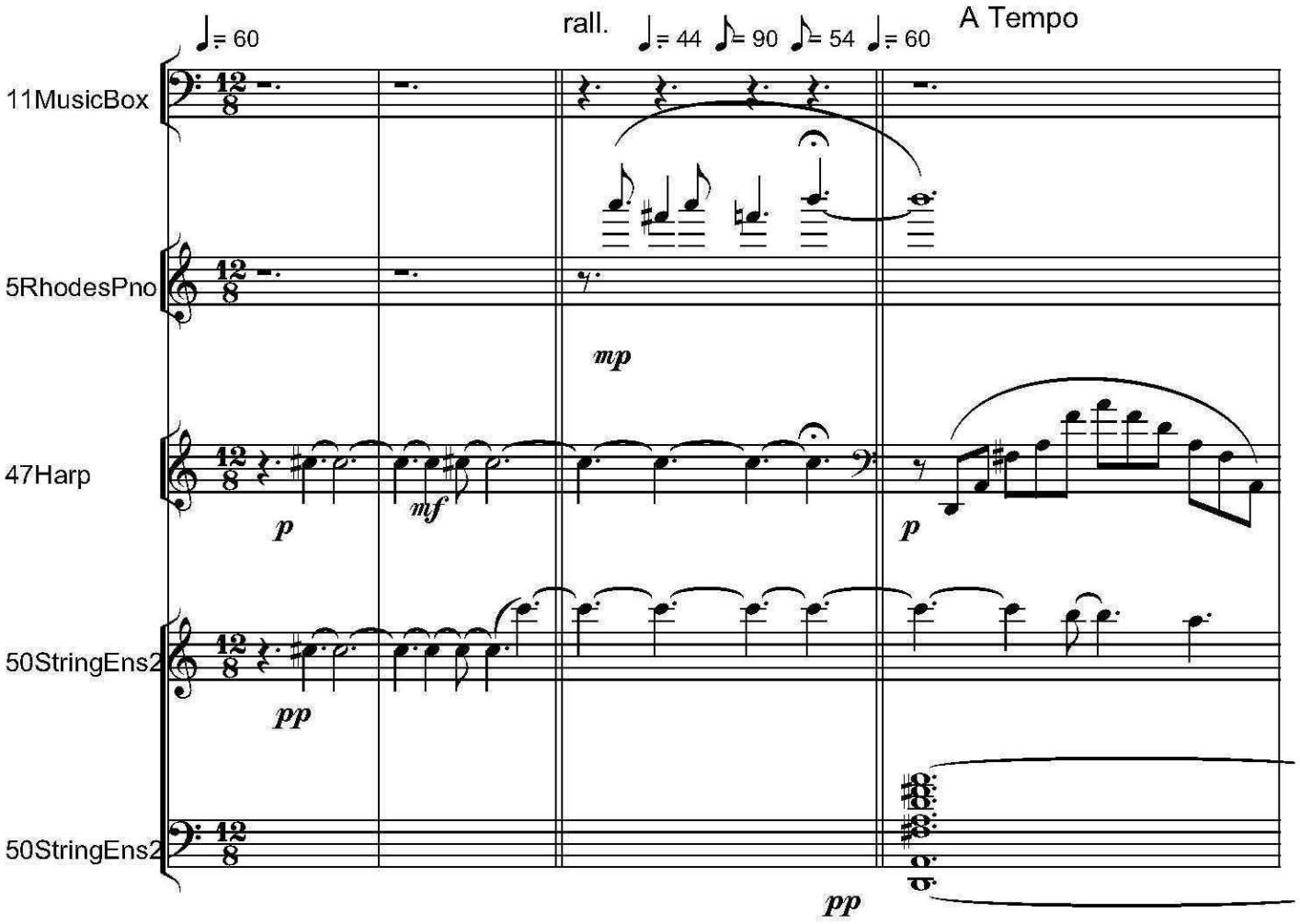

61
♩= 60
♩= 40
10Glockens.
55SynthVoic
pp
47Harp
50StringEns1
50StringEns2
ATTACCA
23 December 2012

EXODUS - POEM BY BENJAMIN FONDANE

Sempre Largo, Lontano e Dolce, Poco Rubato

III

Serban Nichifor



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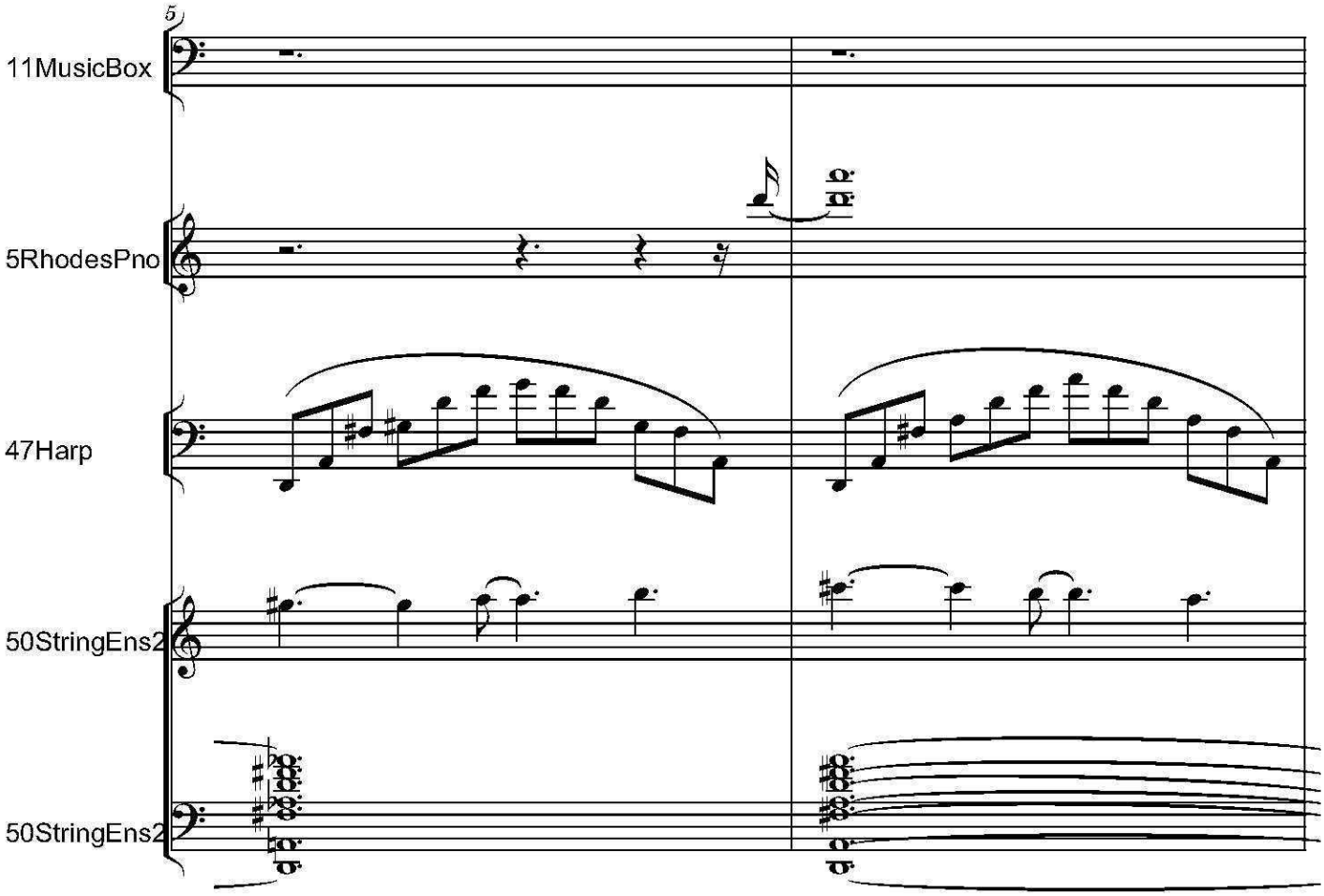
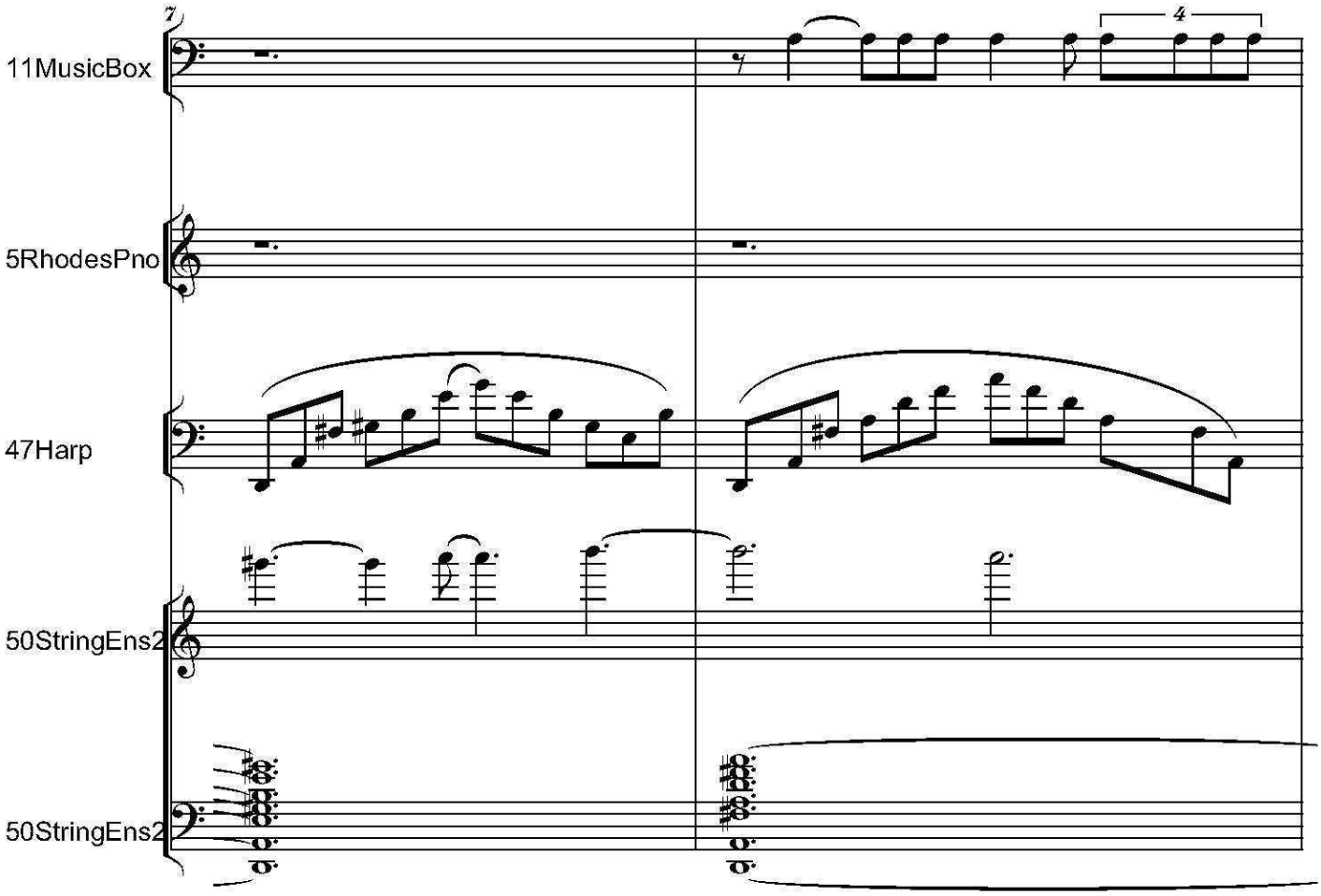
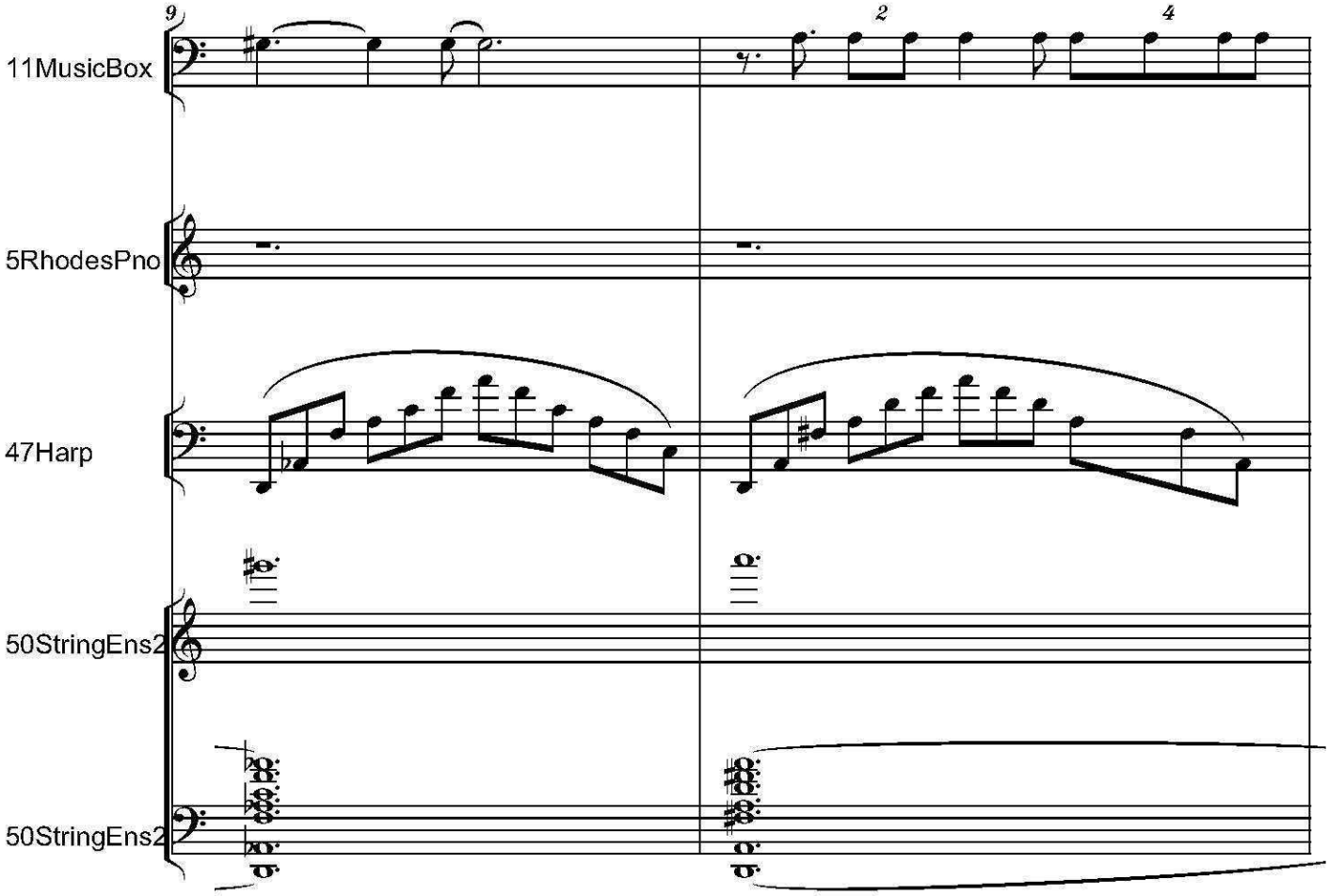

5
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


7
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


9
2
4
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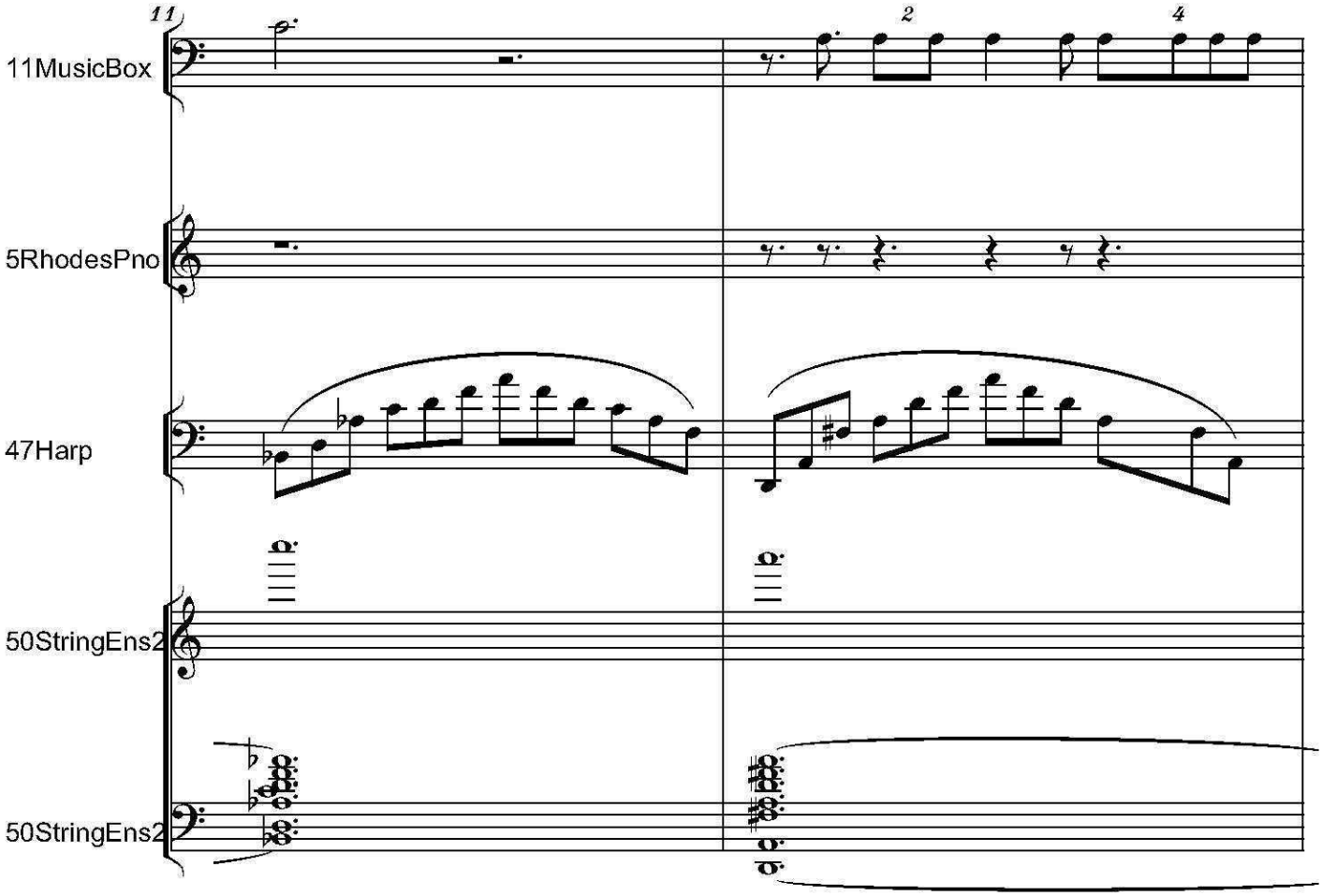
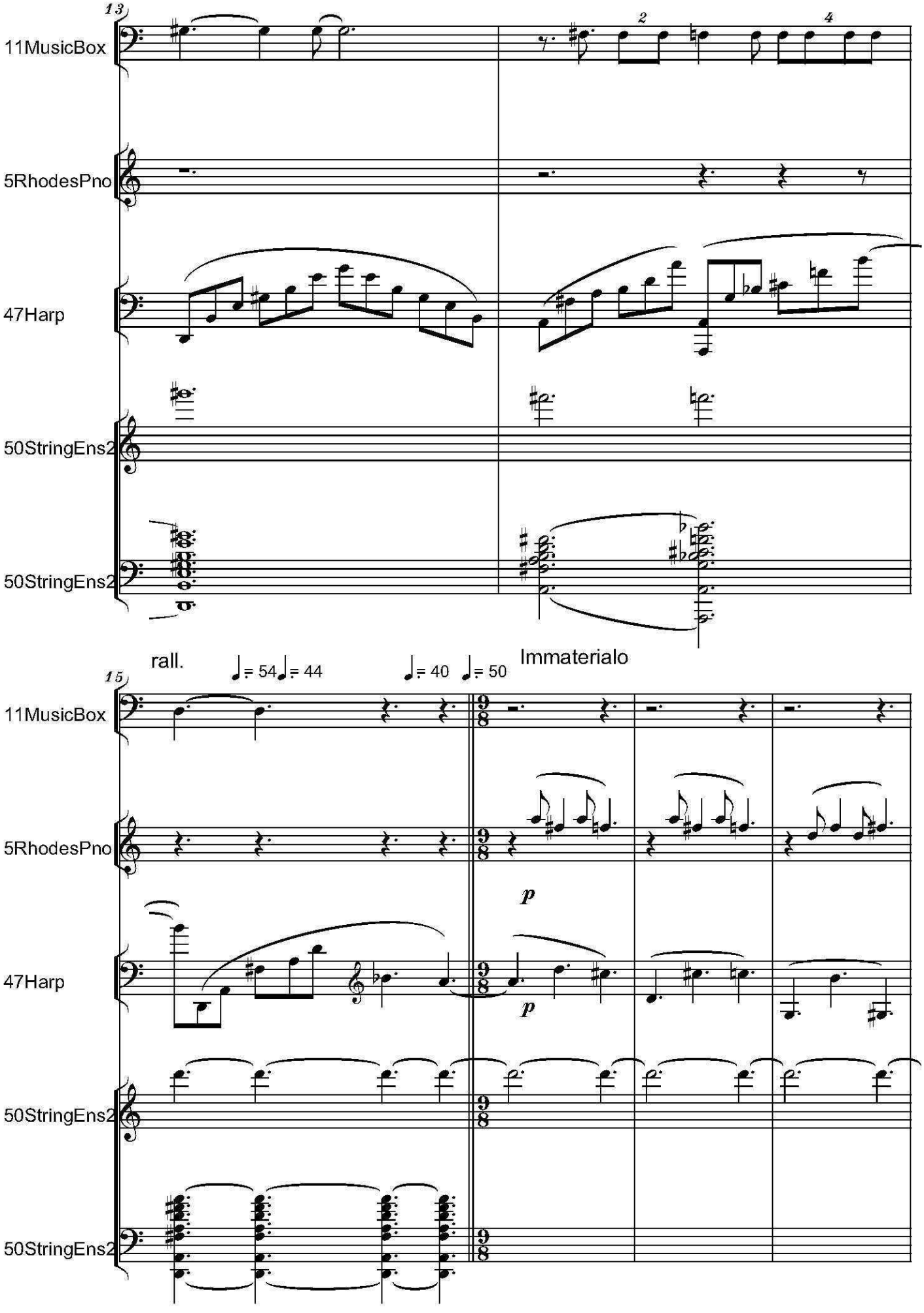
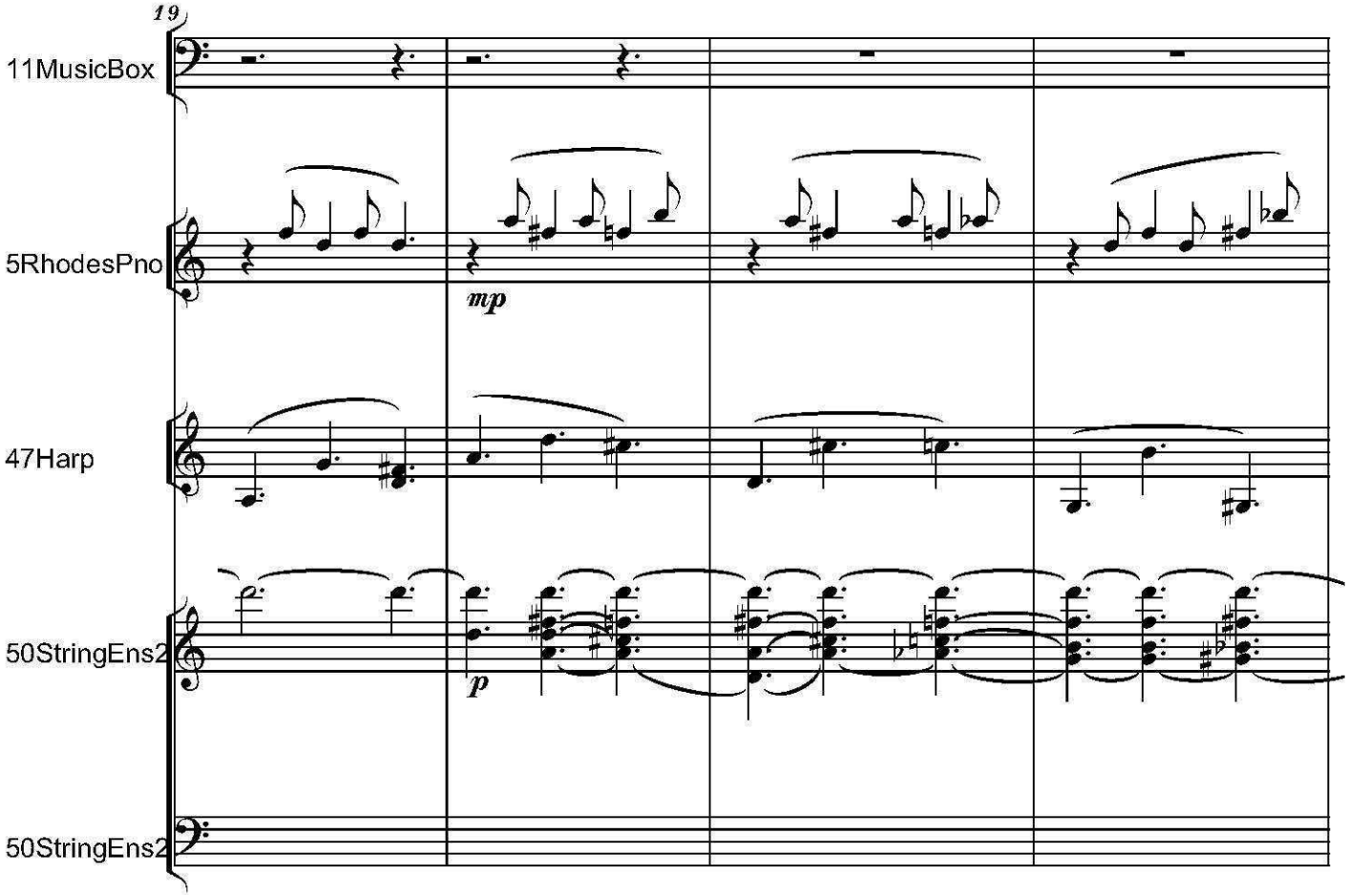
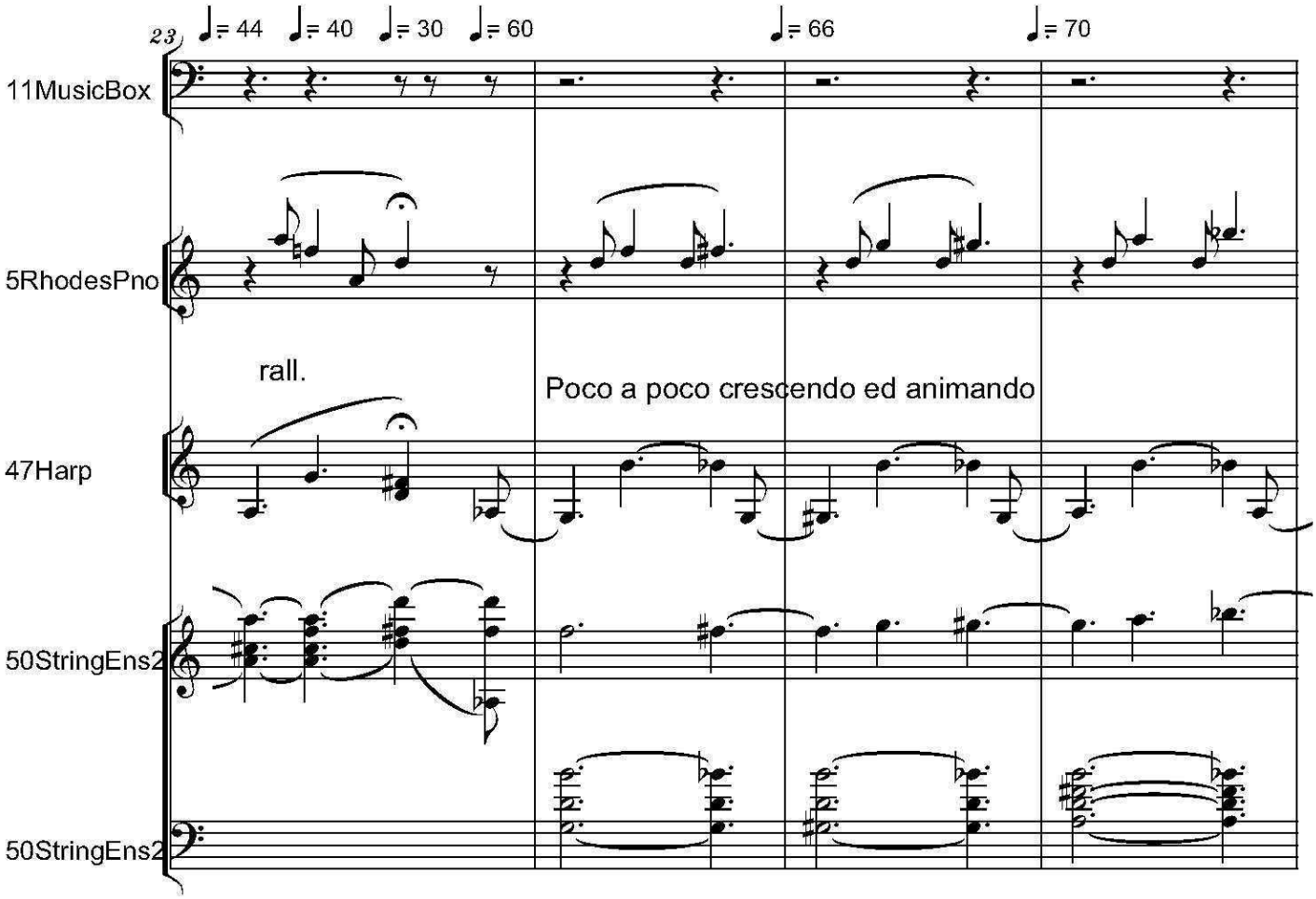
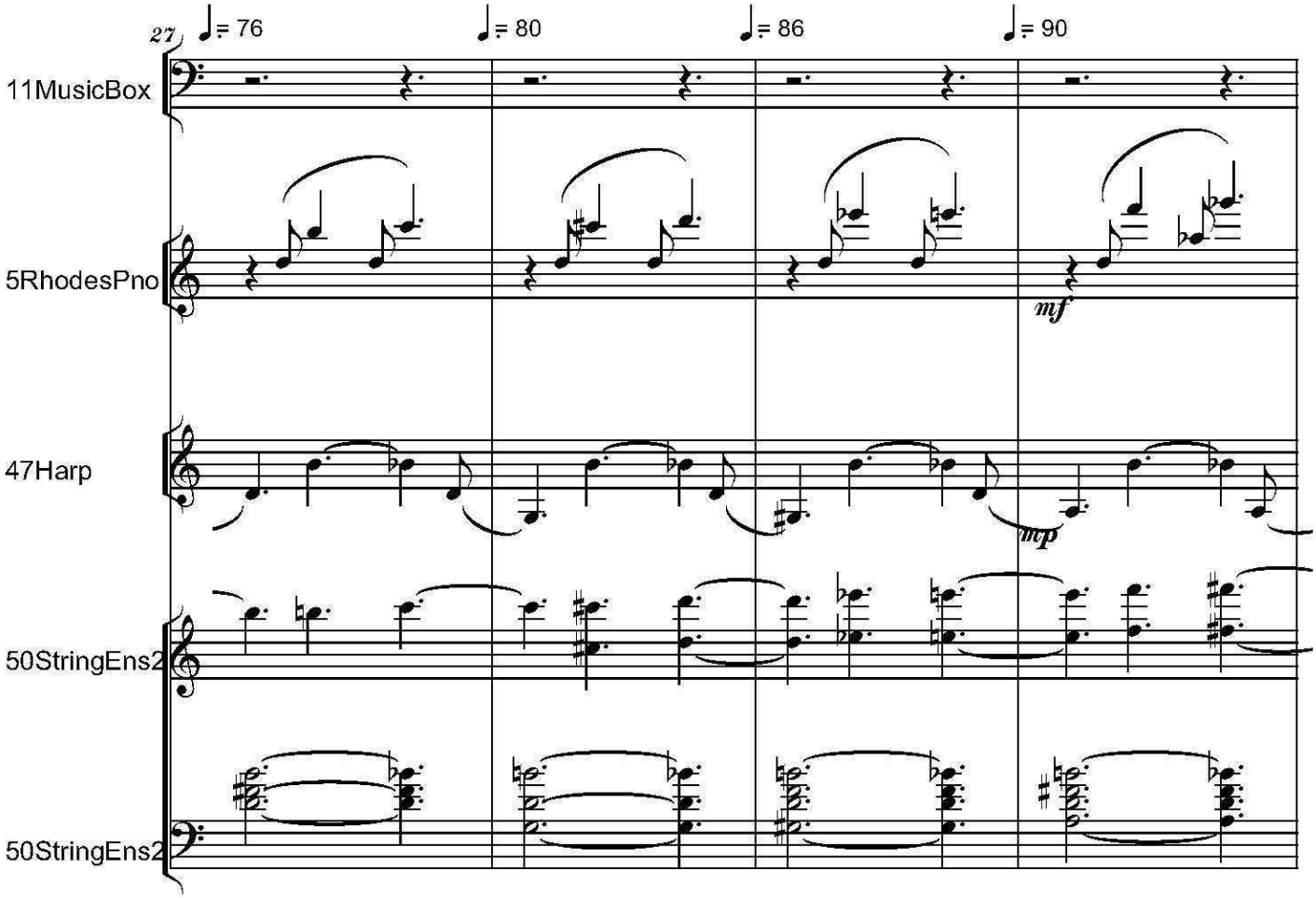
5RhodesPno
47Harp
50StringEns2
50StringEns2

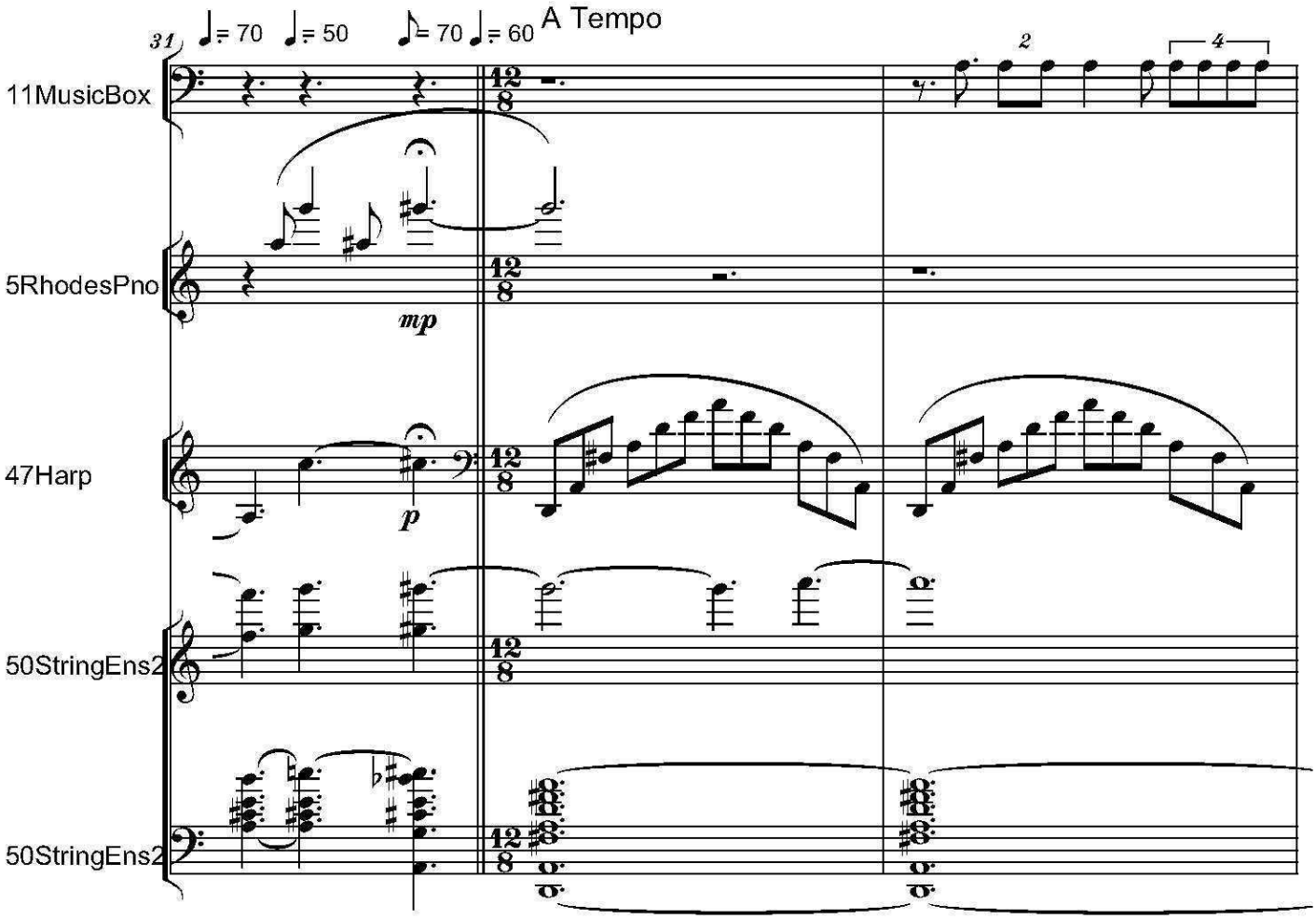

11
2
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

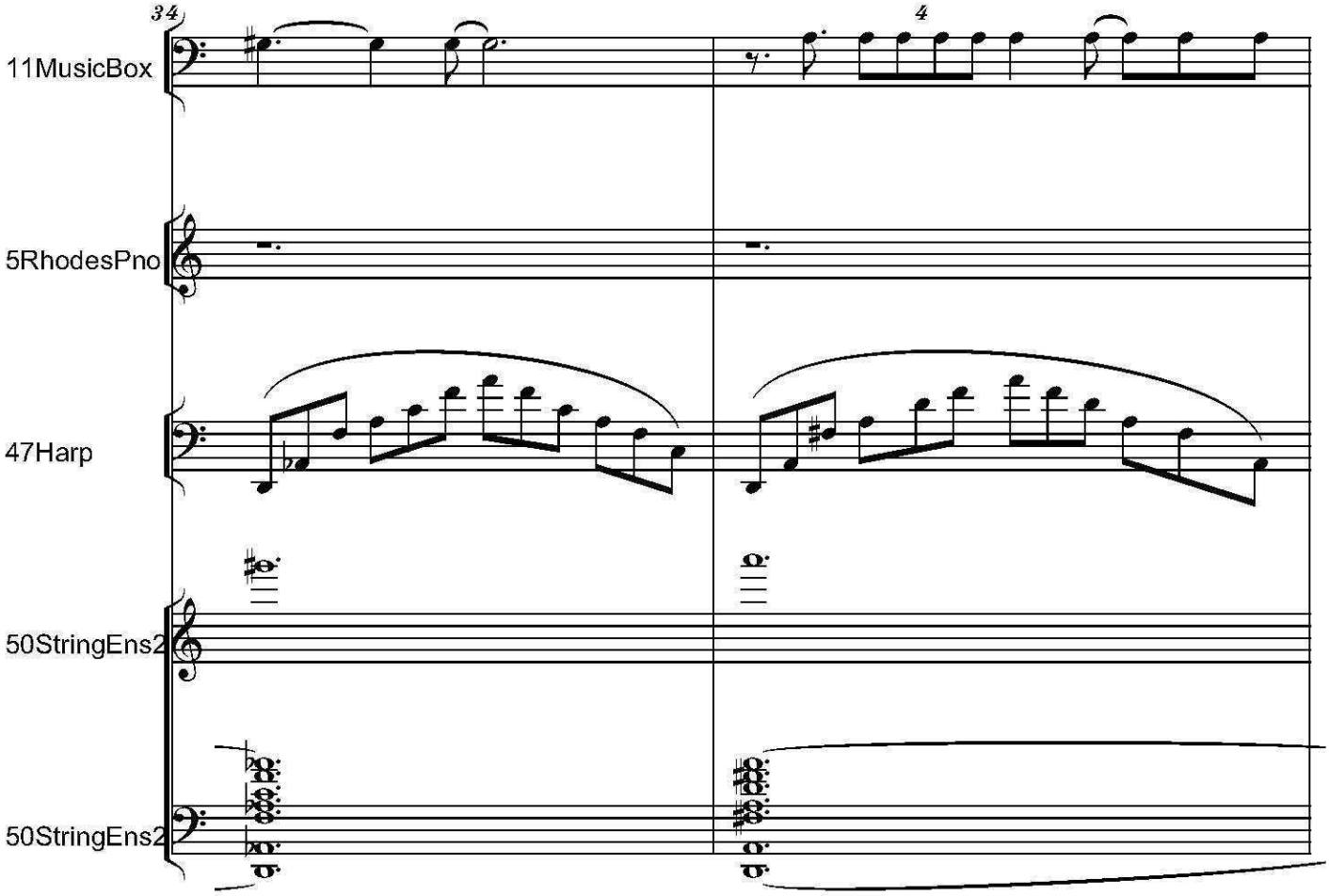

13
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
2
4
rall.
♩= 54 ♩= 44
♩= 40 ♩= 50
Immaterialo
15
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p
p

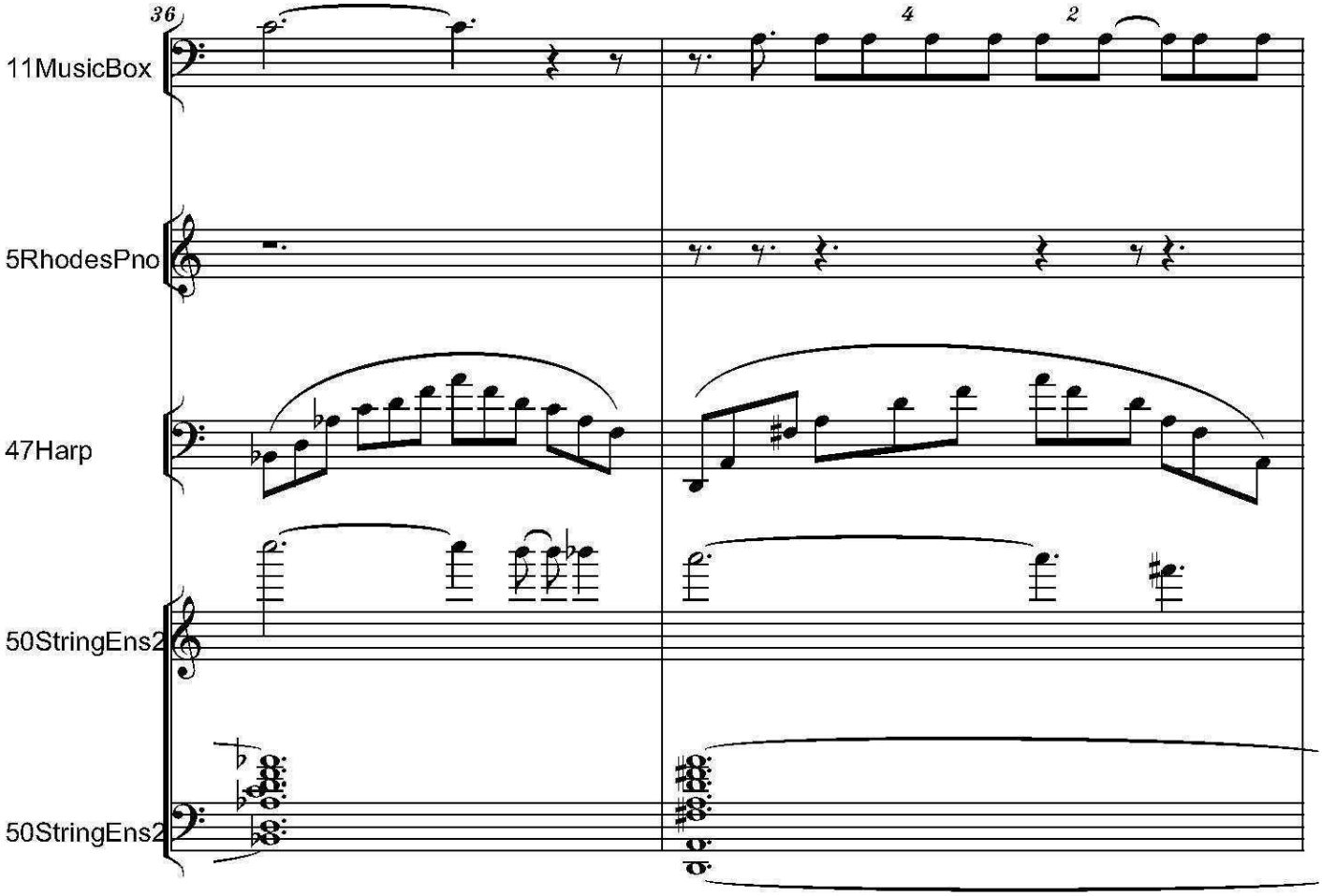

19
11MusicBox
5RhodesPno
mp
47Harp
50StringEns2
p
50StringEns2

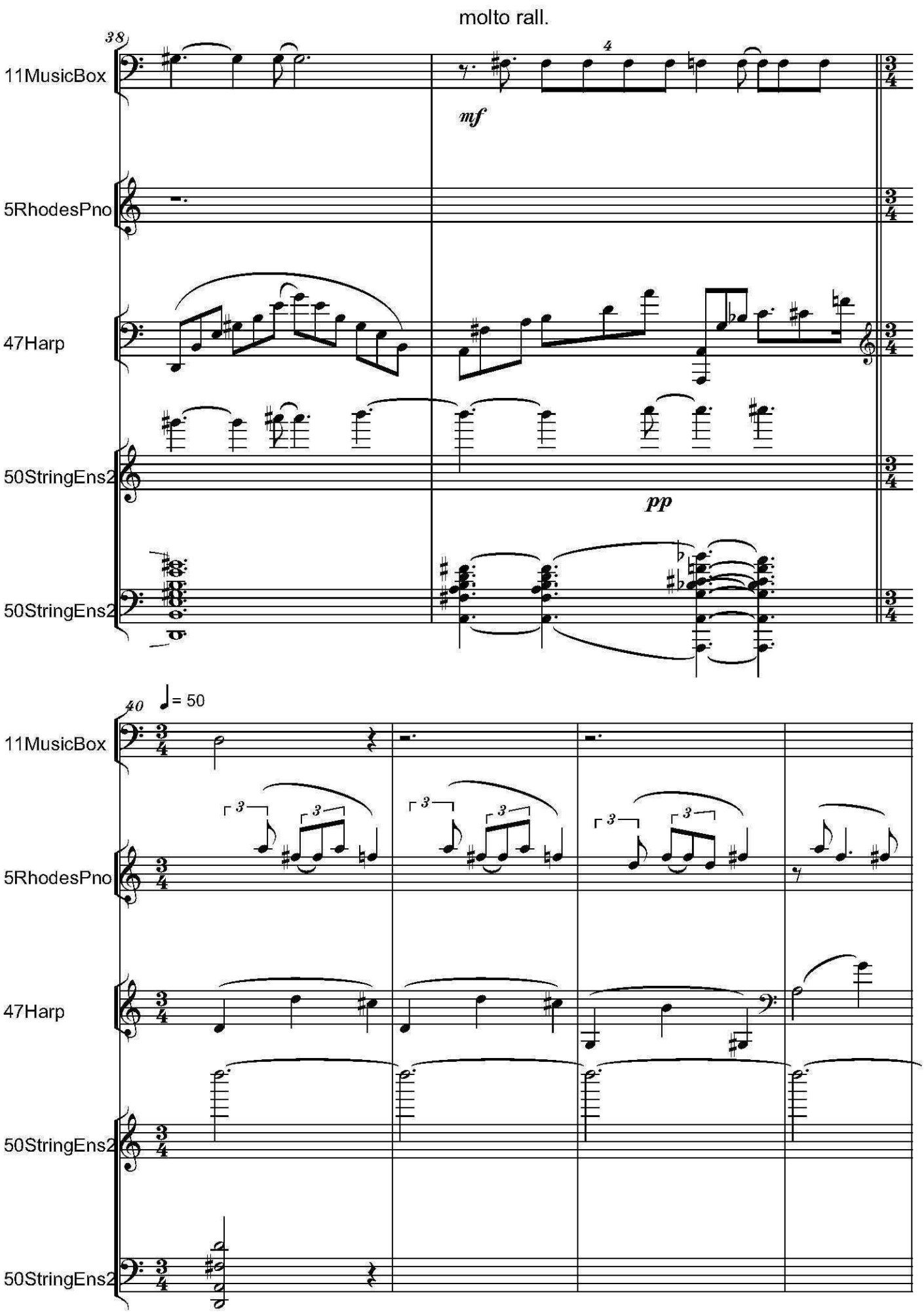

23
♩= 44
♩= 40
♩= 30
♩= 60
♩= 66
♩= 70
11MusicBox
5RhodesPno
rall.
Poco a poco crescendo ed animando
47Harp
50StringEns2
50StringEns2

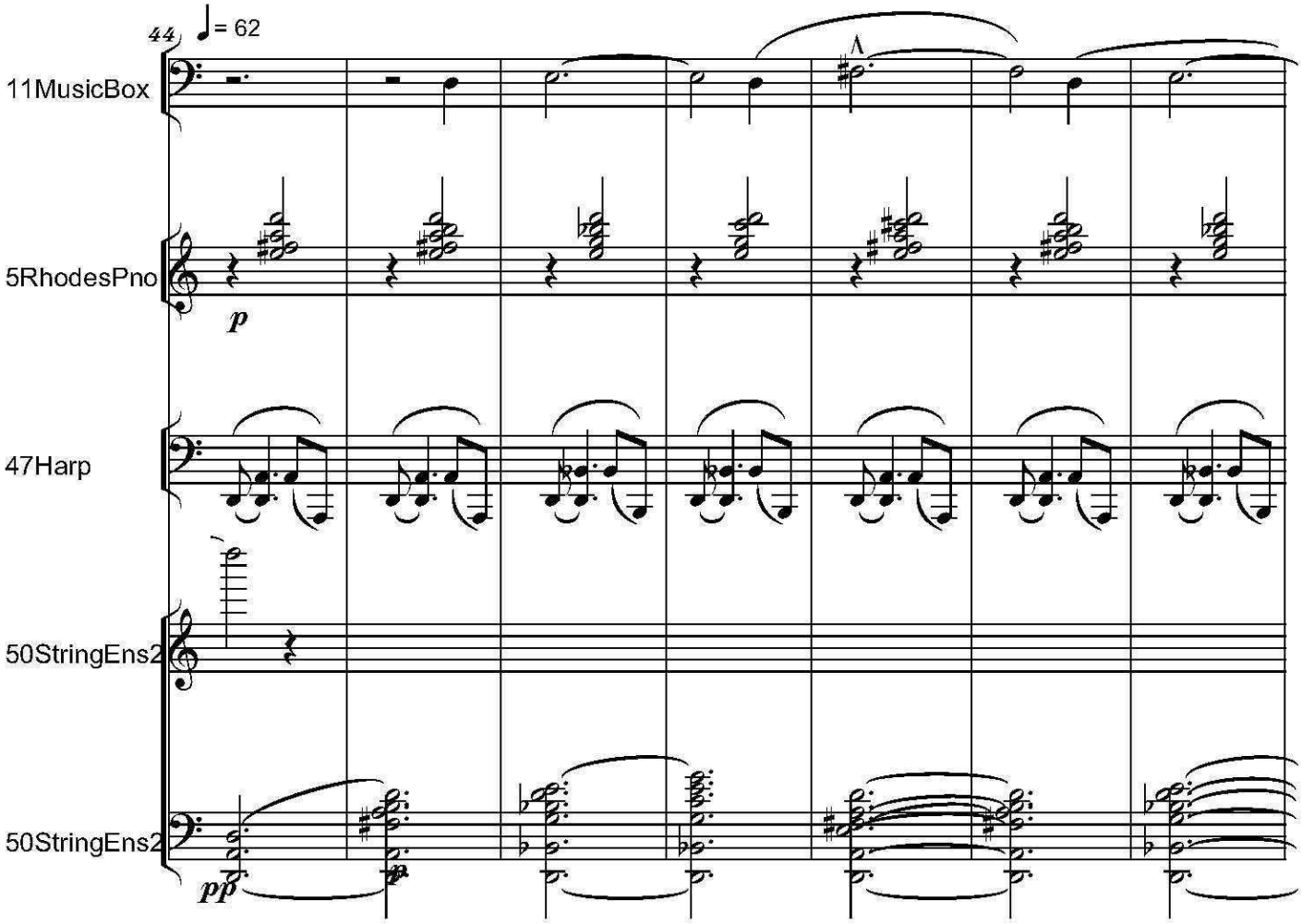

27
♩= 76
♩= 80
♩= 86
♩= 90
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
mp

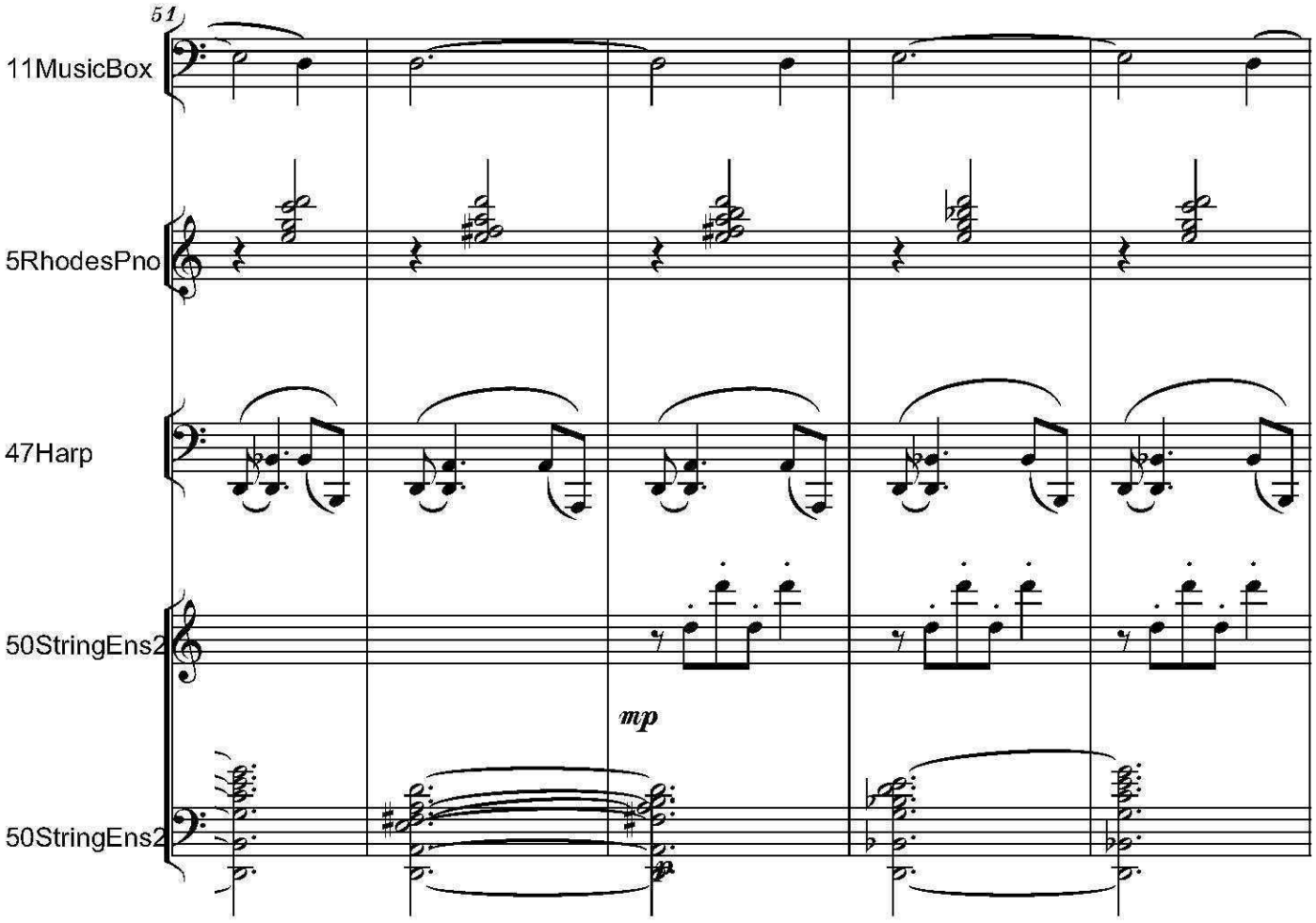

31
♩= 70
♩= 50
♪= 70
♩= 60
A Tempo
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
12/8
2
4
mp
p

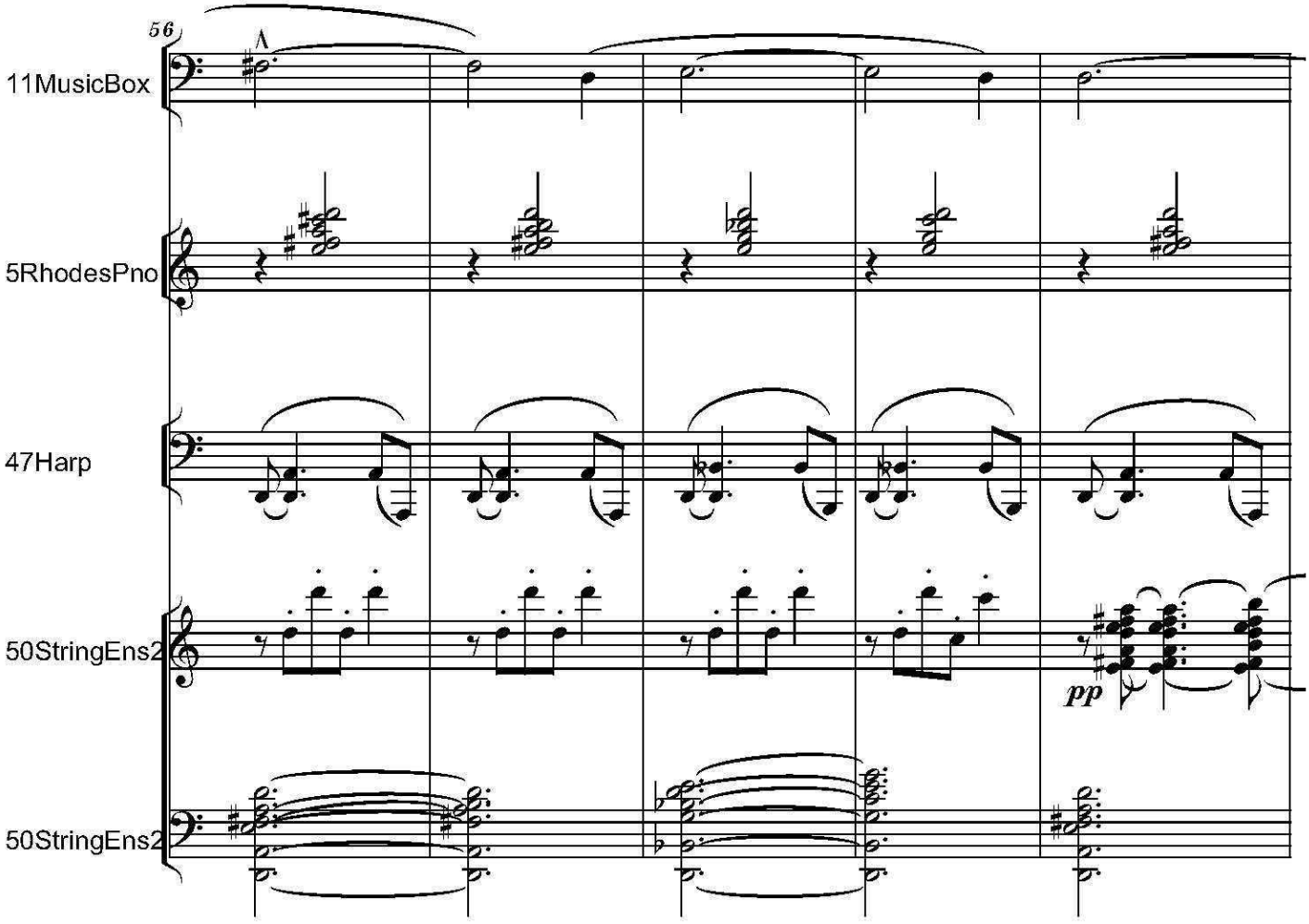

34
4
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2

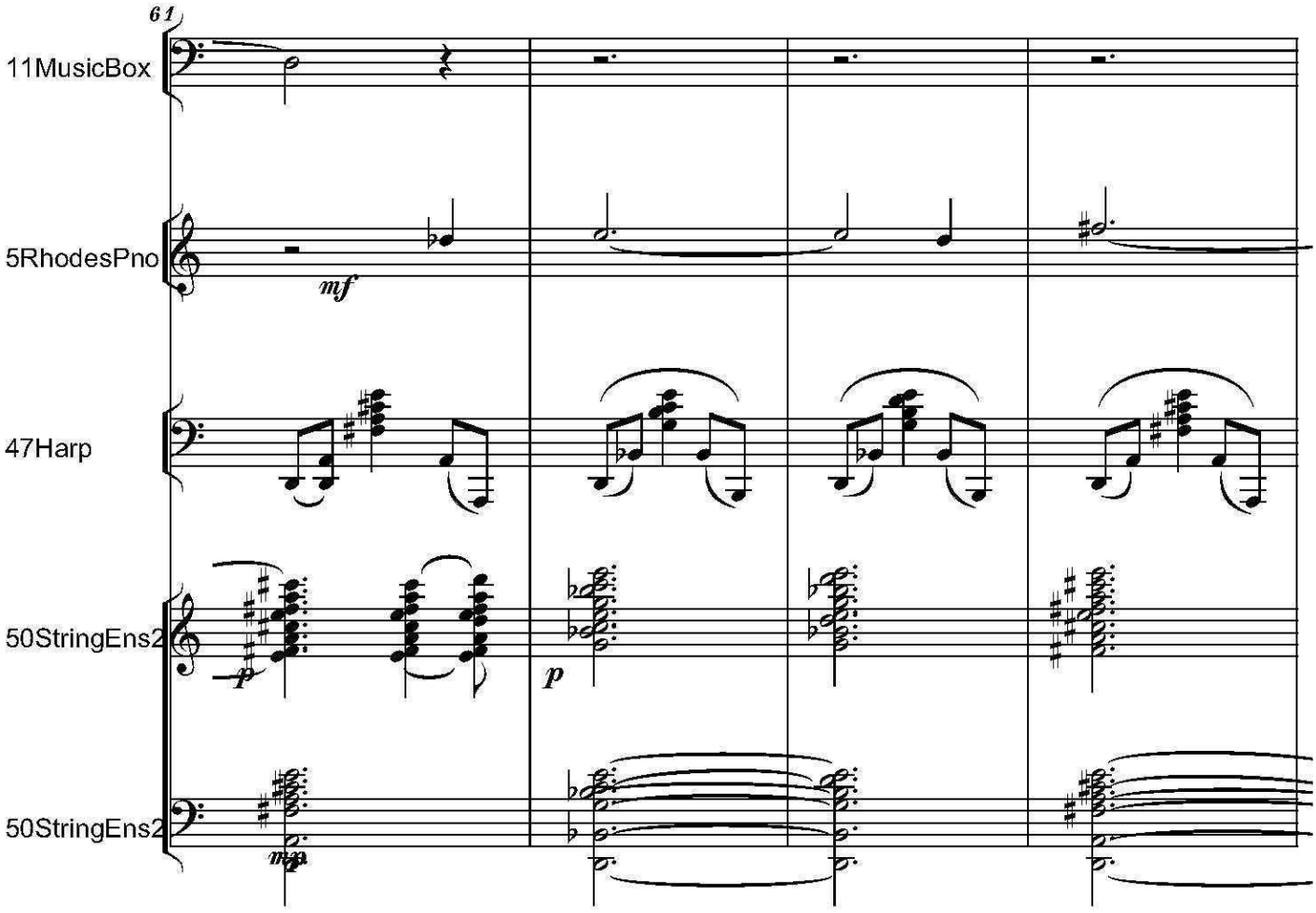

36
4
2
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2


molto rall.
38
11MusicBox
4
mf
5RhodesPno
47Harp
50StringEns2
pp
50StringEns2
40
♩= 50
11MusicBox
3
3
3
3
3
3
3
3
5RhodesPno
47Harp
50StringEns2
50StringEns2


44
♩= 62
11MusicBox
5RhodesPno
p
47Harp
50StringEns2
50StringEns2
pp


51
11MusicBox
5RhodesPno
47Harp
50StringEns2
mp
50StringEns2


56
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
pp


61
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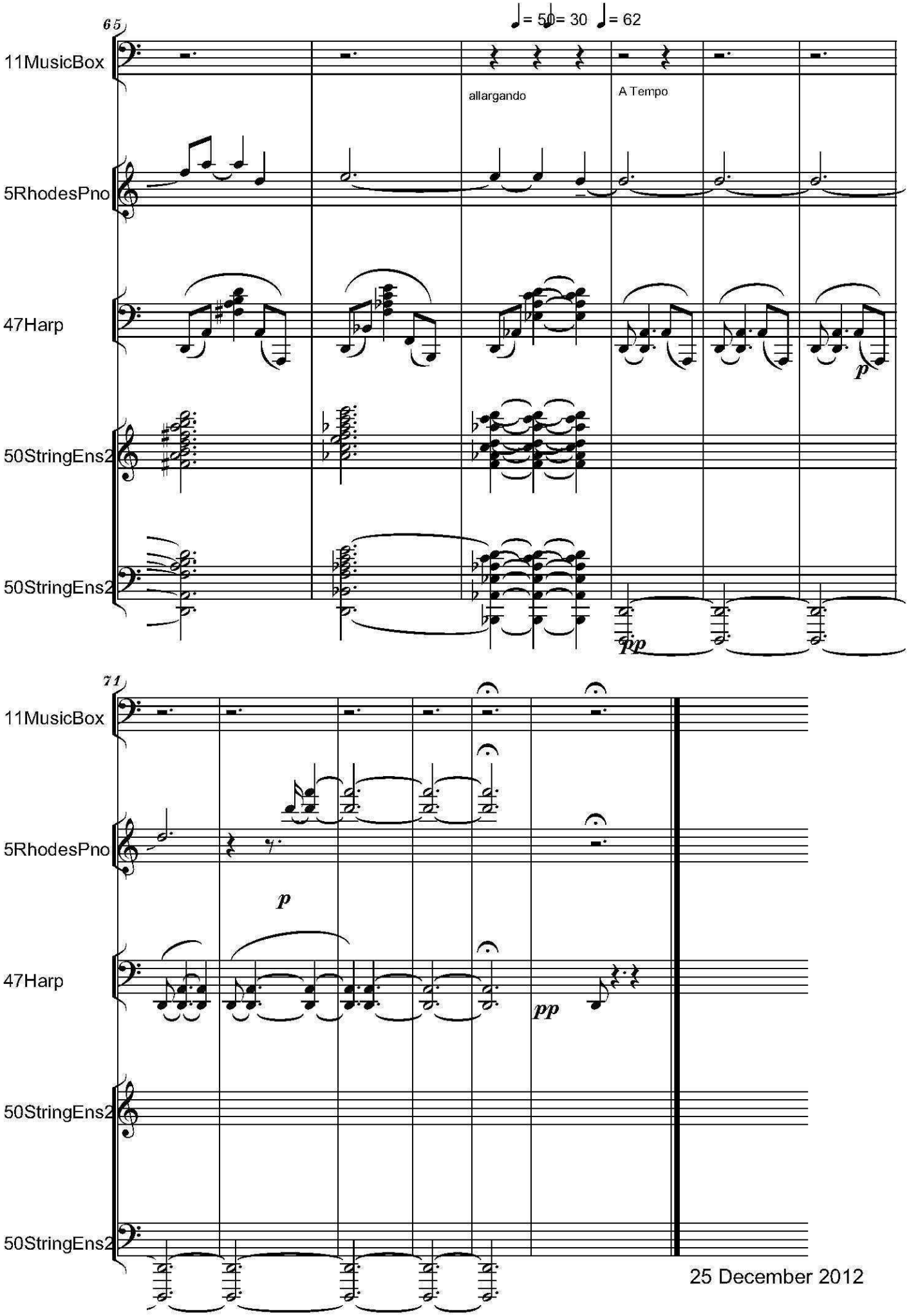
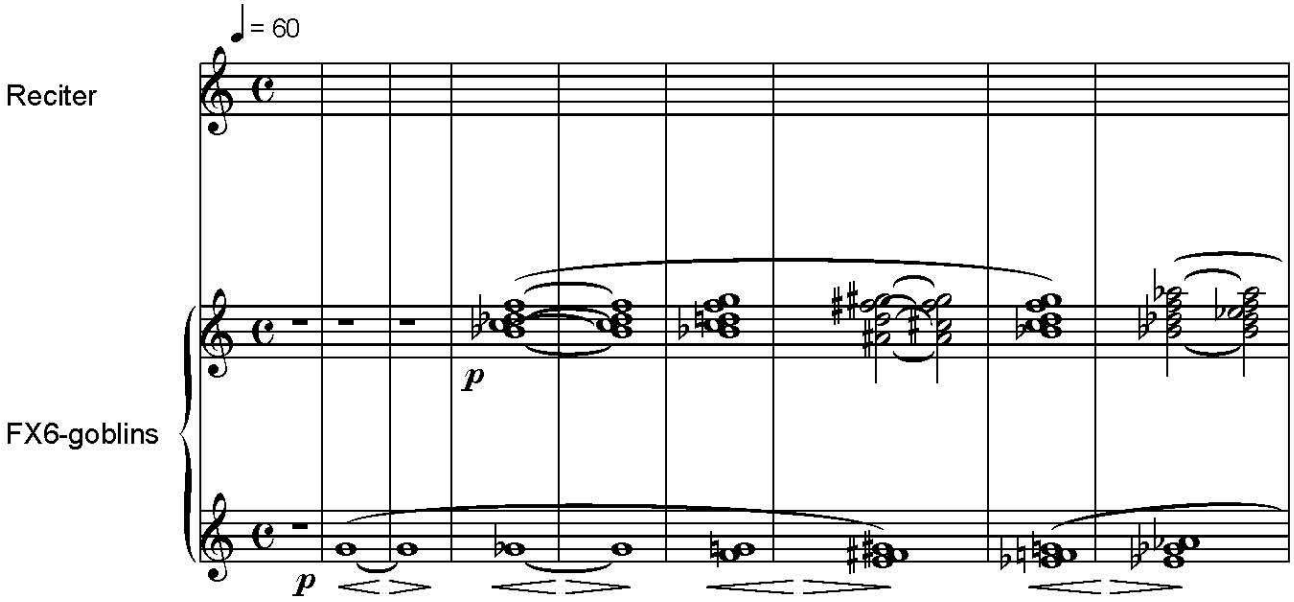
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
p
p


65
♩= 50 ♩= 30 ♩= 62
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
allargando
A Tempo
p
pp
71
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p
pp
25 December 2012

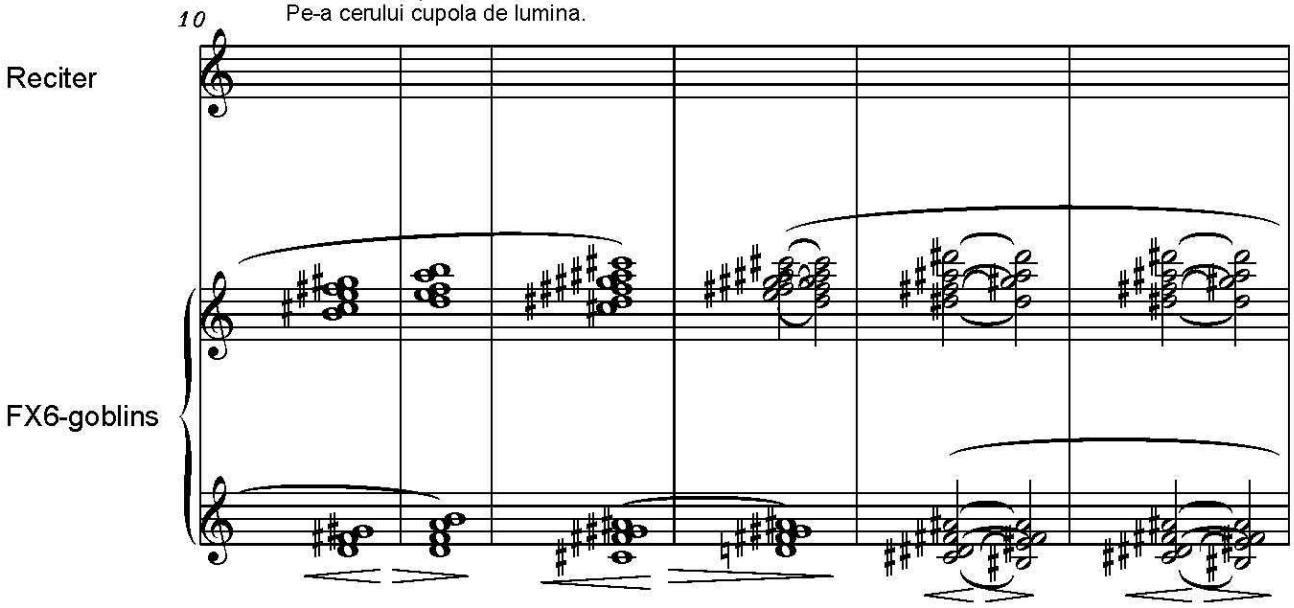
Largo, lontano e dolce, immaterialo

WHEN JEHOVAH CREATED THE UNIVERSE...
- POEM BY BENJAMIN FONDANE -

Serban Nichifor



Cand a creat Iehova universul,
Cu mana lui puternica, divina,
A aruncat un pumn de stele-albastre
Pe-a cerului cupola de lumina.



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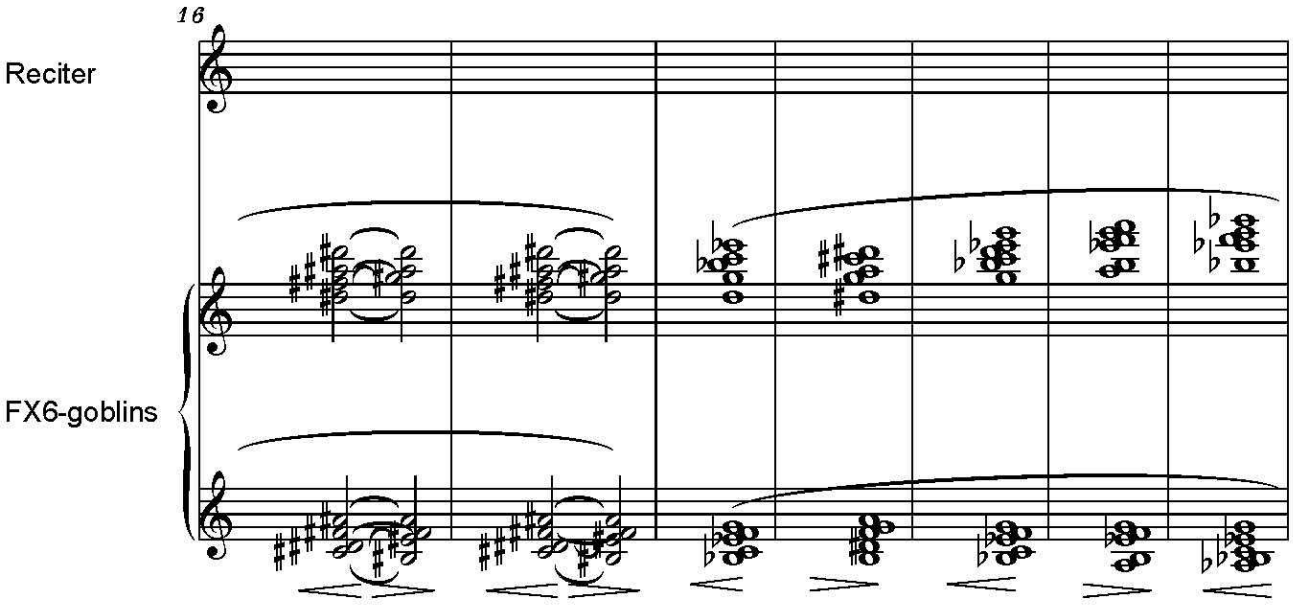
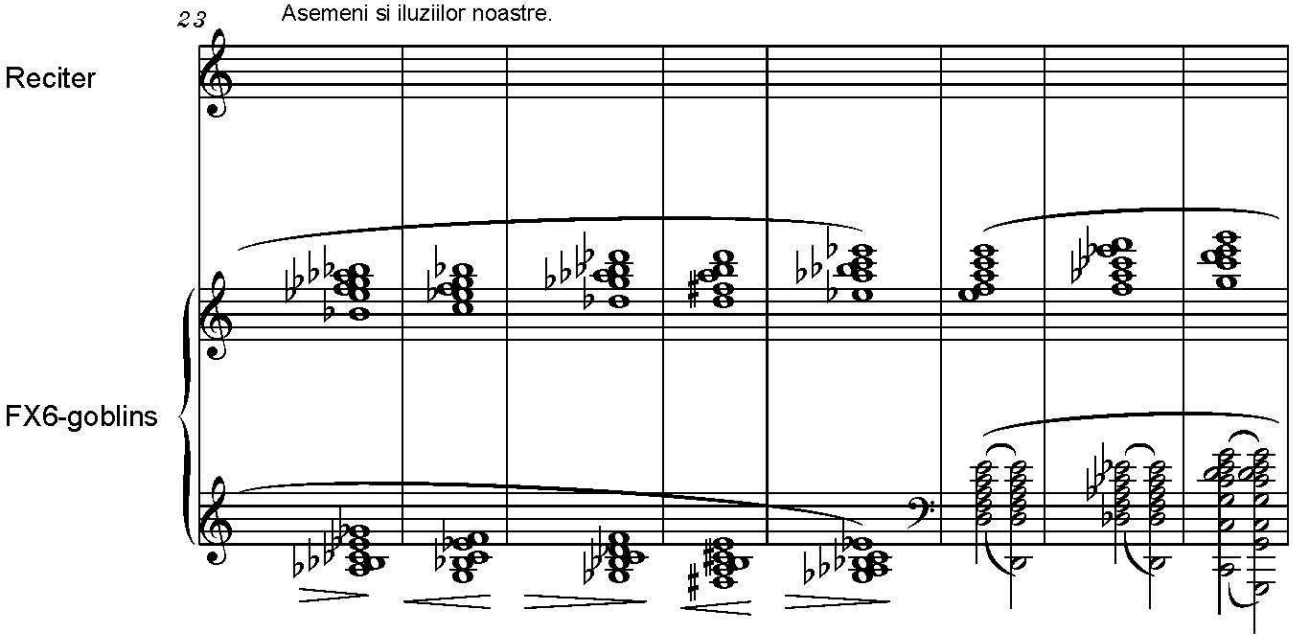
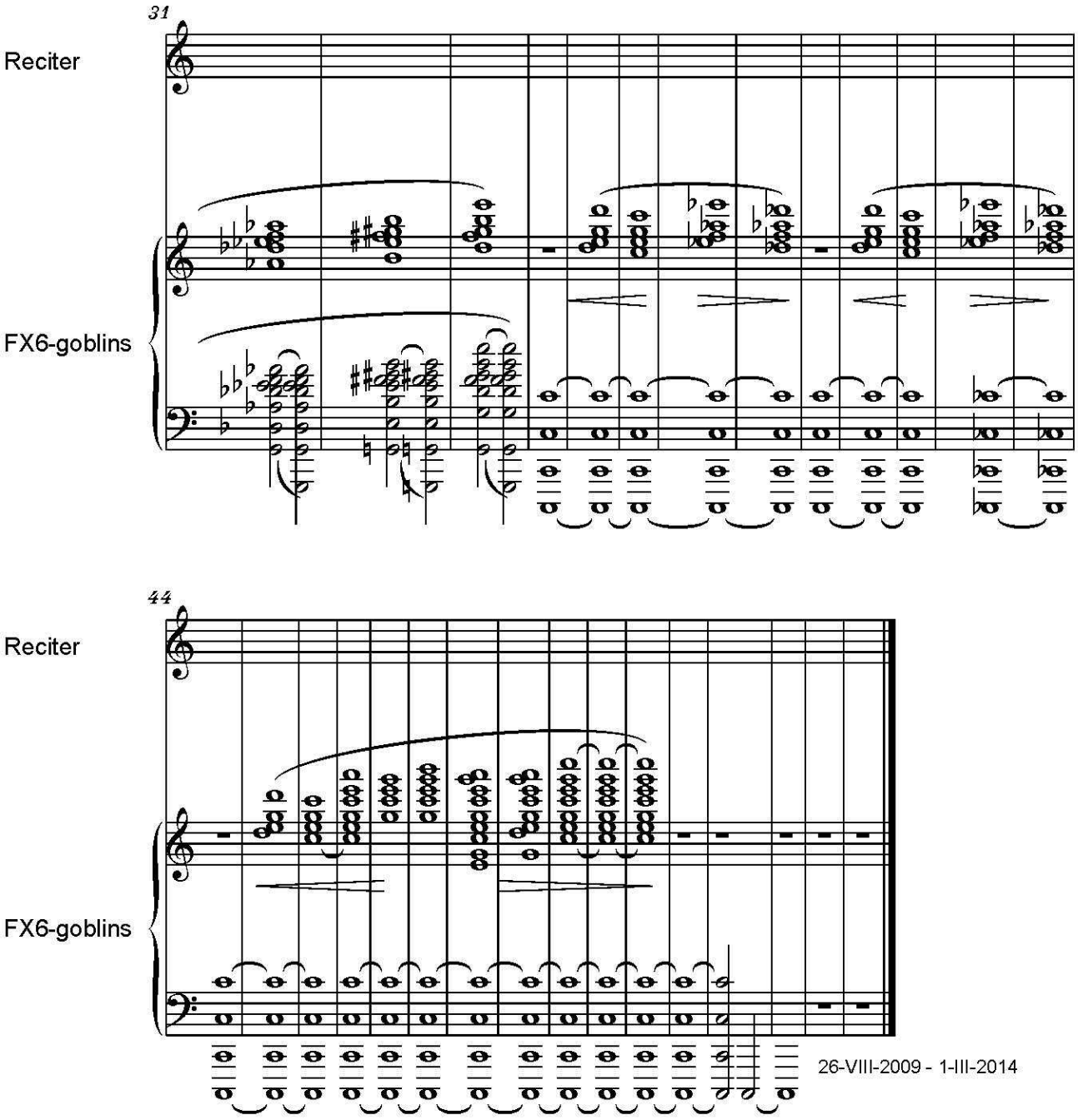


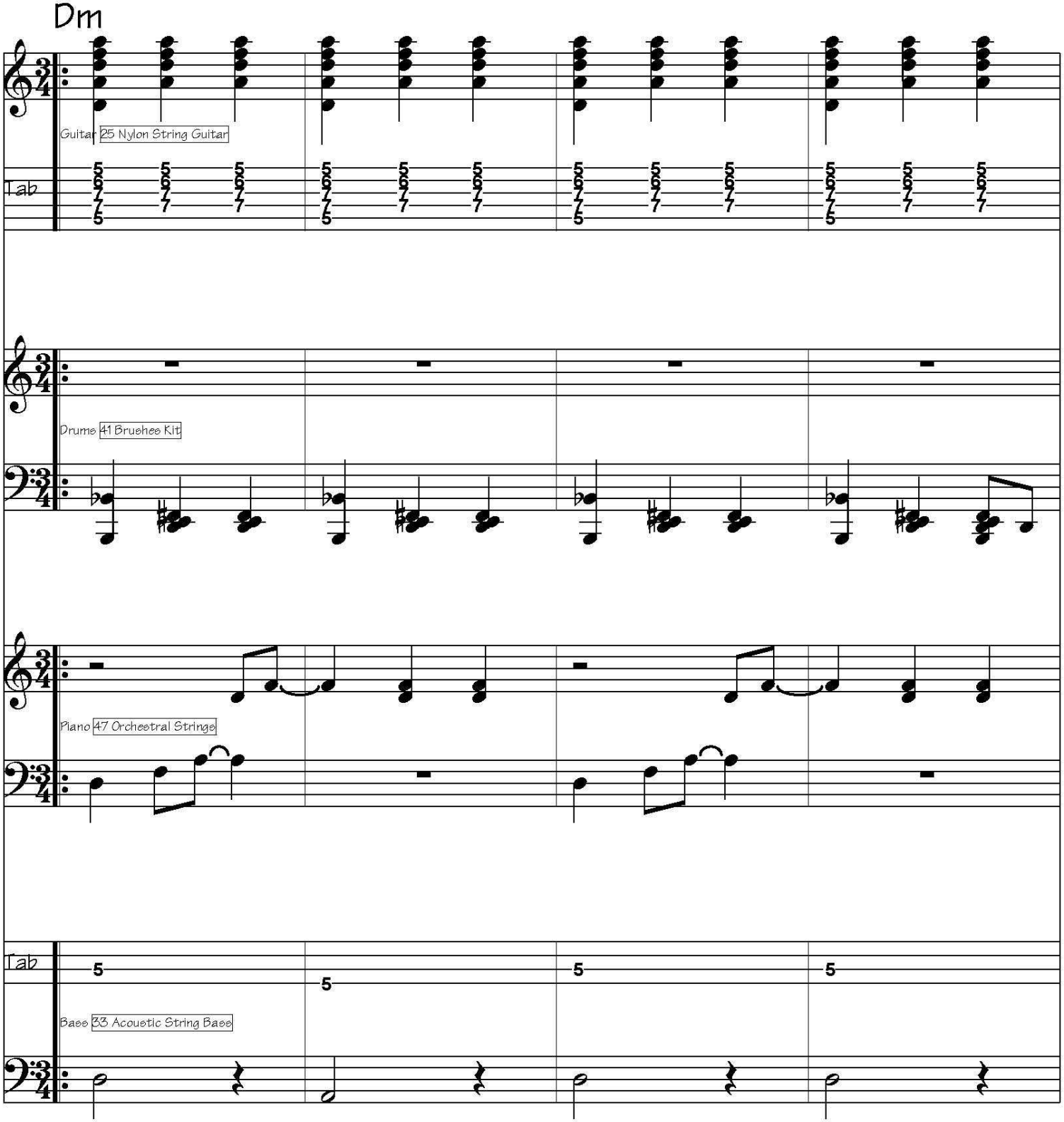
Si astazi stau pe cer imprastiate
Si plang amar nostalgicele astre.
Privind la ele, cred c-au fost create
Asemeni si iluziilor noastre.

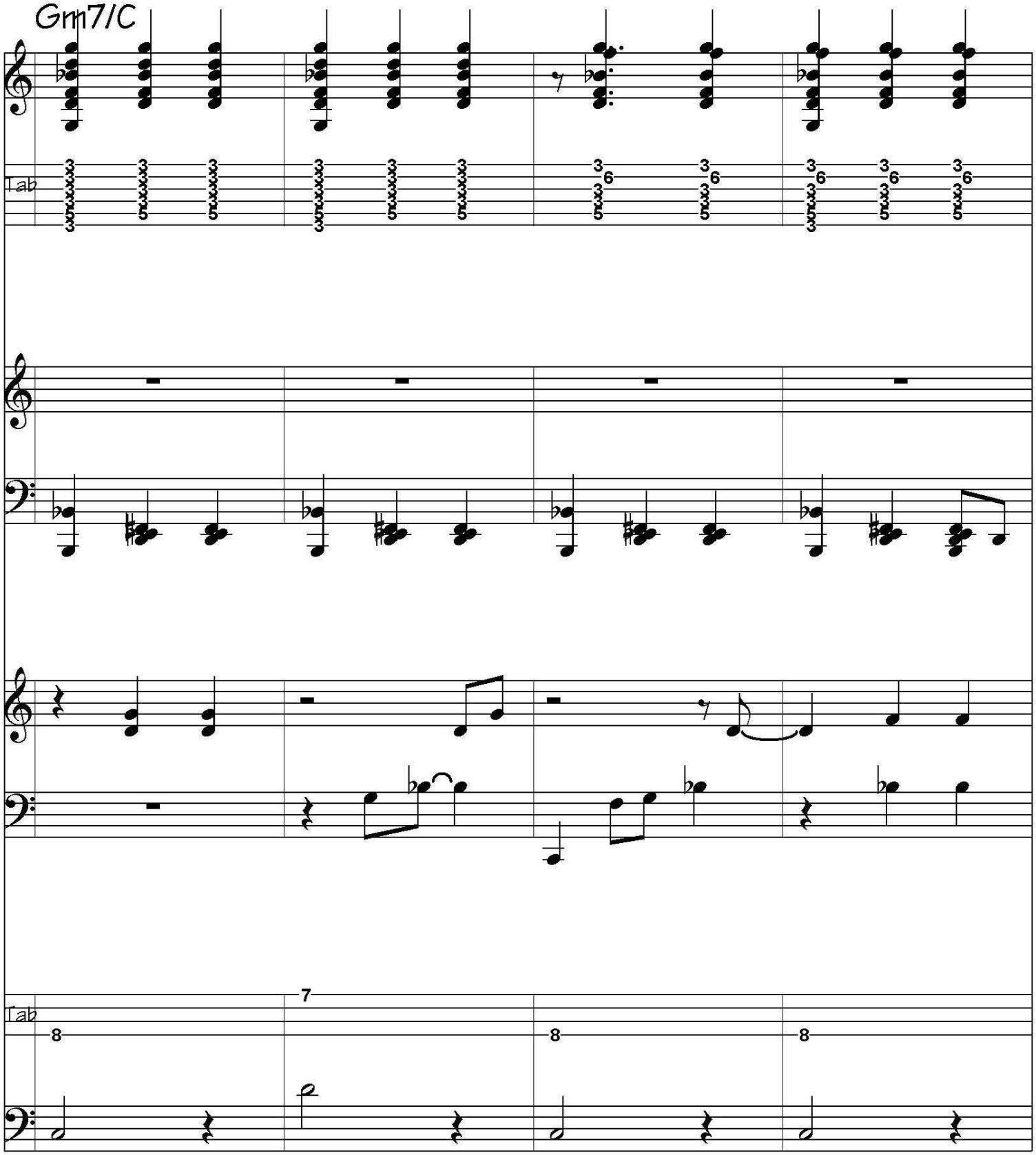


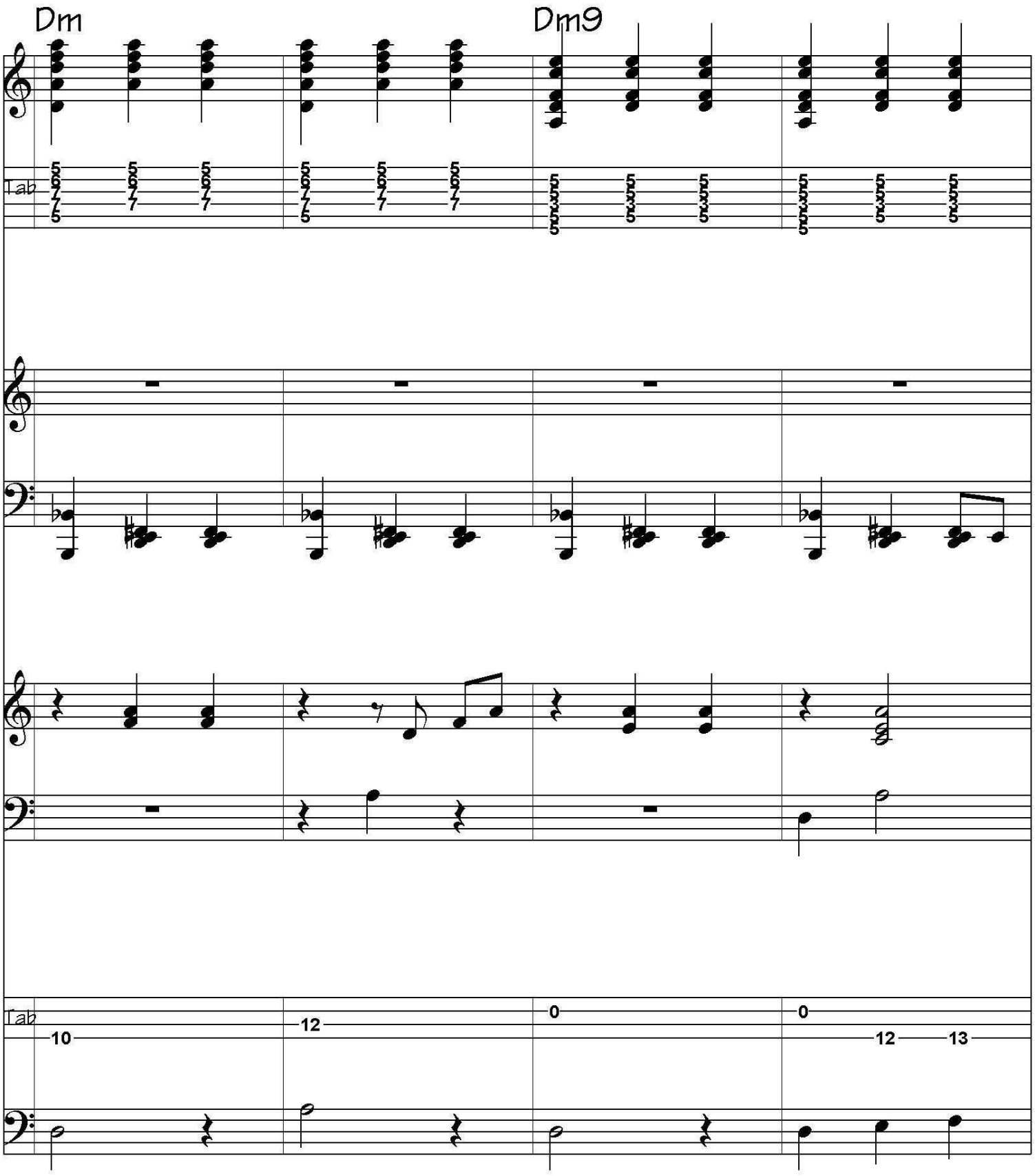

31
Reciter
FX6-goblins
44
Reciter
FX6-goblins
26-VIII-2009 - 1-III-2014

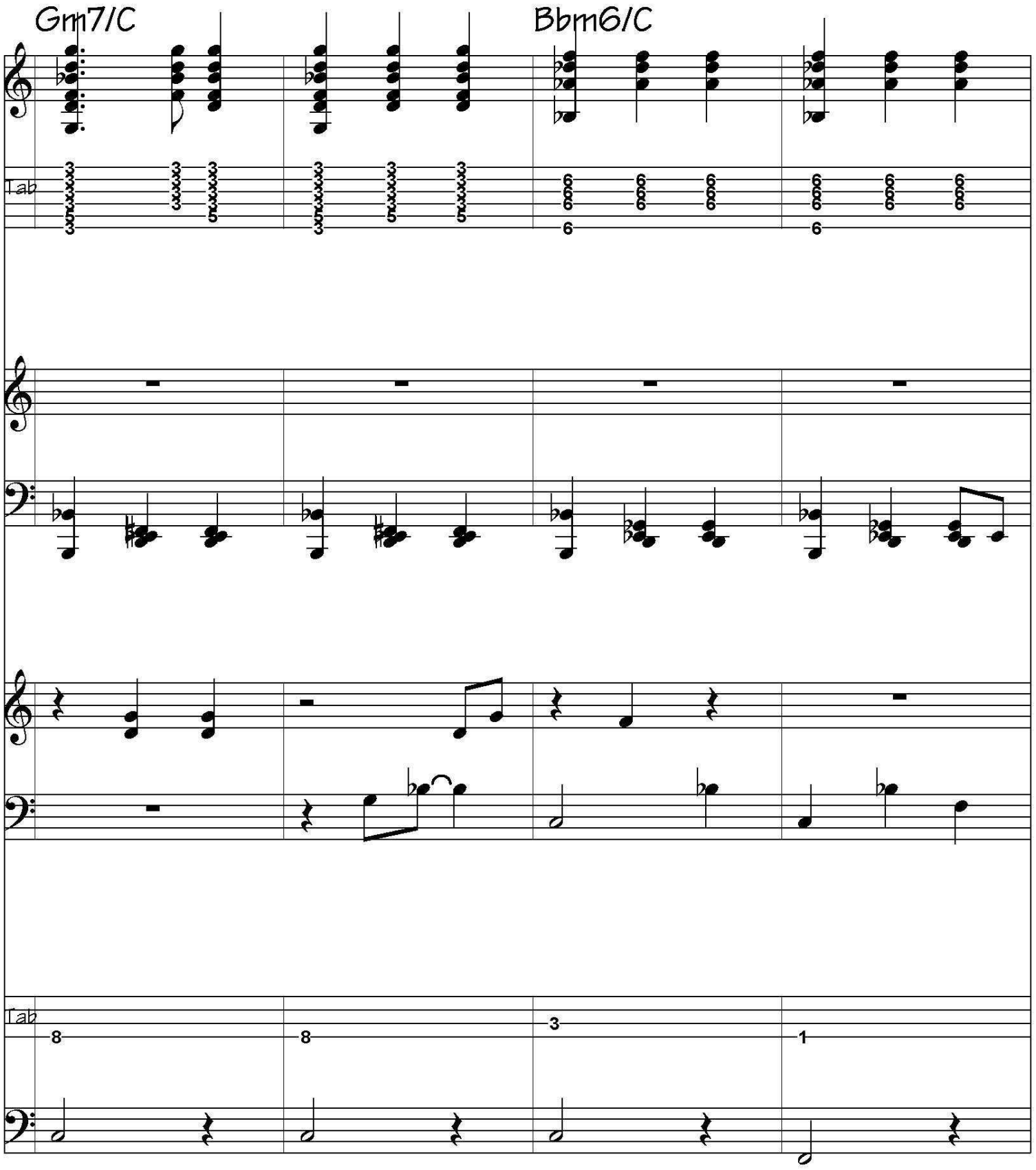
IV

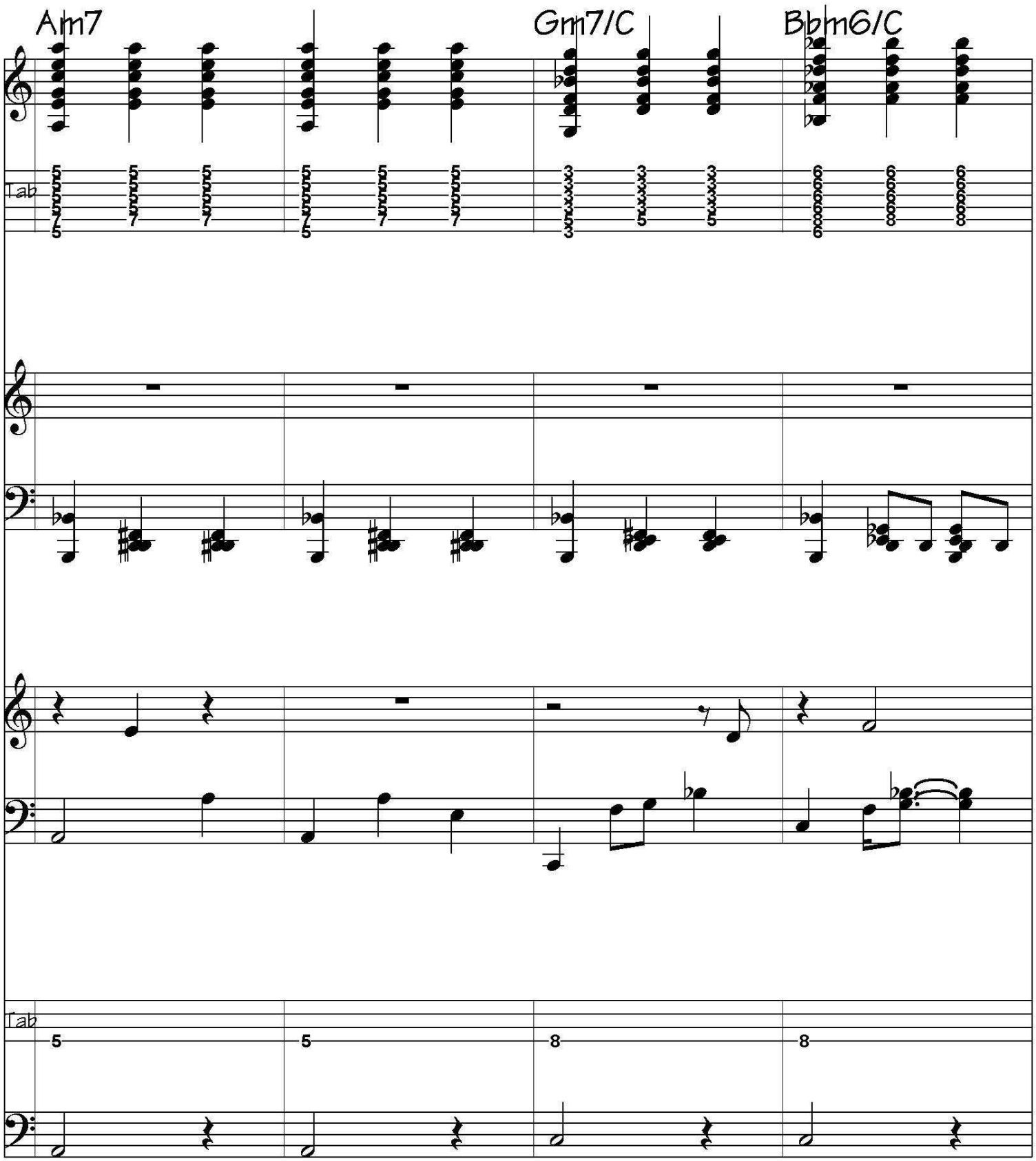
Serban Nichifor: Waltz 01, 15-III-2014

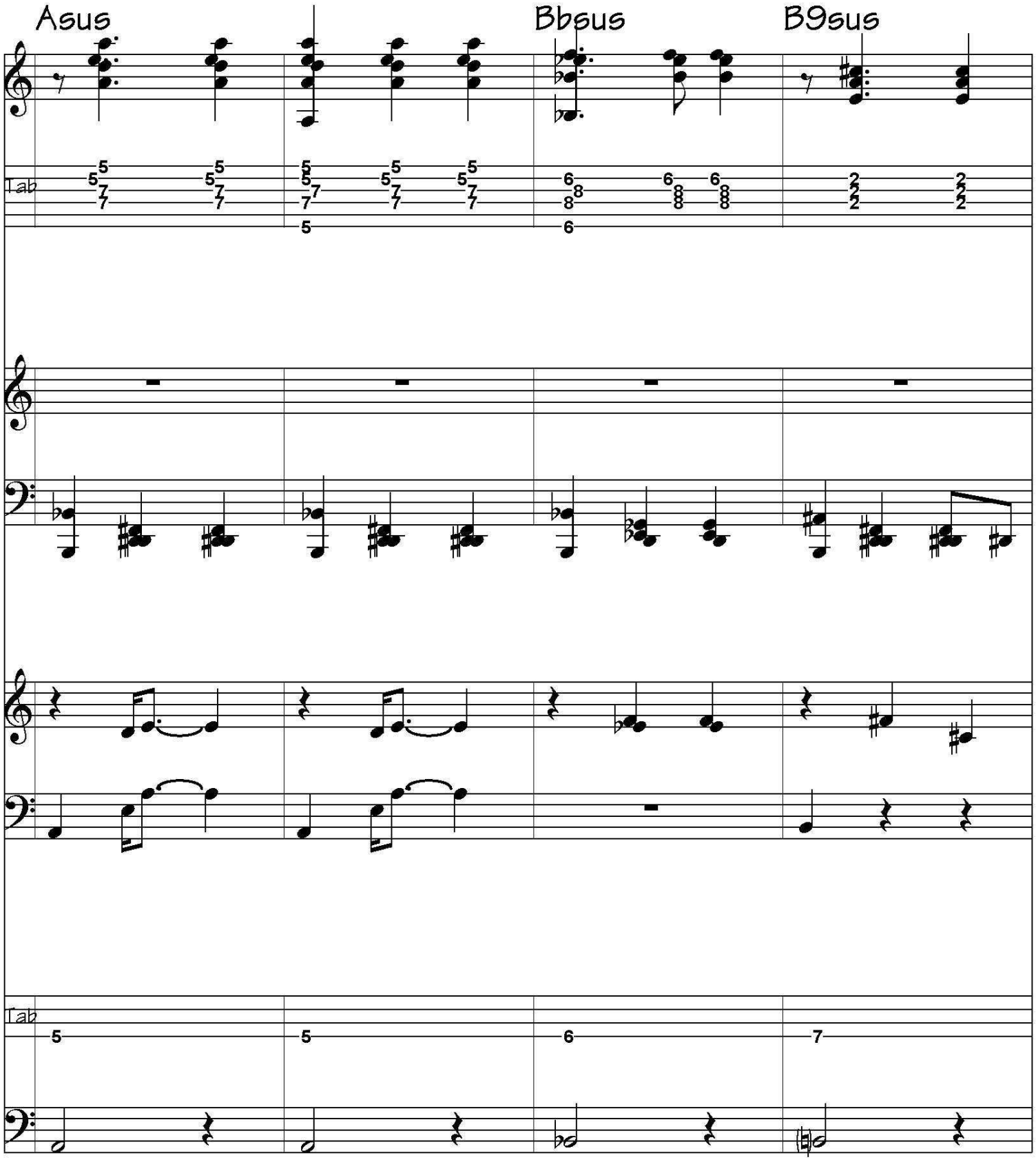


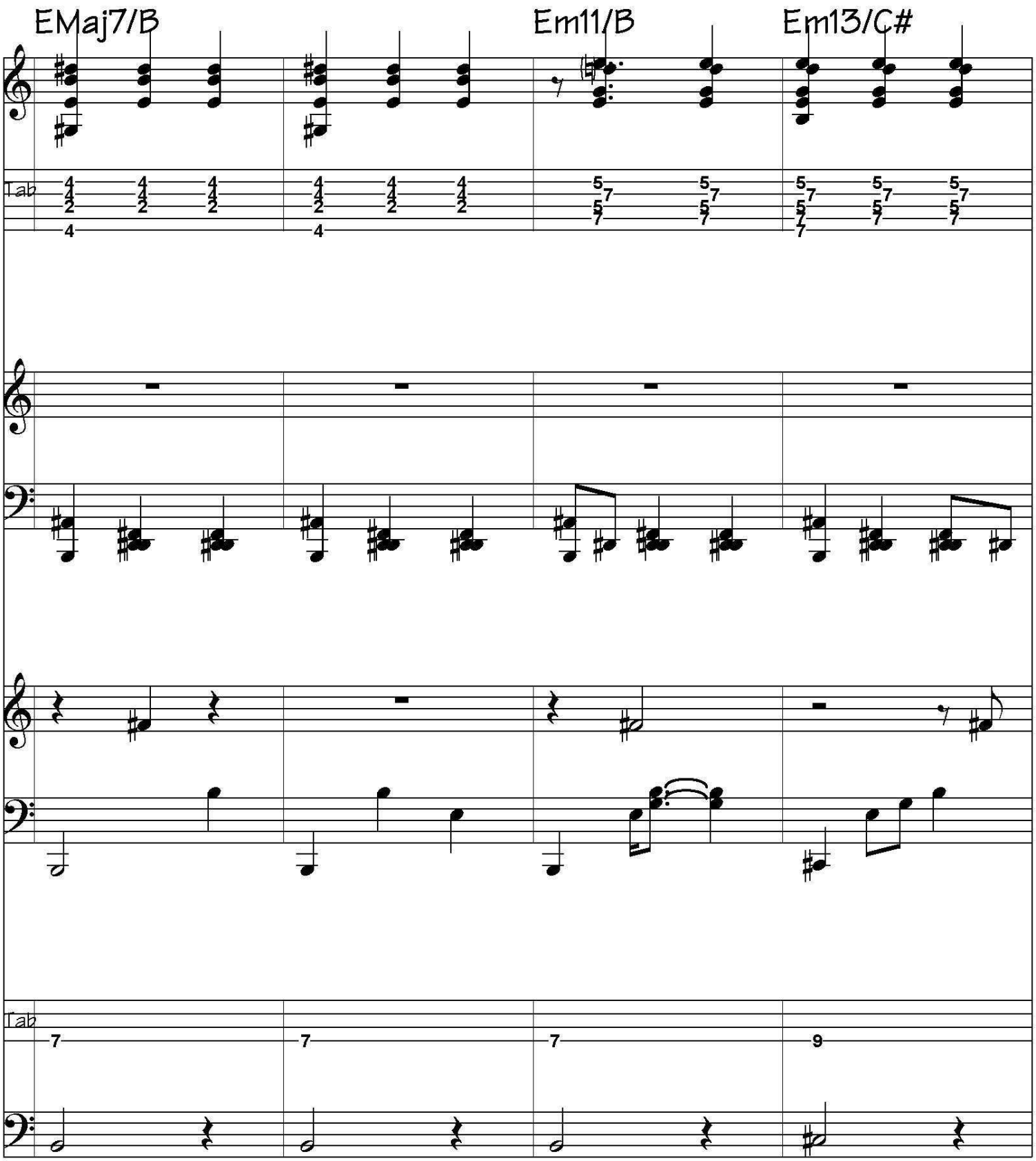

Gm7/C
Tab
Tab


Dm
Dm9
Tab
Tab
10
12
0
0
12
13


Gm7/C
Bbm6/C
Tab
Tab


Am7
Gm7/C
Bbm6/C
Tab
Tab


Asus
Bbsus
B9sus
Tab
Tab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Em11/B
Em13/C#
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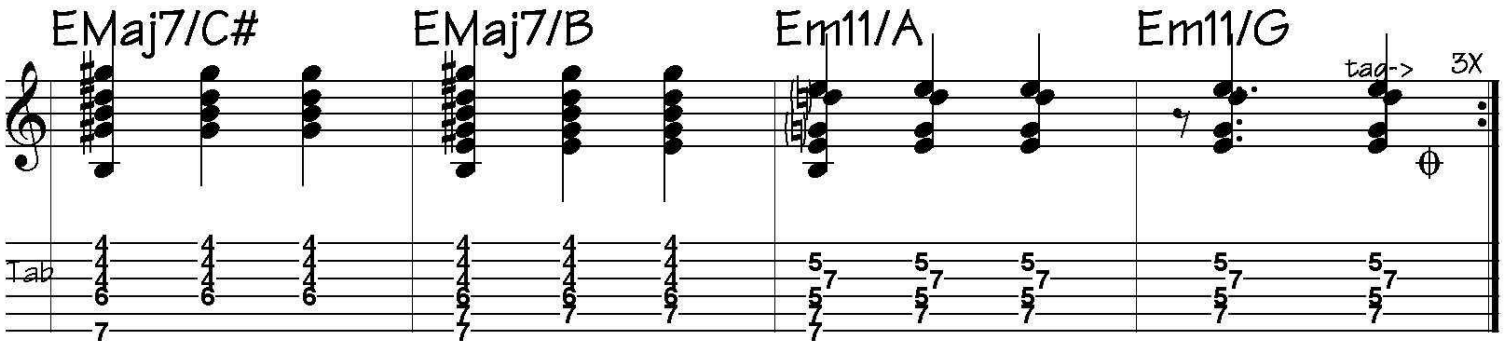
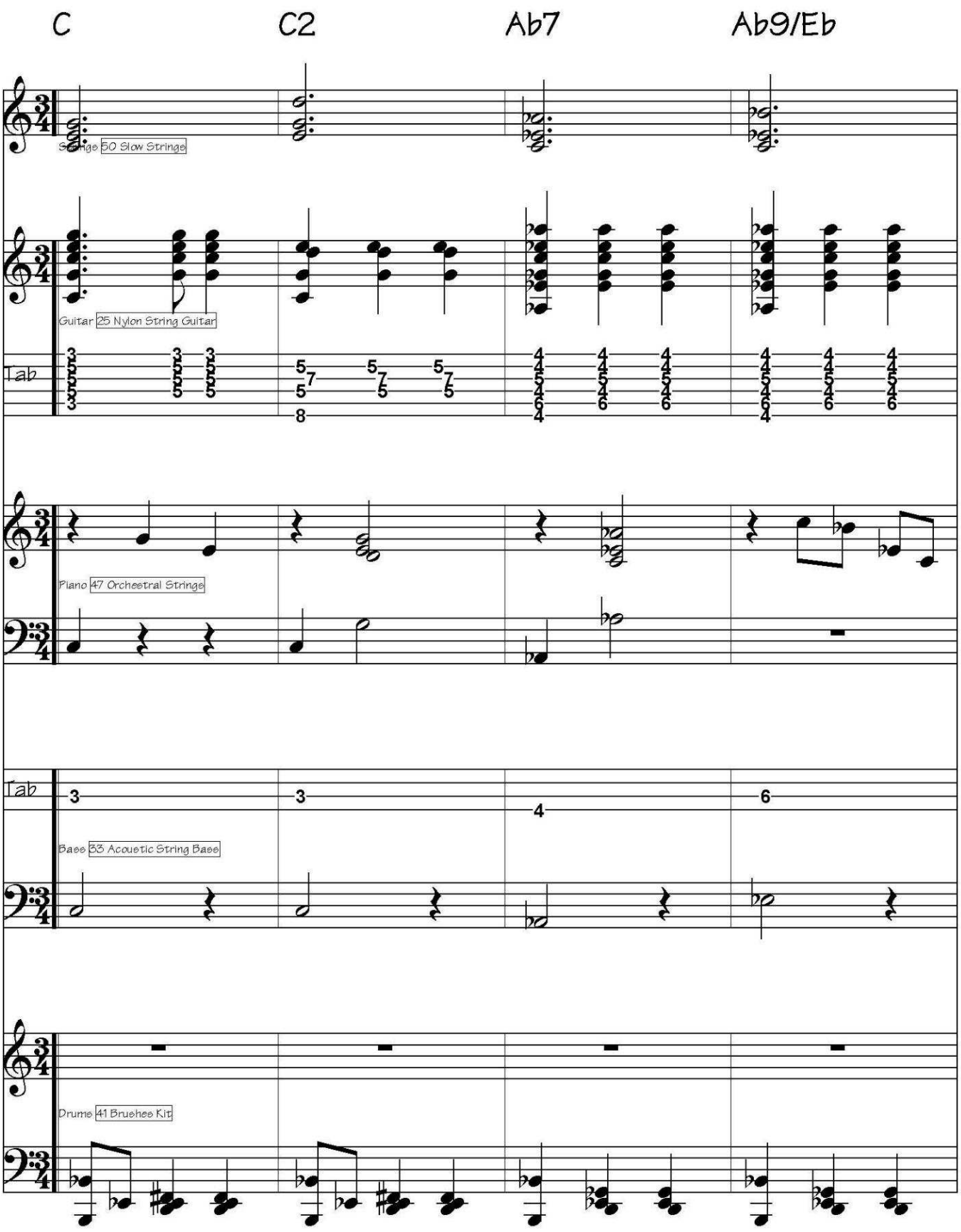
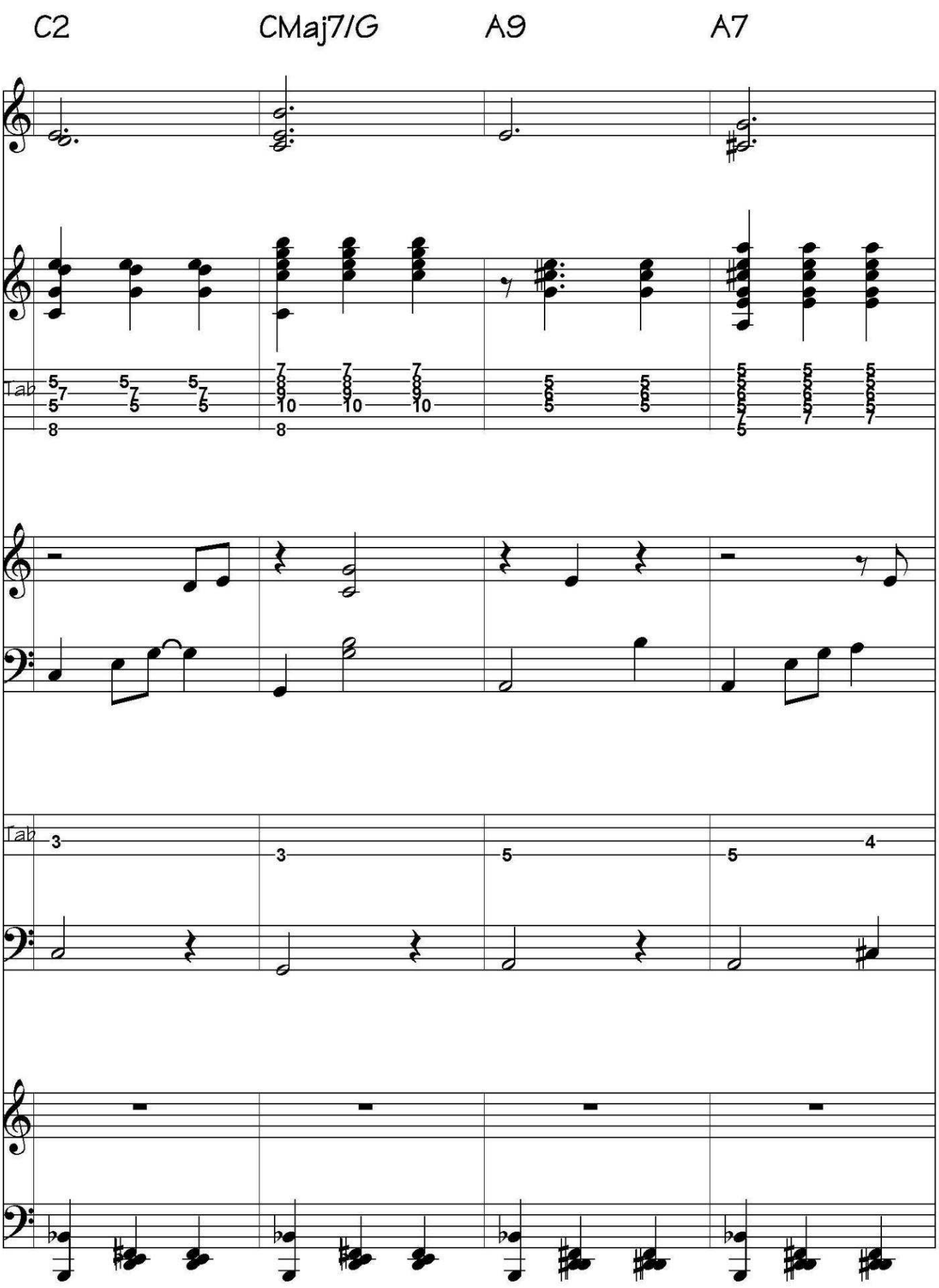

EMaj7/C#
EMaj7/B
Em11/A
Em11/G
tag->
3X
Tab

V

Serban Nichifor: Waltz No 2 - Spring

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A7
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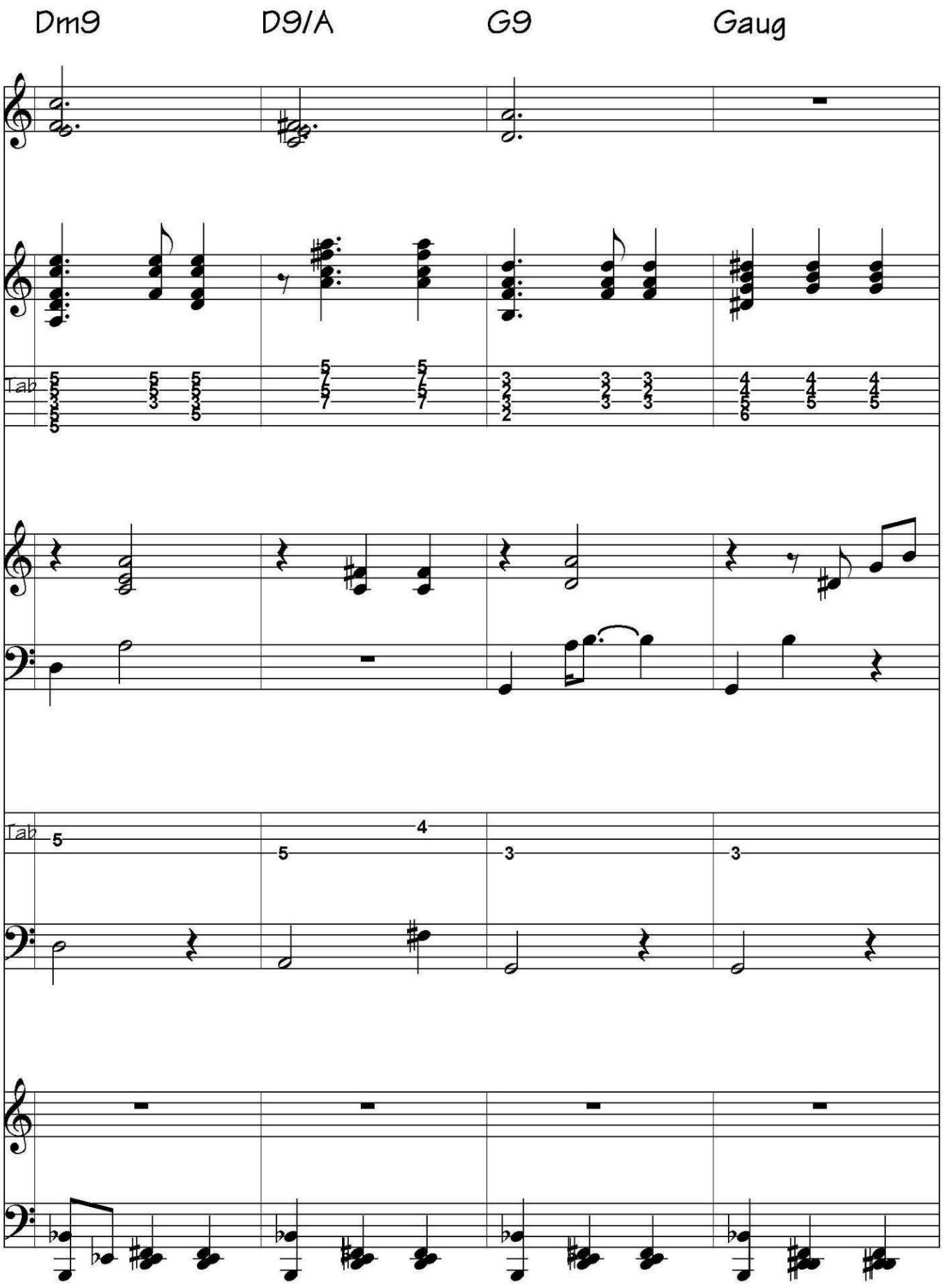
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G9
Gaug
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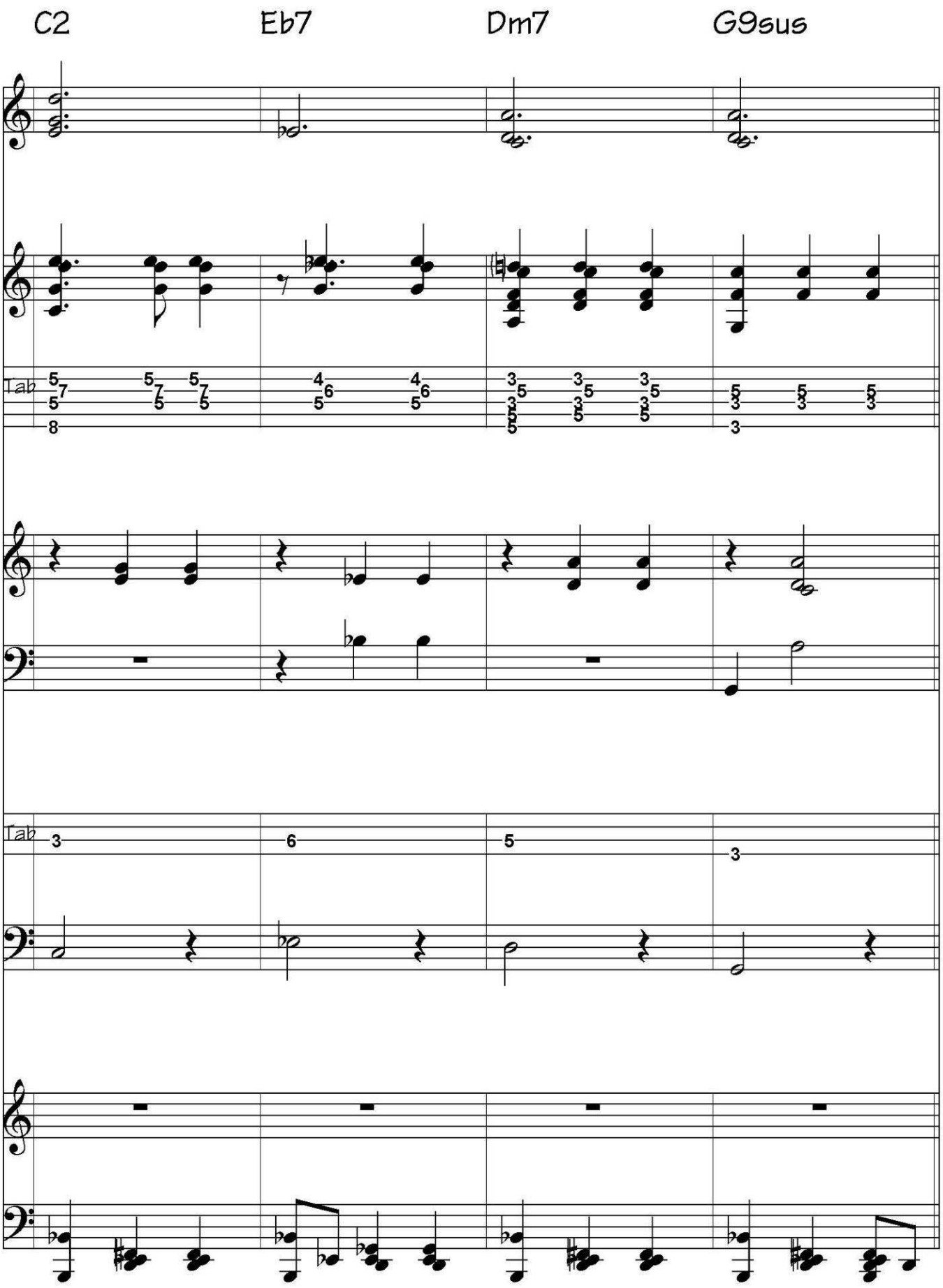
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Dm7
G9sus
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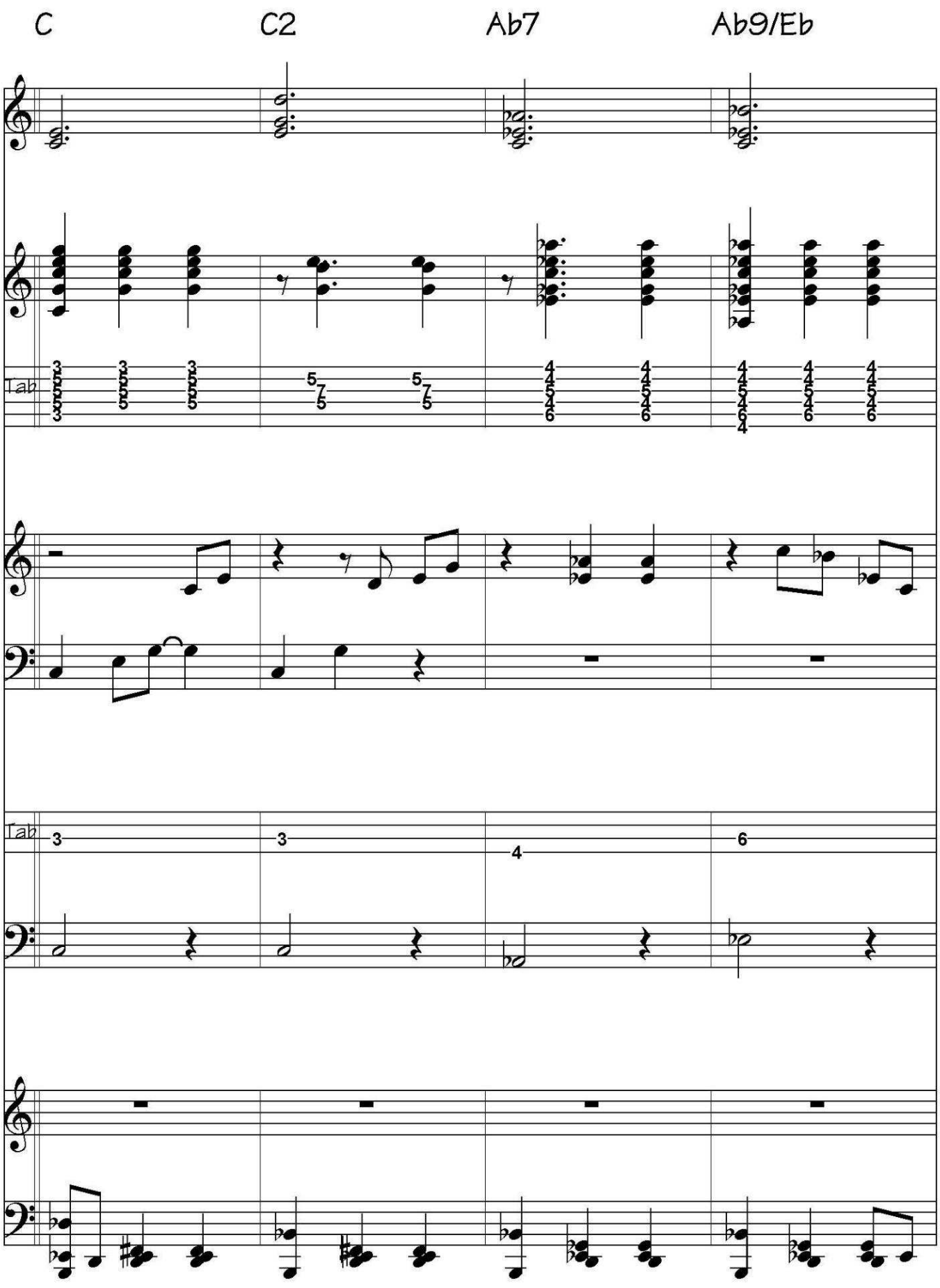
C
C2
Ab7
Ab9/Eb
Tab
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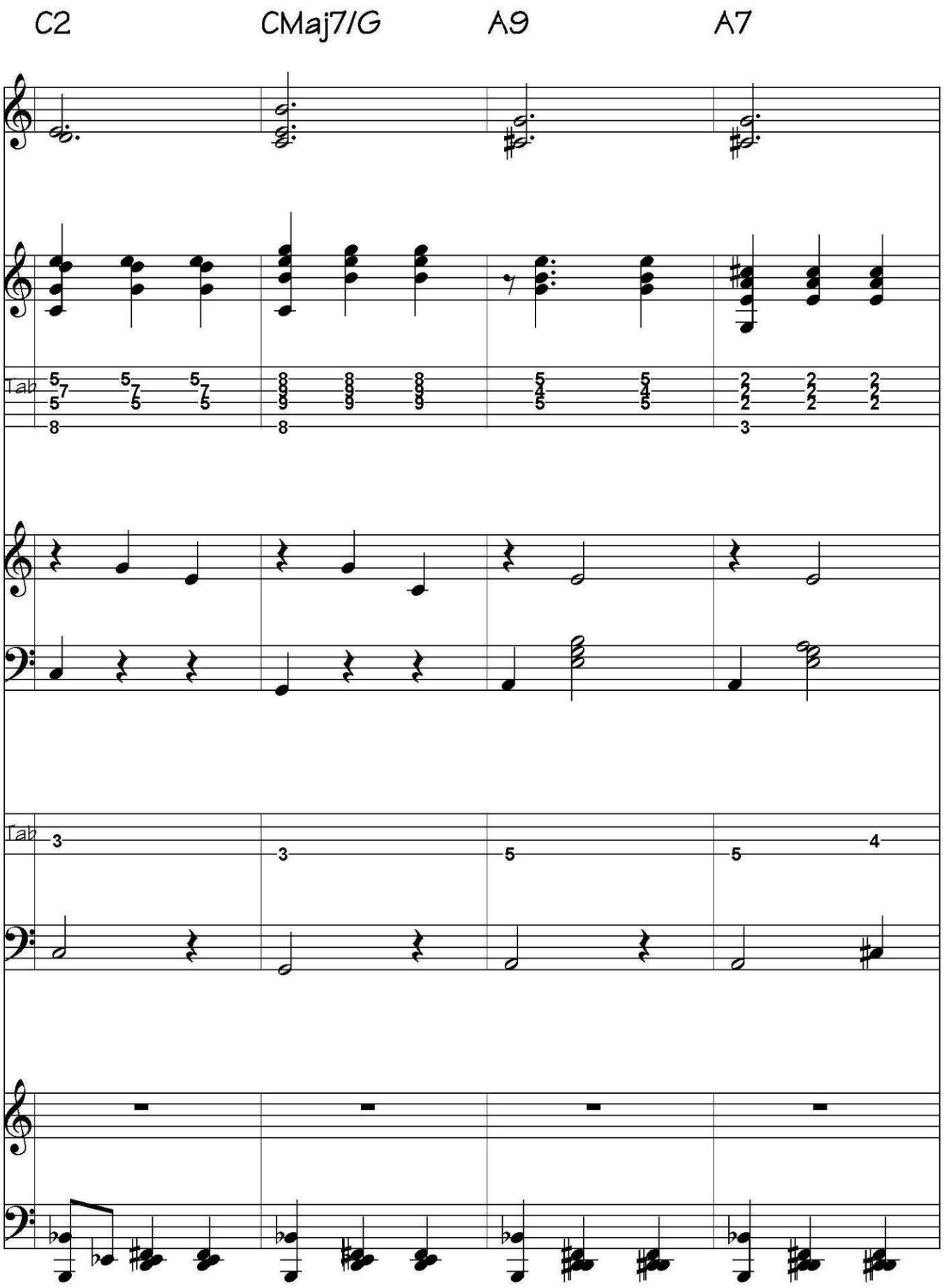
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A7
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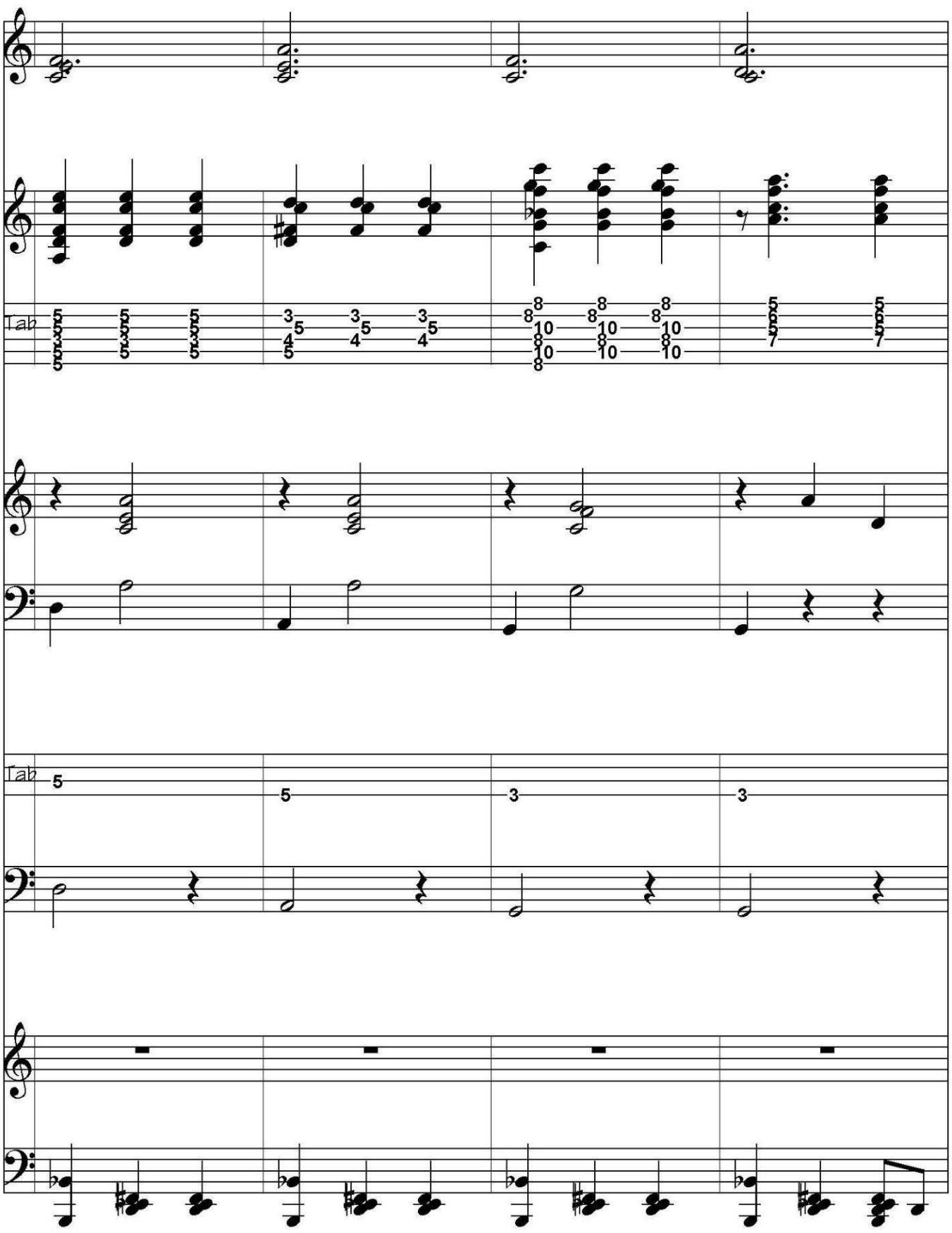
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Dm7/G
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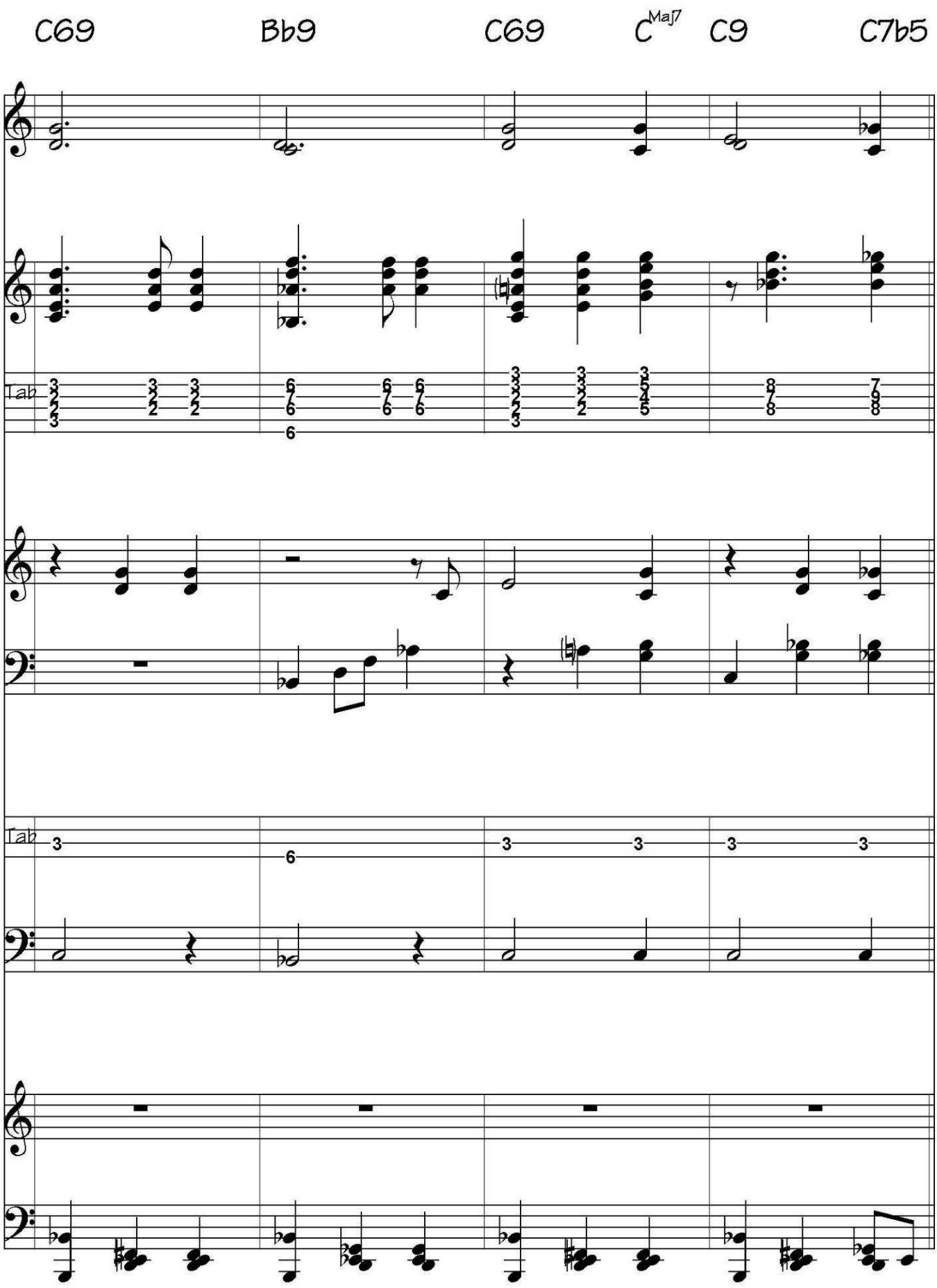
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C9
C7b5
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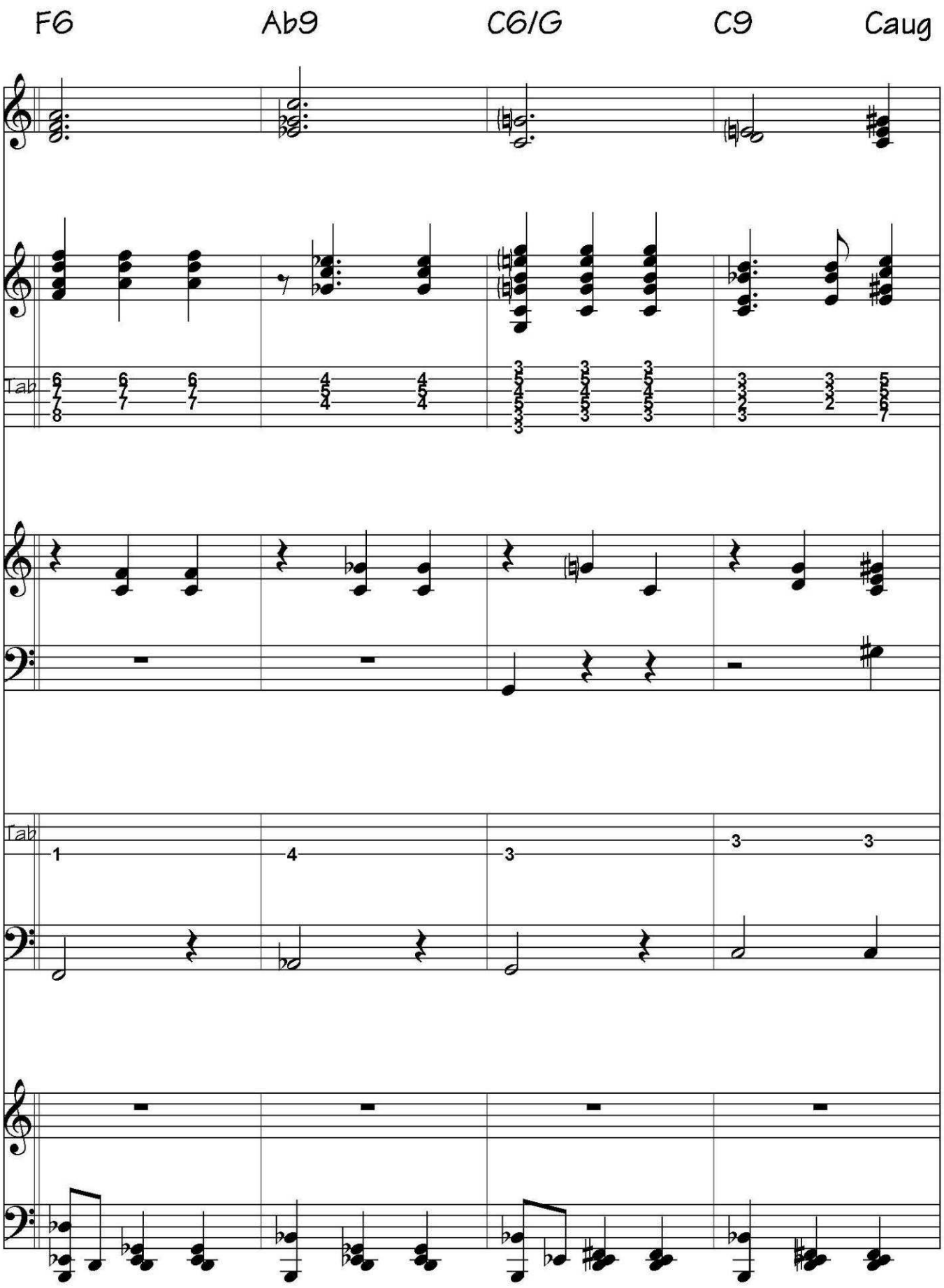
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C6/G
C9
Caug
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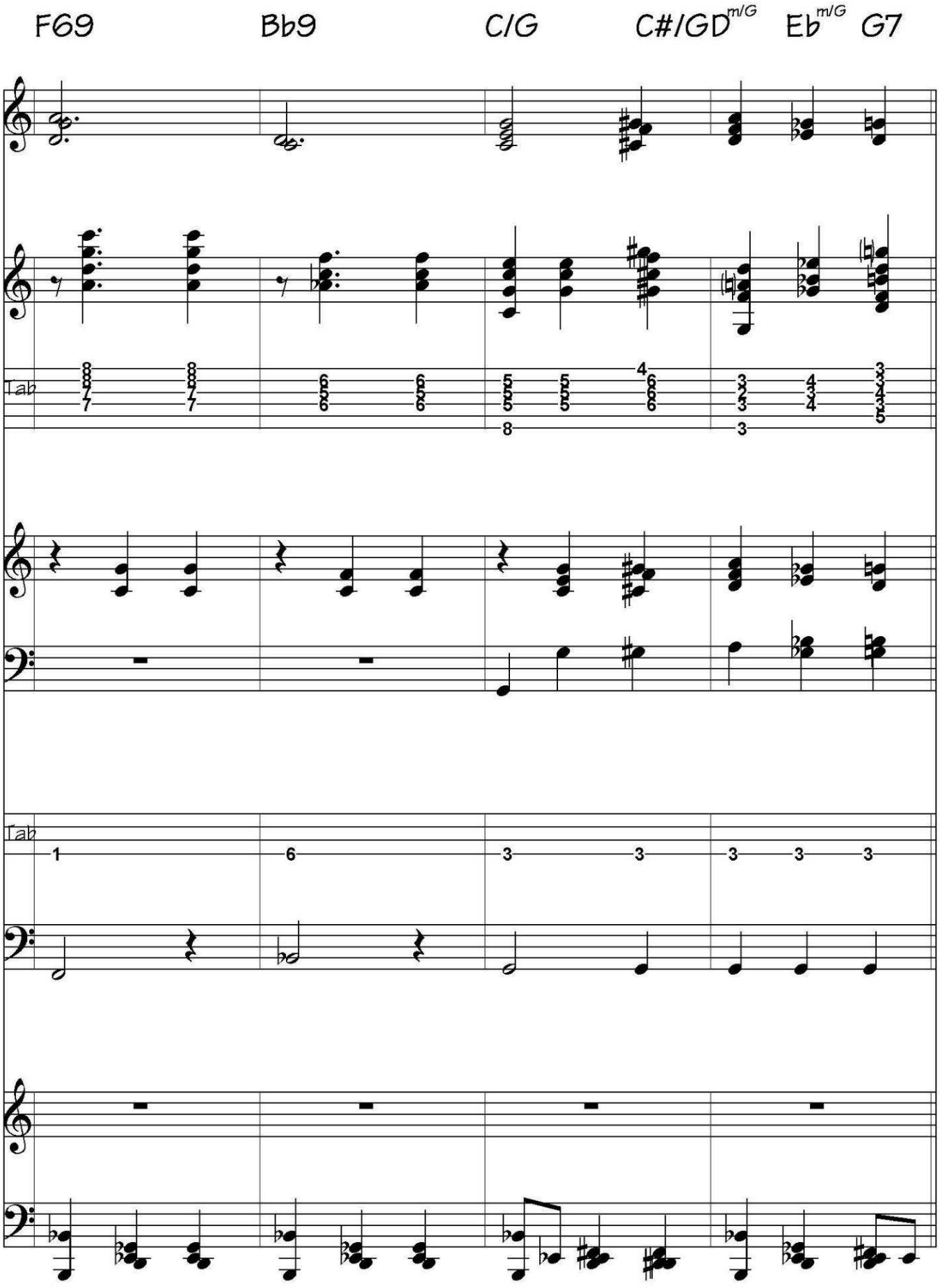
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Bb9
C/G
C#/GD m/G
Eb m/G
G7
Tab
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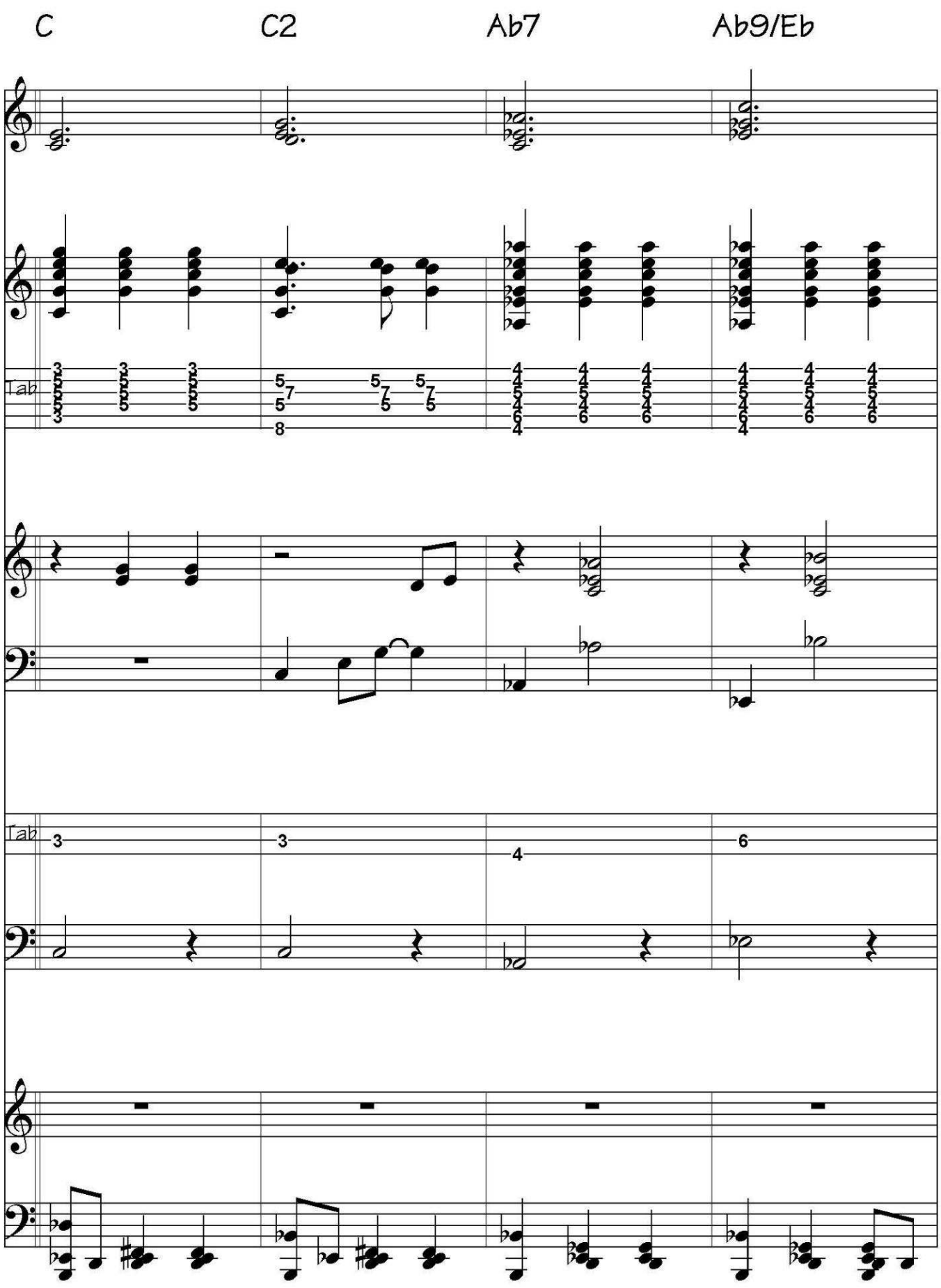
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Ab9/Eb
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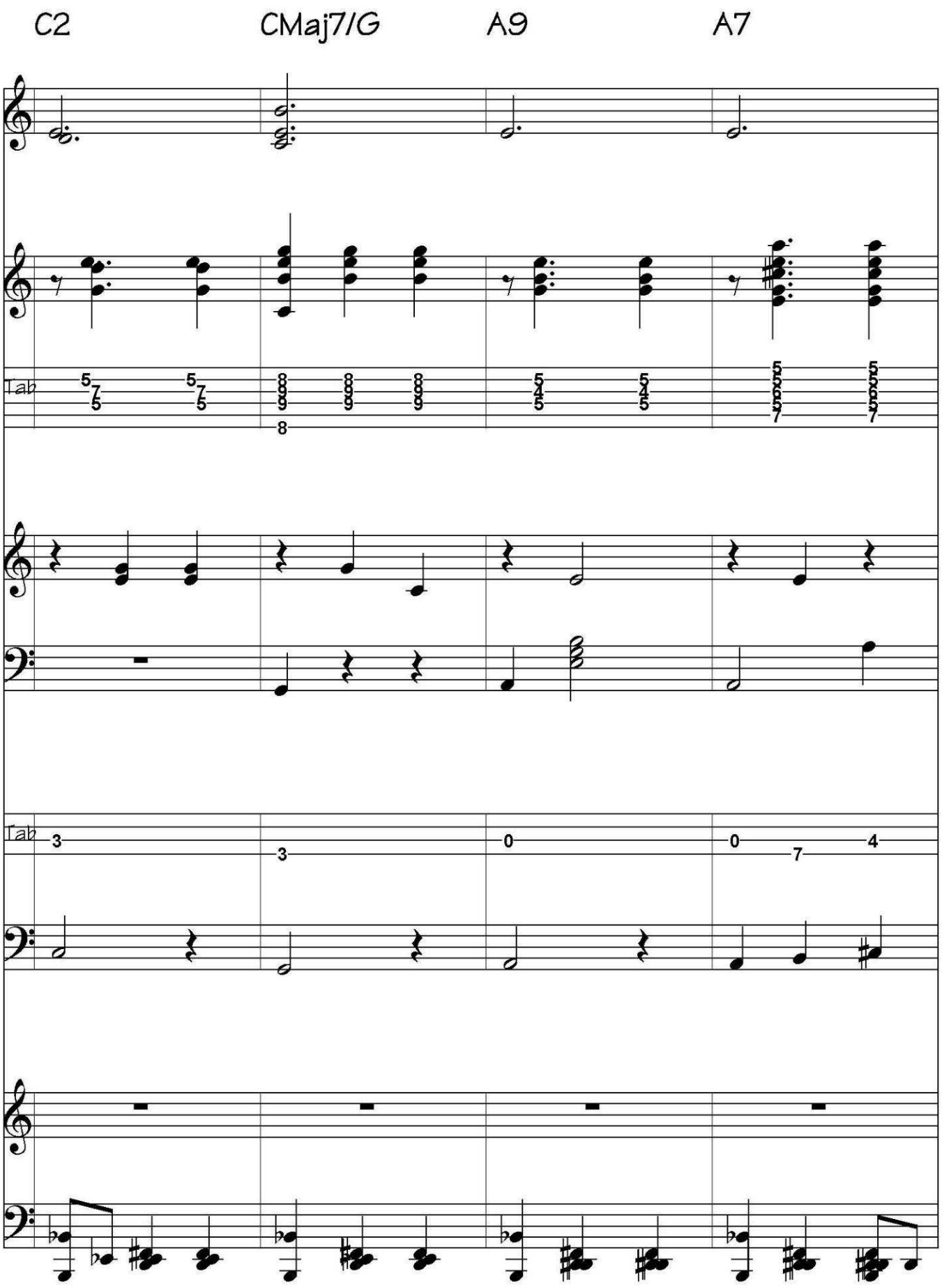
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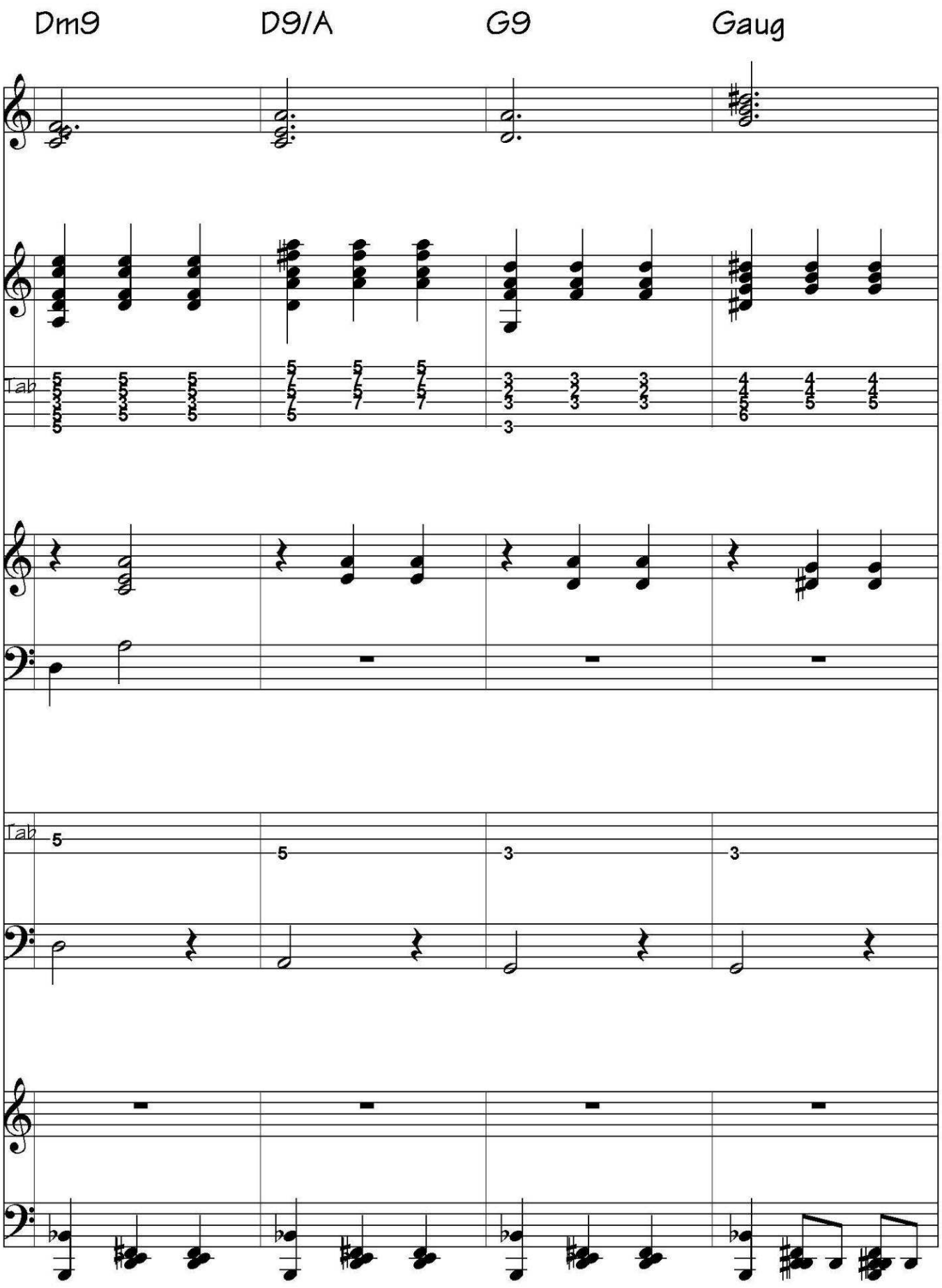
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G9
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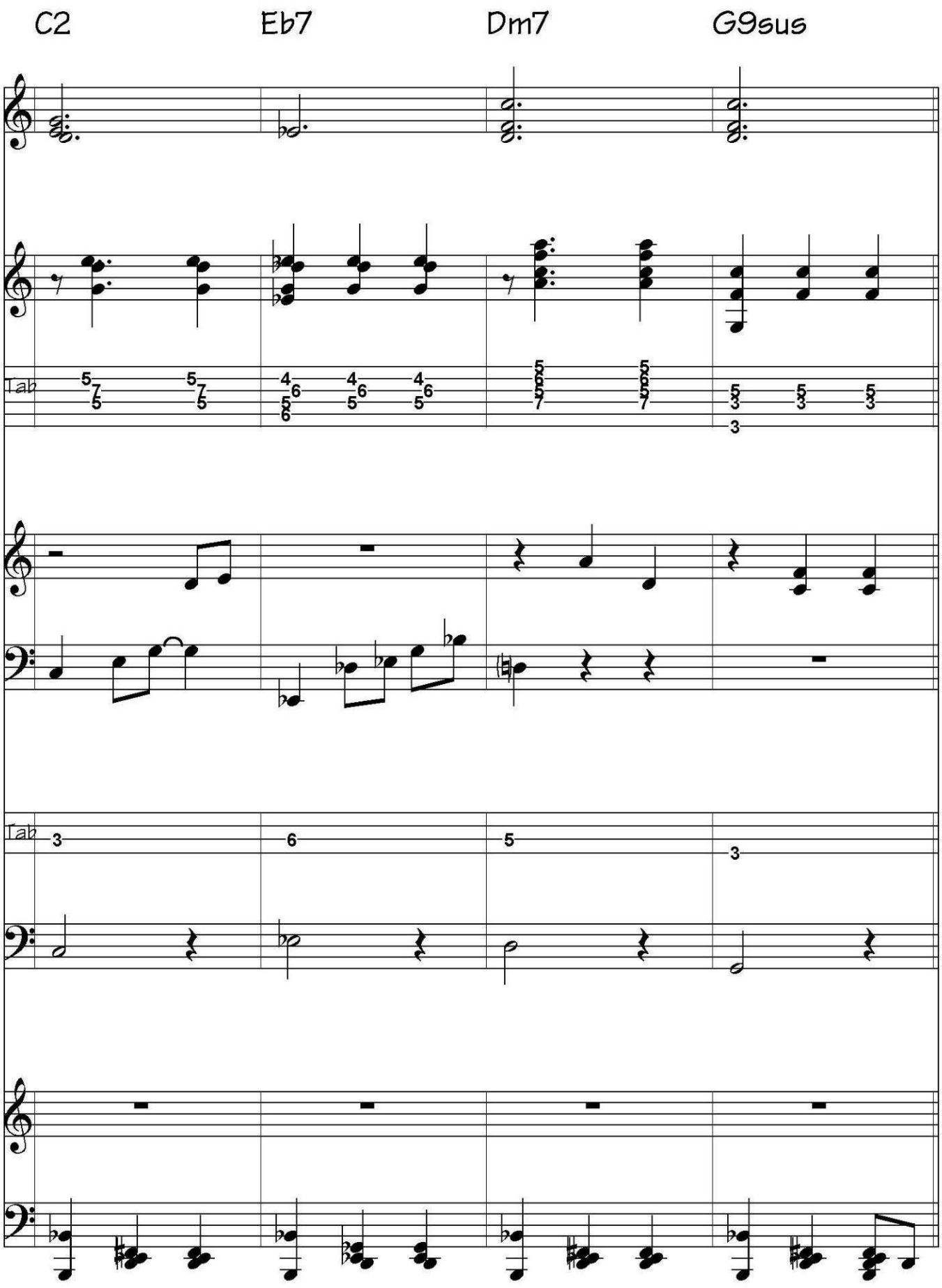
C2
Eb7
Dm7
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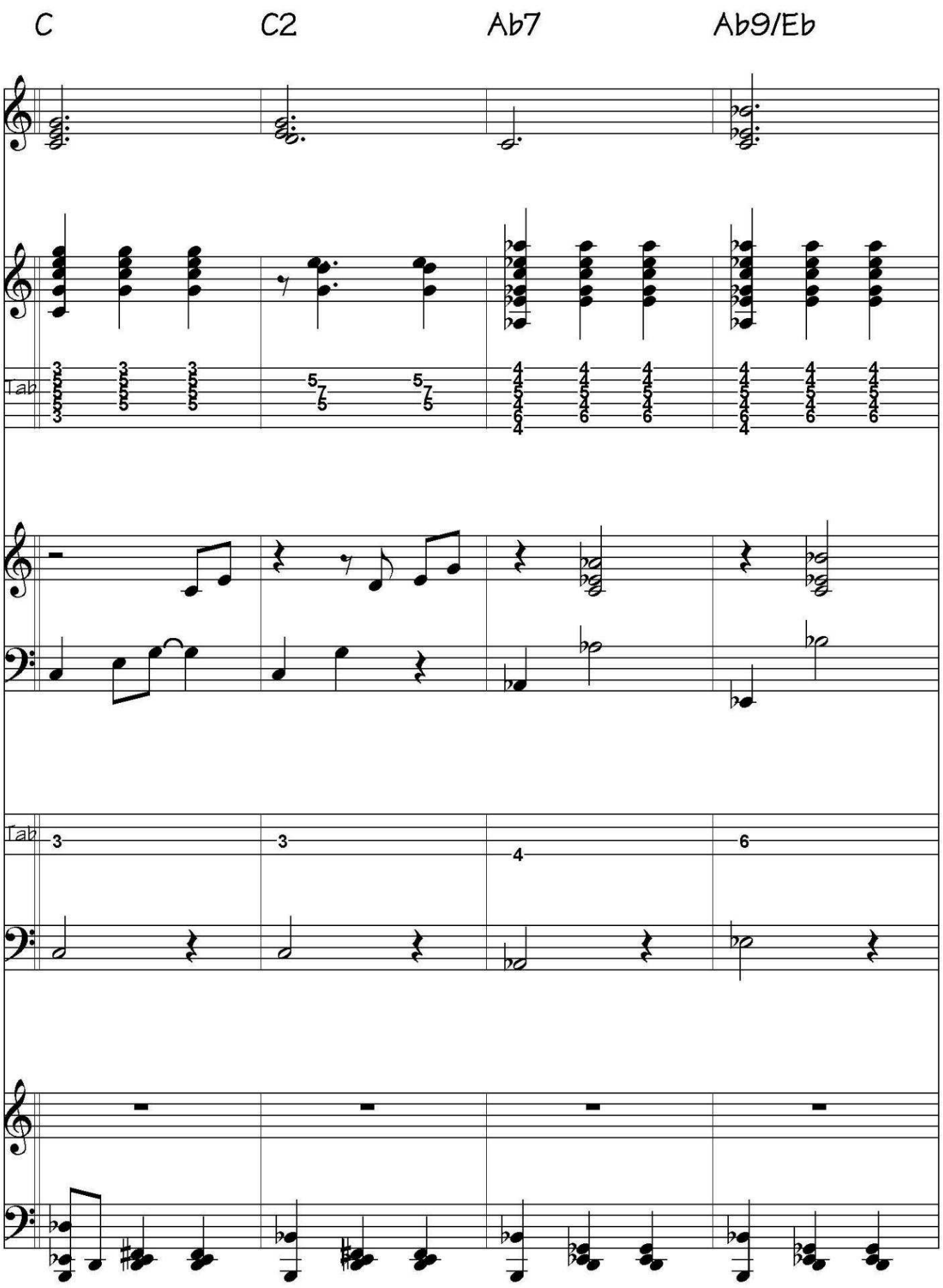
C
C2
Ab7
Ab9/Eb
Tab
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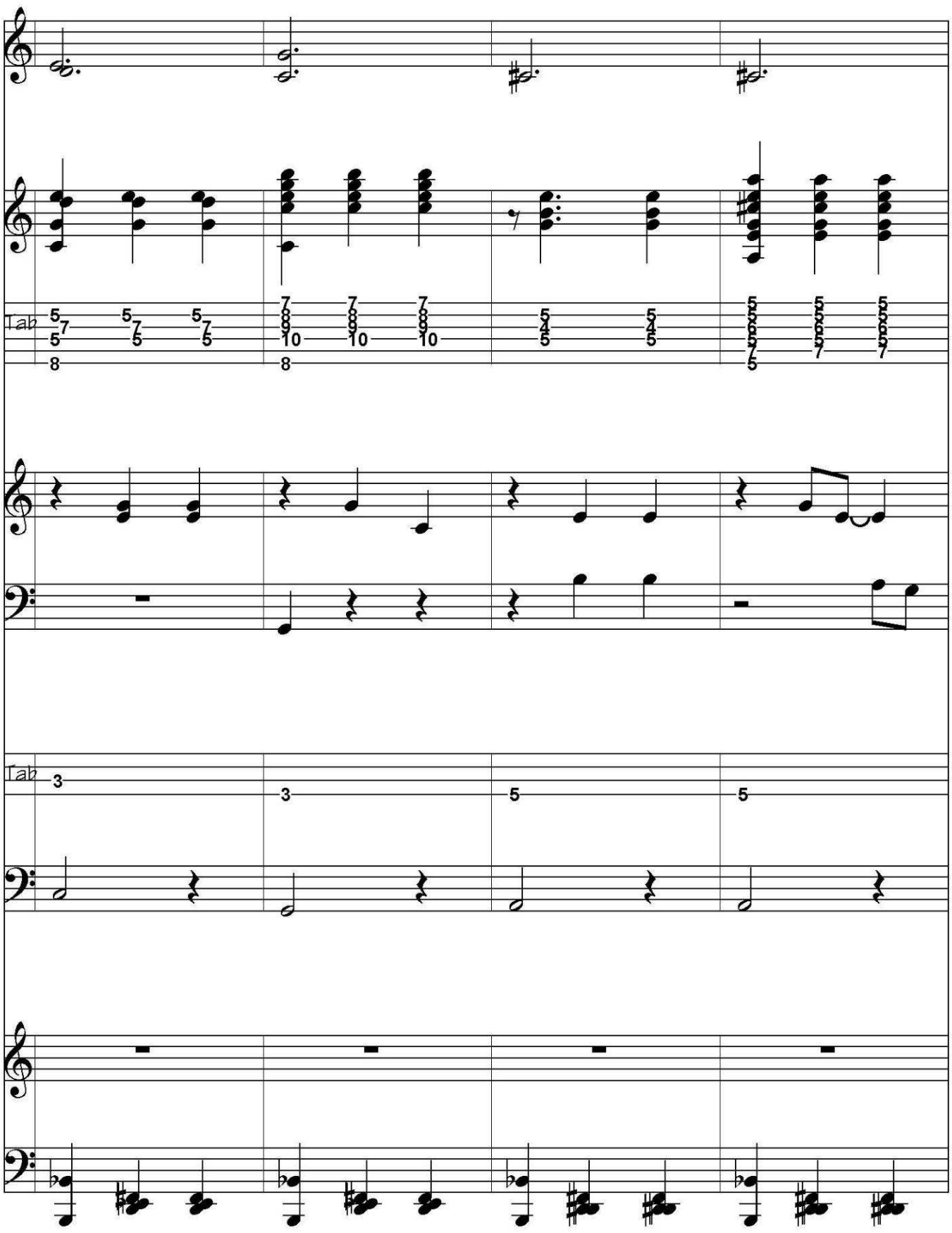
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CMaj7/G
A9
A7
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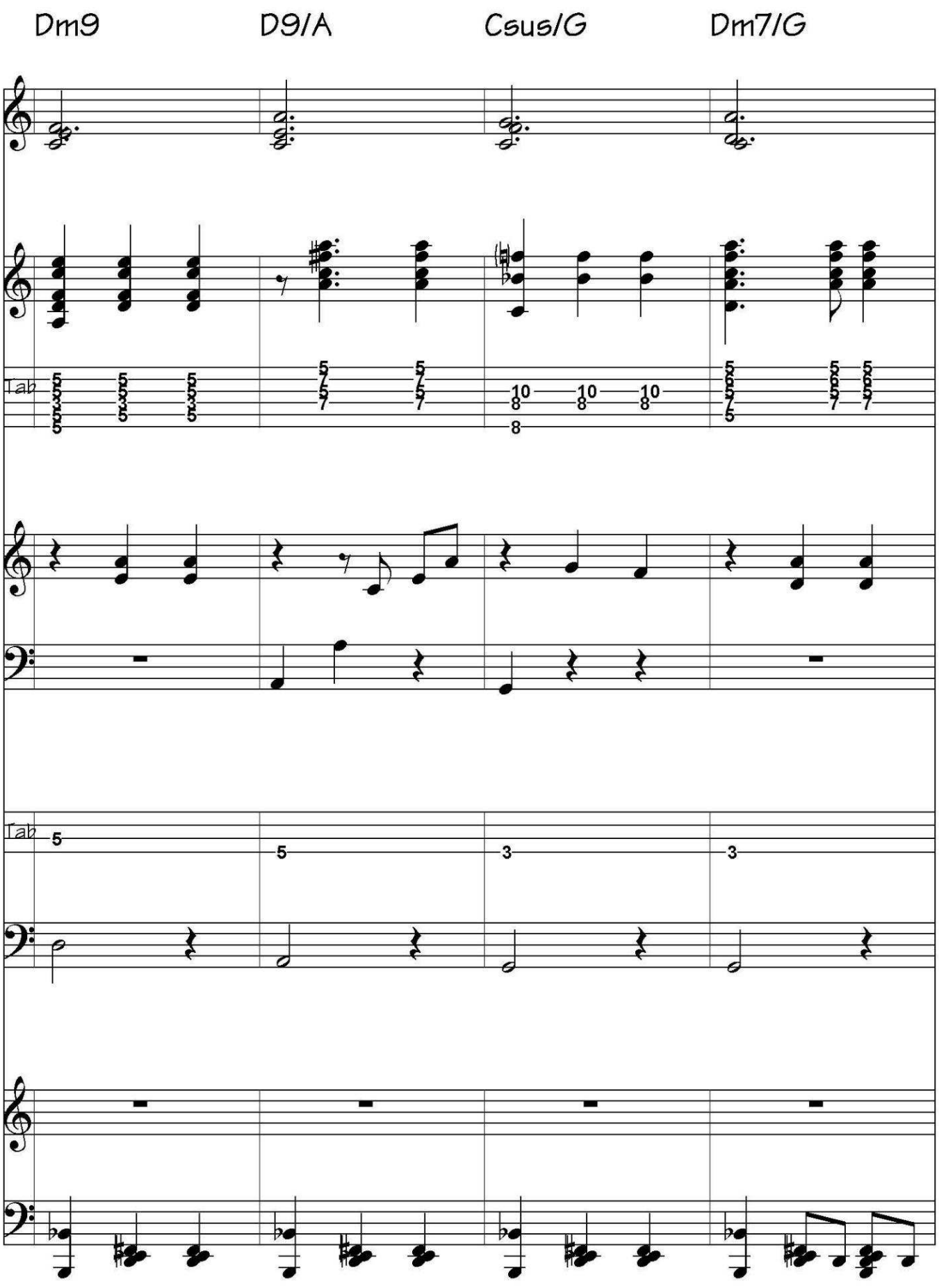
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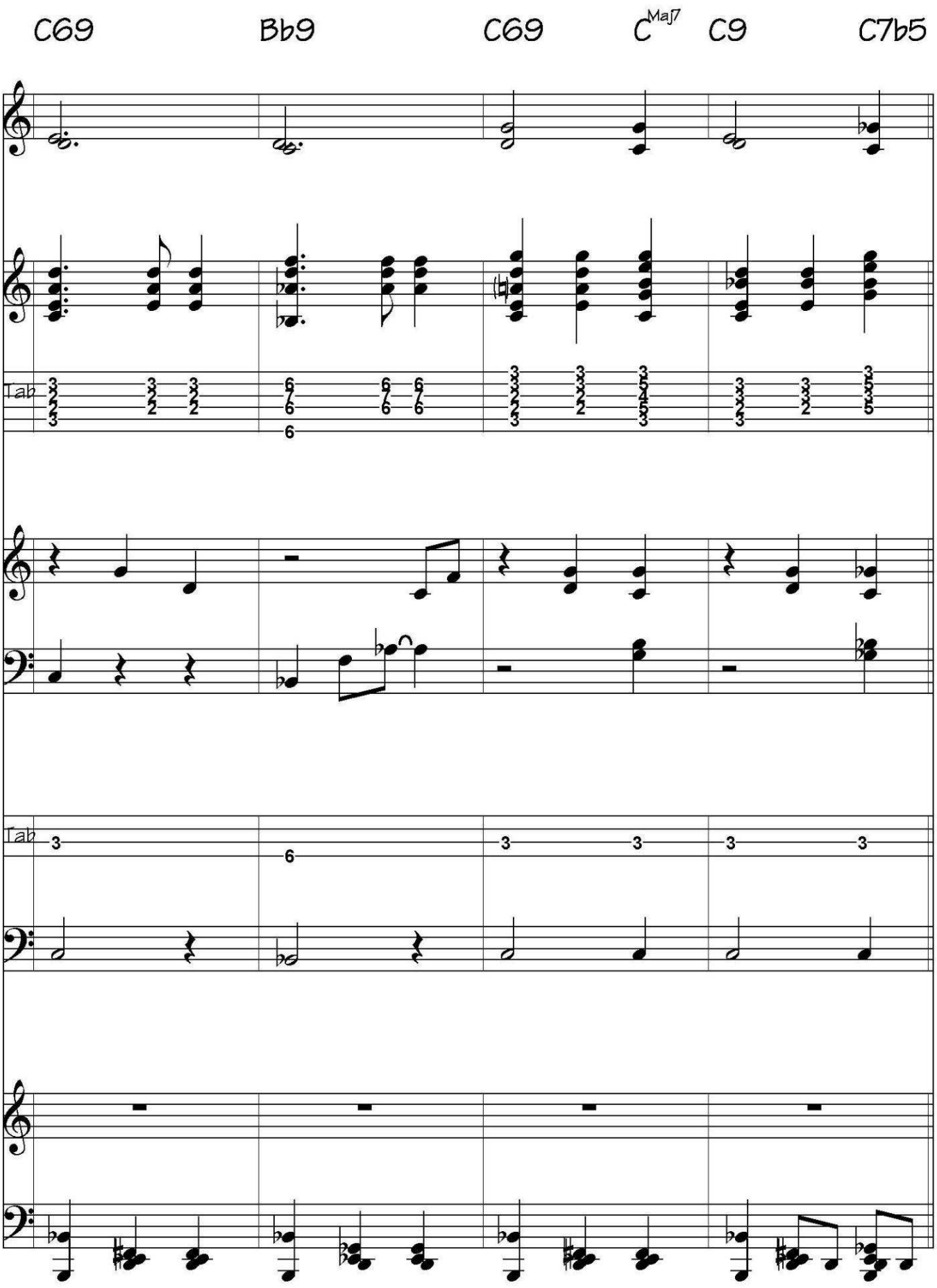
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C7b5
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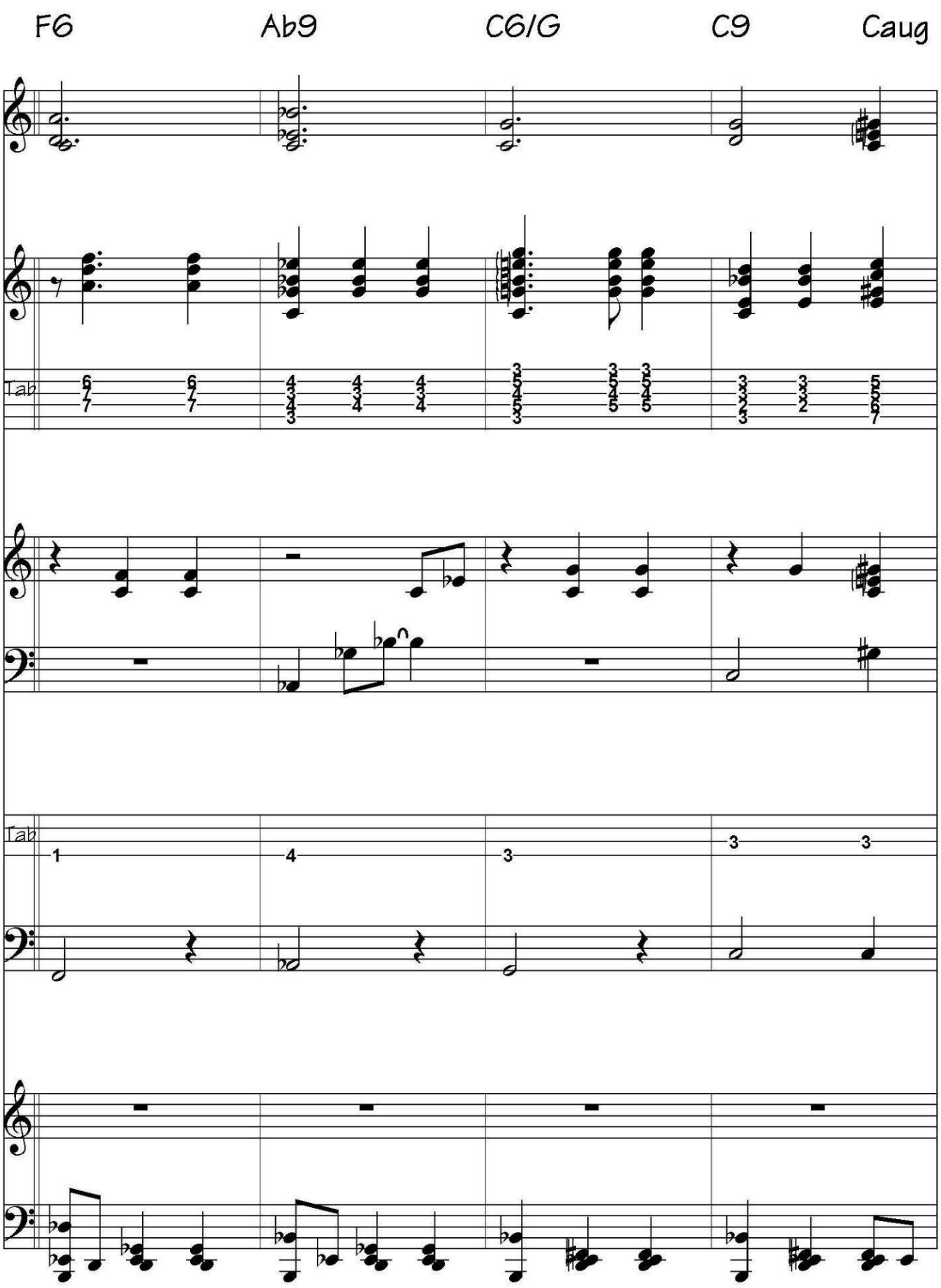
F6
Ab9
C6/G
C9
Caug
Tab
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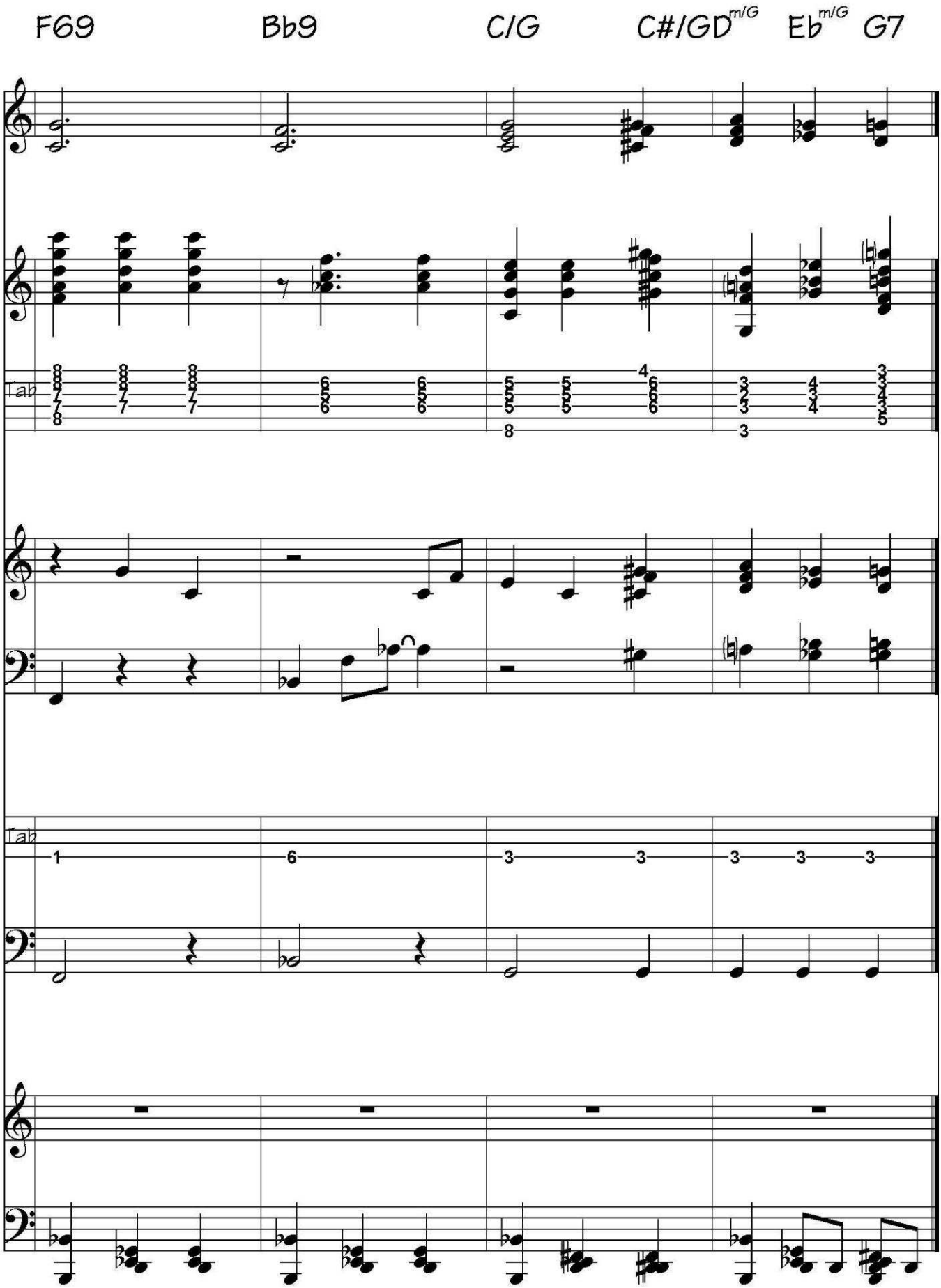
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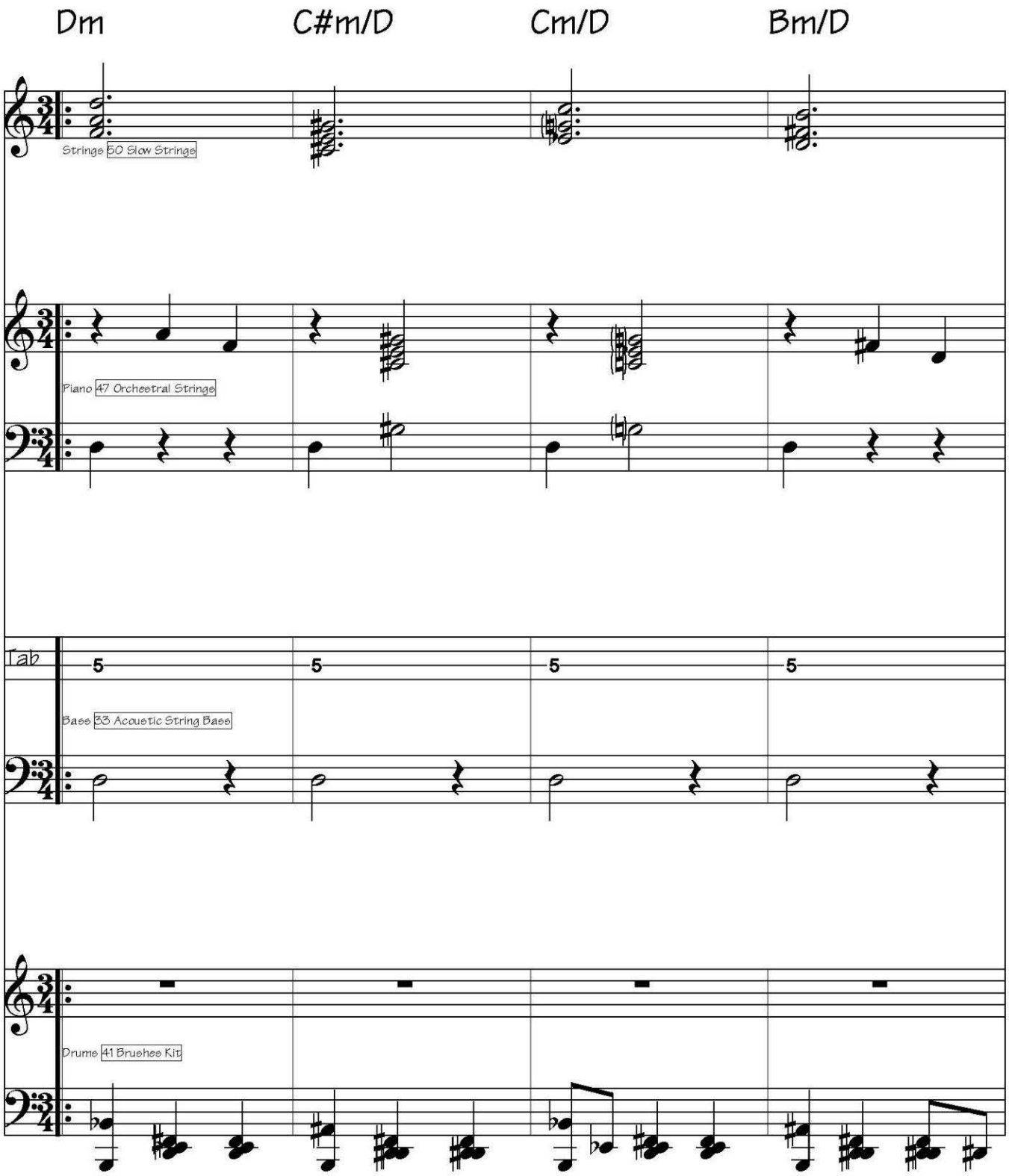
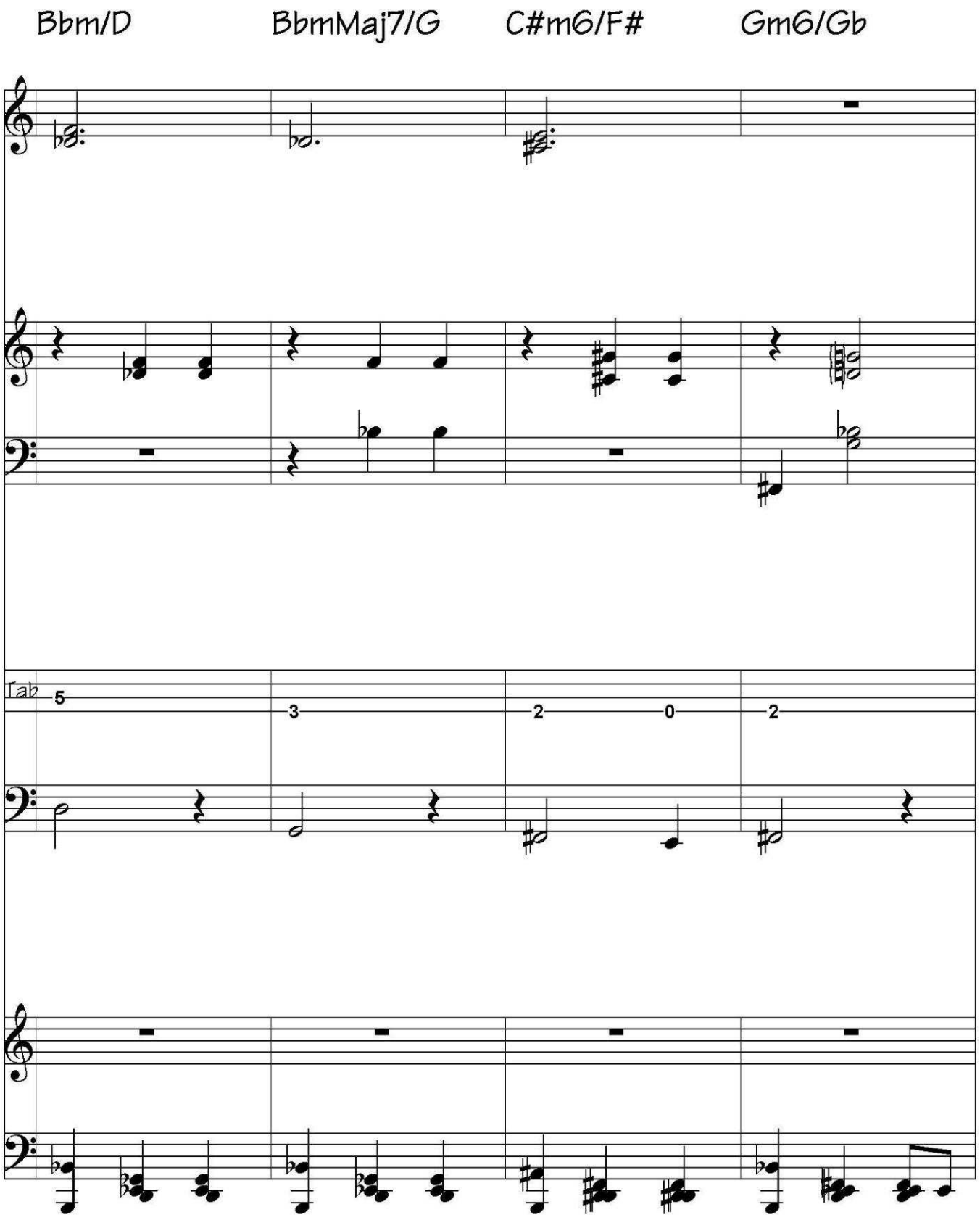
Bb9
C/G
C#/GD m/G
Eb m/G
G7
Tab
Tab

VI

Serban Nichifor: Waltz 03

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BbmMaj7/G
C#m6/F#
Gm6/Gb
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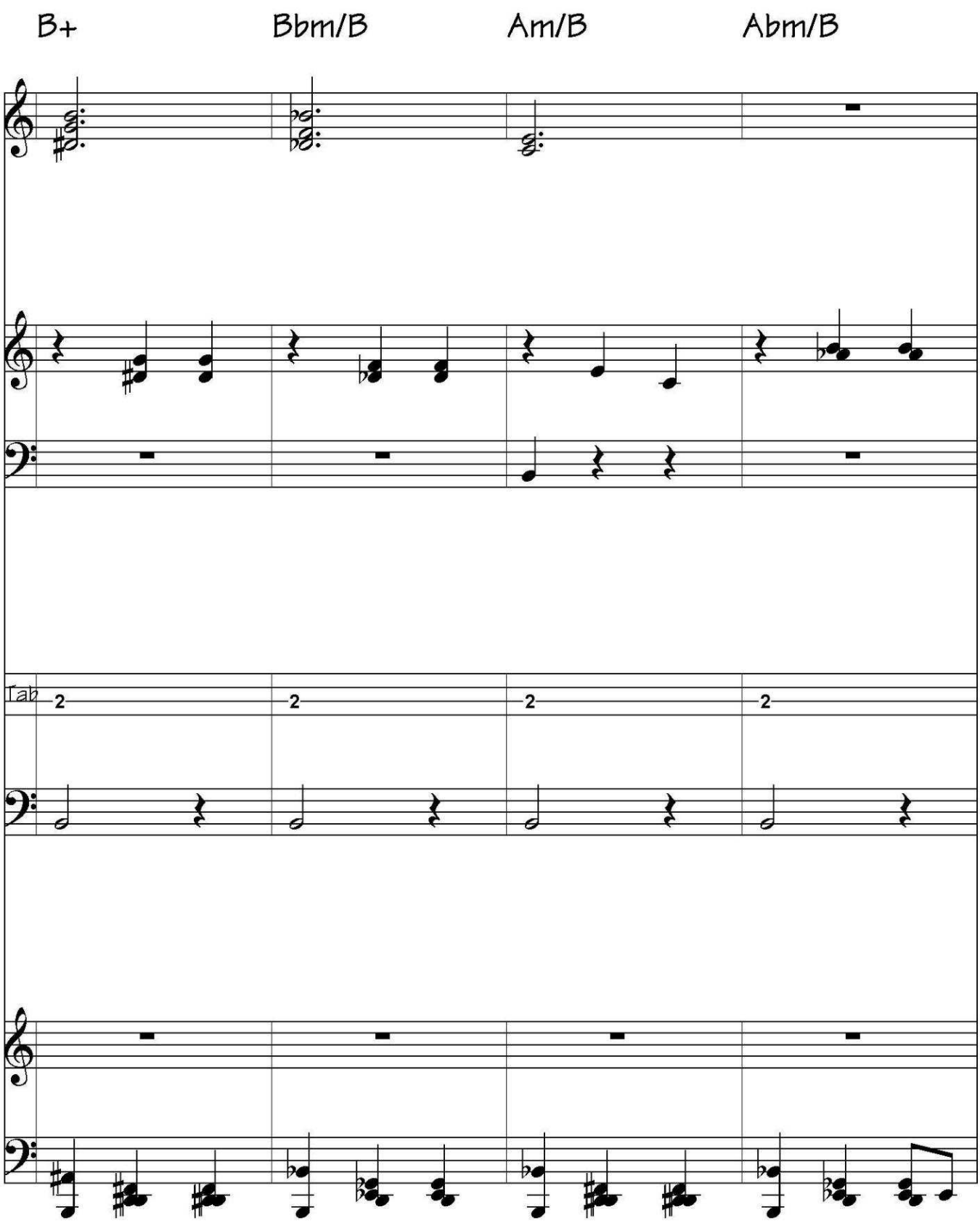
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Bbm/B
Am/B
Abm/B
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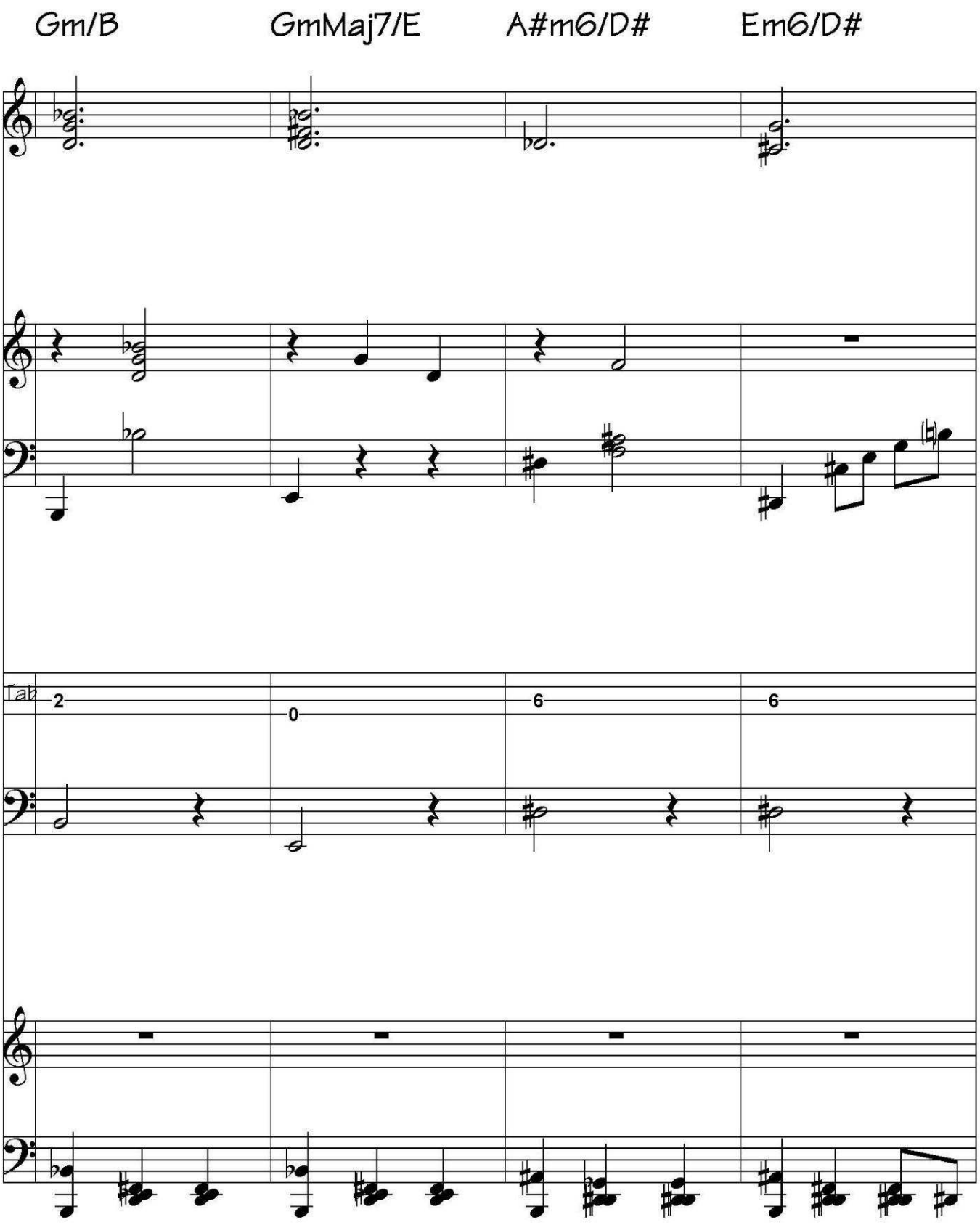
2
2


Gm/B
GmMaj7/E
A#m6/D#
Em6/D#
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6
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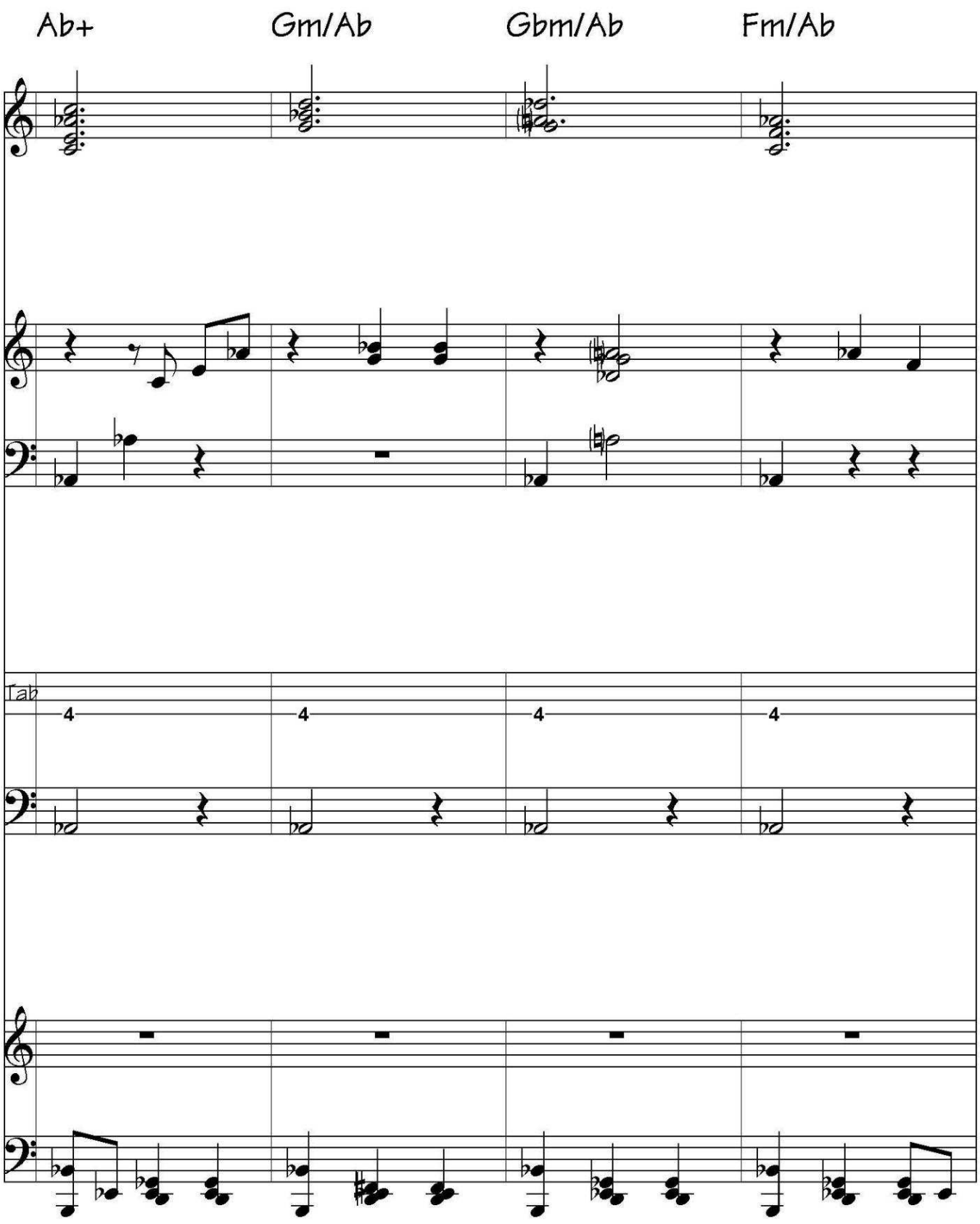
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Gm/Ab
Gbm/Ab
Fm/Ab
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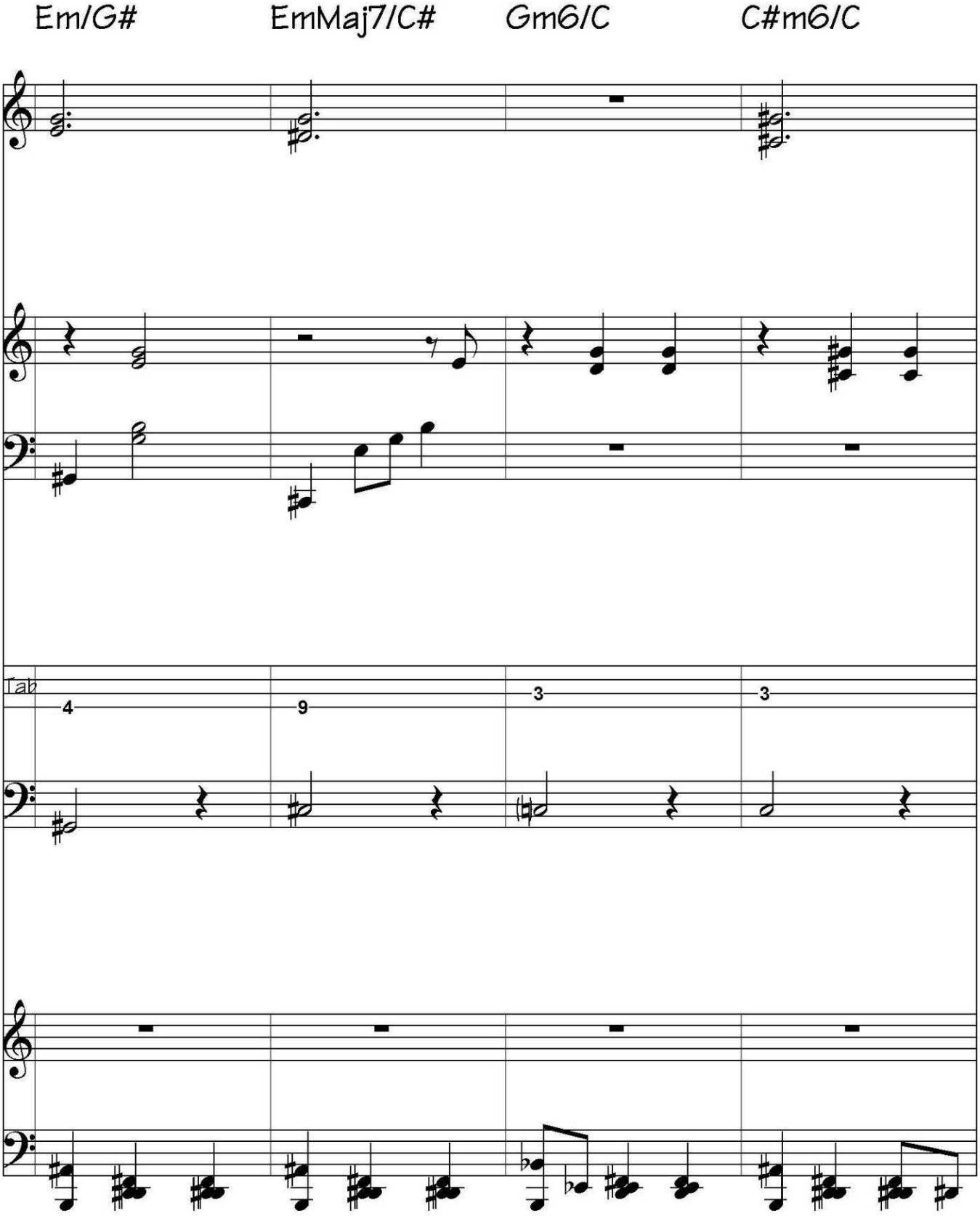
4
4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EmMaj7/C#
Gm6/C
C#m6/C
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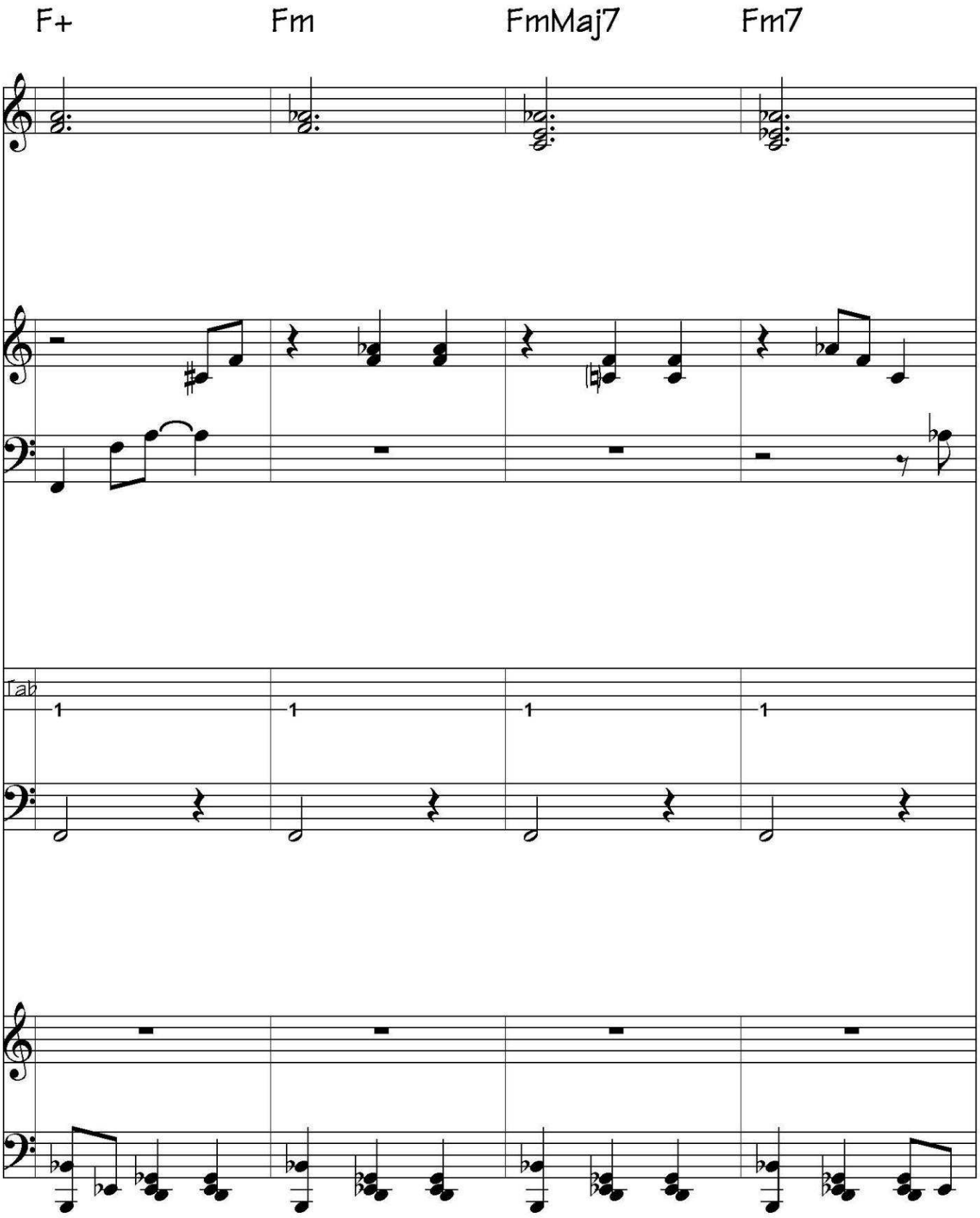
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Fm
FmMaj7
Fm7
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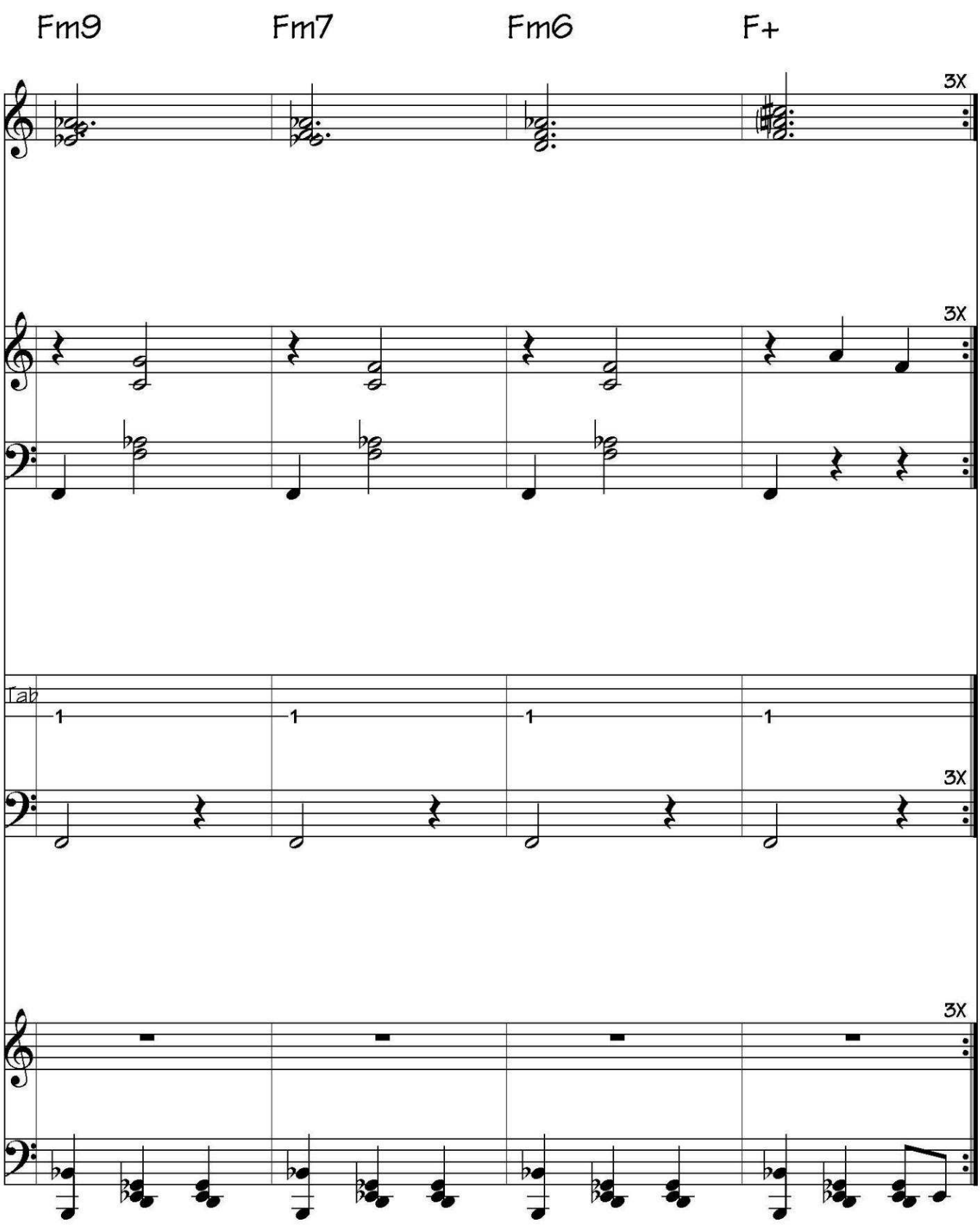
1

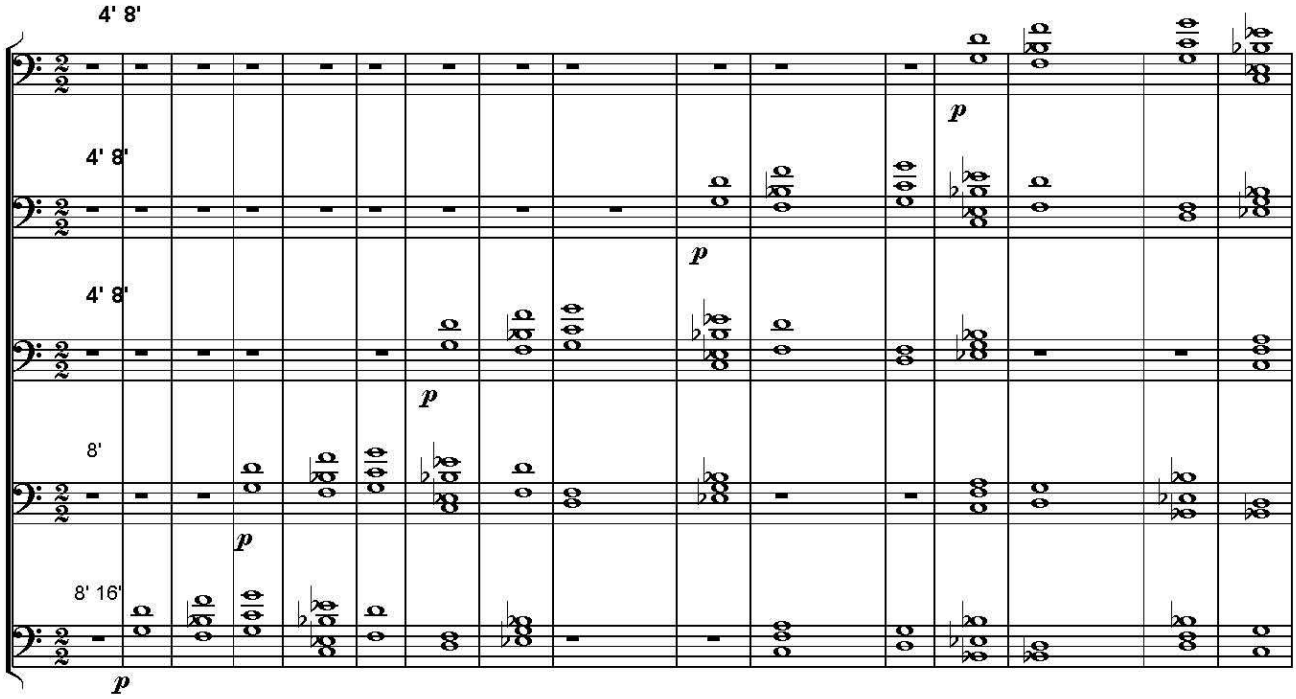

Fm9
Fm7
Fm6
F+
3X
3X
Tab
1
1
1
1
3X
3X

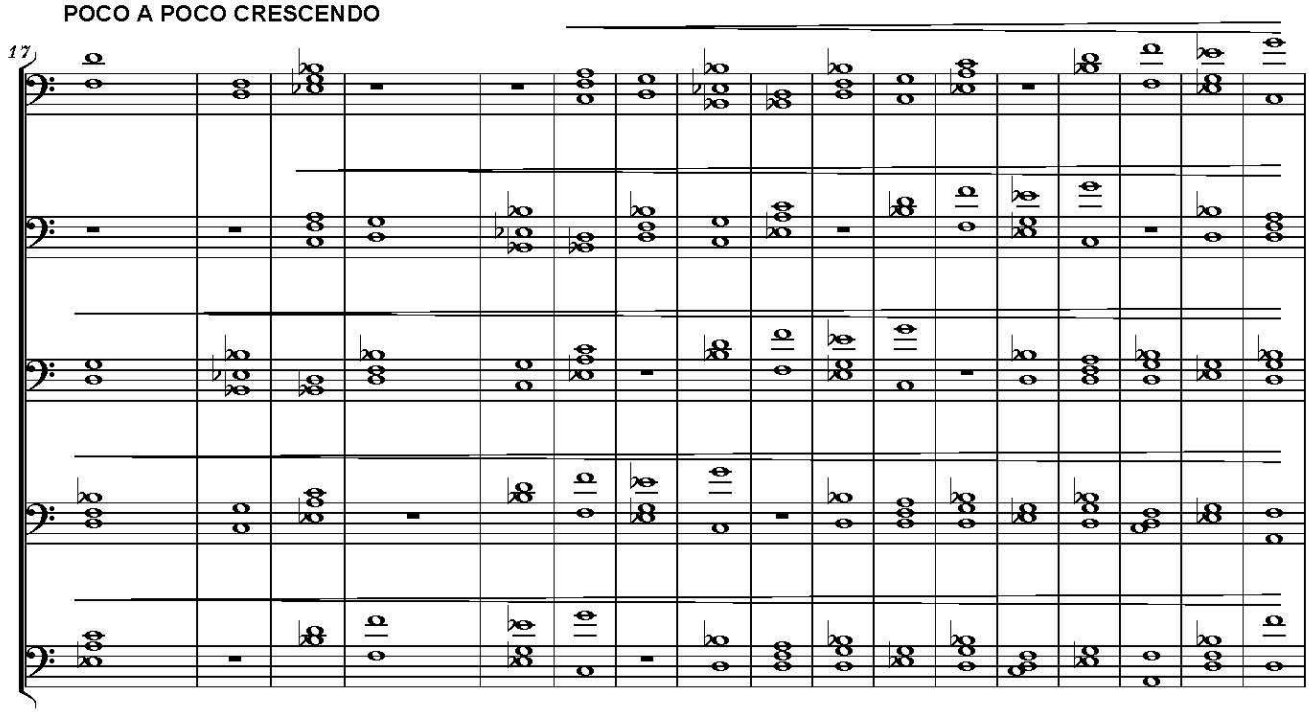
VII

CATHEDRAL NATURE
for 5 Electronic Organs
- Visual Music
composed with Noatikl software -

Lontano, Dolce e Rubato
(free synchronization)
1 Half Note = cca 40-60

Serban NICHIFOR





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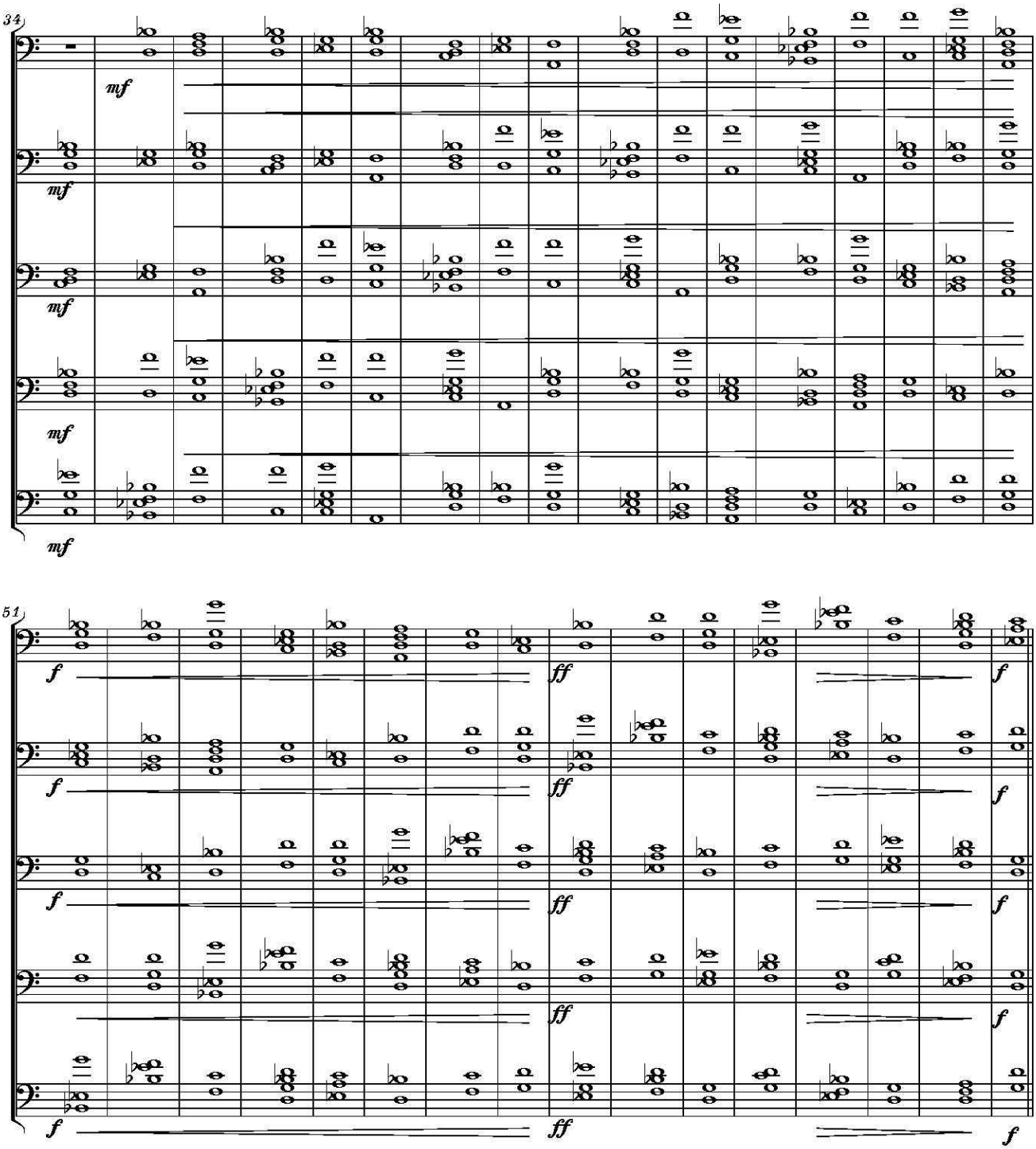
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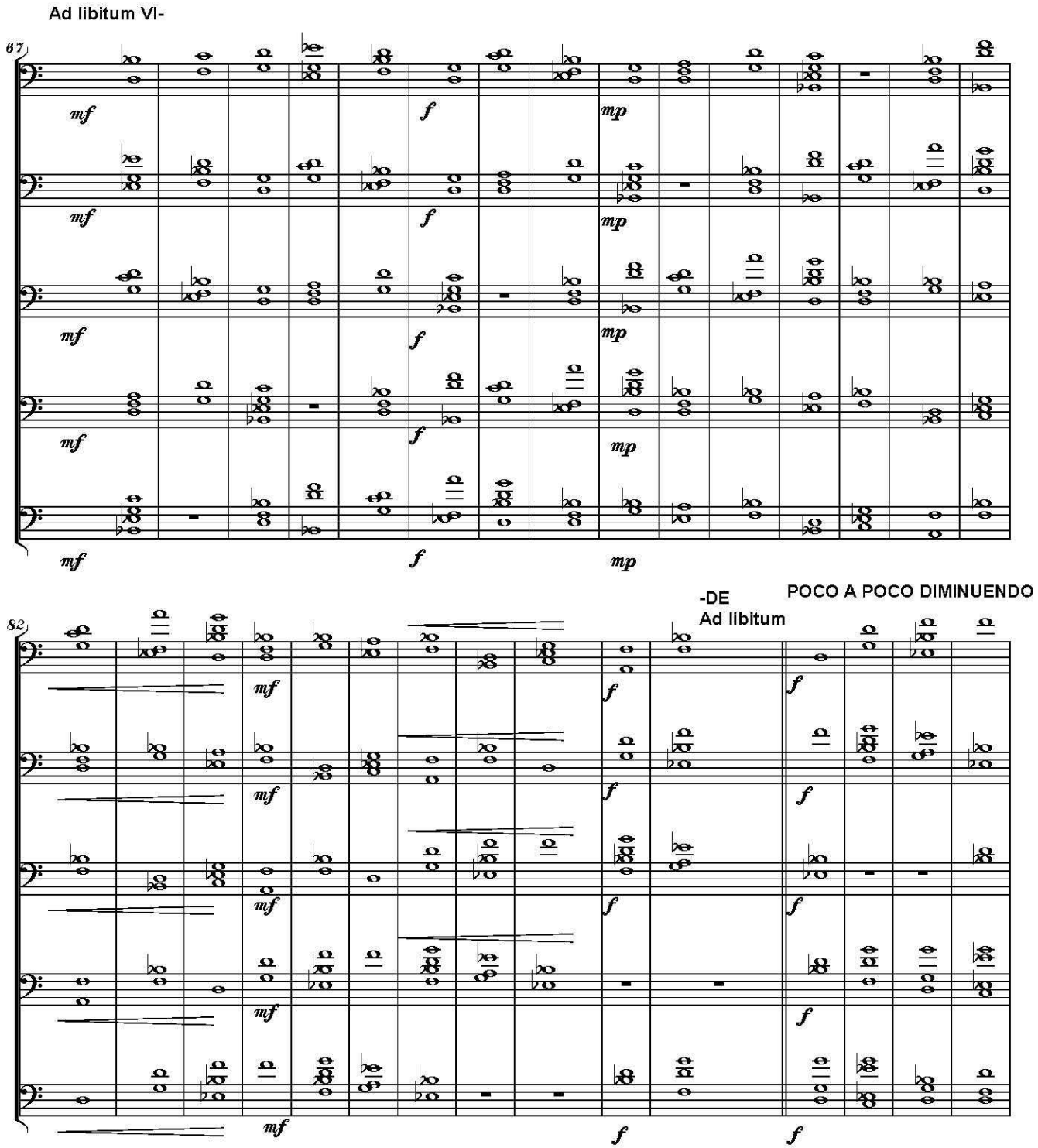
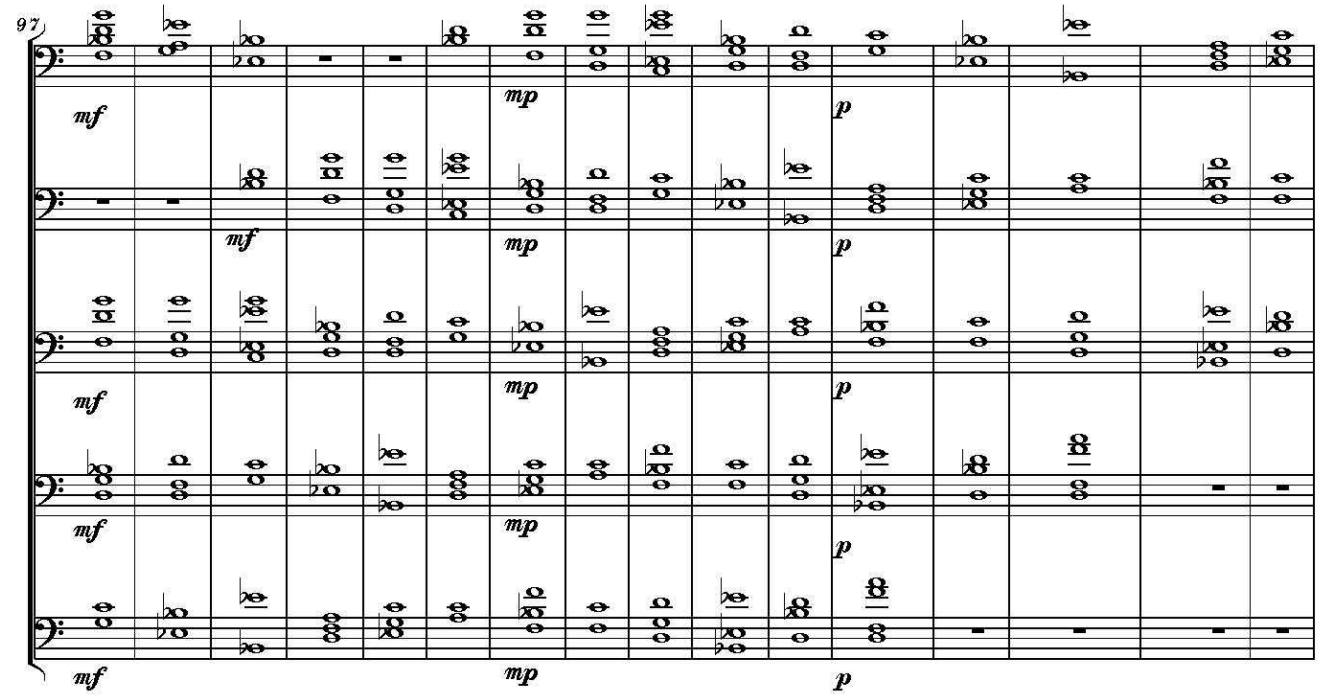
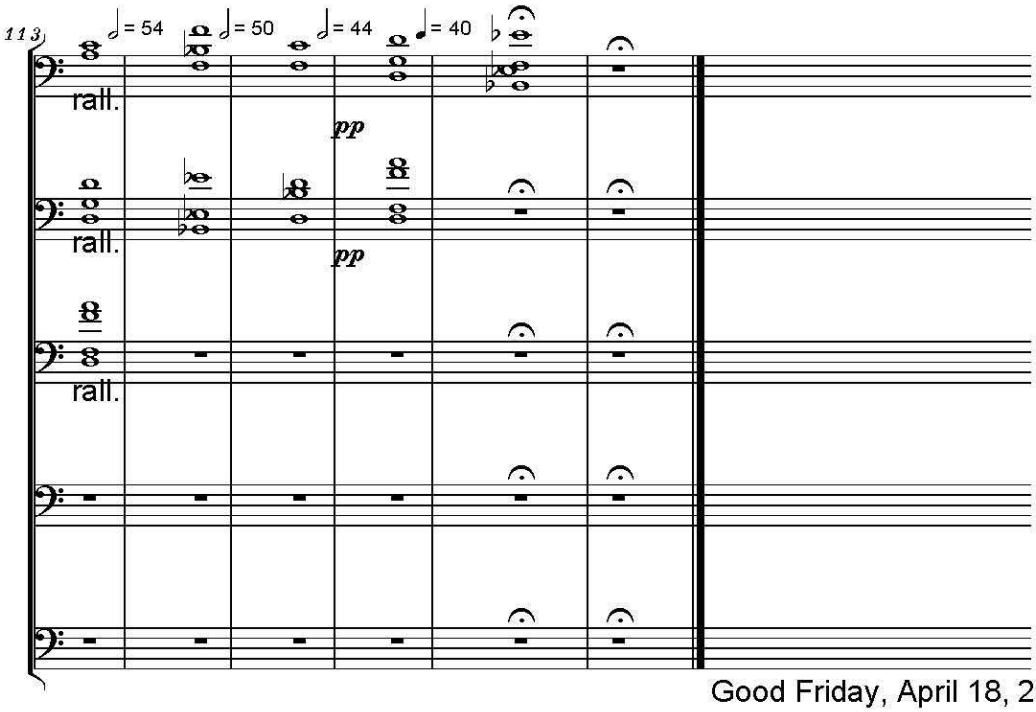
mf
mf
mf
mf
mf
51
f
ff
f
ff
f
ff
f
ff
f
ff
f


Ad libitum VI-
67
mf
f
mp
-DE
Ad libitum
POCO A POCO DIMINUENDO
82





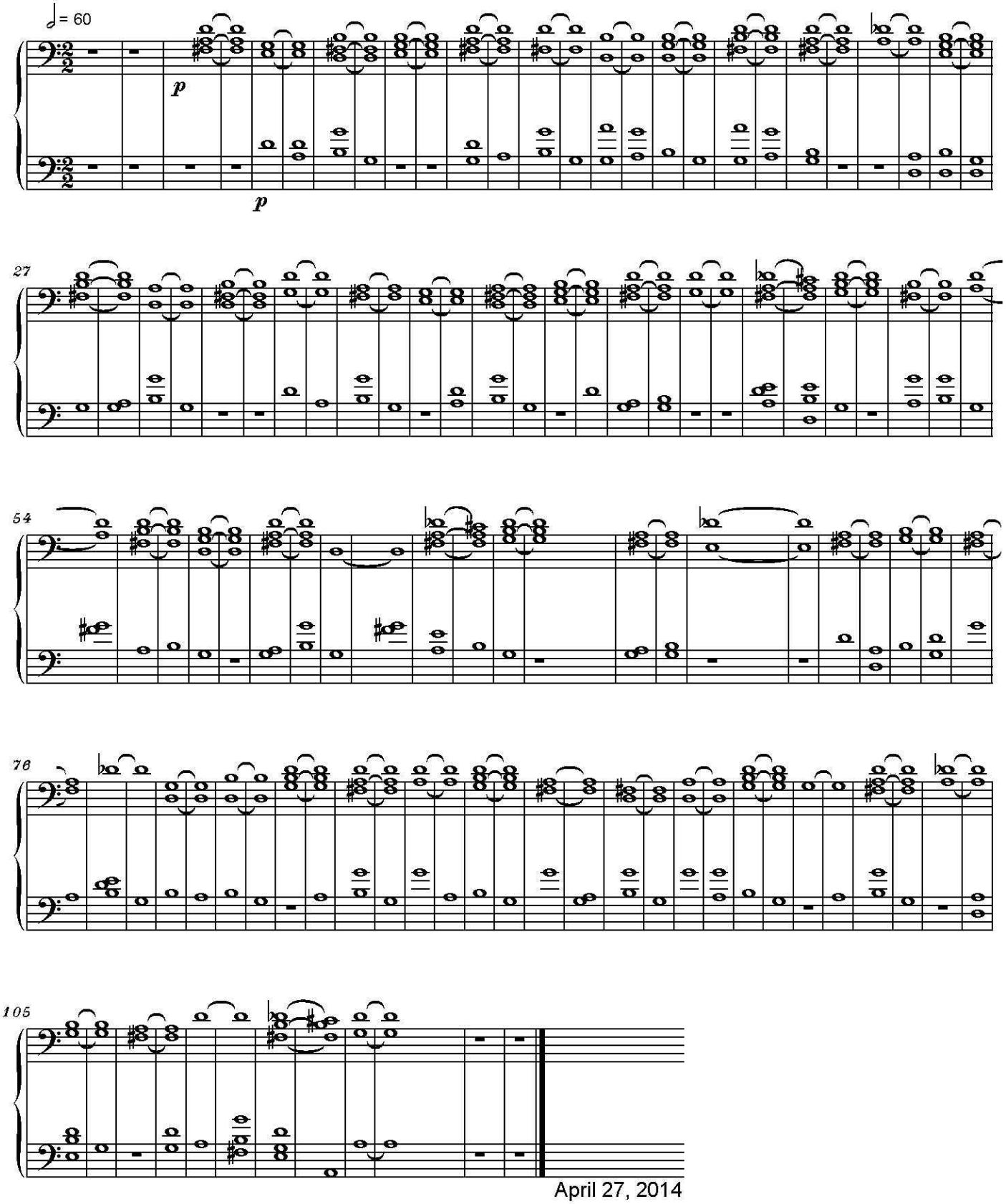
Good Friday, April 18, 2014

VIII

In Memoriam LIANA ALEXANDRA
"SONG WITHOUT WORDS"
for Chorused Piano
created with Noatikl Software

Lontano e Dolce,
sempre Piano

Serban NICHIFOR



April 27, 2014

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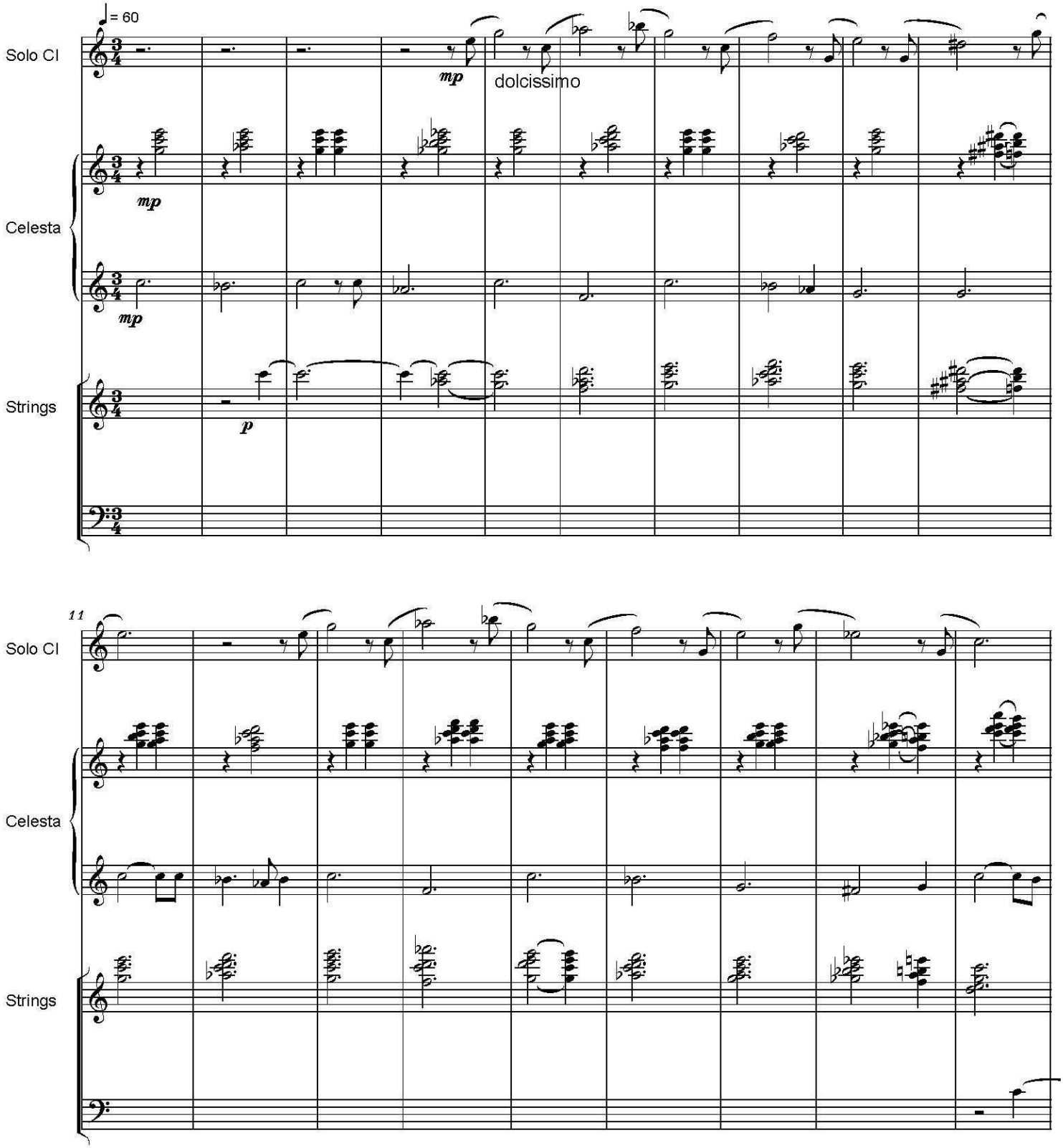
IX

LONTANO WALTZ
for Solo Clarinet, Celesta and Strings
- score in C -

Lento e Lontano, Quasi Senza Tempo

Serban Nichifor



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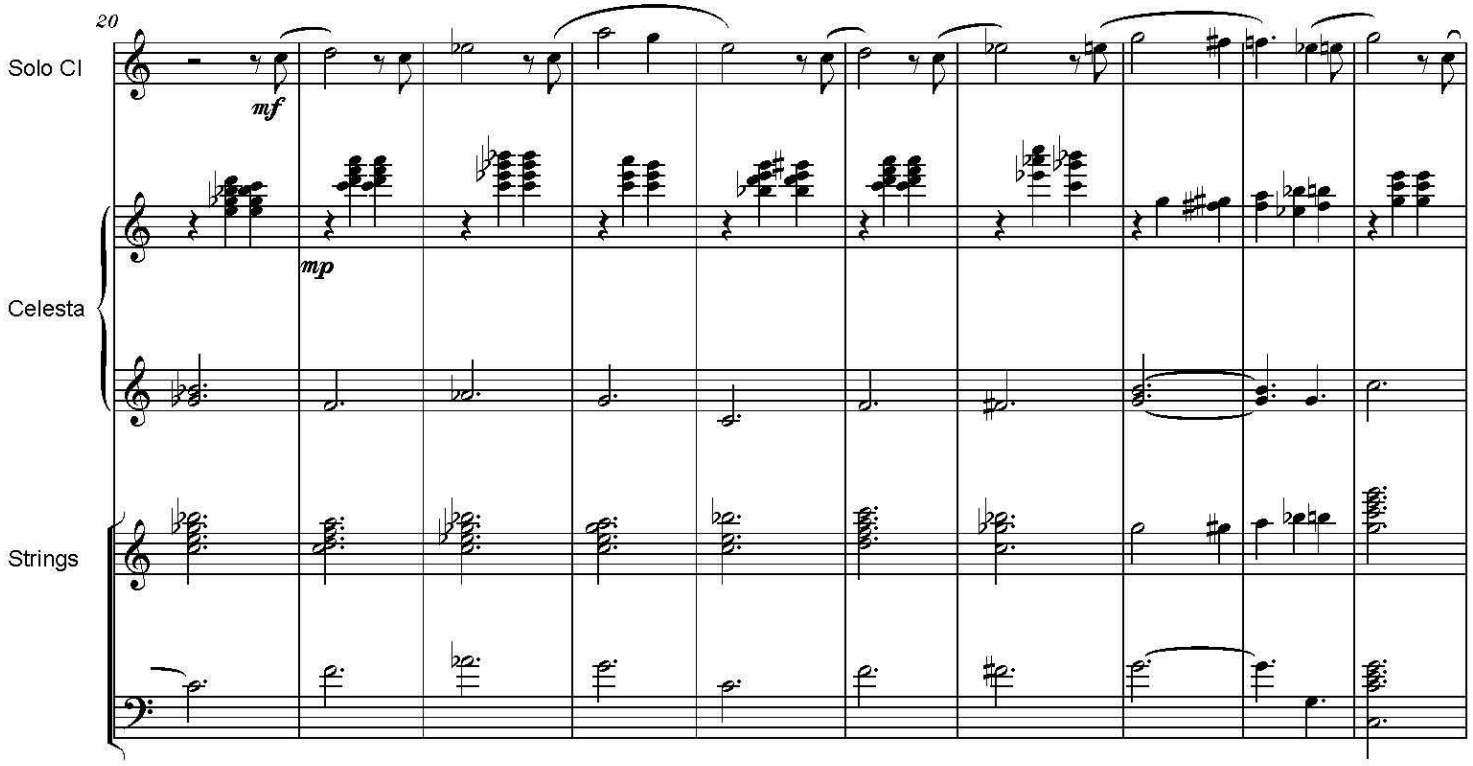

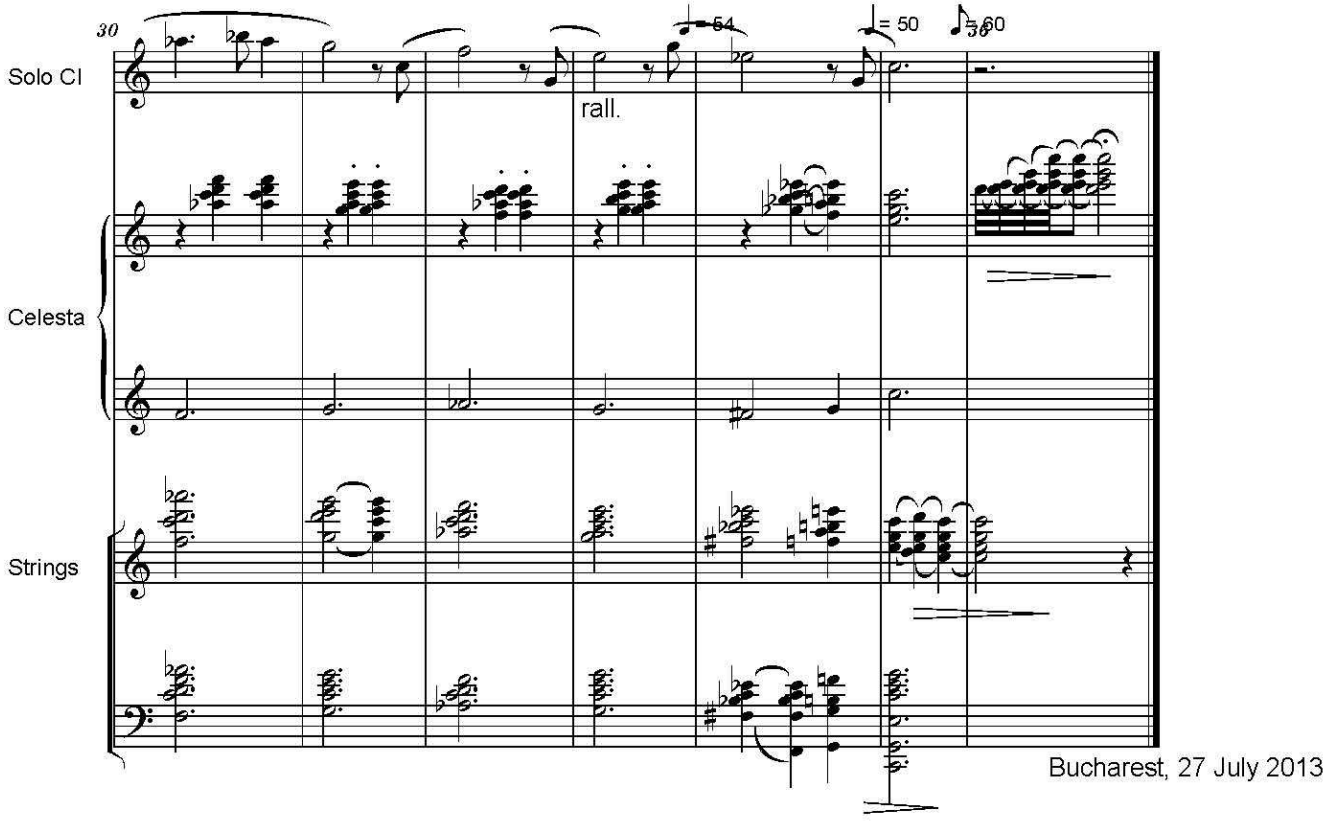

Bucharest, 27 July 2013

SERBAN NICHIFOR

EXODUS - POEM BY BENJAMIN FONDANE
(My Last Will And Testament)

To Veronica Anghelescu

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UCMR-ADA, SABAM, ASCAP

Sala Mică a Ateneului

Miercuri, 5 februarie 2014, ora 19

CONCERT CAMERAL

NUOVA MUSICA CONSONANTE LIVING MUSIC FOUNDATION USA @ 20 (1994 - 2014)

Program

Şerban Nichifor	*Exodus* pe versuri de Benjamin Fundoianu (2013 - p.a.a.) Interpretează ALMA BOIANGIU
Liana Alexandra	*Cadenza* pentru pian (1992) Interpretează ELVIRA BLAJAN
Dan Dediu	*Unicorn's Agony* pentru vioară şi pian, op. 42 (1999) Interpretează SIMONA SAMOIL, ELVIRA BLAJAN
Elena Apostol	*Waterfall* pentru violoncel şi mediu electroacustic (2014 - p.a.a.)
Douglas DaSilva	*Liana* pentru violoncel solo (2013 - p.a.) Interpretează ŞERBAN NICHIFOR - CHAT SONIFICATIONS pentru mediu electroacustic (2013 p.a.a.)
Ştefan Trăuşan-Matu & Vladimir Diaconescu	*Correspondences*
Ştefan Trăuşan-Matu	*3 Dances*
Ştefan Trăuşan-Matu	*Variations On Boil 'em Cabbage Down*
Costin Miereanu	*Solo VII* pentru violă (1995) Interpretează CORNELIA PETROIU
Robert Voisey	*States* pentru mediu electroacustic (2010 - p.a.)
Liana Alexandra	*Welcome Rich* - Preludiu pentru pian (2004)
Alberto Ginastera	*Danzas Argentinas* (1937) Interpretează ROBERT CIOFU

Coproducători: VOX NOVUS (USA),
EUROPEAN CONFERENCE OF PROMOTERS OF NEW MUSIC (ECPNM),
UNIVERSITATEA POLITEHNICĂ BUCUREŞTI FACULTATEA DE AUTOMATICĂ ŞI CALCULATOARE DEPARTAMENTUL DE CALCULATOARE

2

BENJAMIN FONDANE / BENJAMIN FUNDOIANU

Exodus: Super Flumina Babylonis

(Preface)

It is to you I speak, antipodal men,

I speak man to man,

with the little in me of man that remains,

with the scrap of voice left in my throat,

my blood lies upon the roads, let it not, let it

not cry out for vengeance!

The death-note is sounded, the beasts hunted down,

let me speak to you with these very words

that have been our share-

few intelligible ones remain.

A day will come, surely, of thirst appeased,

we will be beyond memory, death

will have finished the works of hate,

I will be a clump of nettles beneath your feet,

-ah, then, know that I had a face

like you. A mouth that prayed, like you.

When a bit of dust, or a dream,

entered my eye, this eye shed its drop of salt. And when

a cruel thorn raked my skin

the blood flowed red as your own!

Yes, exactly like you I was cruel, I

yearned for tenderness, for power,

for gold, for pleasure and pain.
Like you I was mean and anguished,
solid in peacetime, drunk in victory,
and staggering, haggard, in the hour of failure.
Yes, I was a man like other men,
nourished on bread, on dreams, on despair. Oh, yes,
I loved, I wept, I hated, I suffered,
I bought flowers and did not always
pay my rent. Sundays I went to the country
to cast for unreal fish under the eye of God,
I bathed in the river
that sang among the rushes and I ate fried potatoes
in the evening. And afterwards, I came back for bedtime
tired, my heart weary and full of loneliness,
full of pity for myself,
full of pity for man,
searching, searching vainly upon a woman's belly
for that impossible peace we lost
some time ago, in a great orchard where,
flowering, at the center,
is the tree of life.
Like you I read all the papers, all the bestsellers,
and I have understood nothing of the world
and I have understood nothing of man,
though it often happened that I affirmed

the contrary.

And when death, when death came, maybe

I pretended to know what it was, but now truly

I can tell you at this hour,

it has fully entered my astonished eyes,

astonished to understand so little-

have you understood more than I?

And yet, no!

I was not a man like you.

You were not born on the roads,

no one threw your little ones like blind kittens

into the sewer,

you did not wander from city to city

hunted by the police,

you did not know the disasters of daybreak,

the cattle cars

and the bitter sob of abasement,

accused of a wrong you did not do,

of a murder still without a cadaver,

changing your name and your face,

so as not to bear a jeered-at name,

a face that has served for all the world

as a spittoon.

A day will come, no doubt, when this poem

will find itself before your eyes. It asks

nothing! Forget it, forget it! It is nothing

but a scream, that cannot fit in a perfect

poem. Have I even time to finish it?

But when you trample on this bunch of nettles

that had been me, in another century,

in a history that you will have canceled,

remember only that I was innocent

and that, like all of you, mortals of this day,

I had, I too had a face marked

by rage, by pity and joy,

an ordinary human face!

[By the rivers of Babylon...]

By the rivers of Babylon we bent down and we wept

but our jailers said:

Sing for us, Israel!

Your eyelids are already heavy

Your expression already drowned, it rushes away

sing us a song

If you remember the country

where you had songs

for rocking children to sleep

for beguiling serpents

for women at the loom

for the laundresses at work

for the Sabbath candles

for the miracles of bread

for the blessing over the wine

for the works and the days

for the aches and the weeks...

We have songs for drunkards

and songs for our idols

for the sailor's goddess

for the priestess of Fate

soldier-songs if anyone has them

songs as beautiful as eggs are round

Then sing us your songs!

from "Meantime"

V

I reckoned you all

yesterday's civilians, bookkeepers, shop owners, farmers

and factory workers and beggars whose nest

is under the bridges of Notre-Dame

and vergers of the sacristy and sons of the Public

Assistance, all the French of France, with clear eyes,

and from the Congo, from the Algerian interior, from Annam

with palm trees hovering in your gaze

and the French of the islands of the Caribbean,

French according to the Rights of Man,

children of the barricade and the guillotine,

republicans, the incorruptible front, the free,

and the Czechs, and the Poles, the Slovaks,

and the Jews from all the ghettos of the world,

who love this land and her shades and her rivers,

who have sown this land with their deaths

and who have become citizens, in death.

XVI

We lay our swollen faces

--it was over-in the ditch

--it was over-and we slept

like dead men under rancid stars.

There wasn't anything to say

or do or eat or dream

--and the dawn was a dirty stream

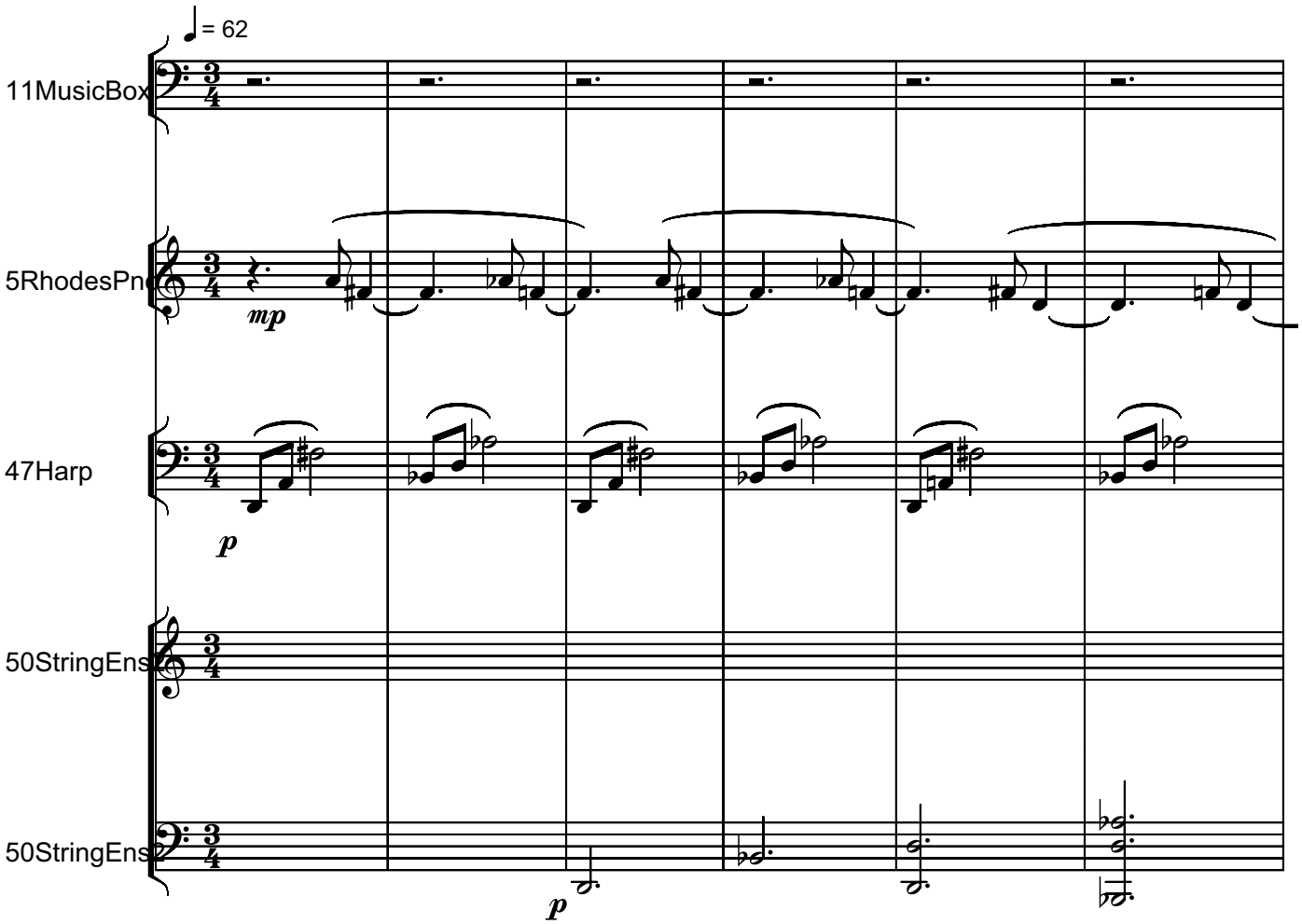
that swept a shattered world away.

.------------------------------.

EXODUS - POEM BY BENJAMIN FONDANE
(My Last Will And Testament)
- To Veronica Anghelescu -
I

Largo, Lontano e Dolce,
Sempre Poco Rubato

Serban Nichifor



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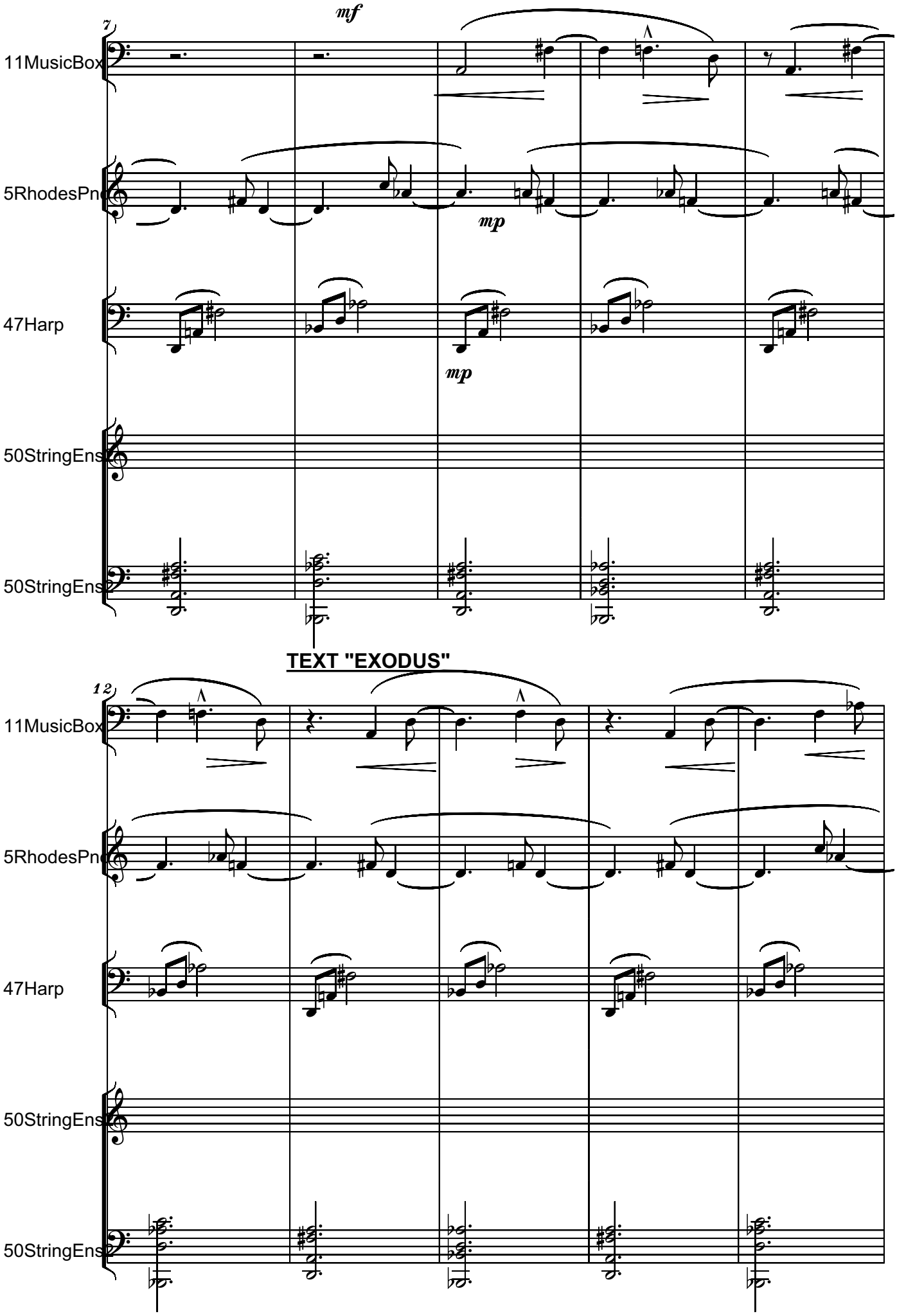
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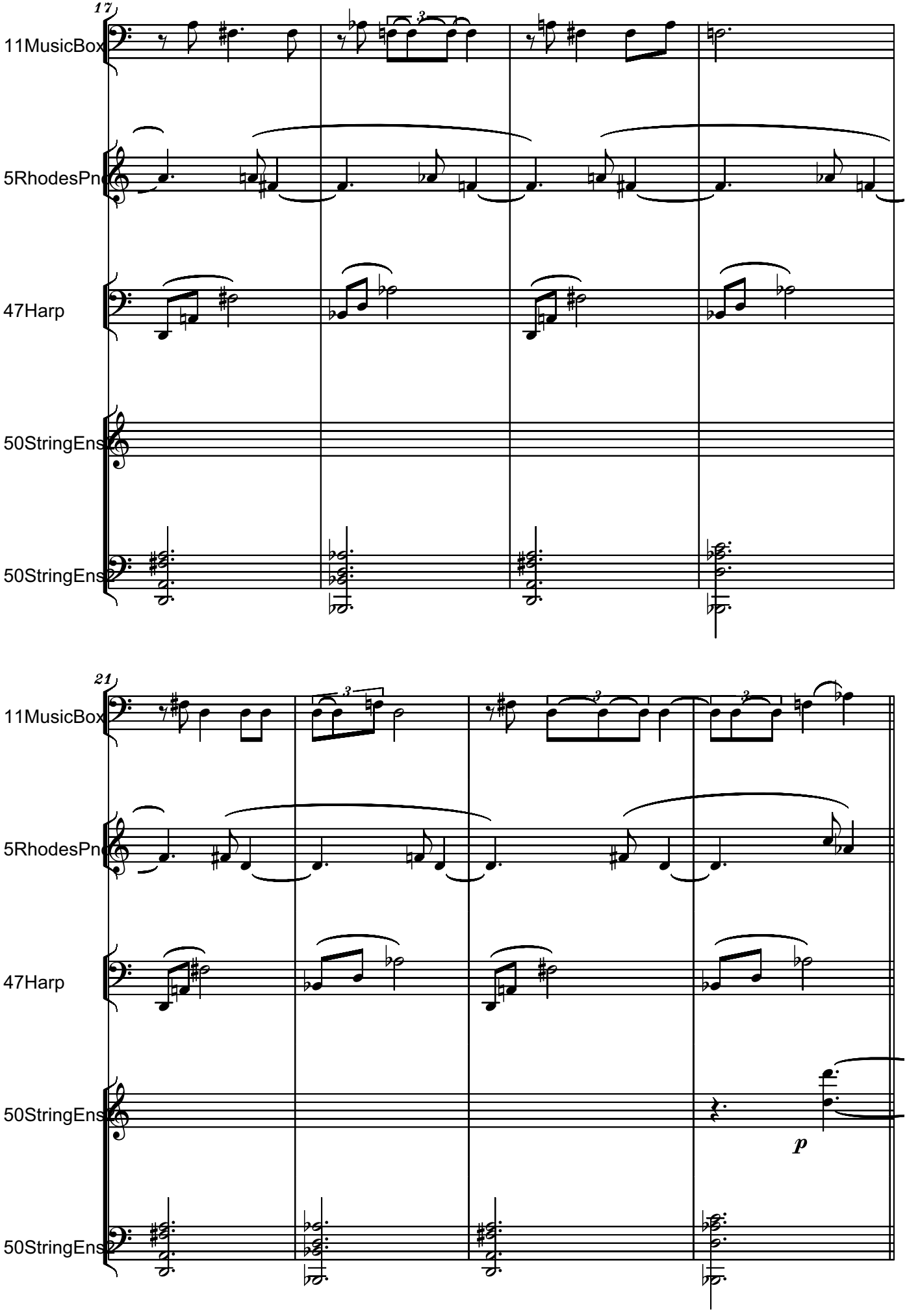
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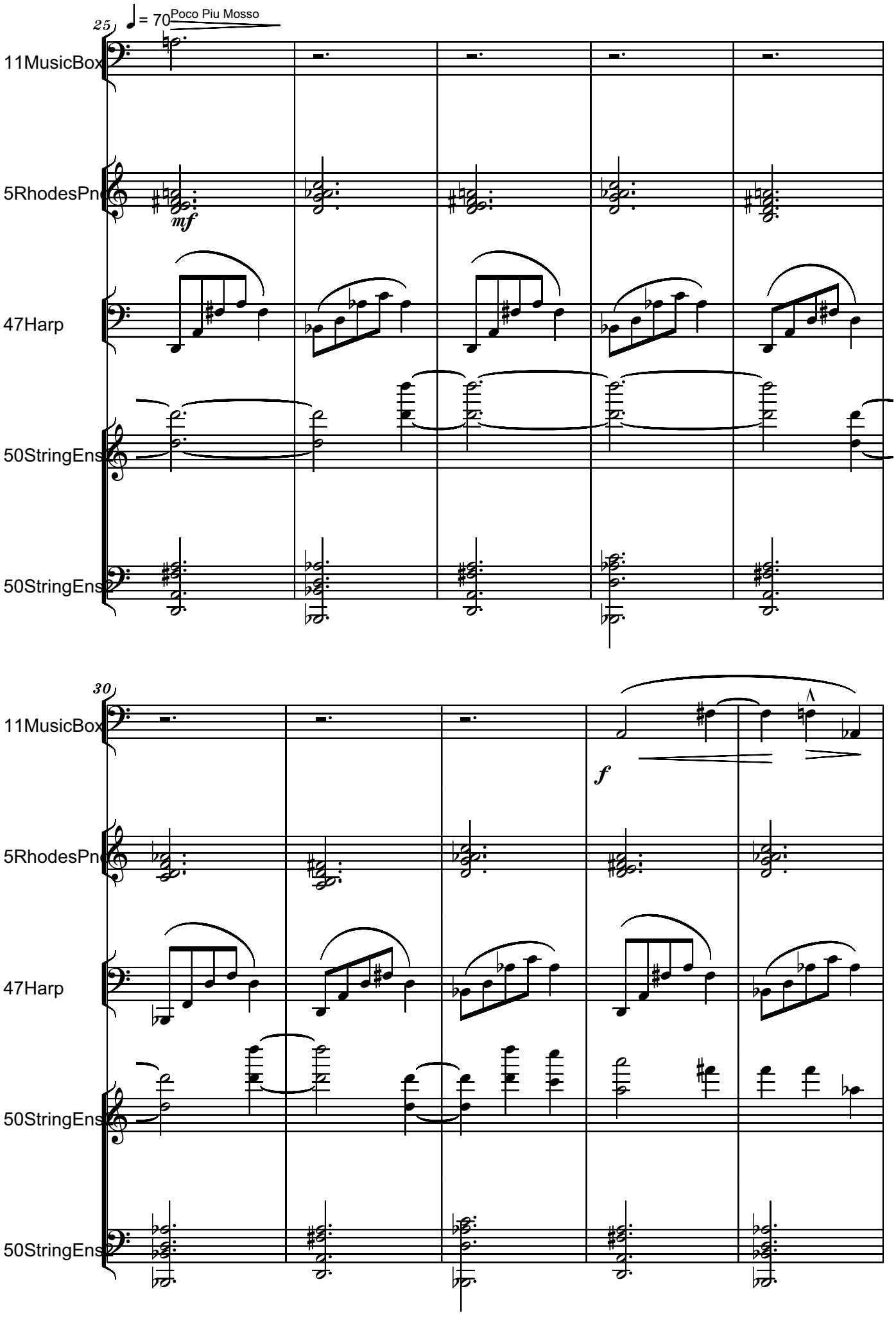
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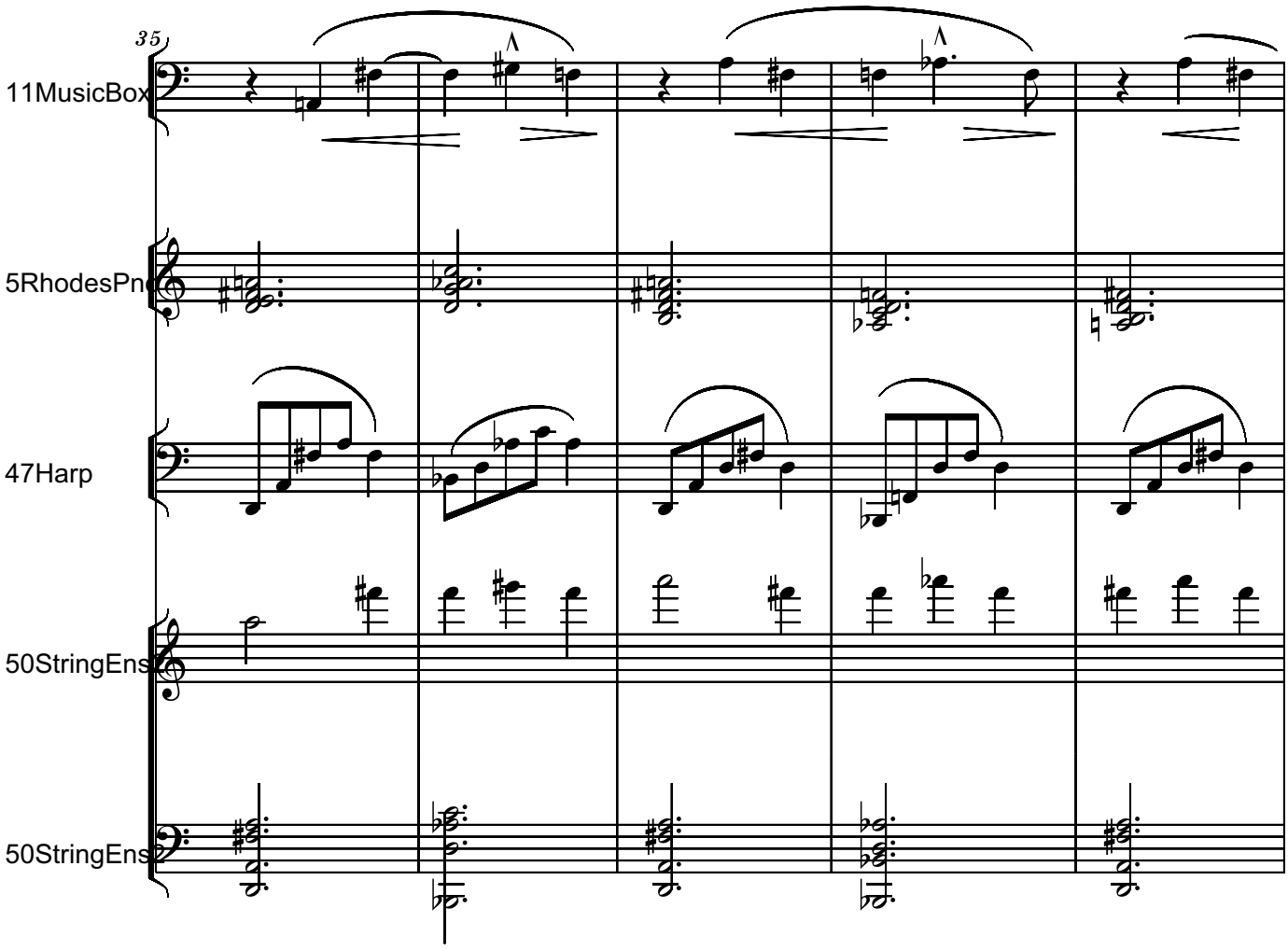
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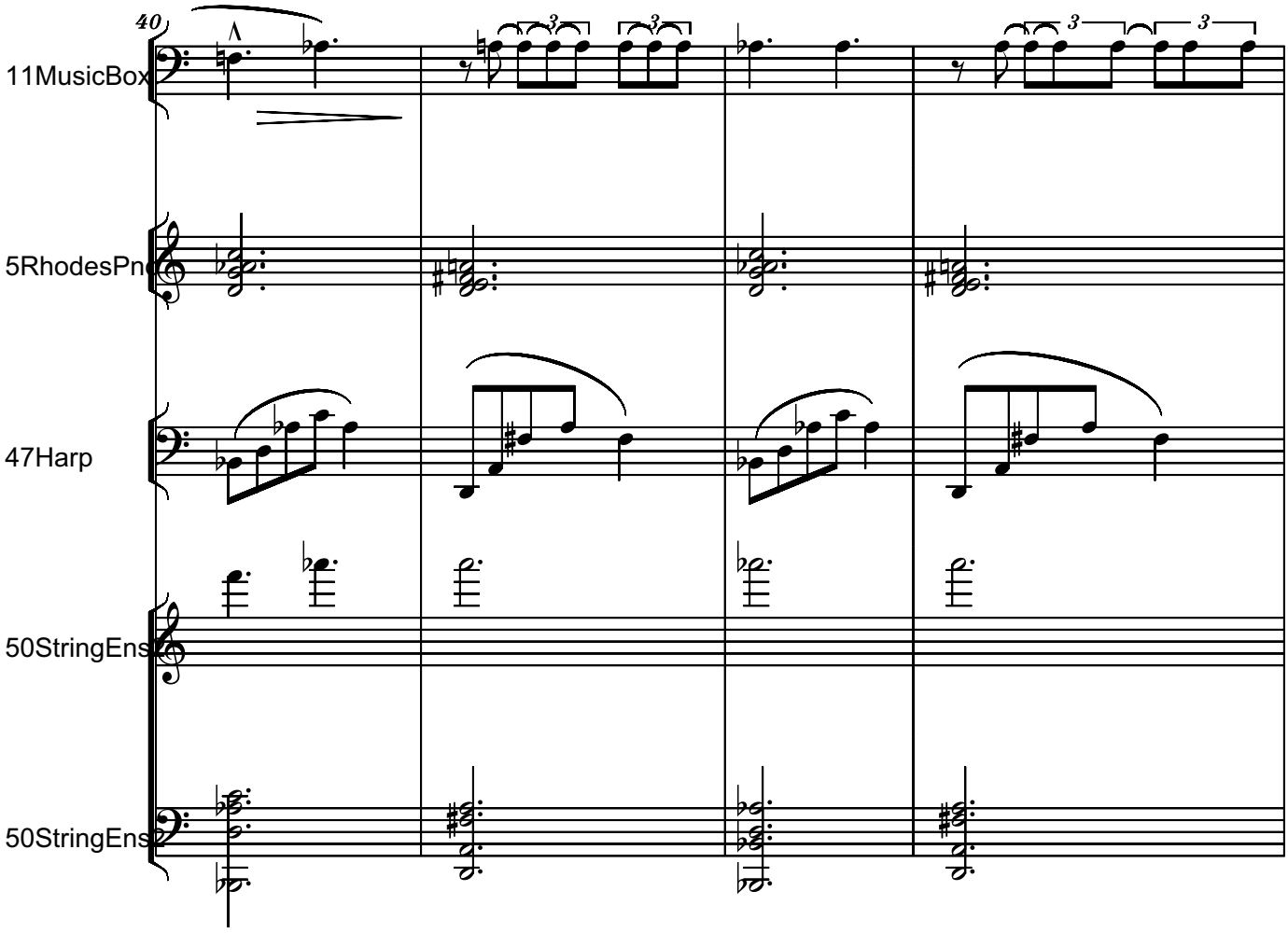
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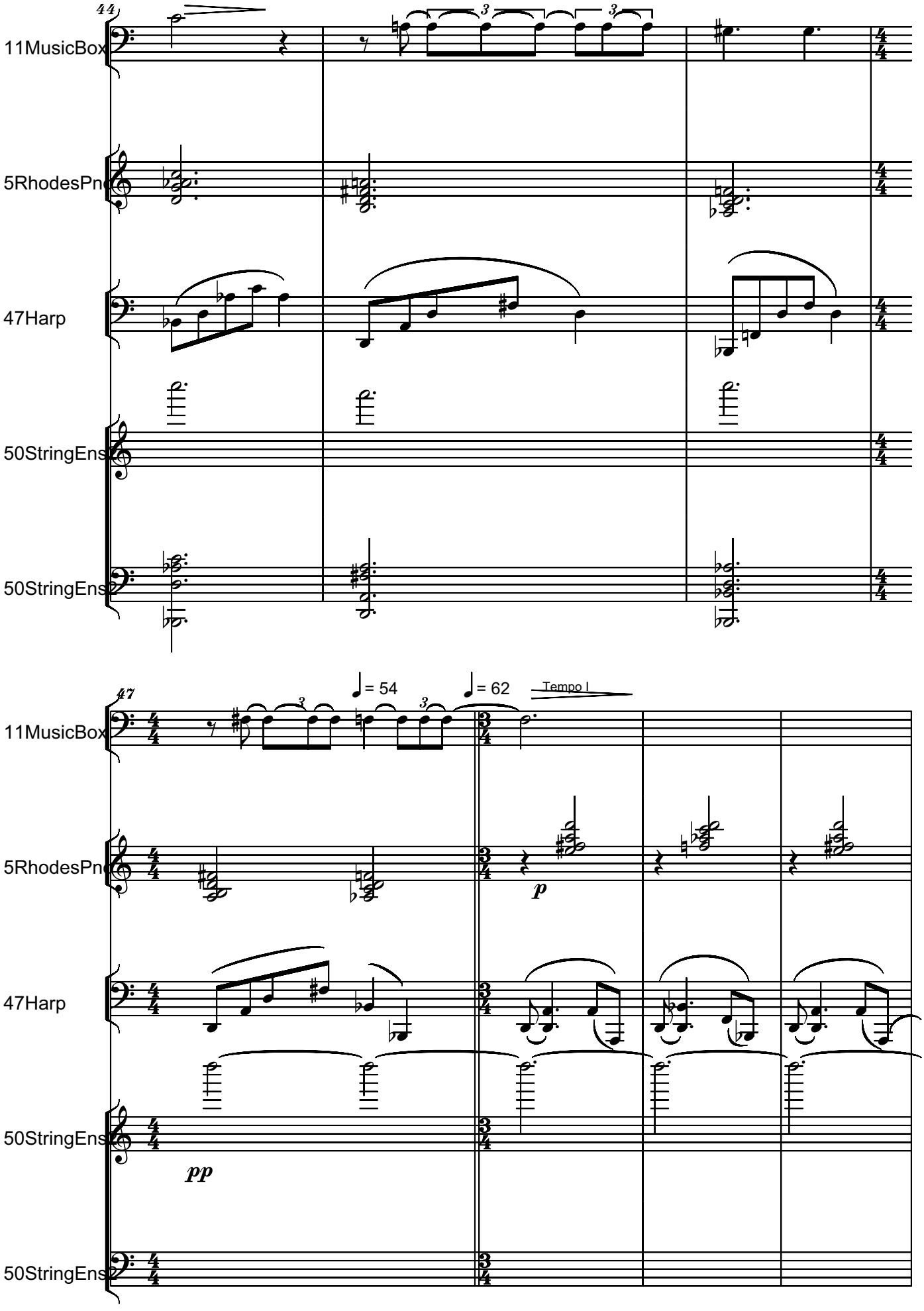
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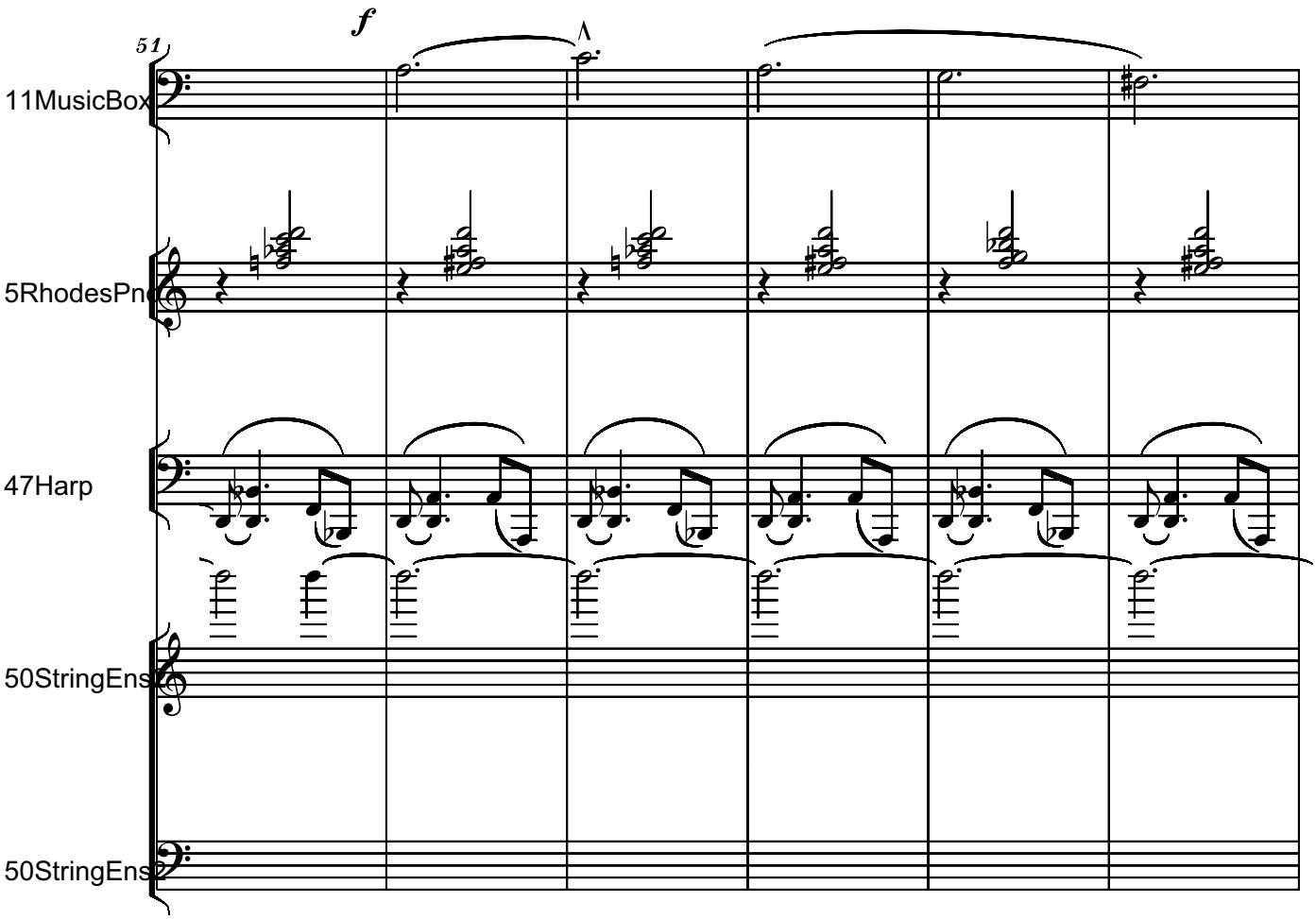
50StringEns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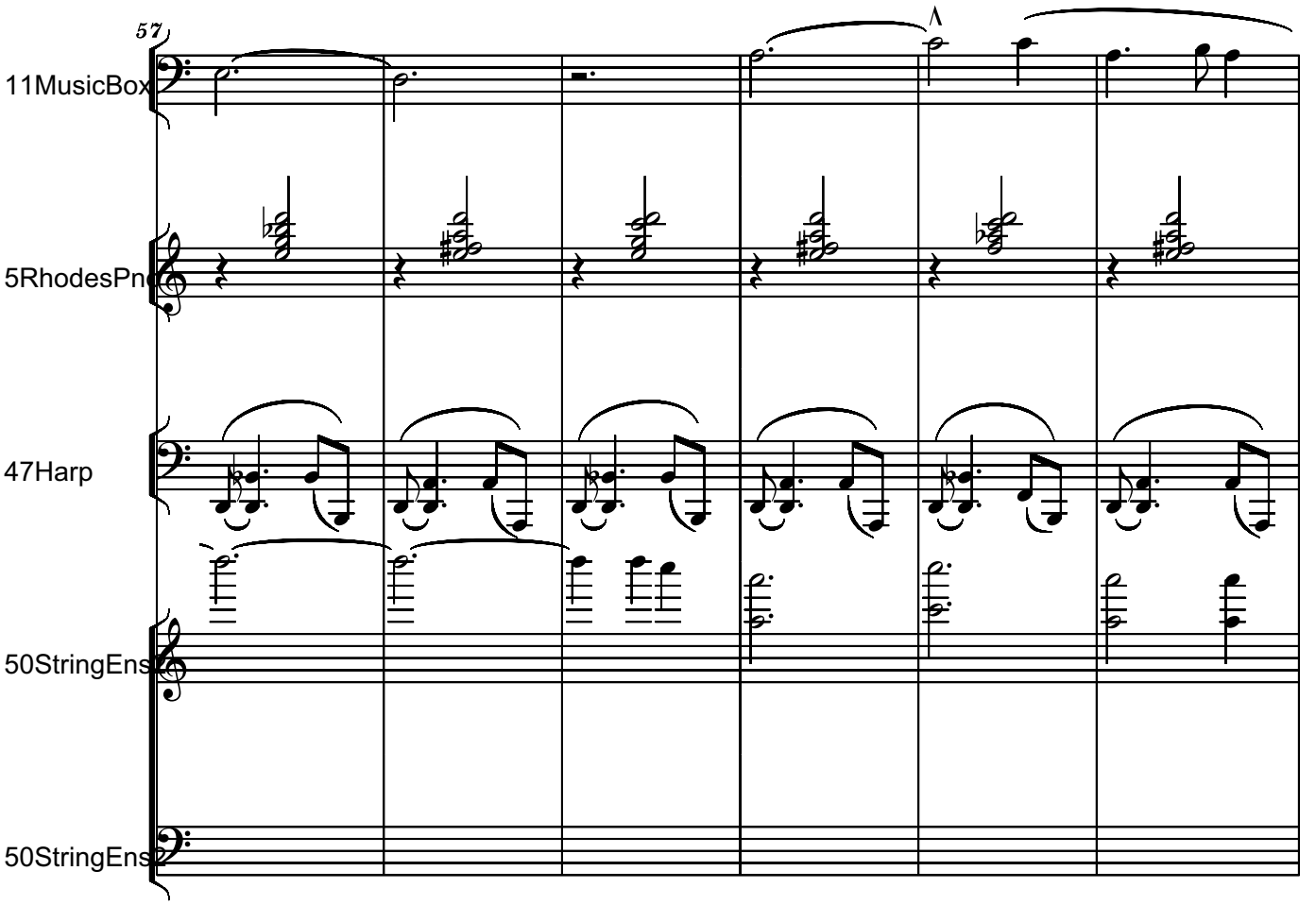
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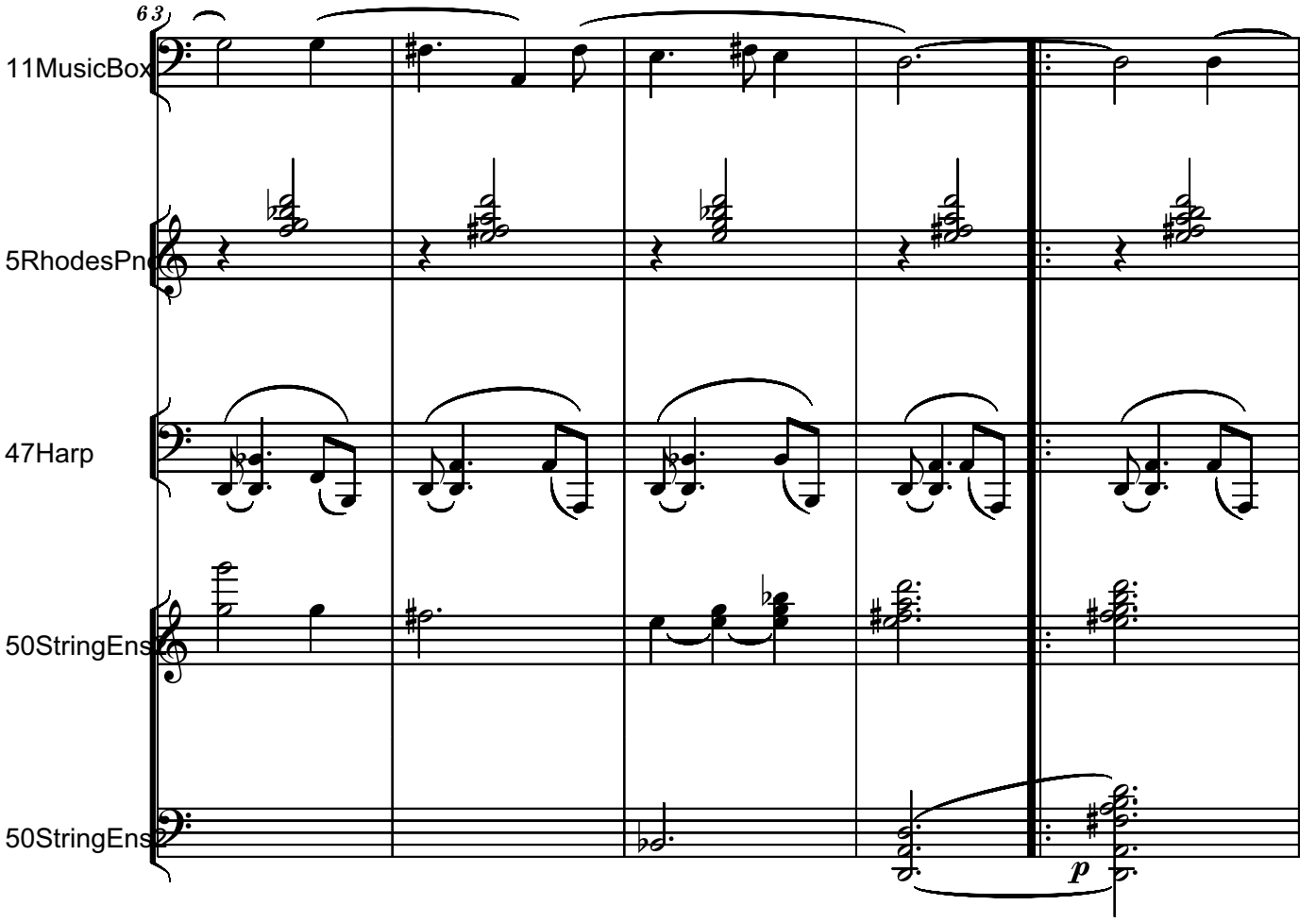
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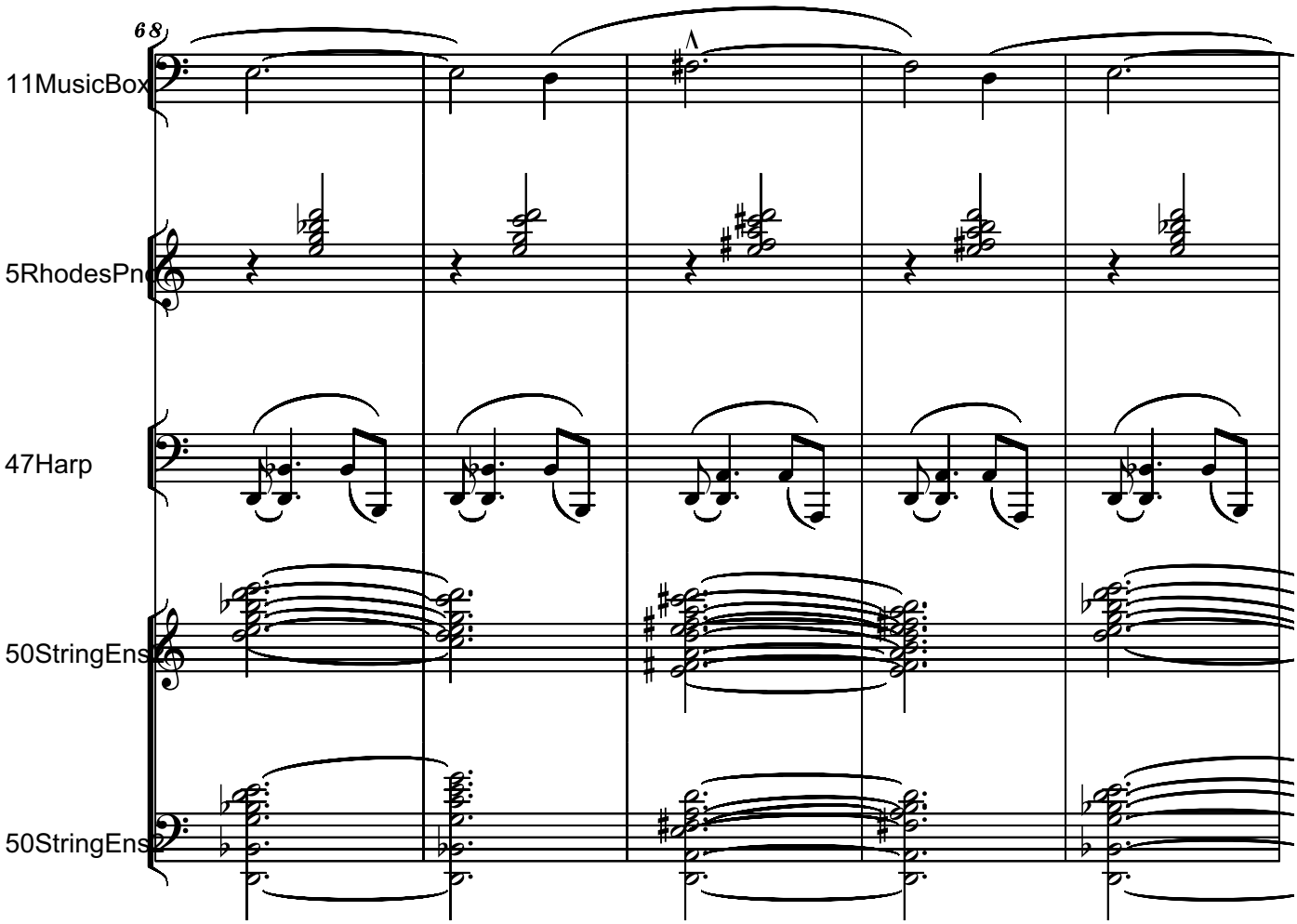
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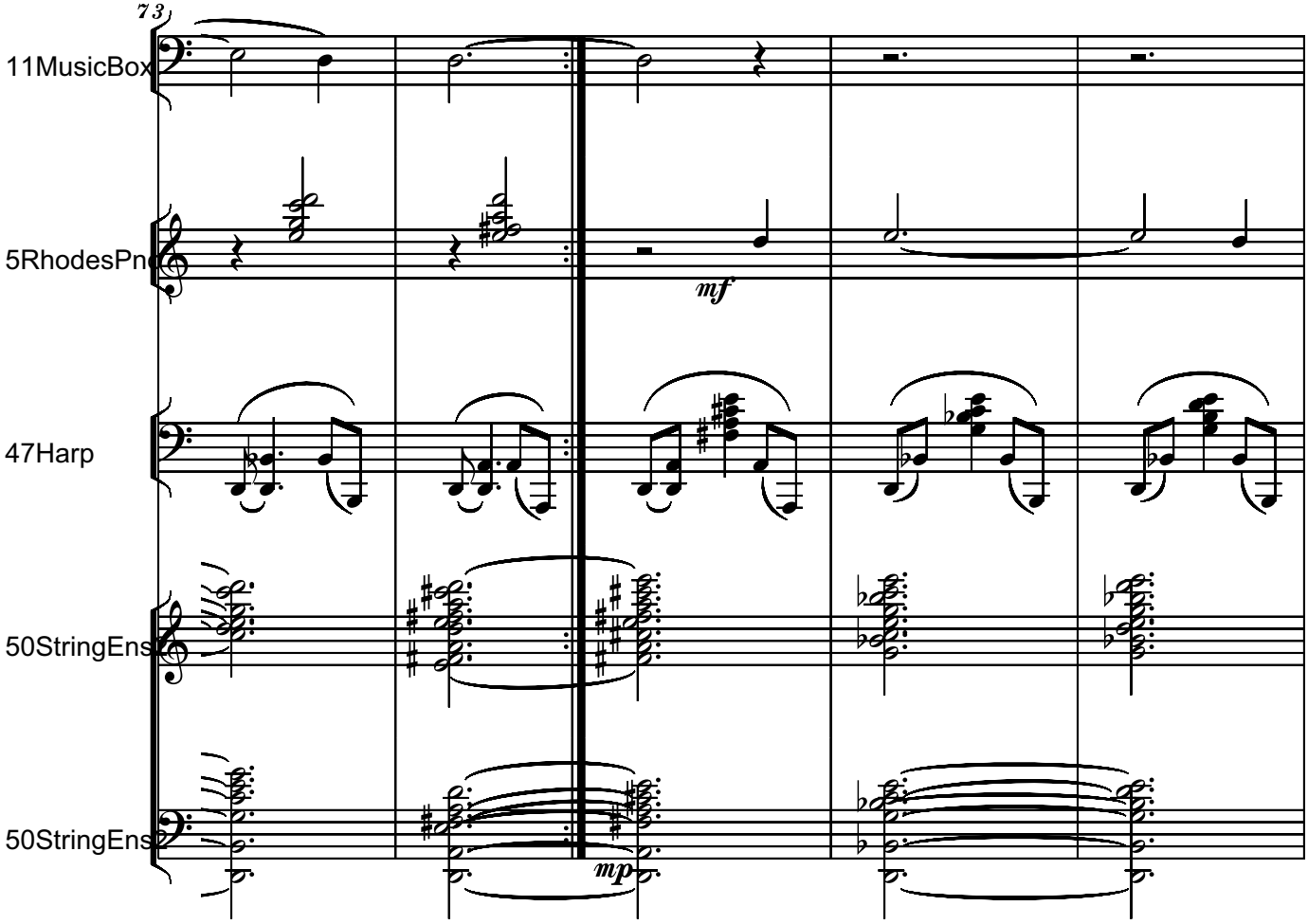
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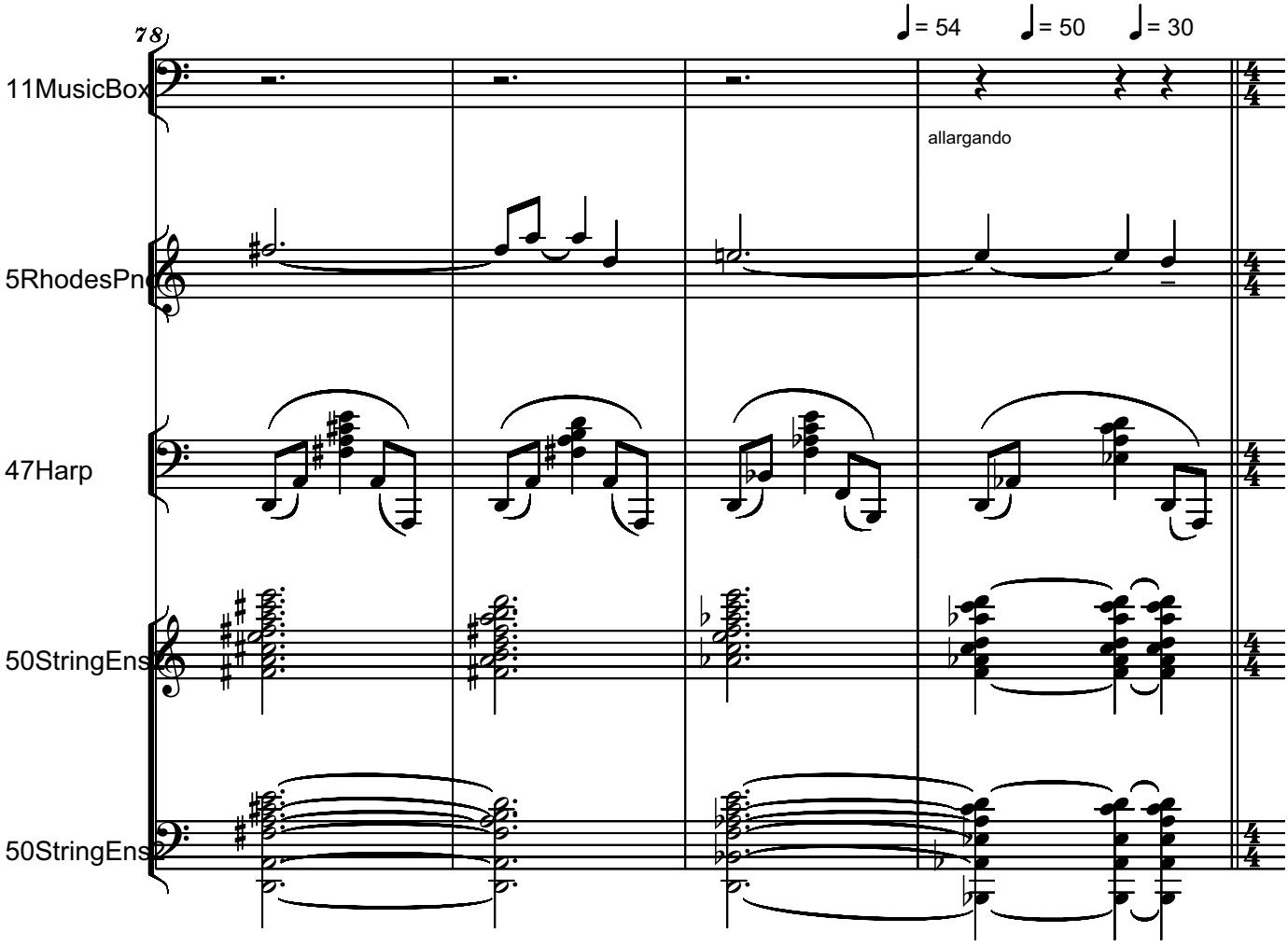
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♩= 50
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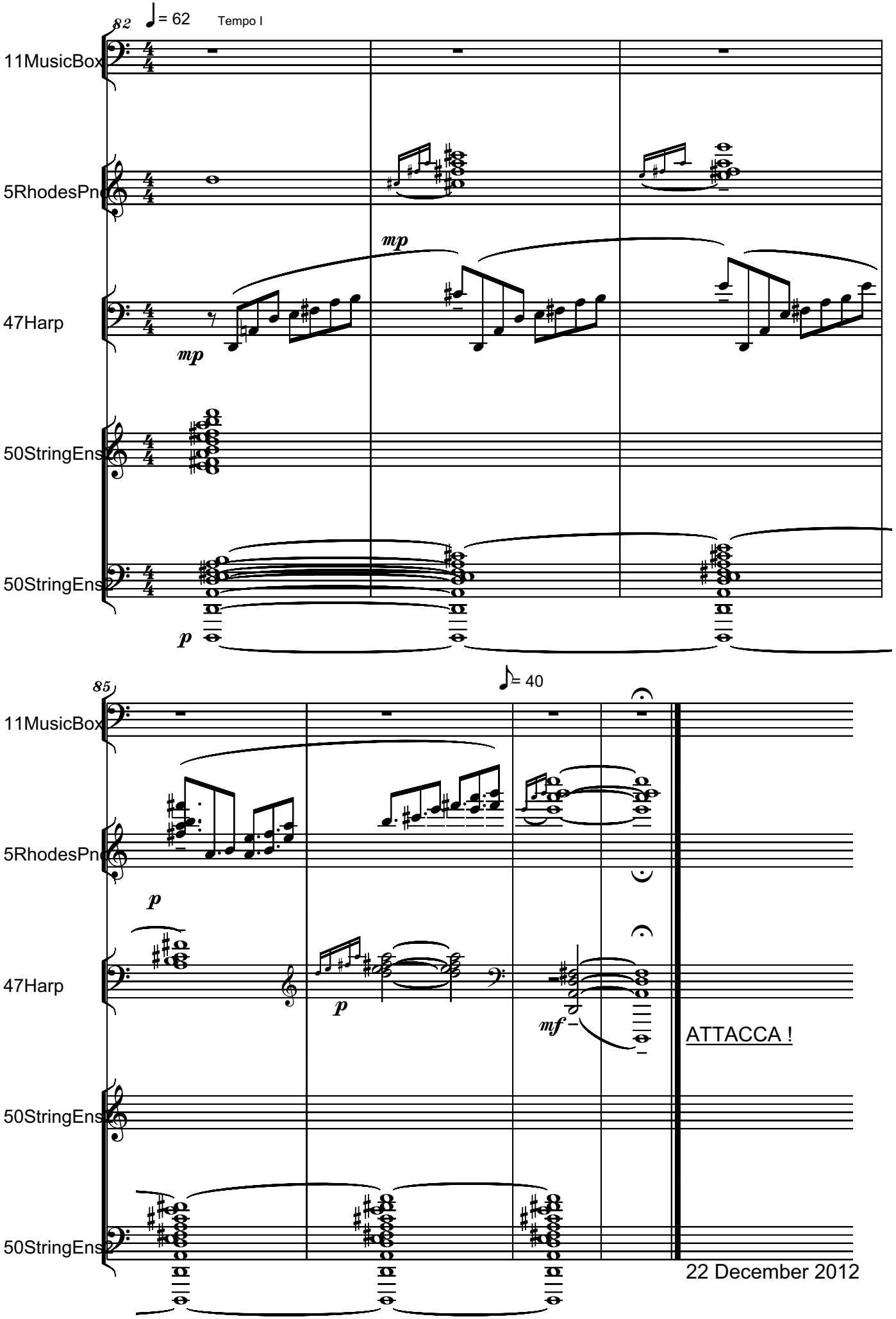
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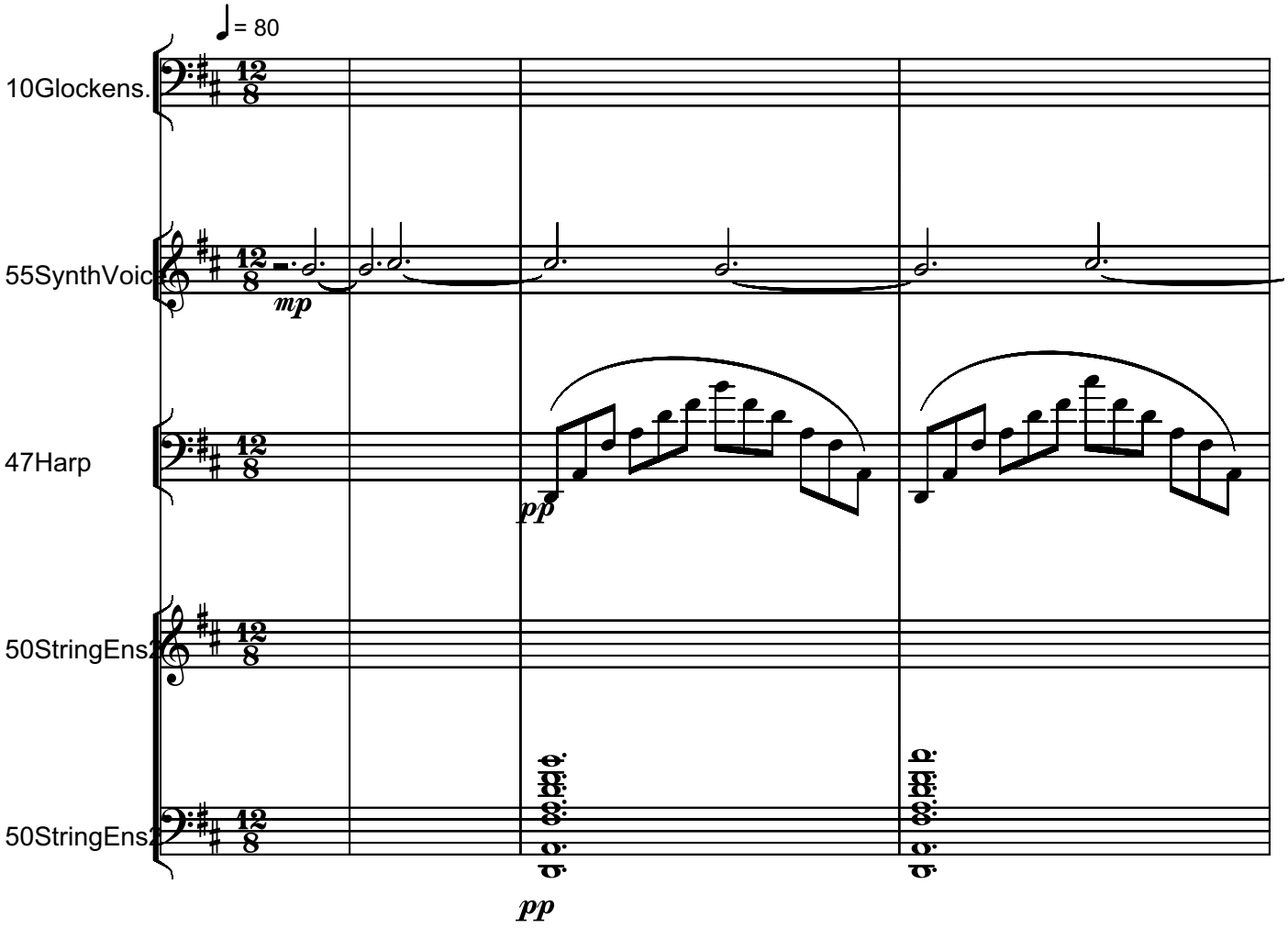
mp
mp
p
85
♪= 40
11MusicBox
5RhodesPno
47Harp
50StringEns
50StringEns
p
p
mf
ATTACCA !
22 December 2012

EXODUS - POEM BY BENJAMIN FONDANE
(My Last Will And Testament)
- To Veronica Anghelescu -

Estatico, Dolce,
Sempre Poco Rubato

II

Serban Nichifor



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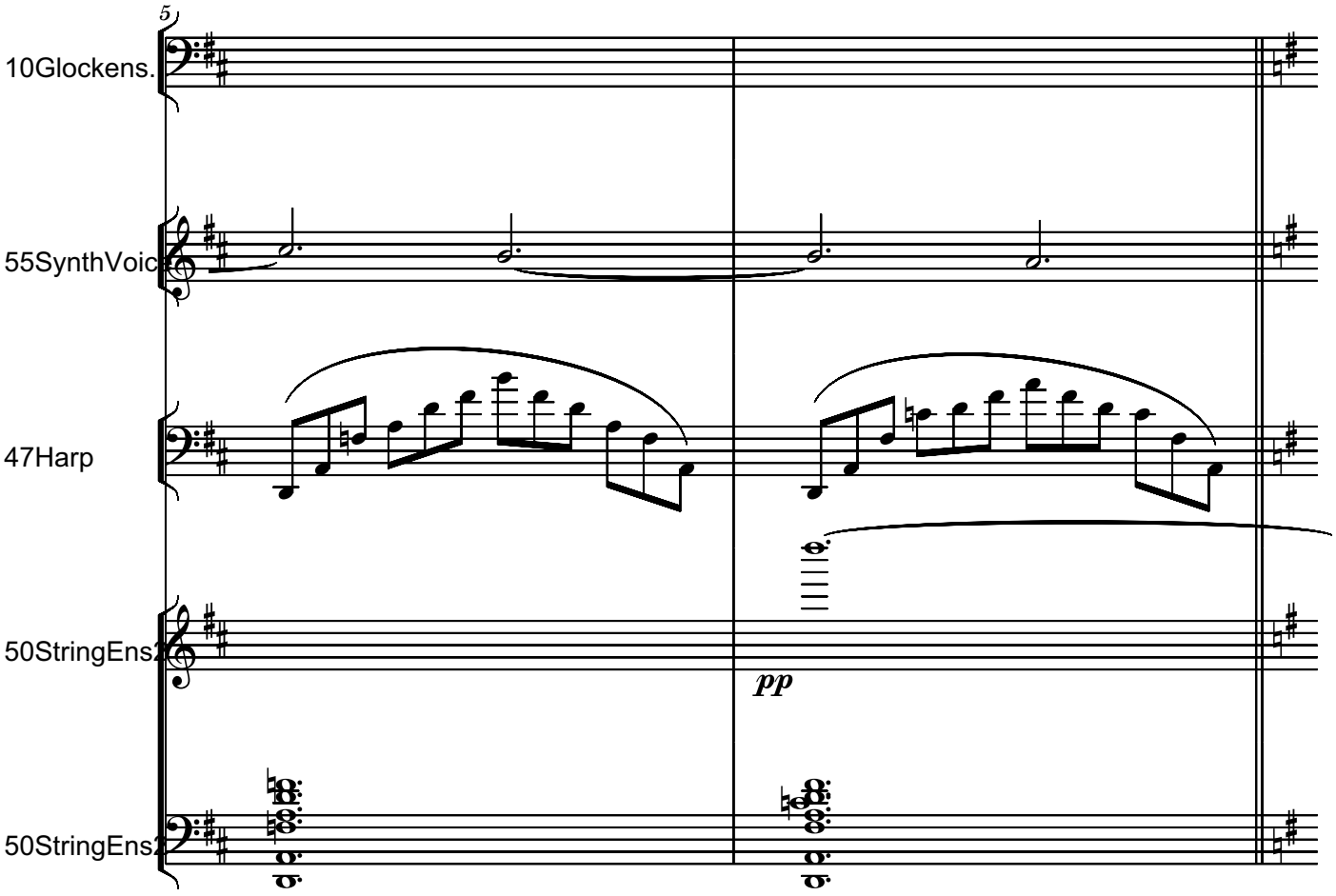
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pp
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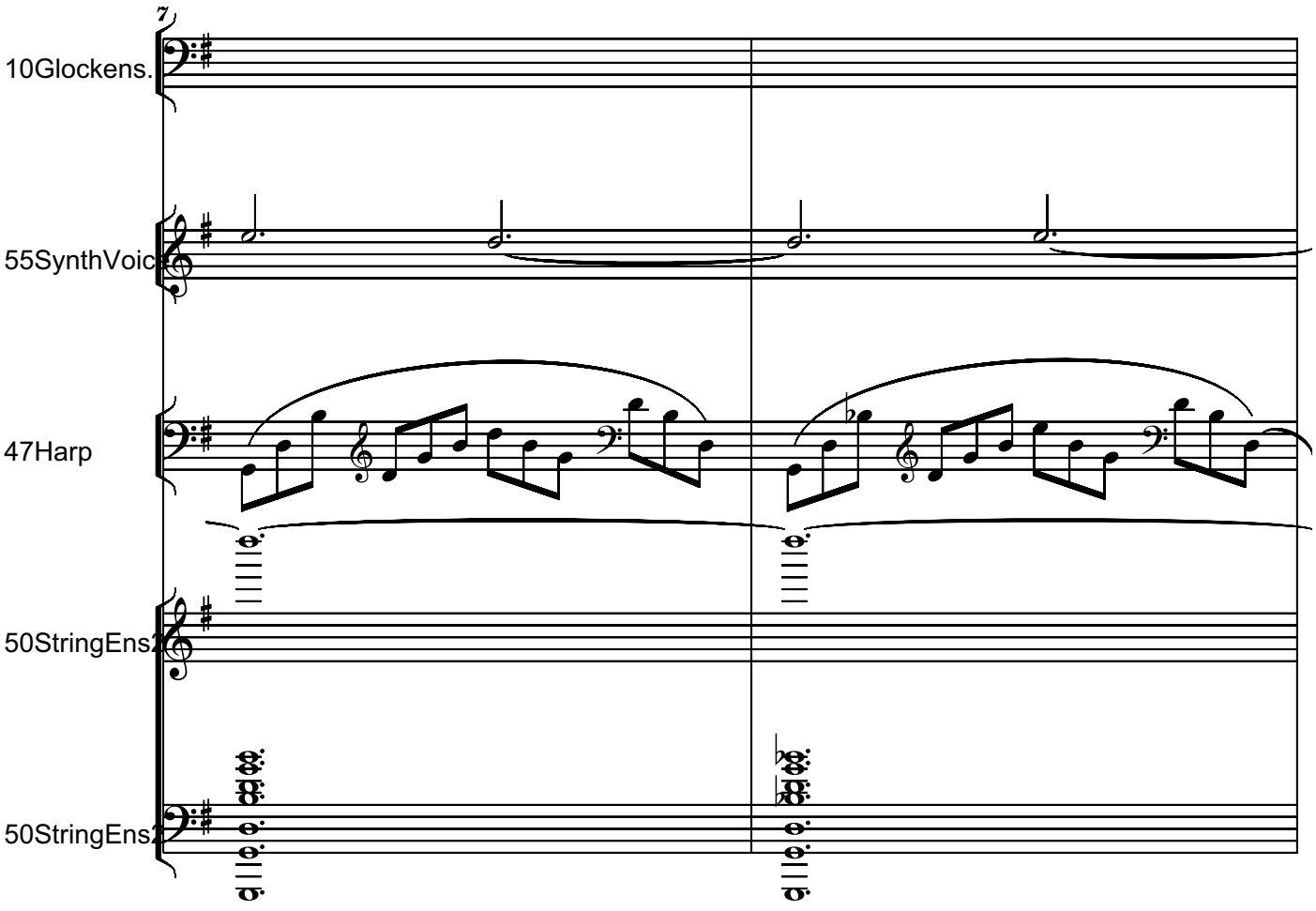
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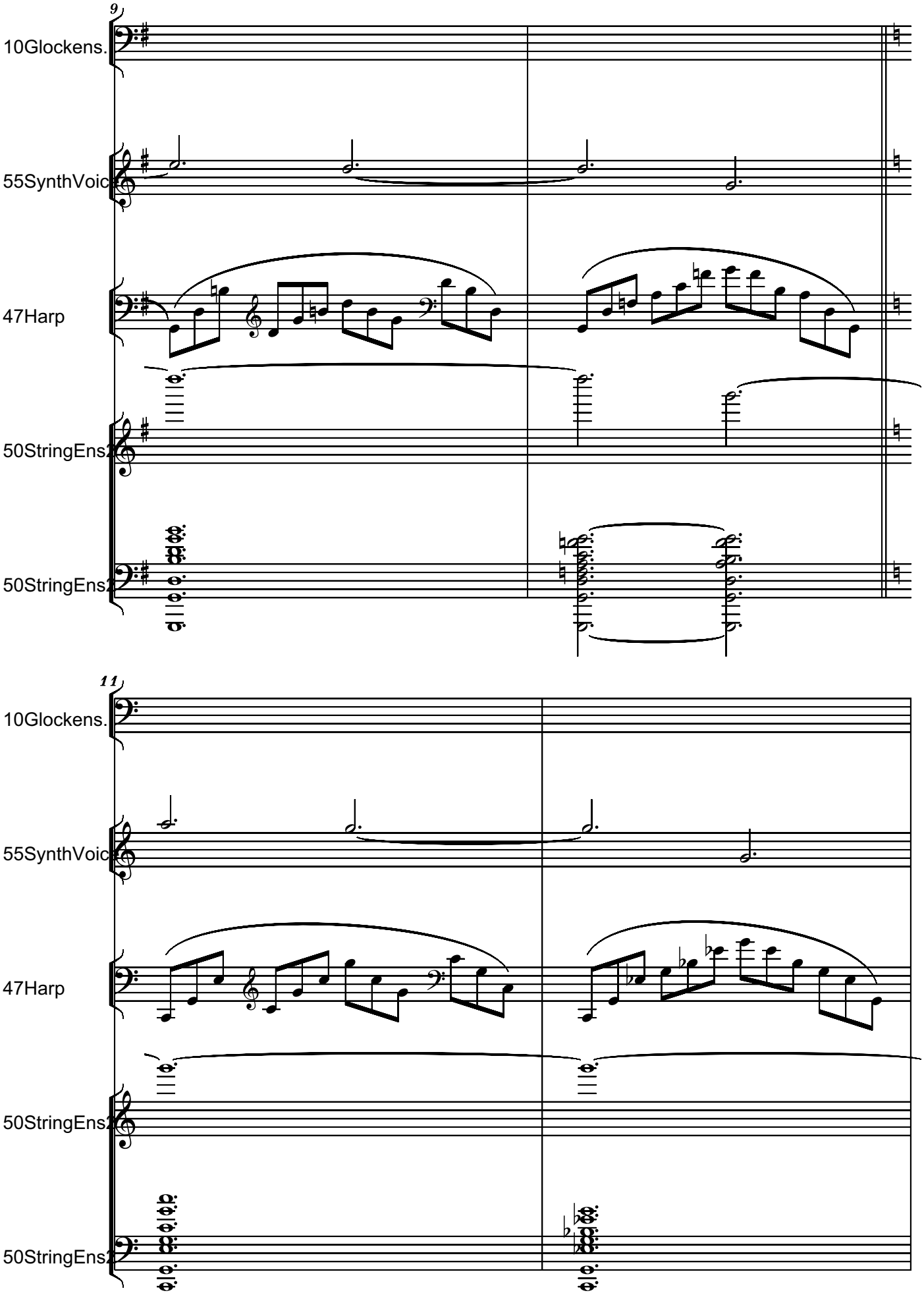
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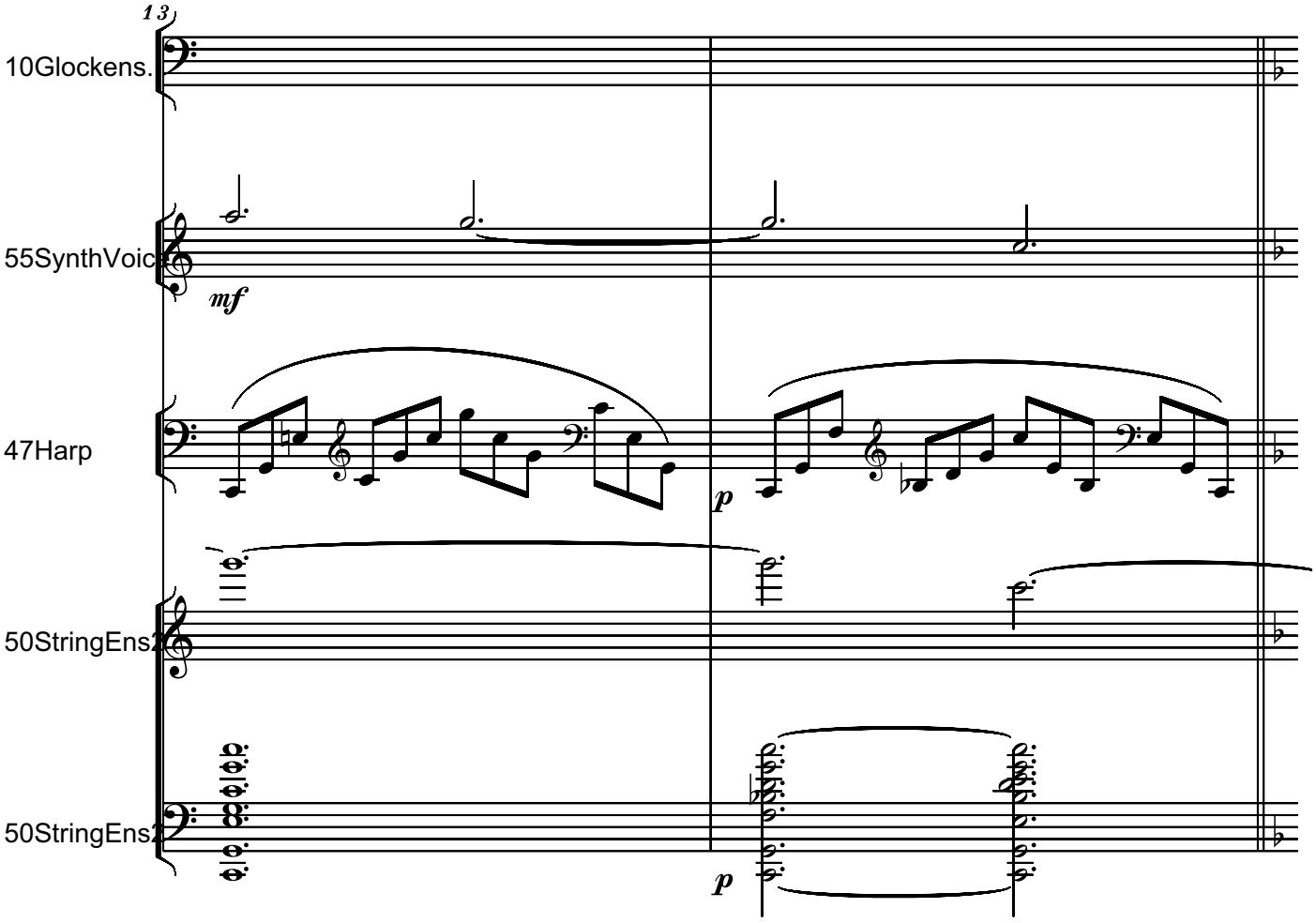
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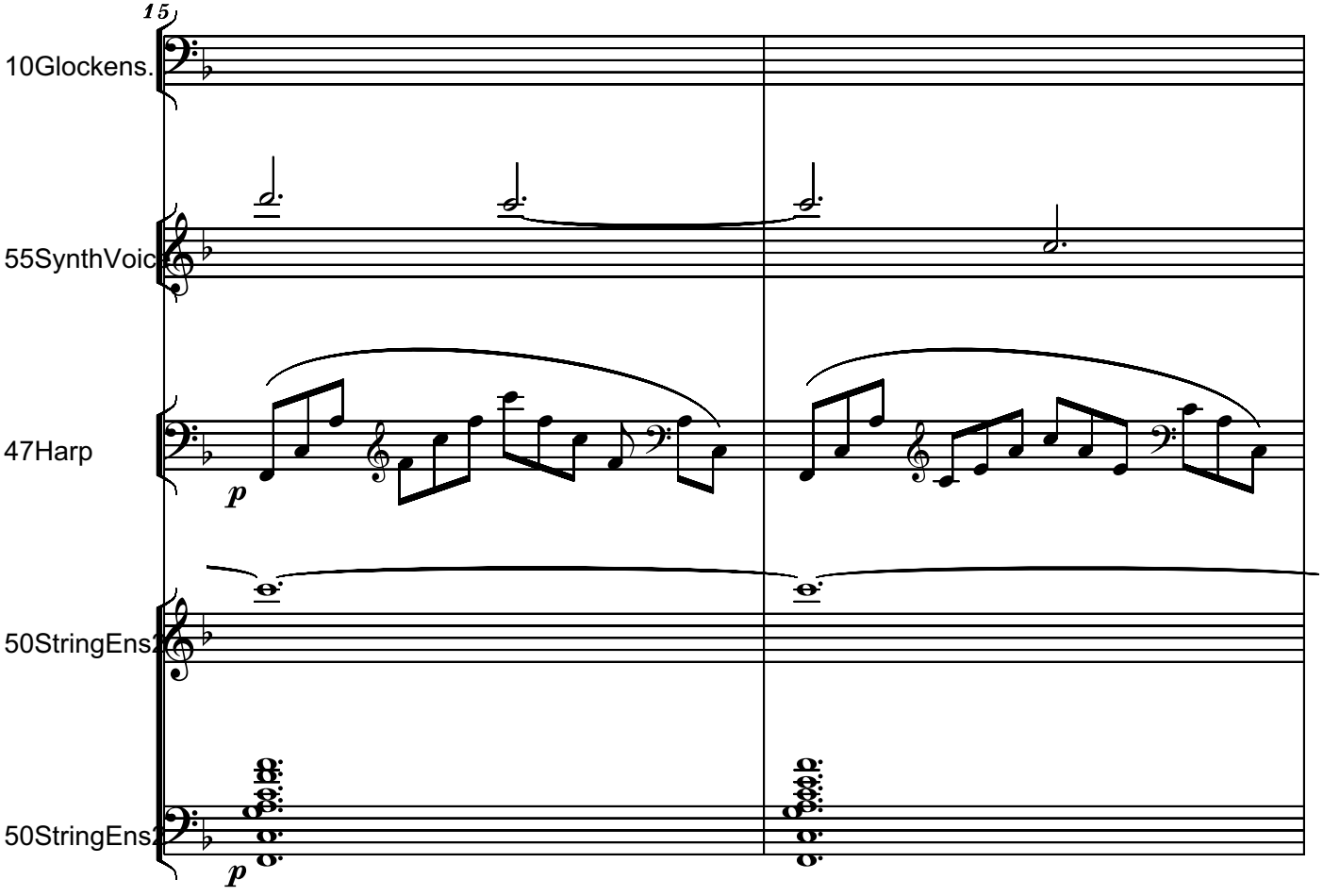
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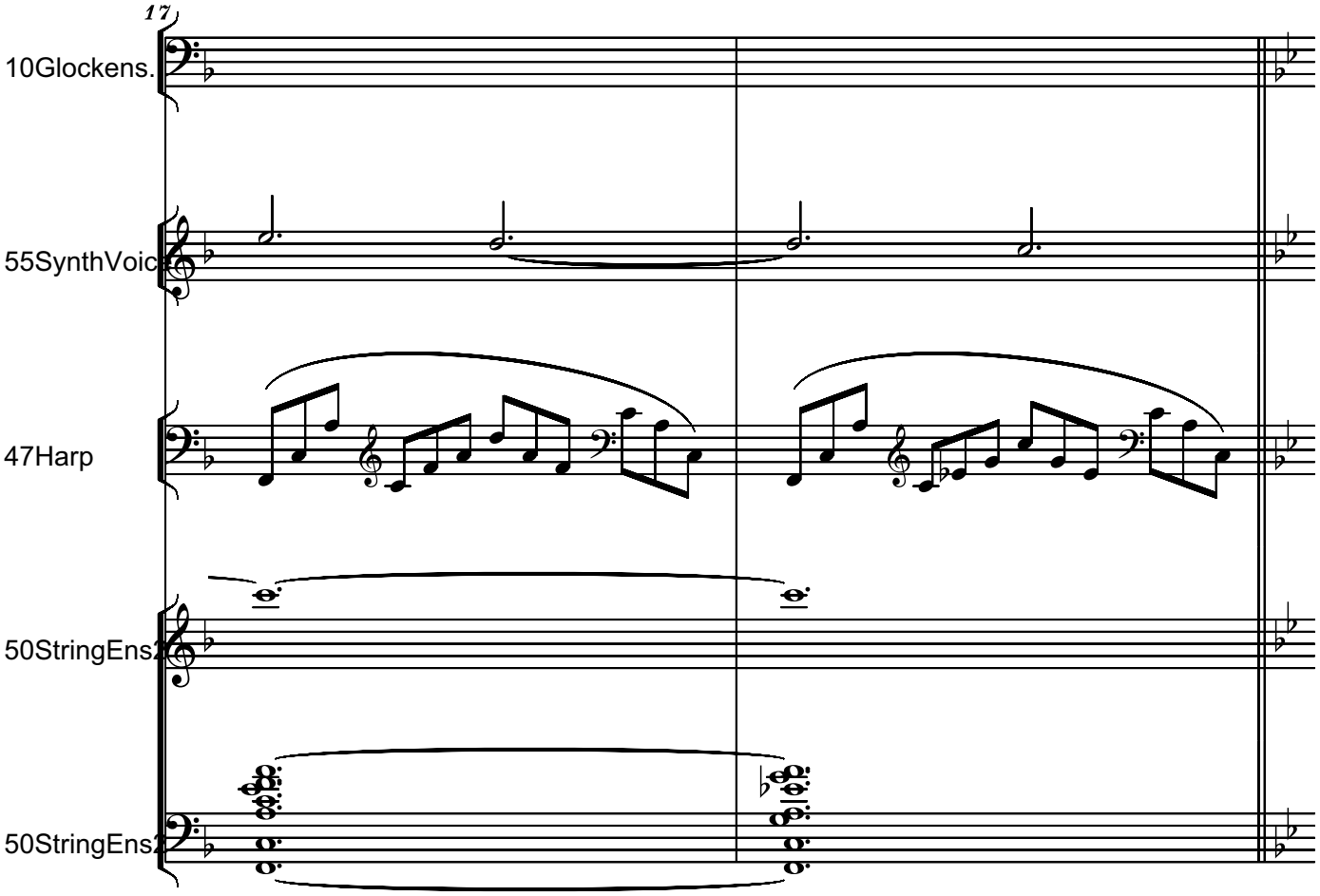
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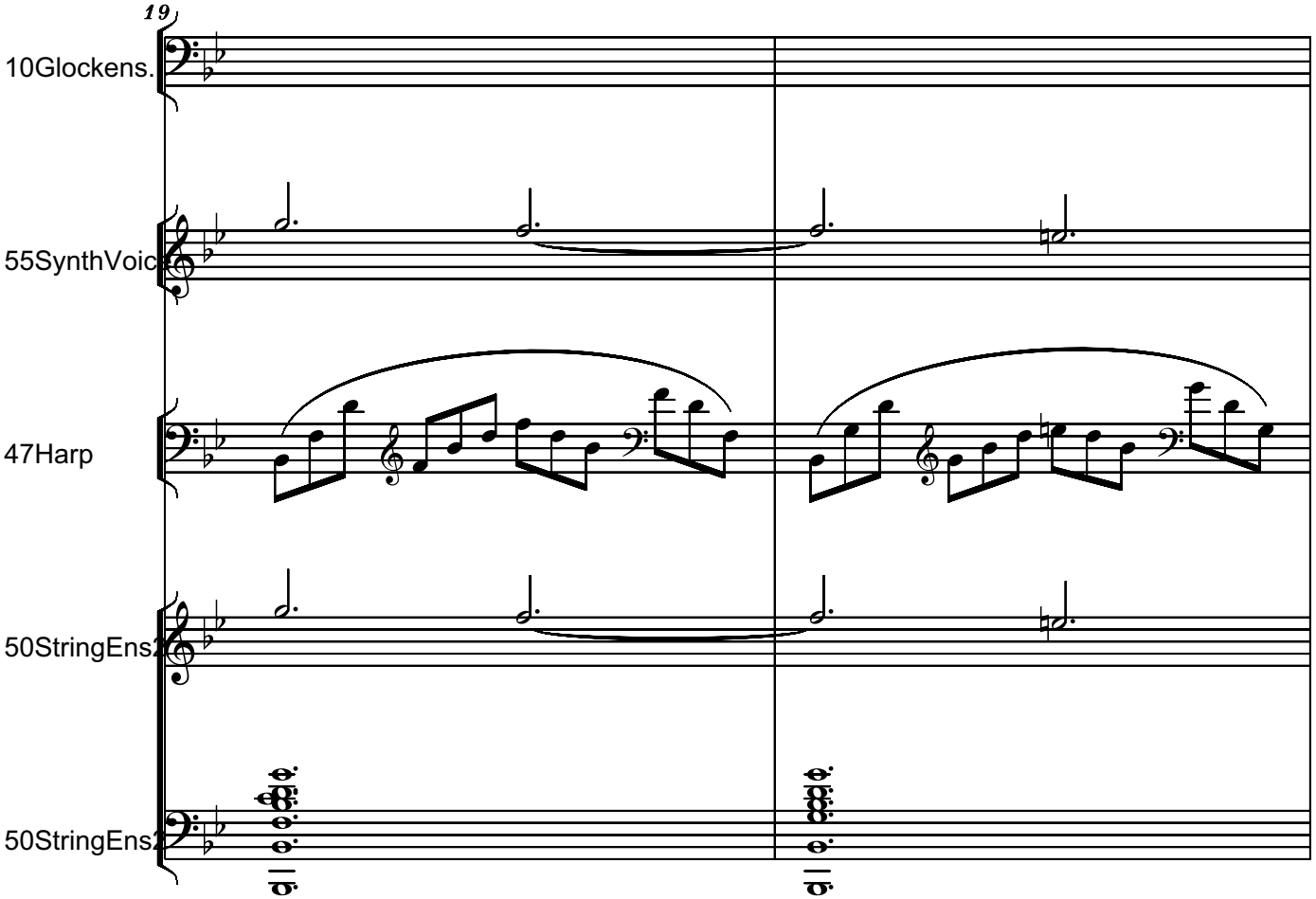
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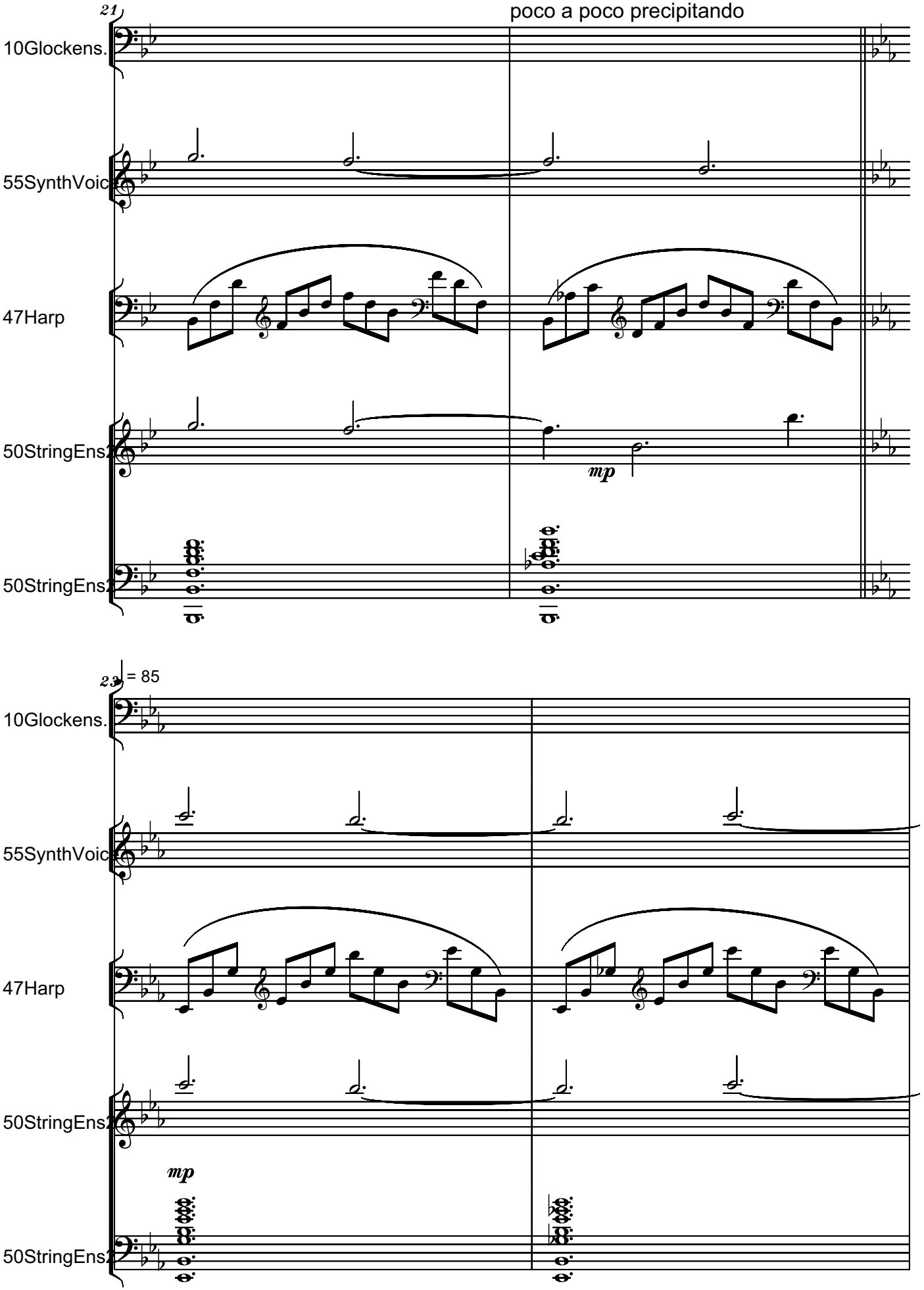
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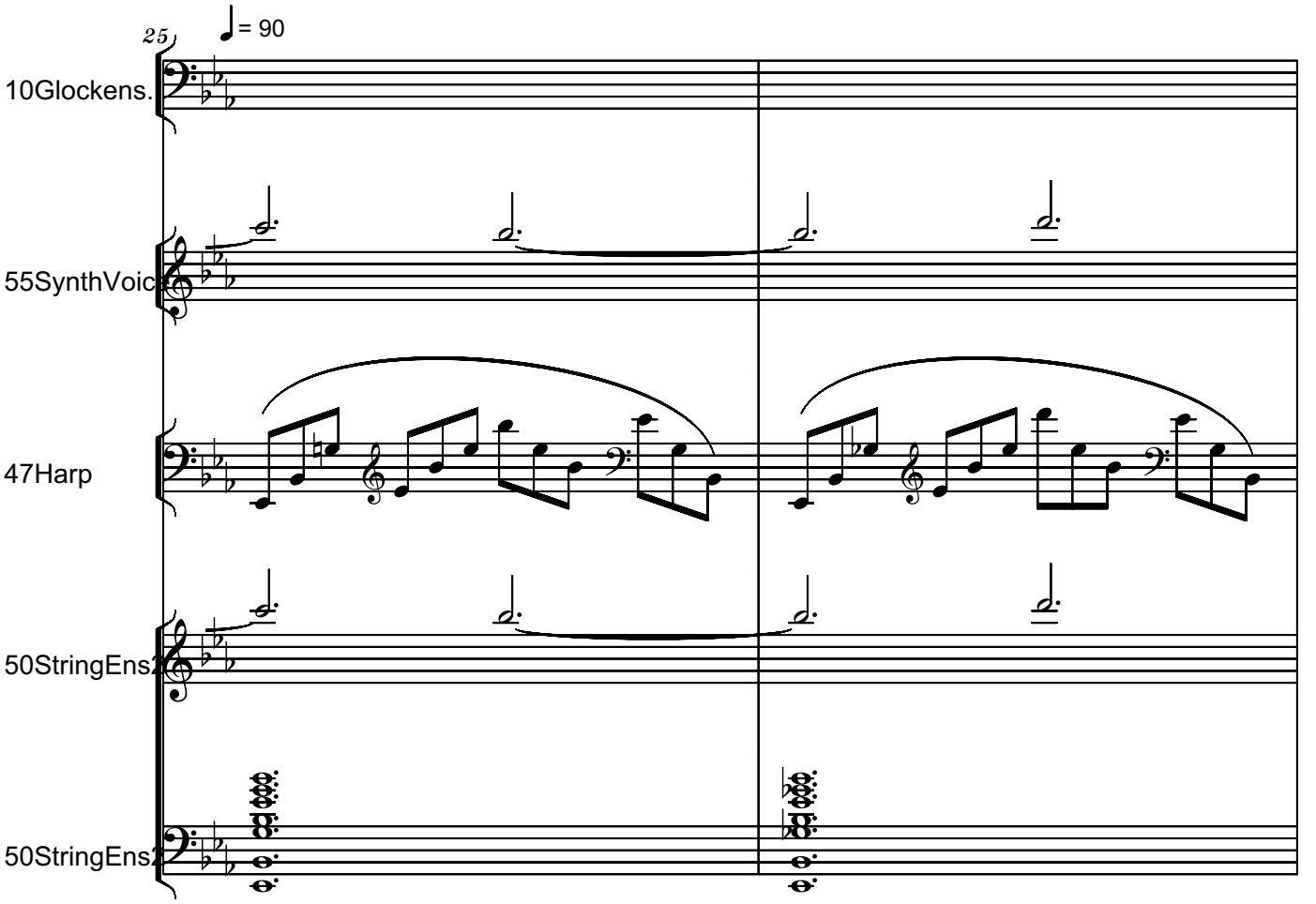
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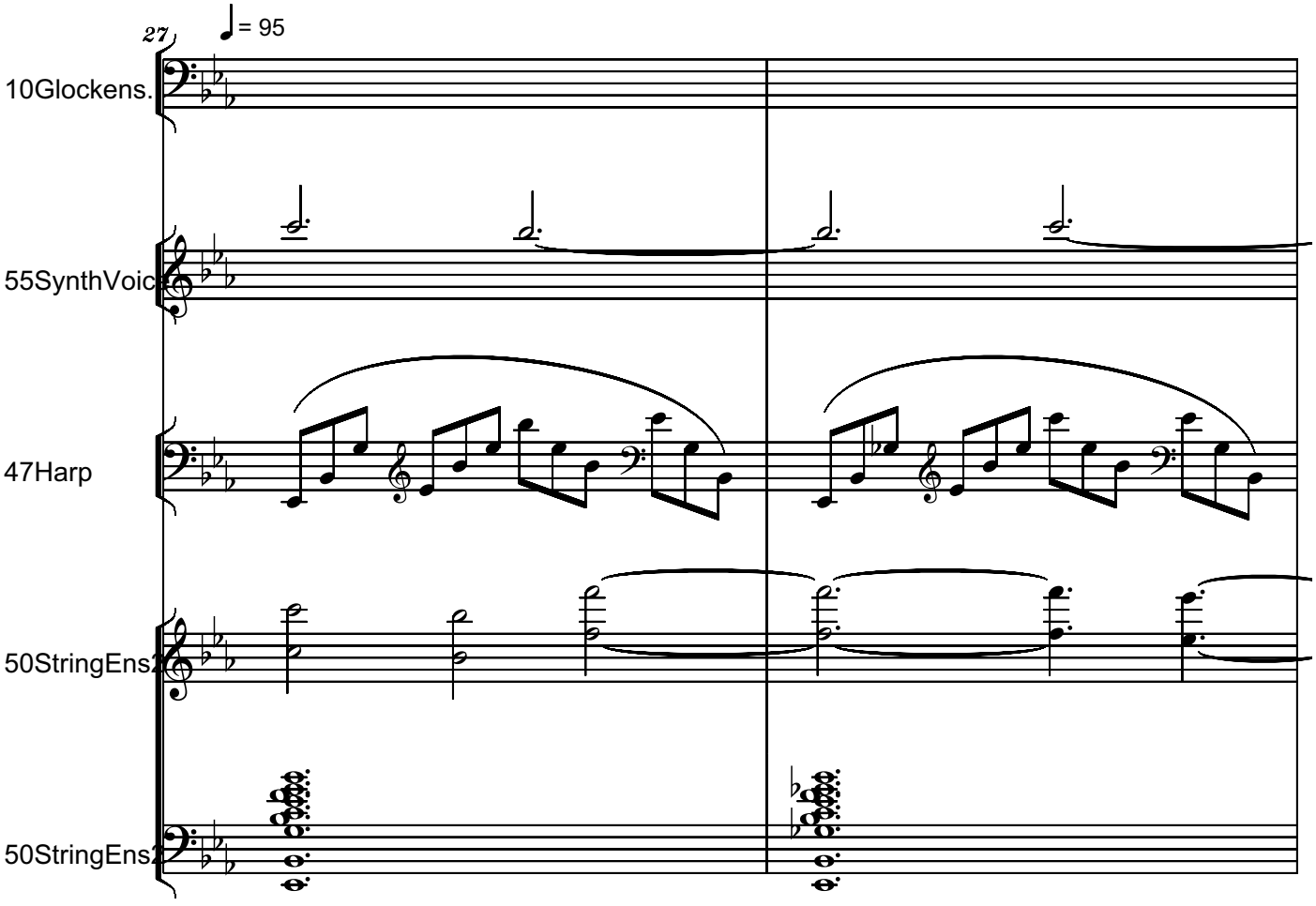
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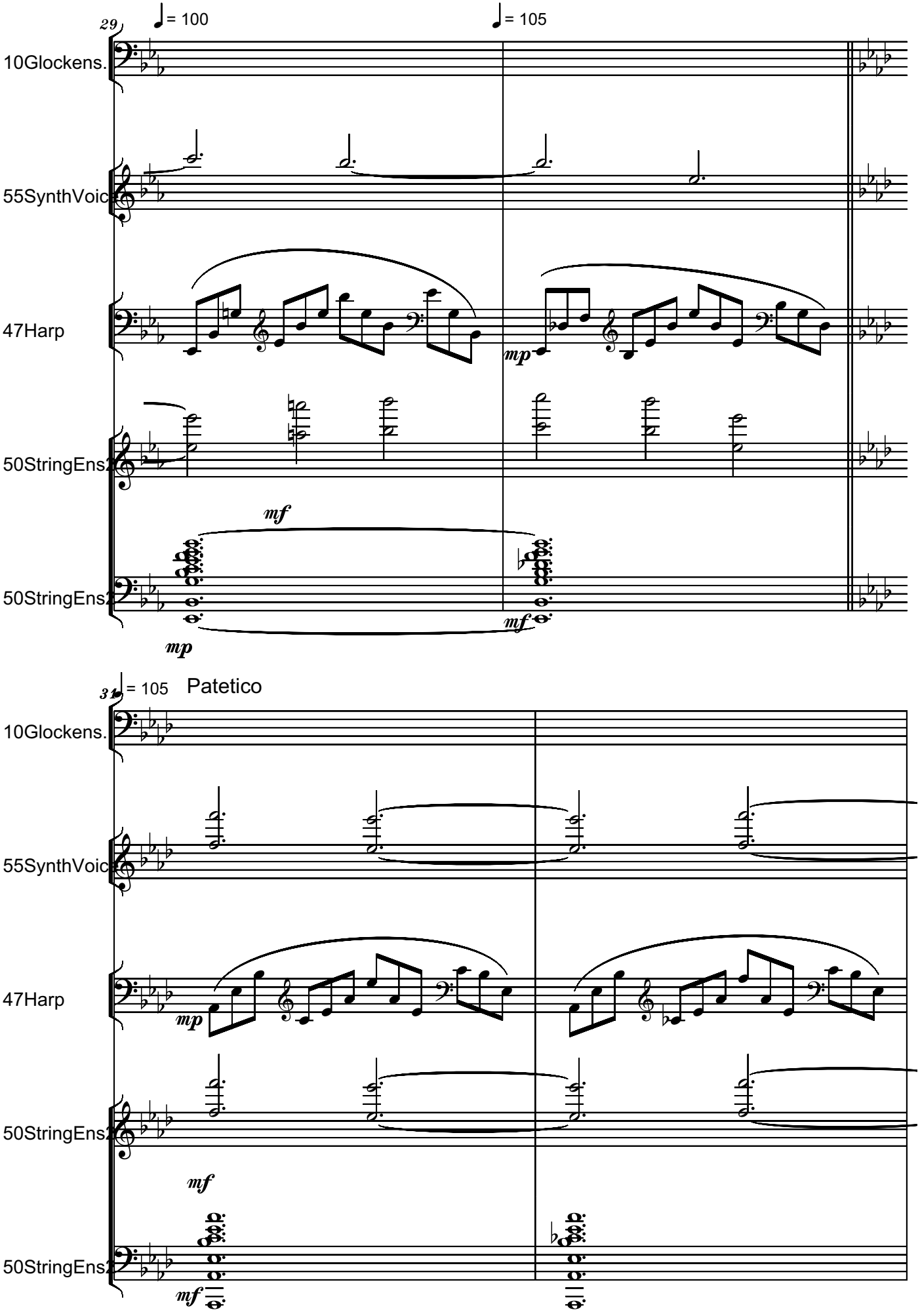
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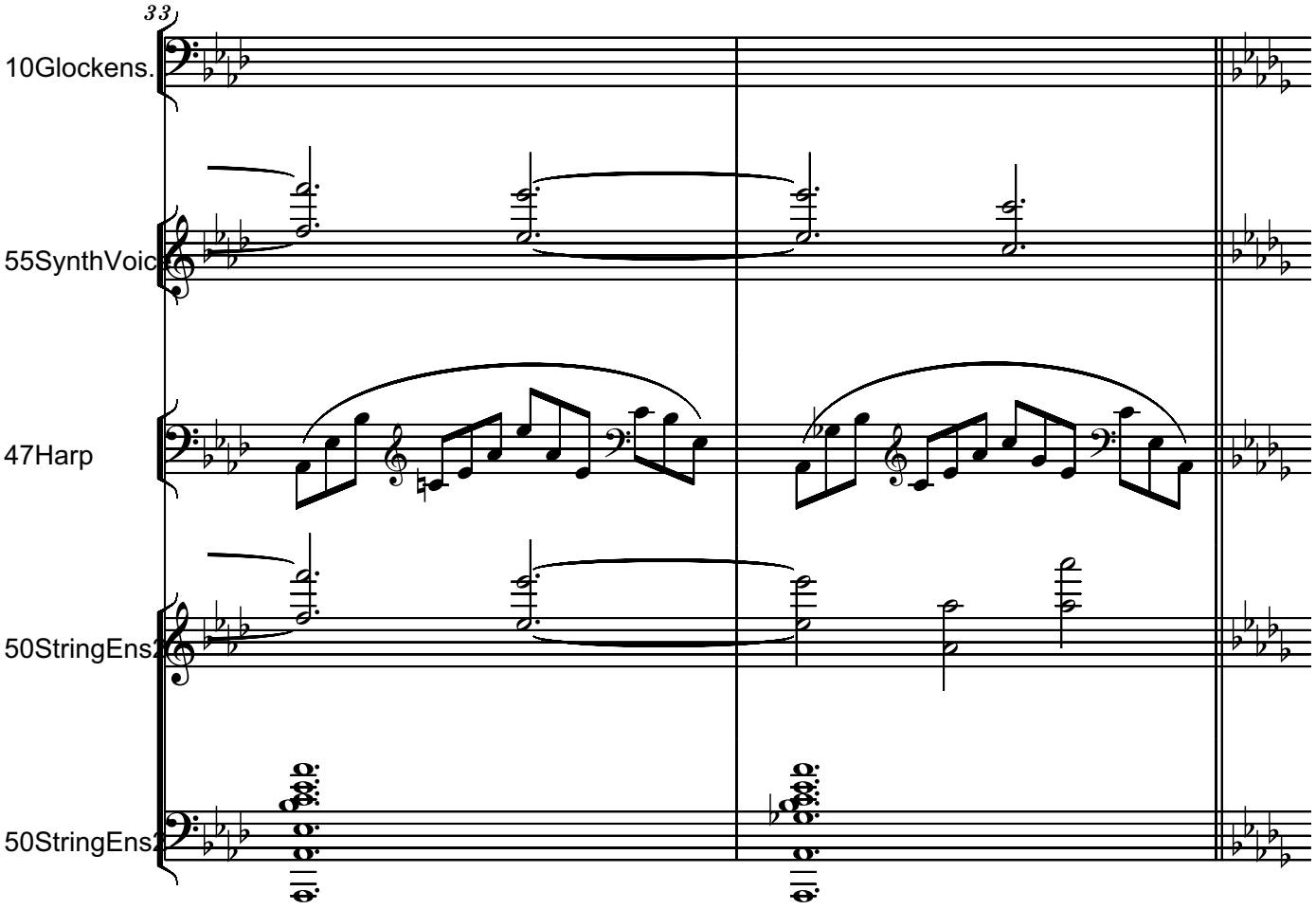
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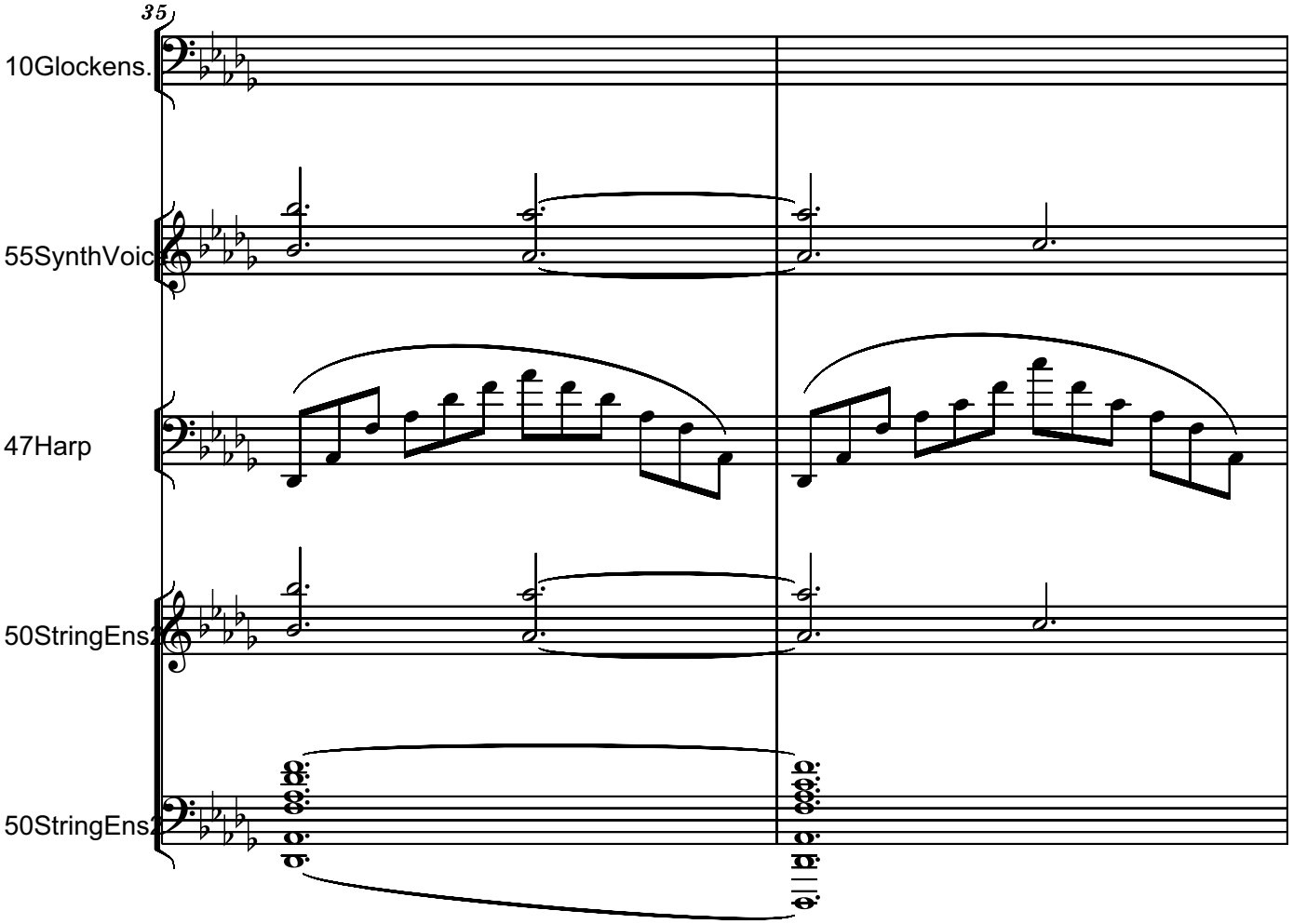
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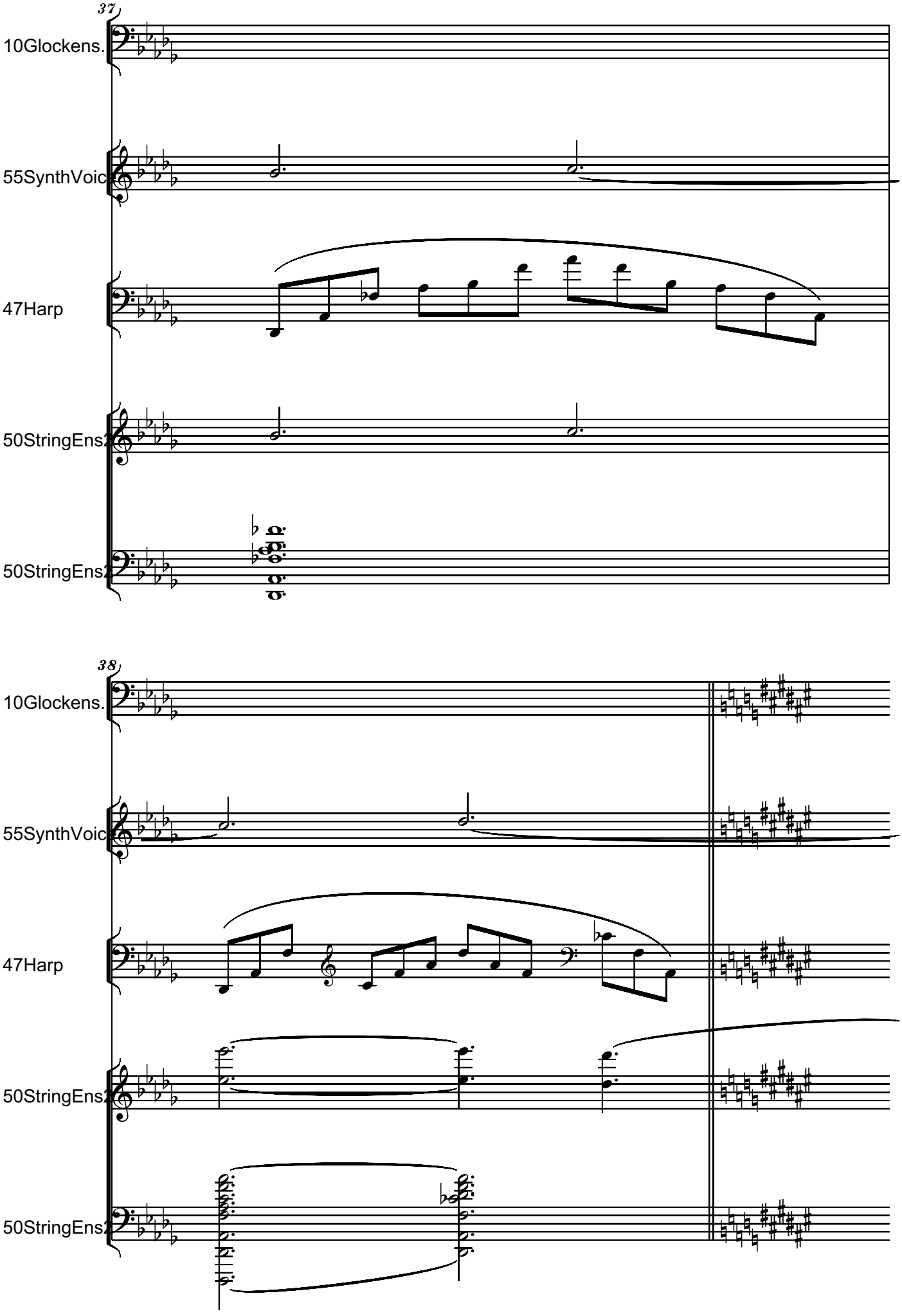
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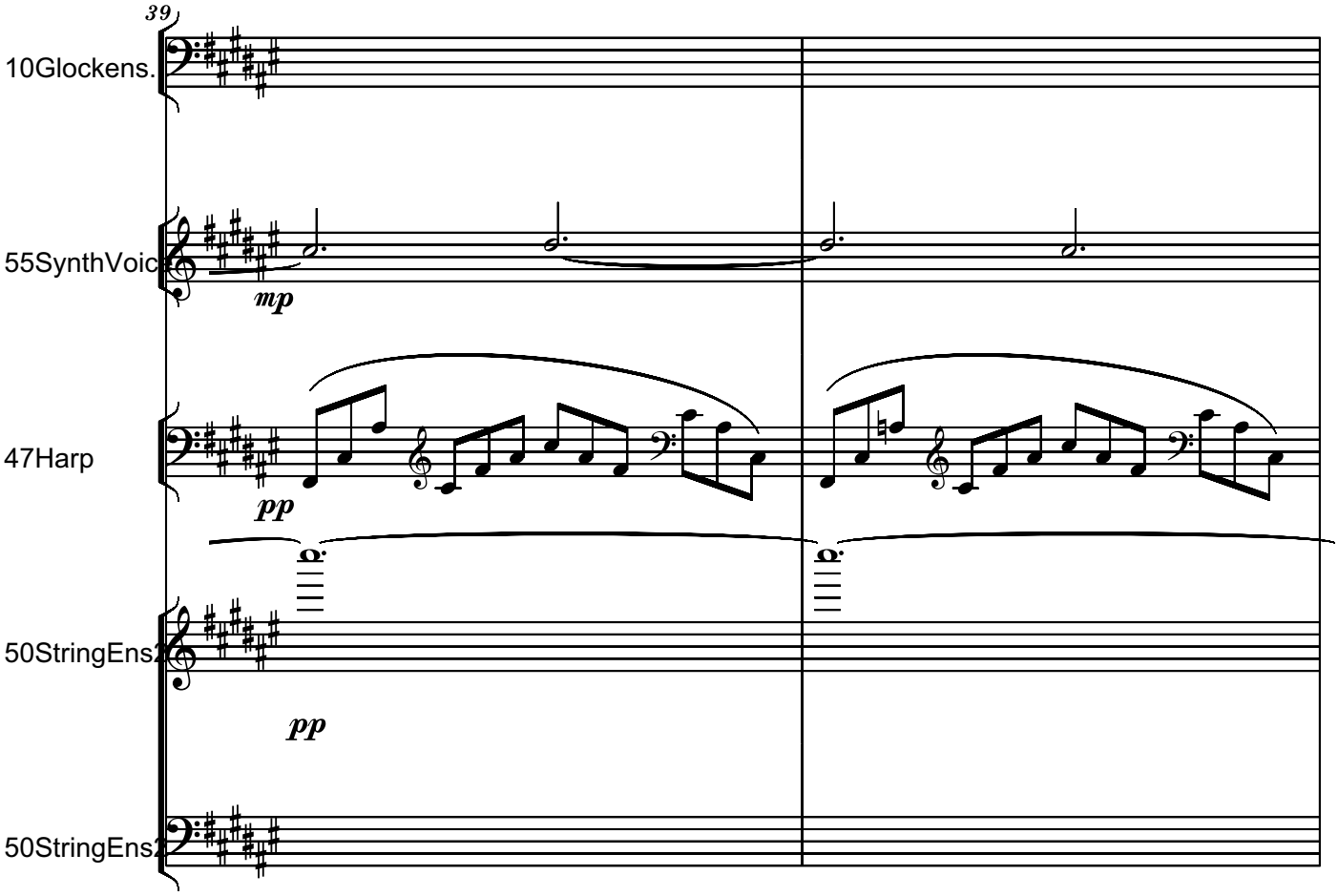
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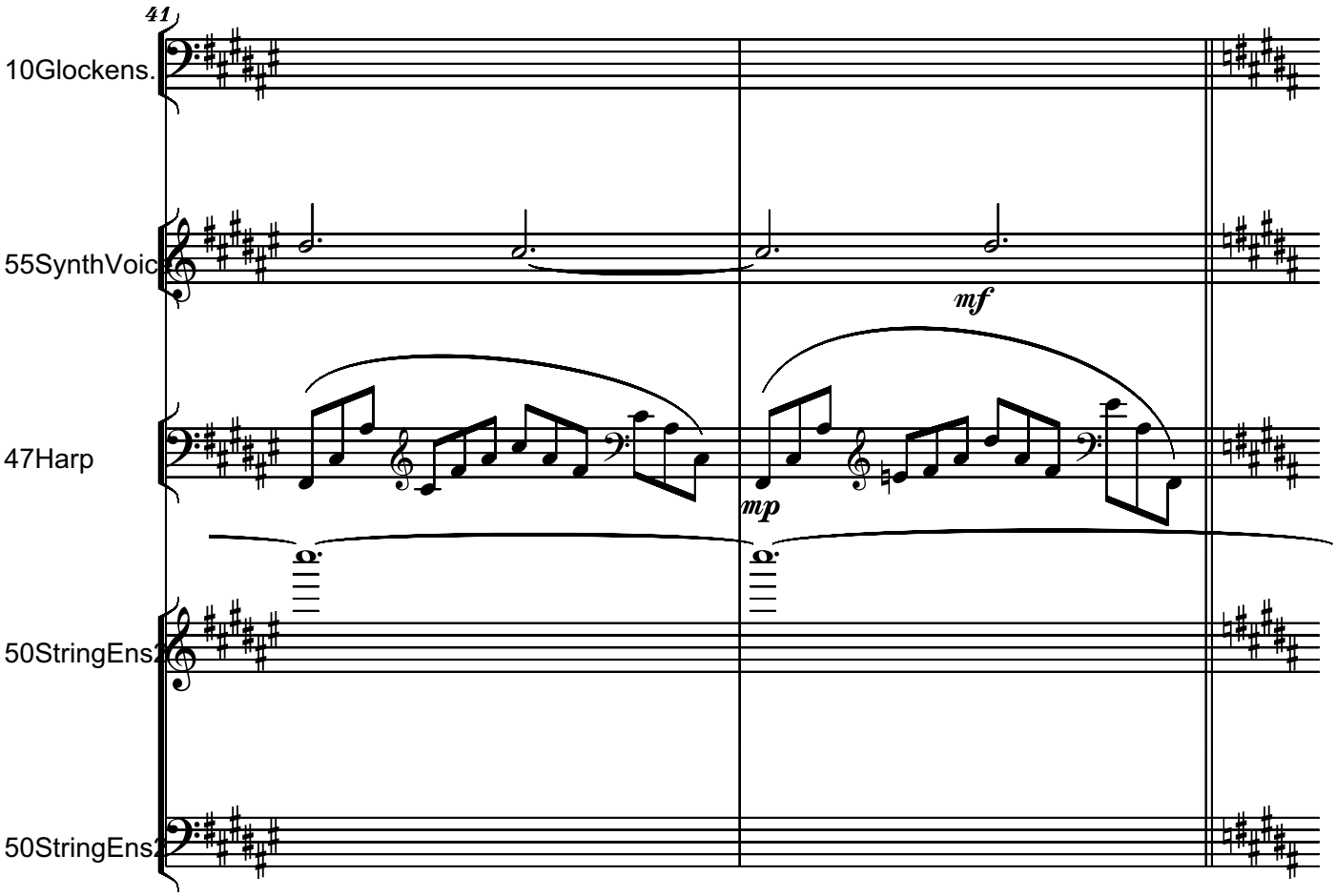
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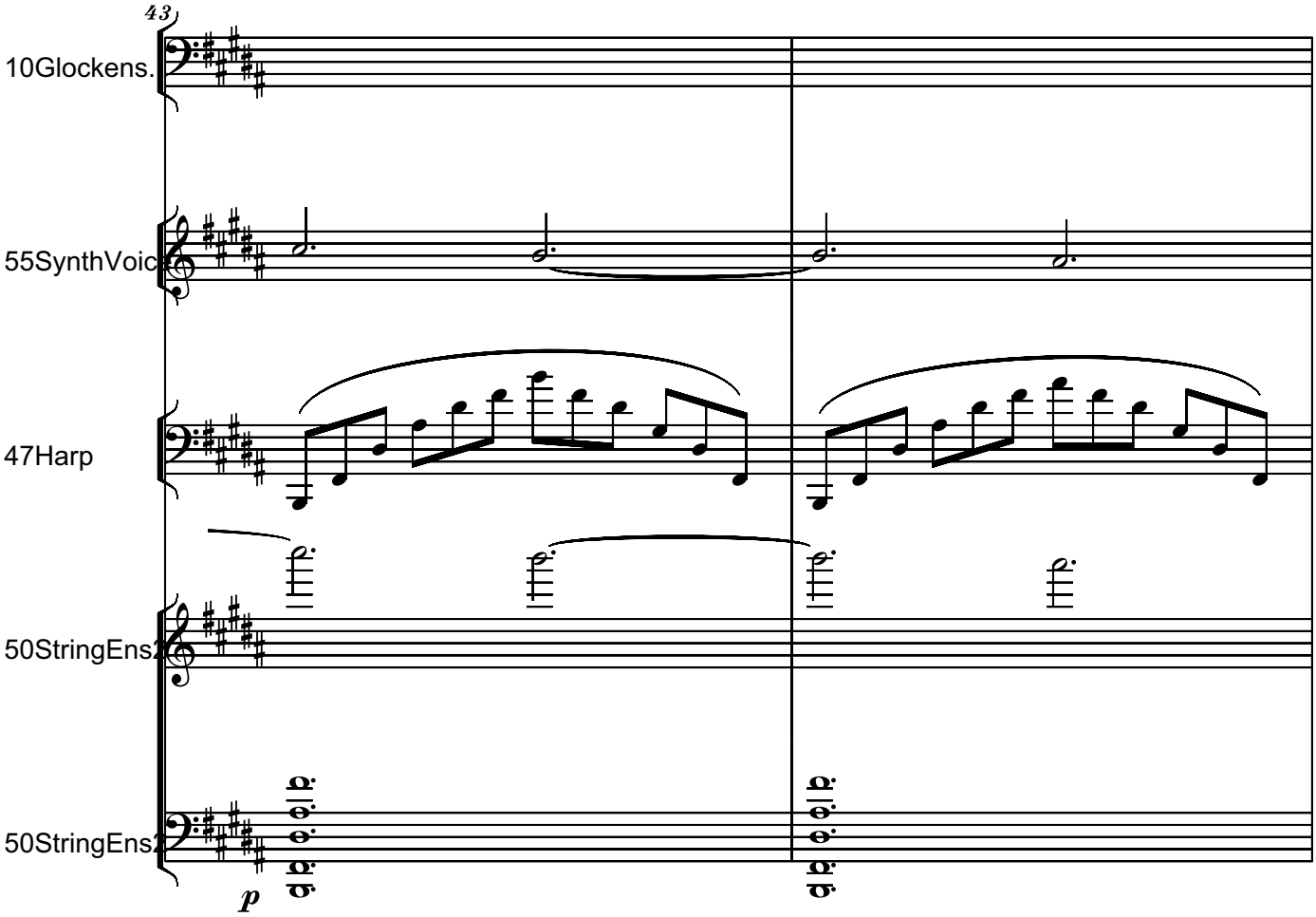
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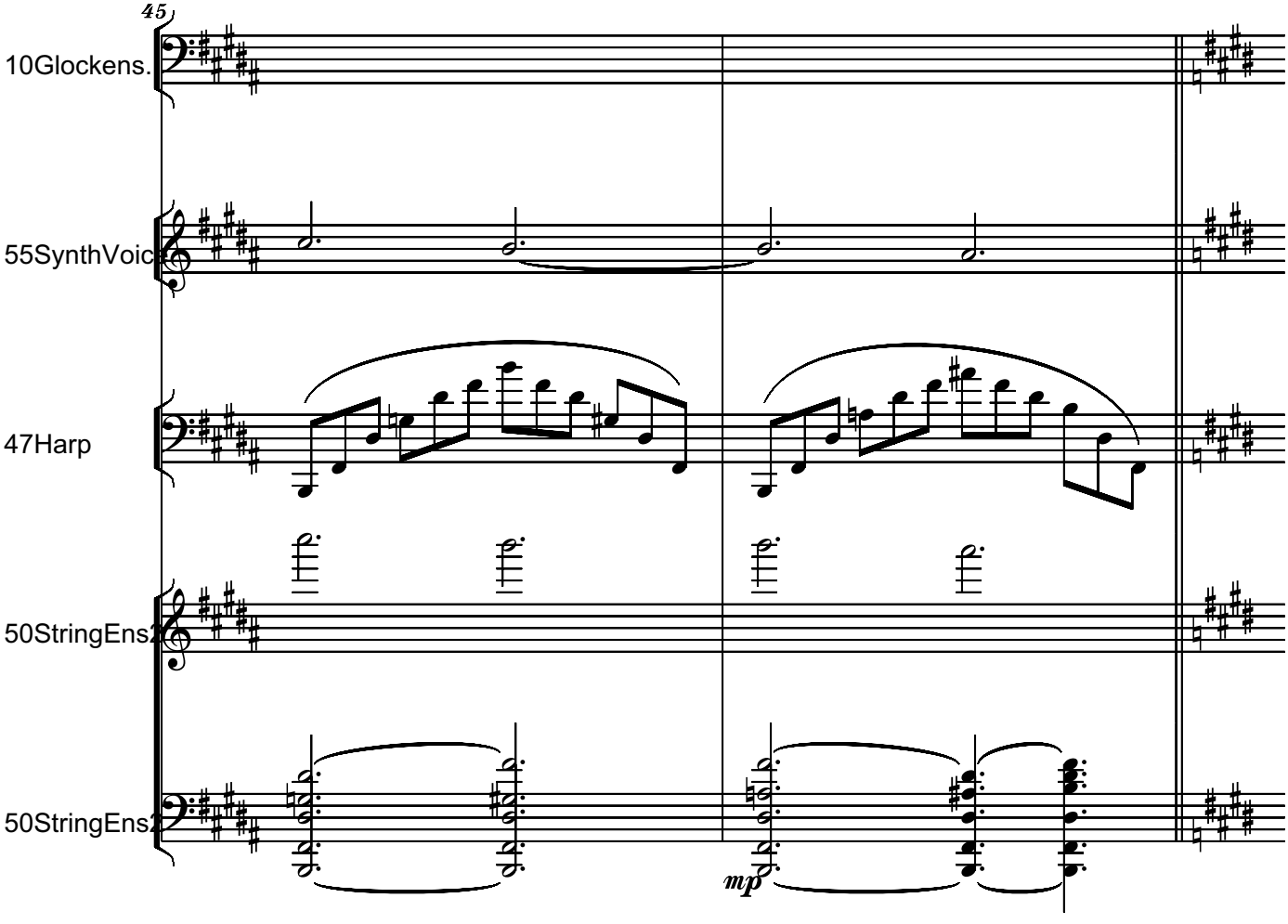
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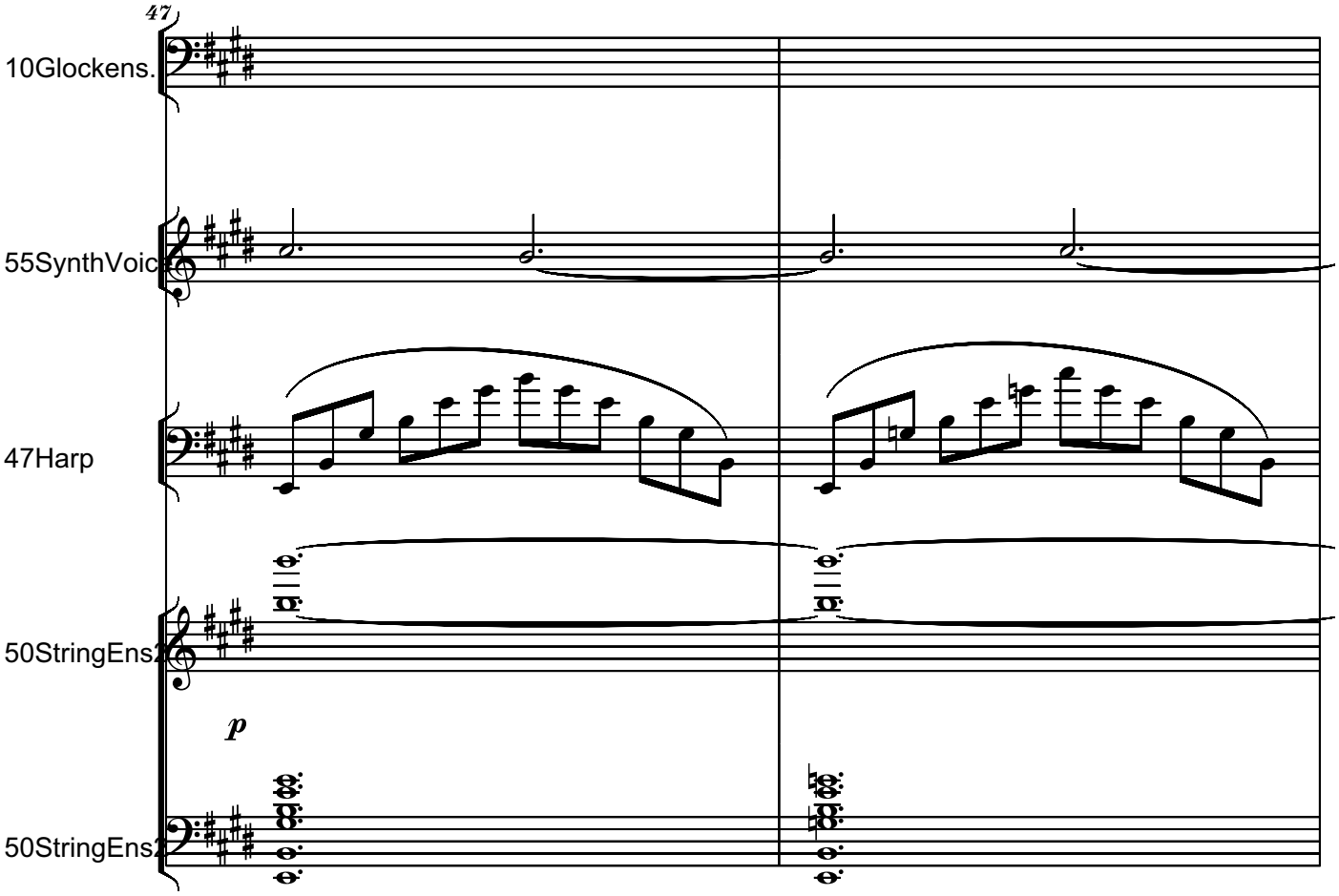
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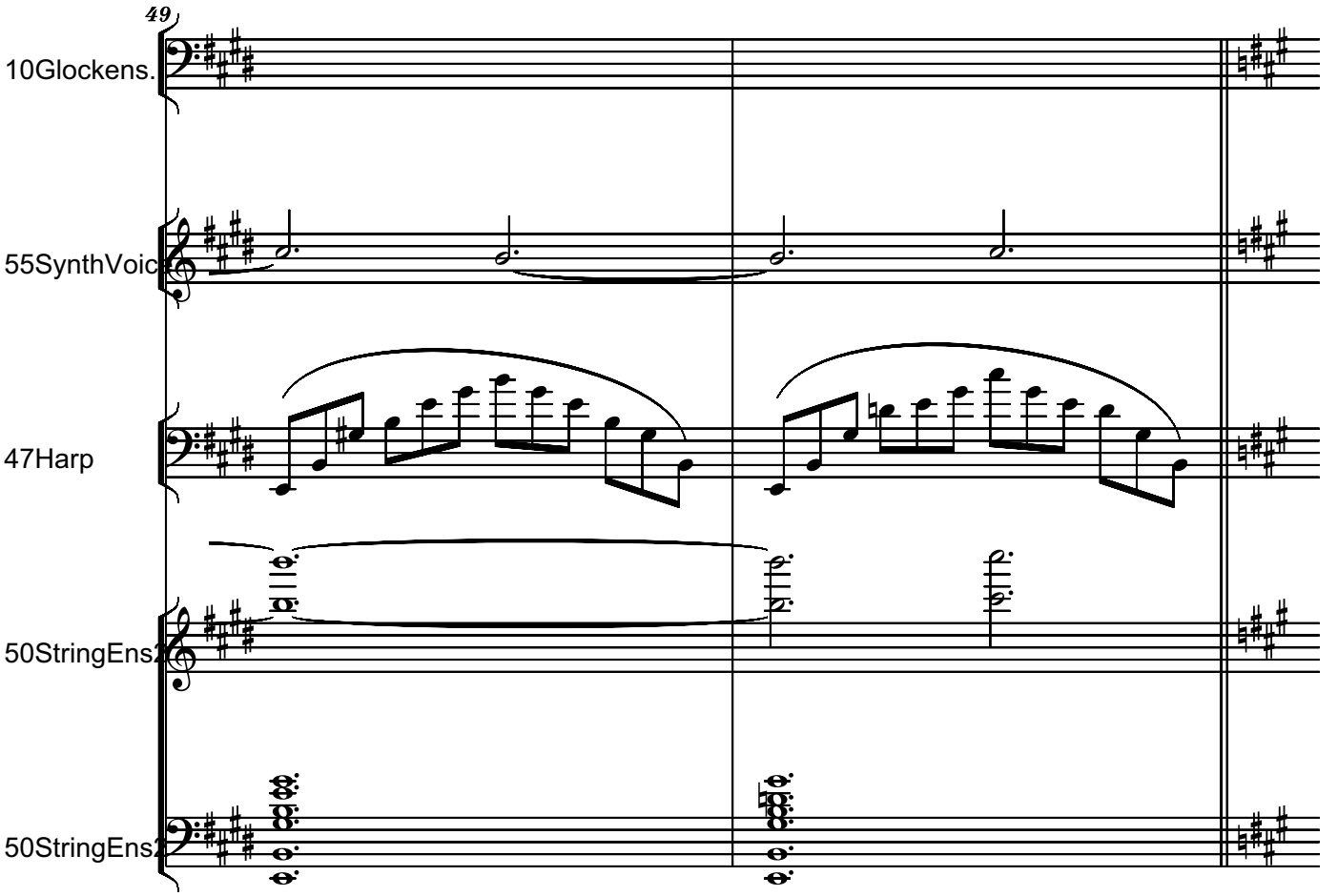
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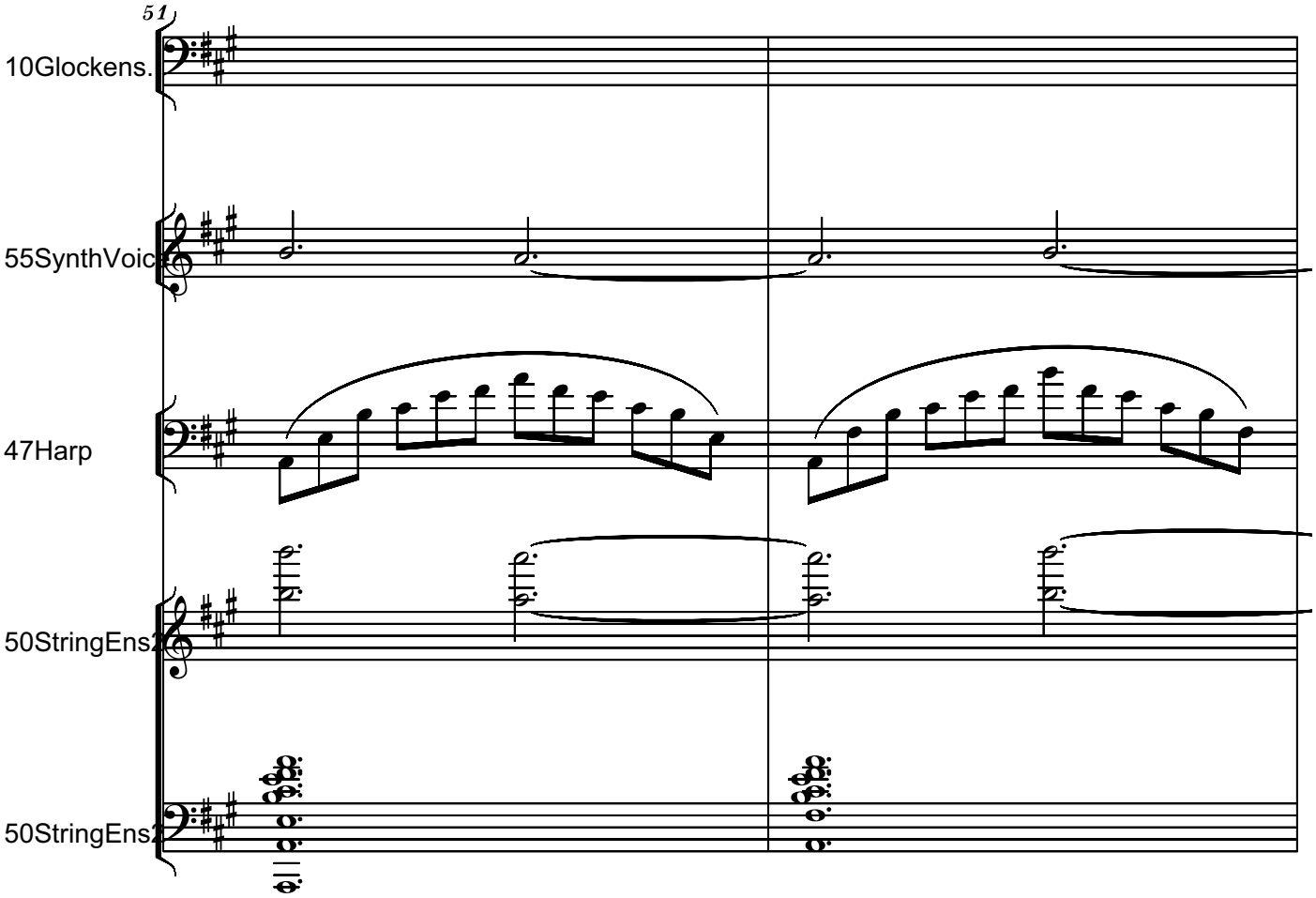
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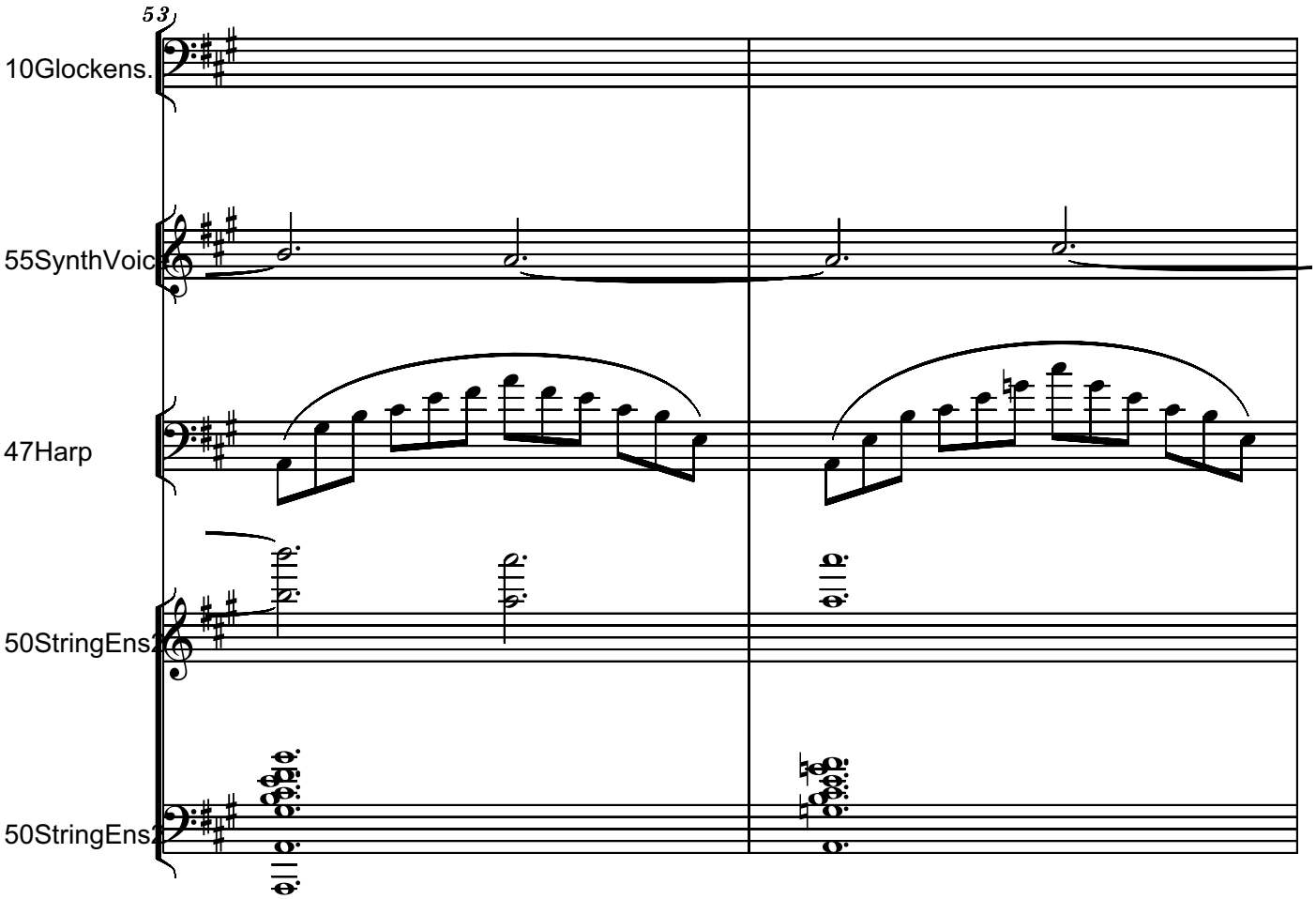
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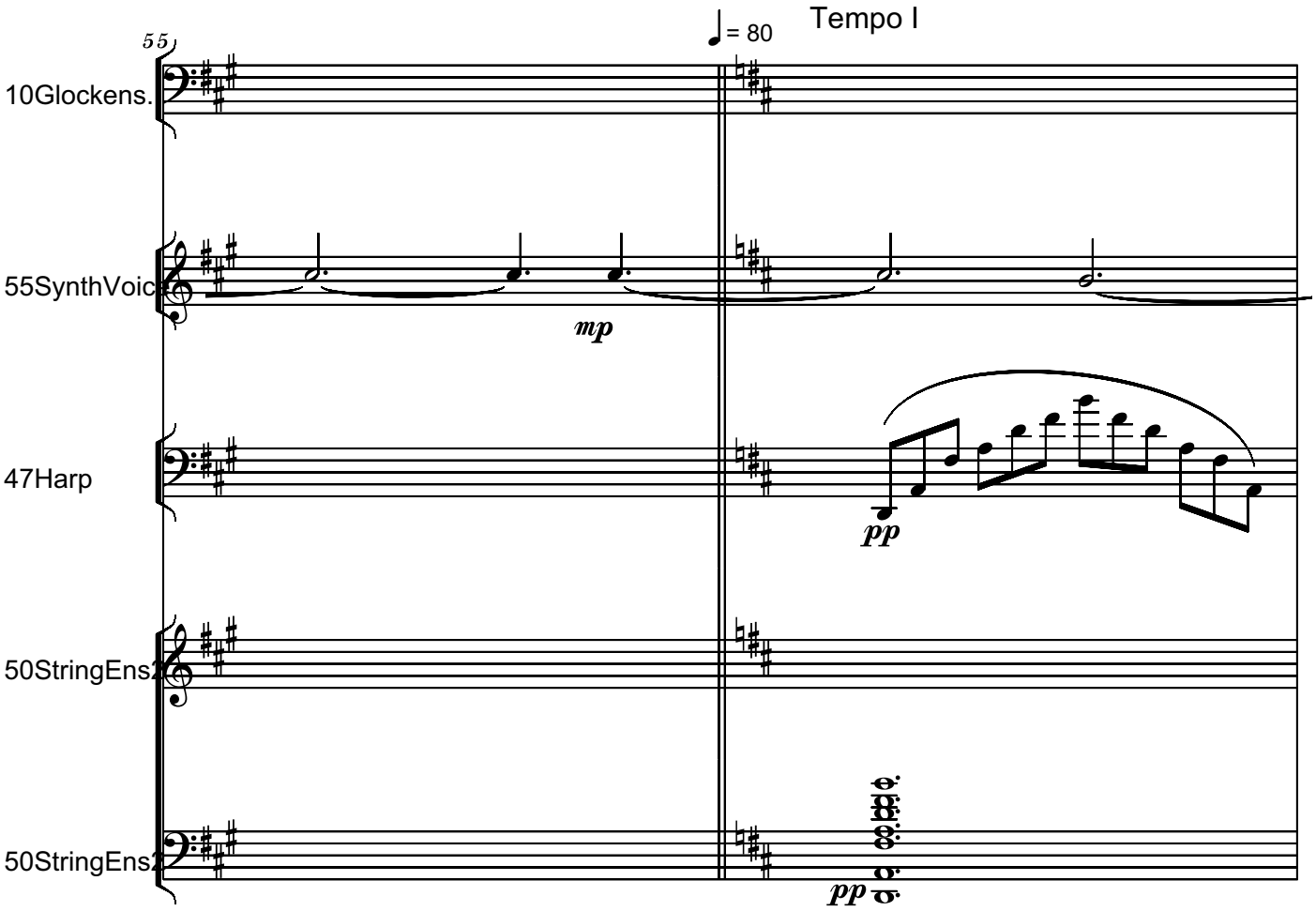
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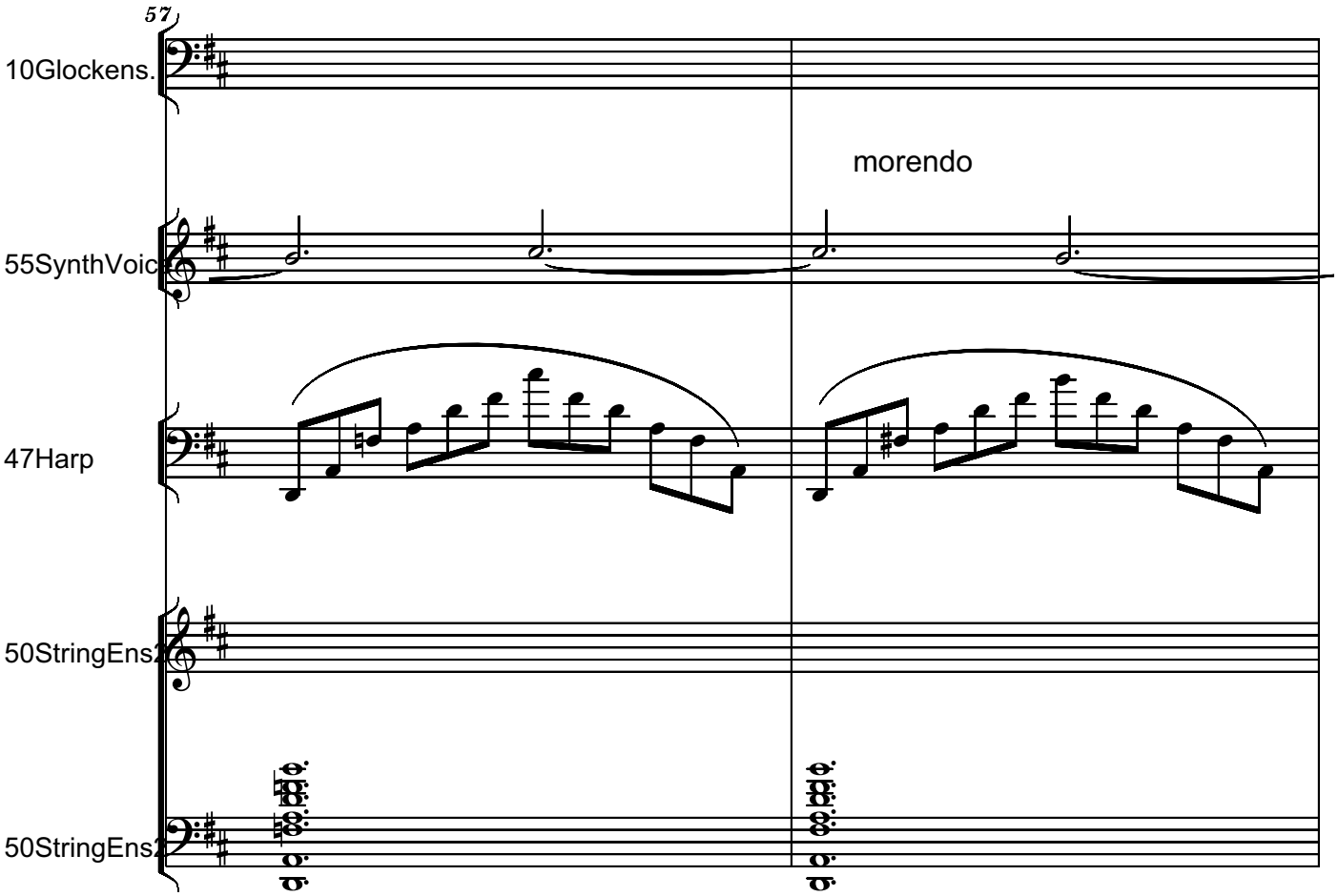
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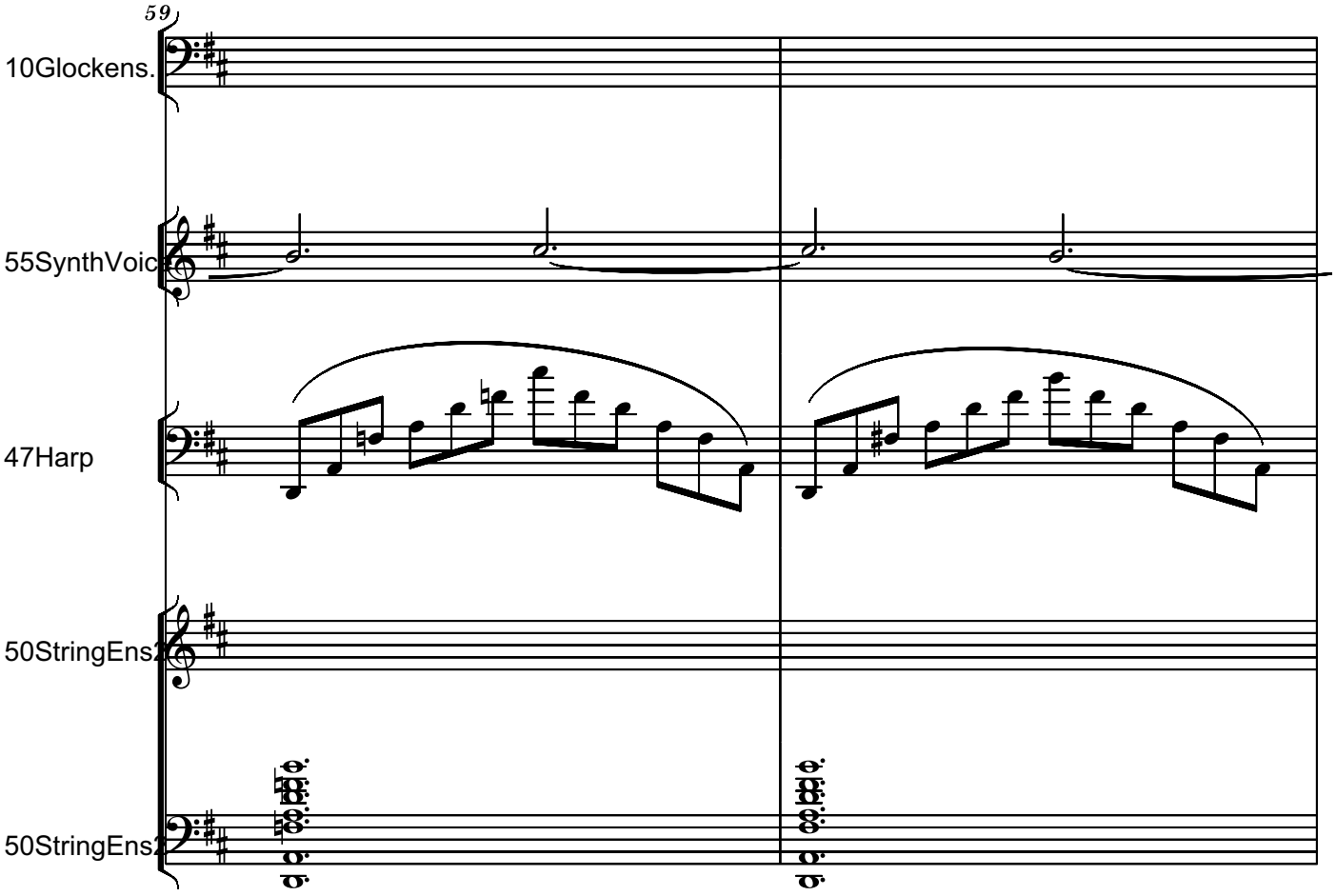
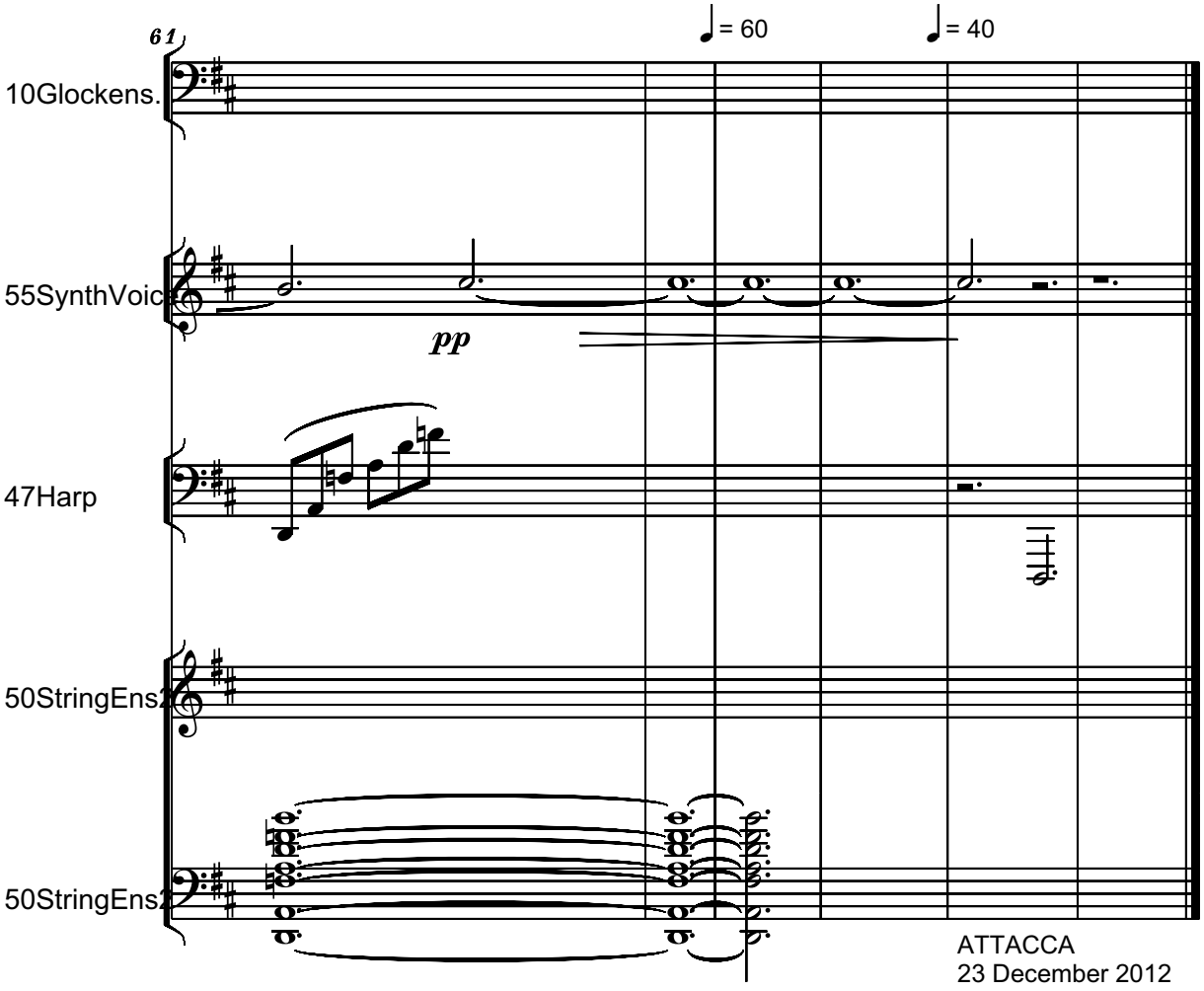
50StringEns

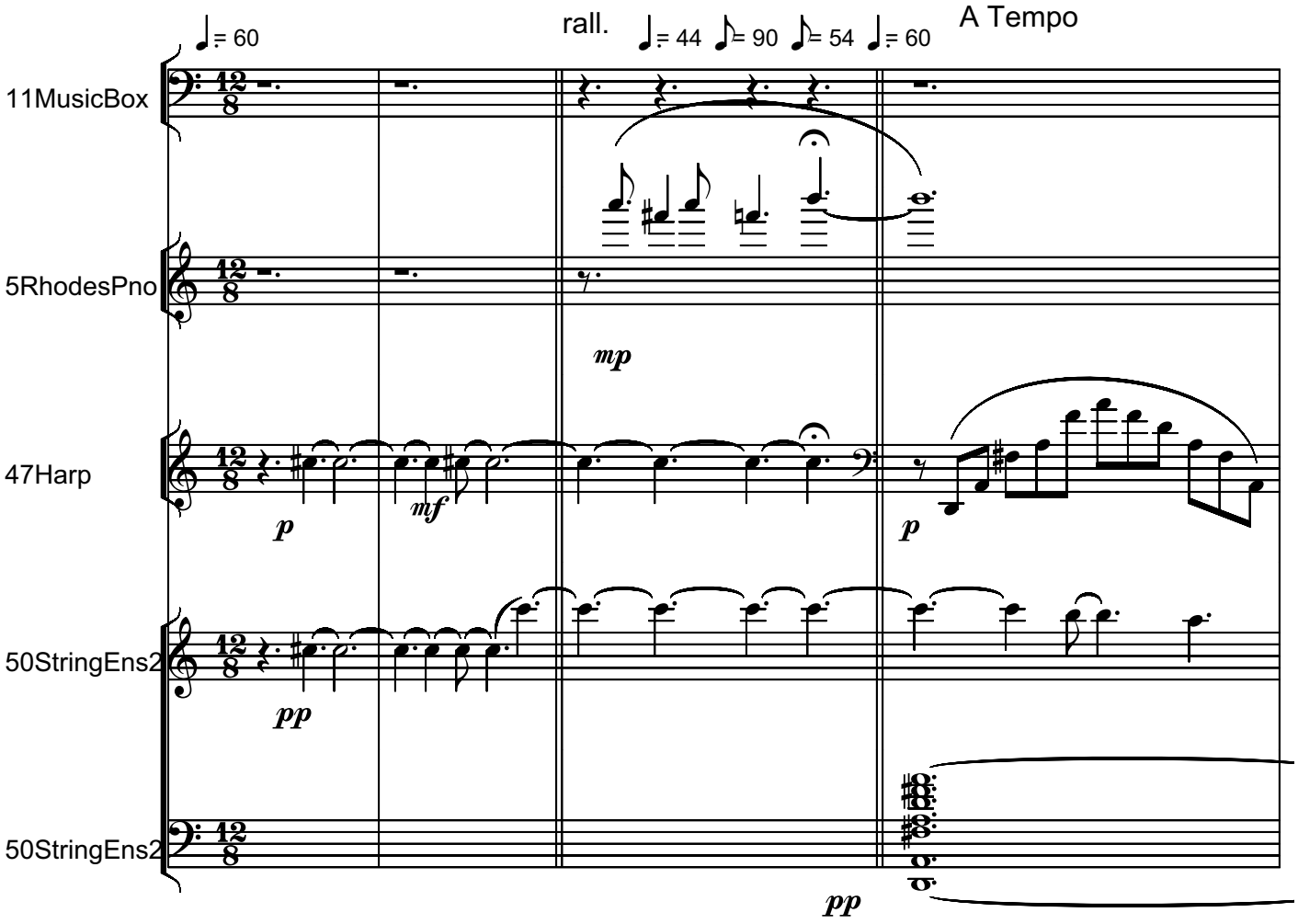

59
10Glockens.
55SynthVoic
47Harp
50StringEns
50StringEns


61
♩= 60
♩= 40
10Glockens.
55SynthVoic
pp
47Harp
50StringEns
50StringEns
ATTACCA
23 December 2012

EXODUS - POEM BY BENJAMIN FONDANE
(My Last Will And Testament)
- To Veronica Anghelescu -

Sempre Largo, Lontano e Dolce, **III**
Poco Rubato

Serban Nichifor



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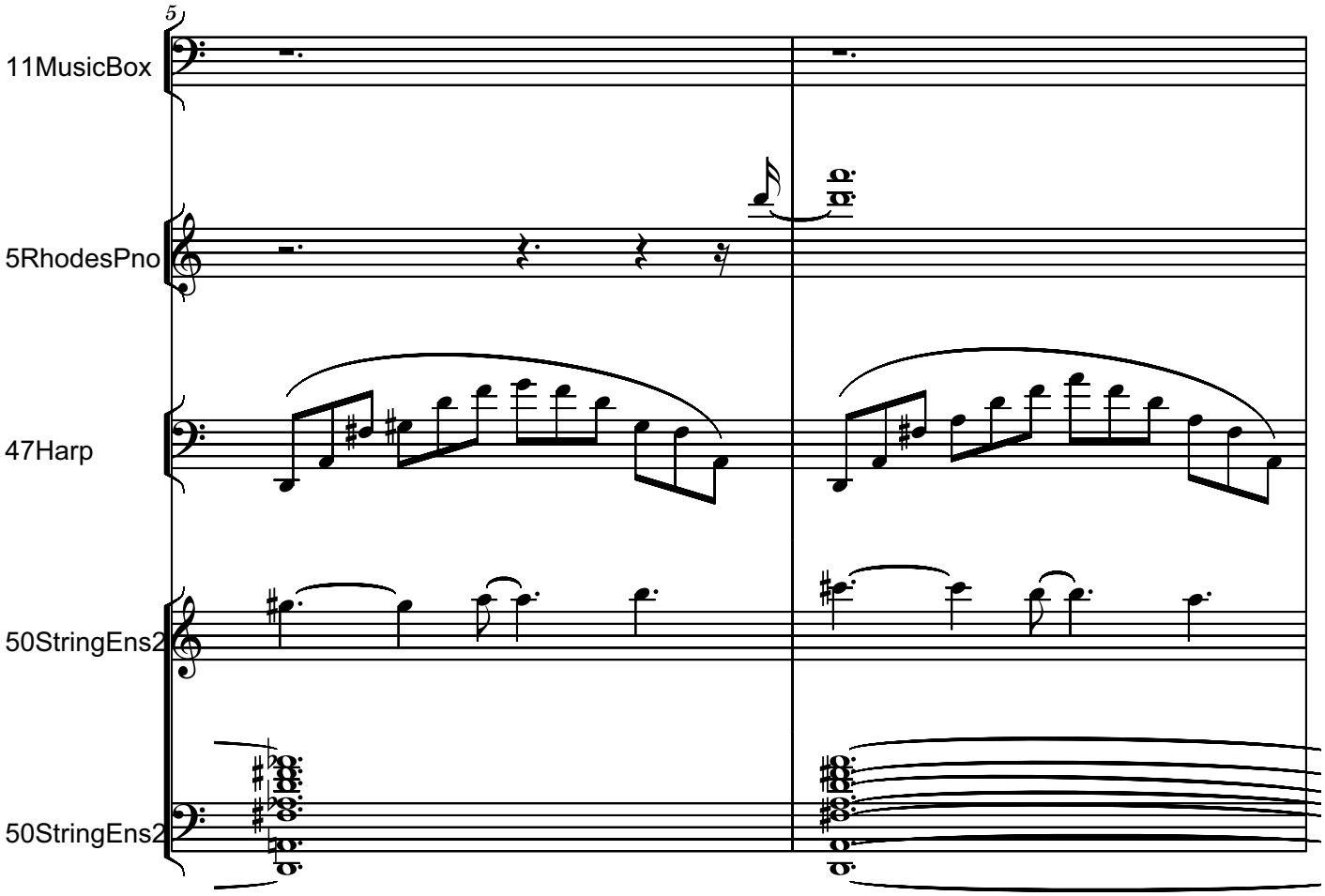
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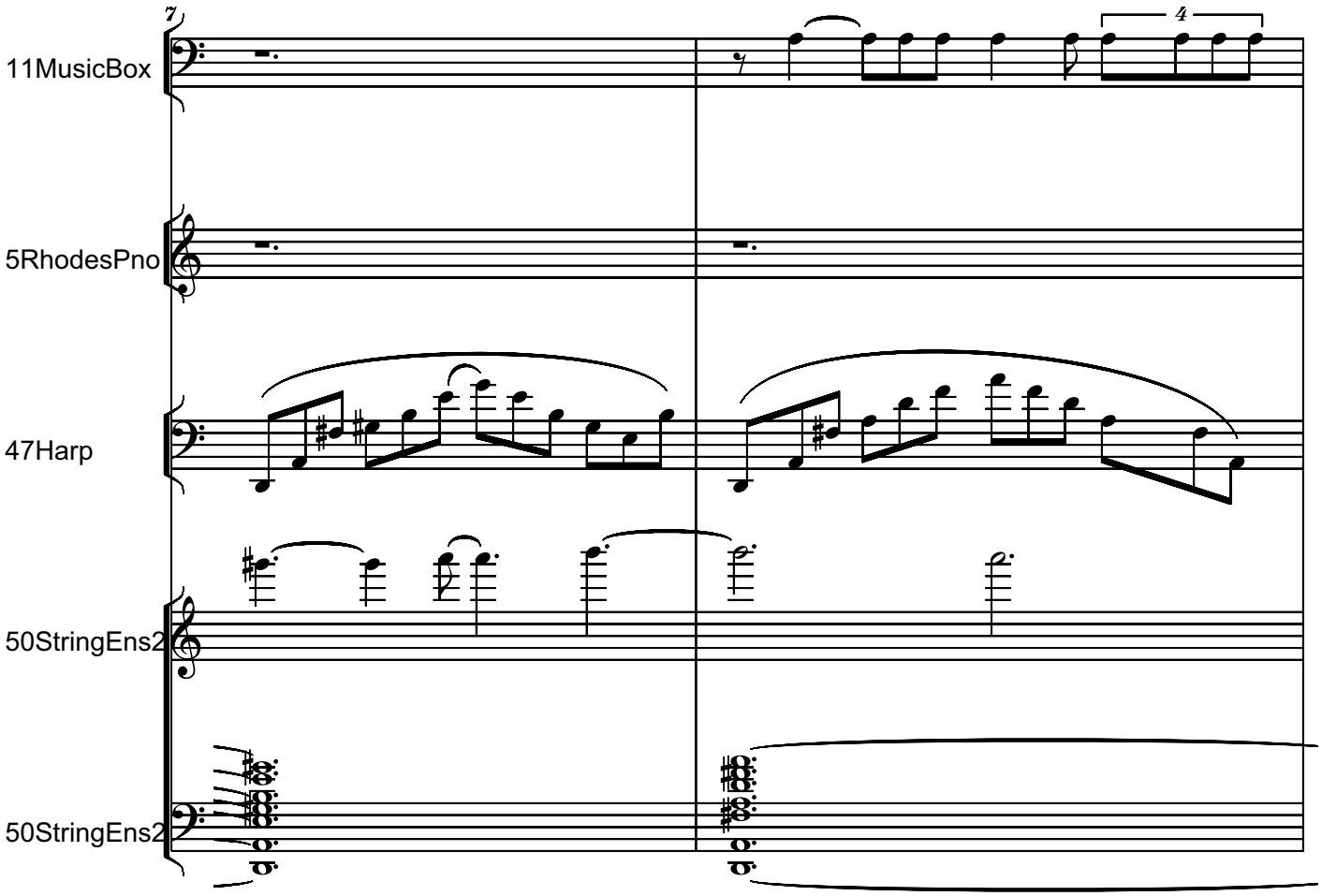
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4
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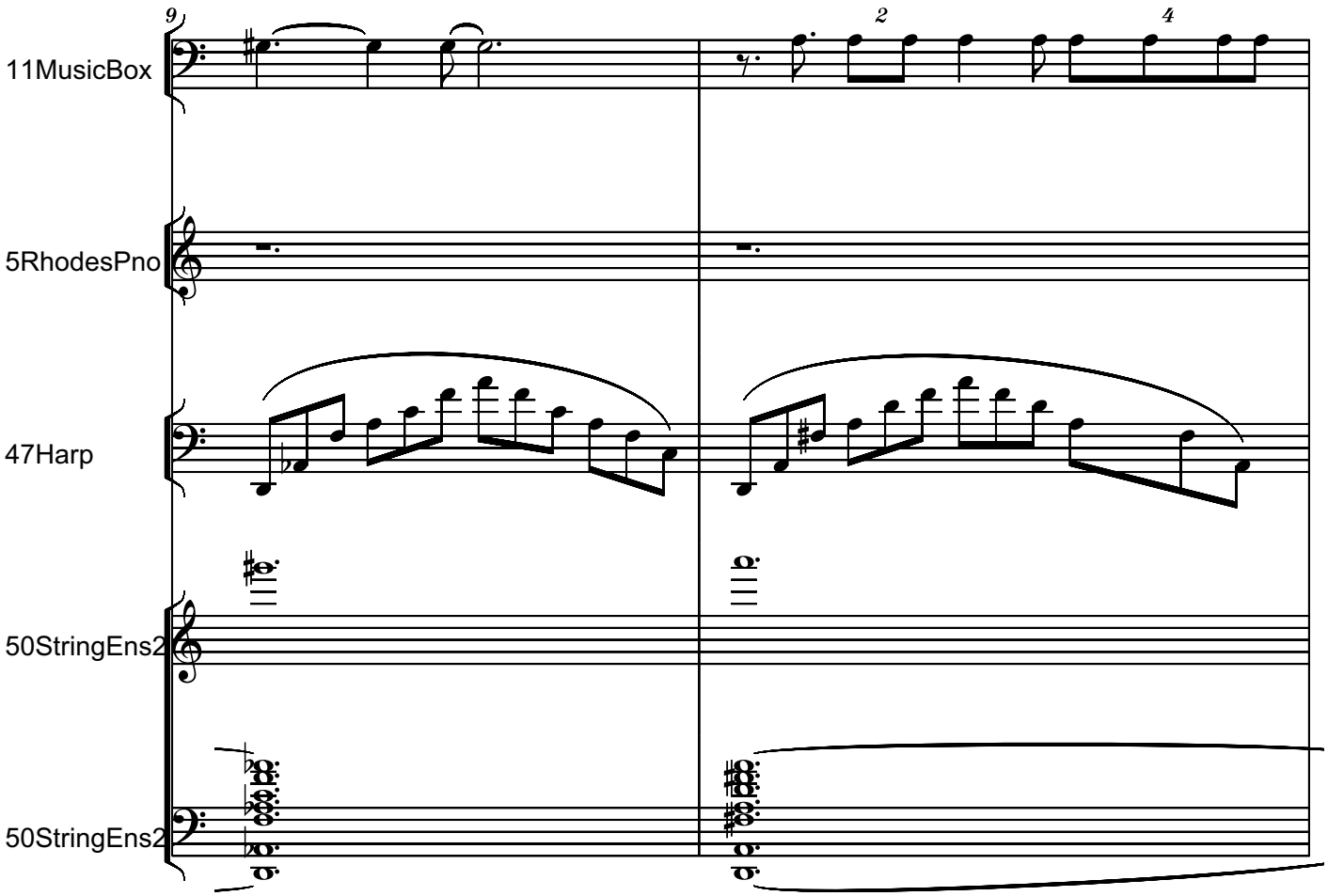
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2
4
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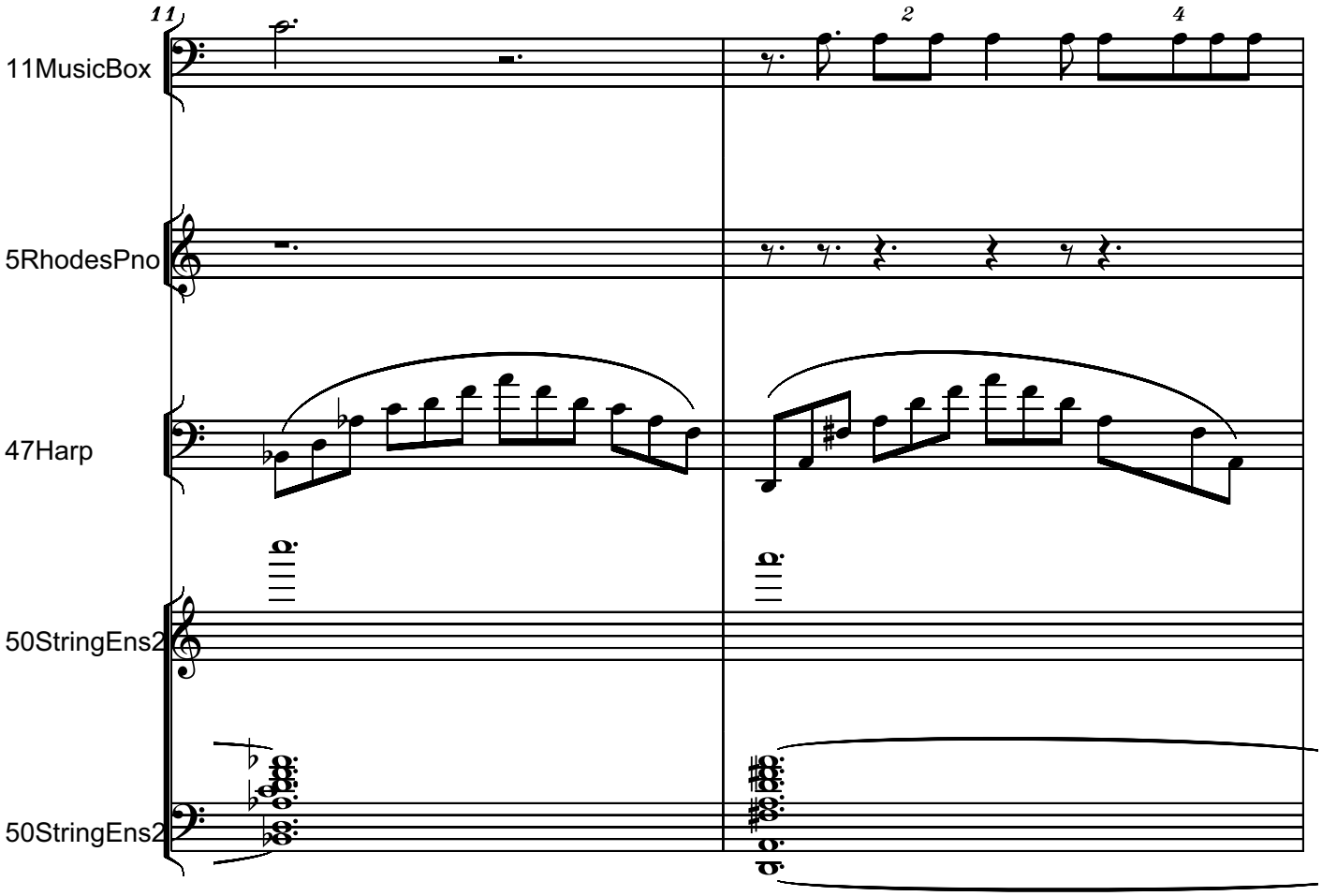
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2
4
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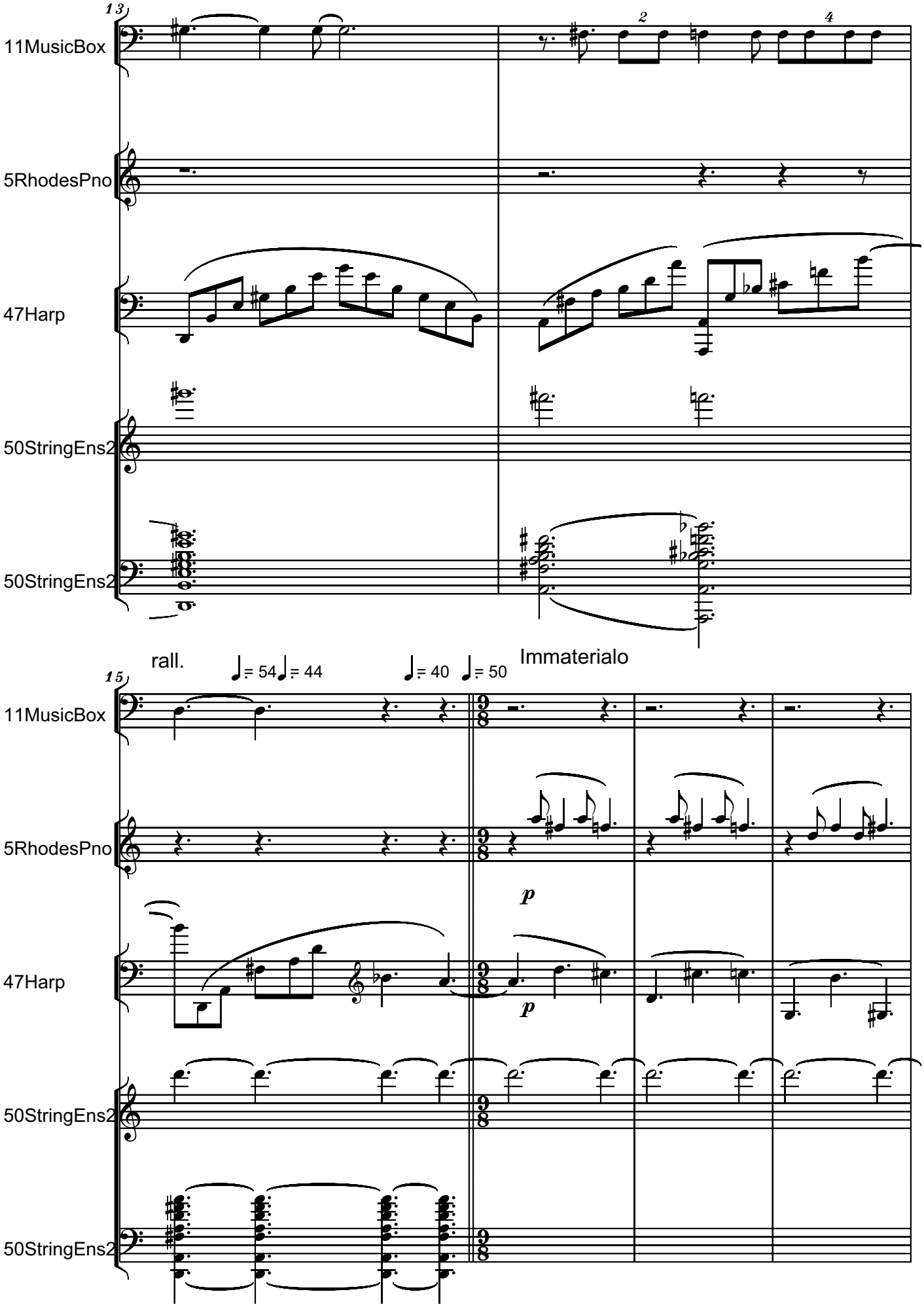
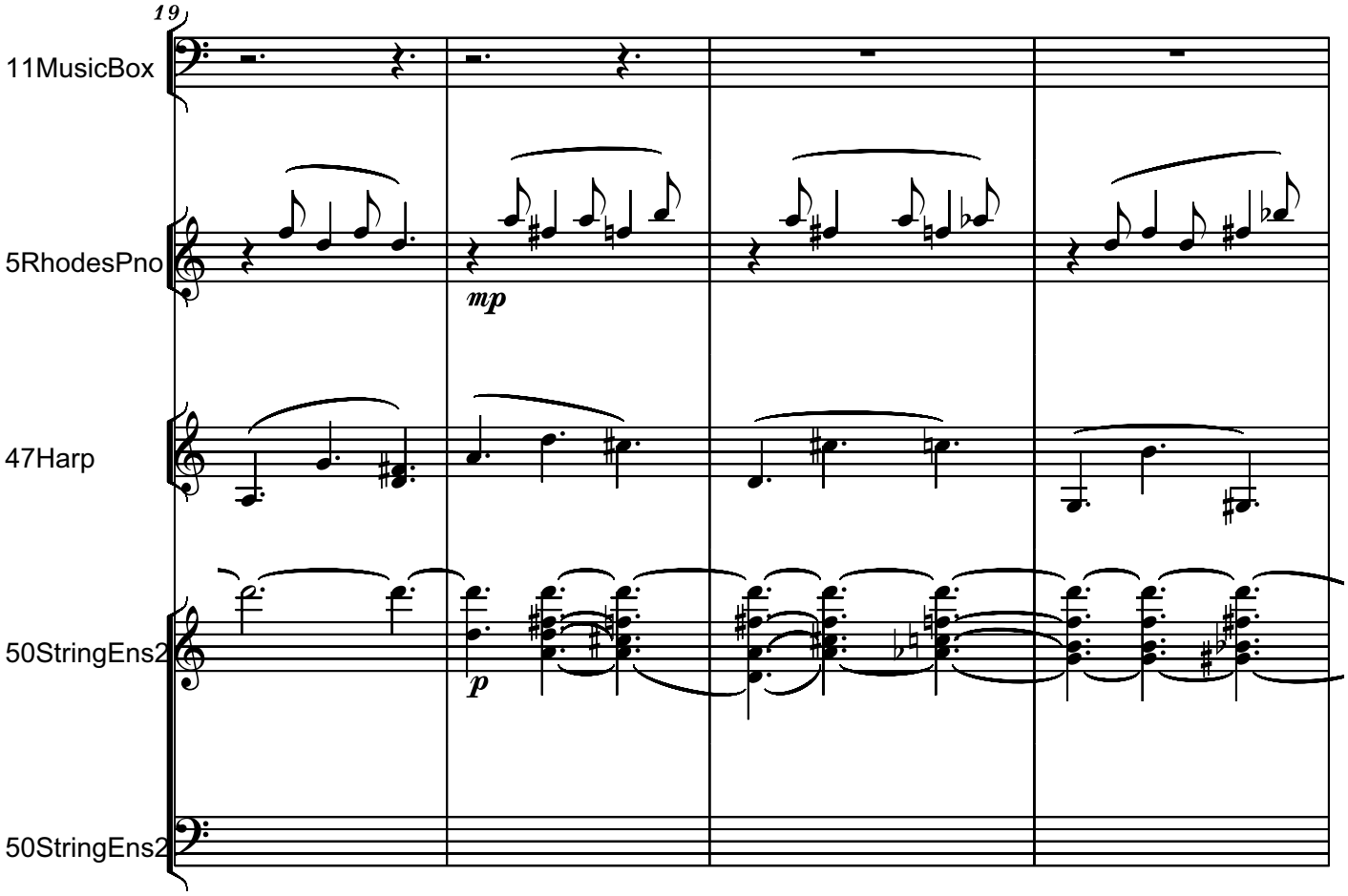
50StringEns2
50StringEns2


13
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
rall.
♩= 54 ♩= 44
♩= 40 ♩= 50
Immaterialo
15
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
p
p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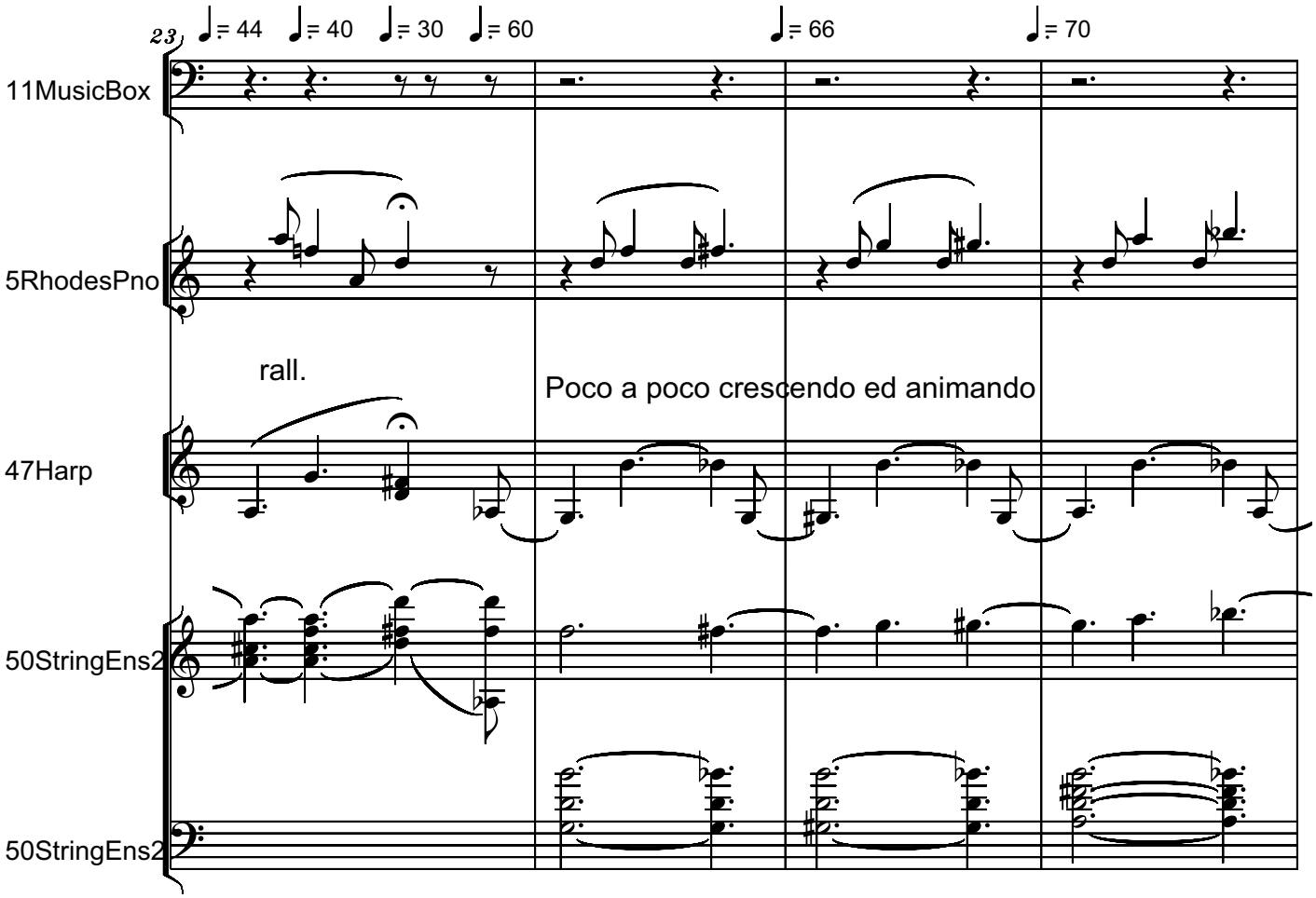
mp
p


23
♩= 44
♩= 40
♩= 30
♩= 60
♩= 66
♩= 70
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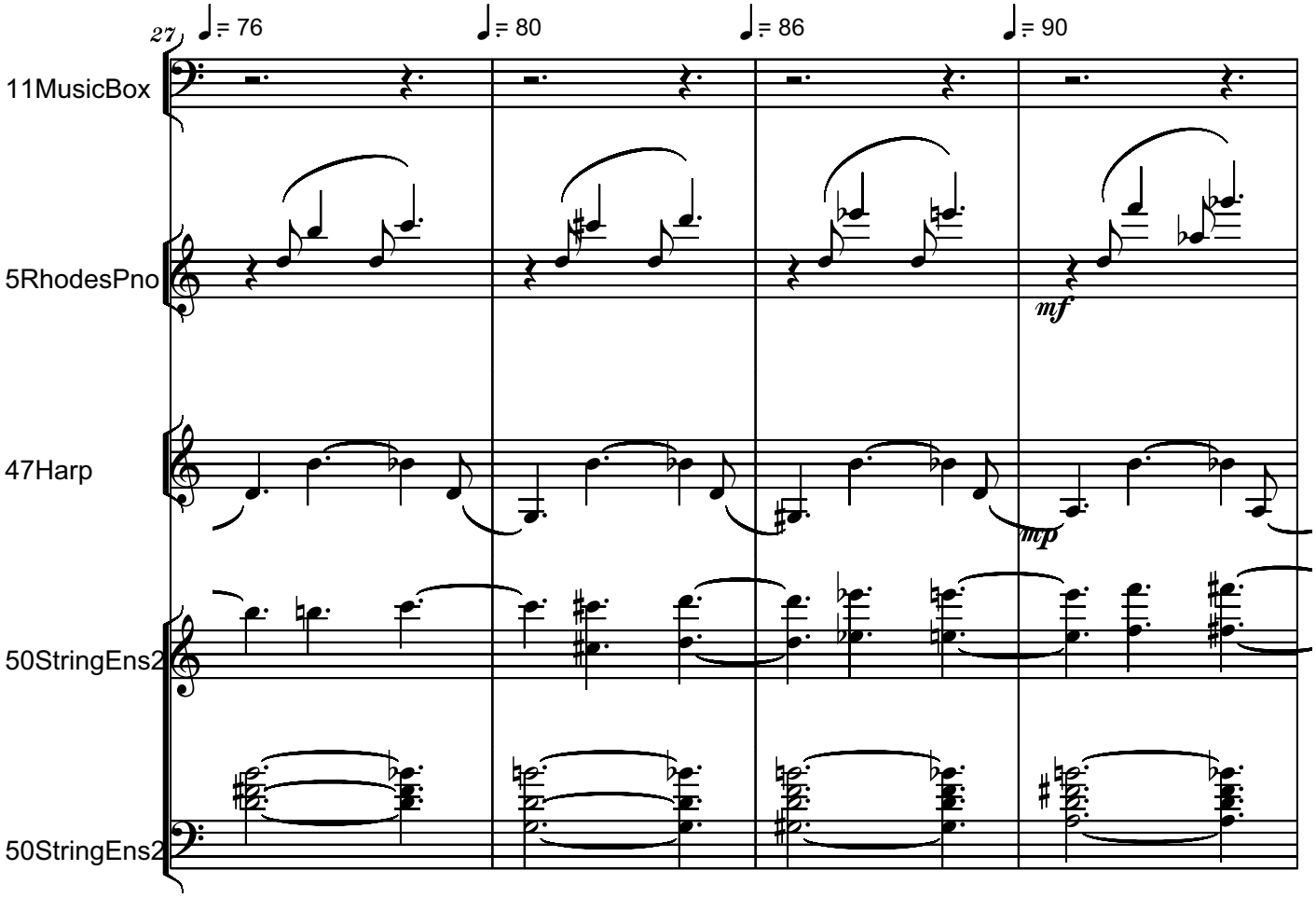
50StringEns2
50StringEns2
rall.
Poco a poco crescendo ed animando


27
♩= 76
♩= 80
♩= 86
♩= 90
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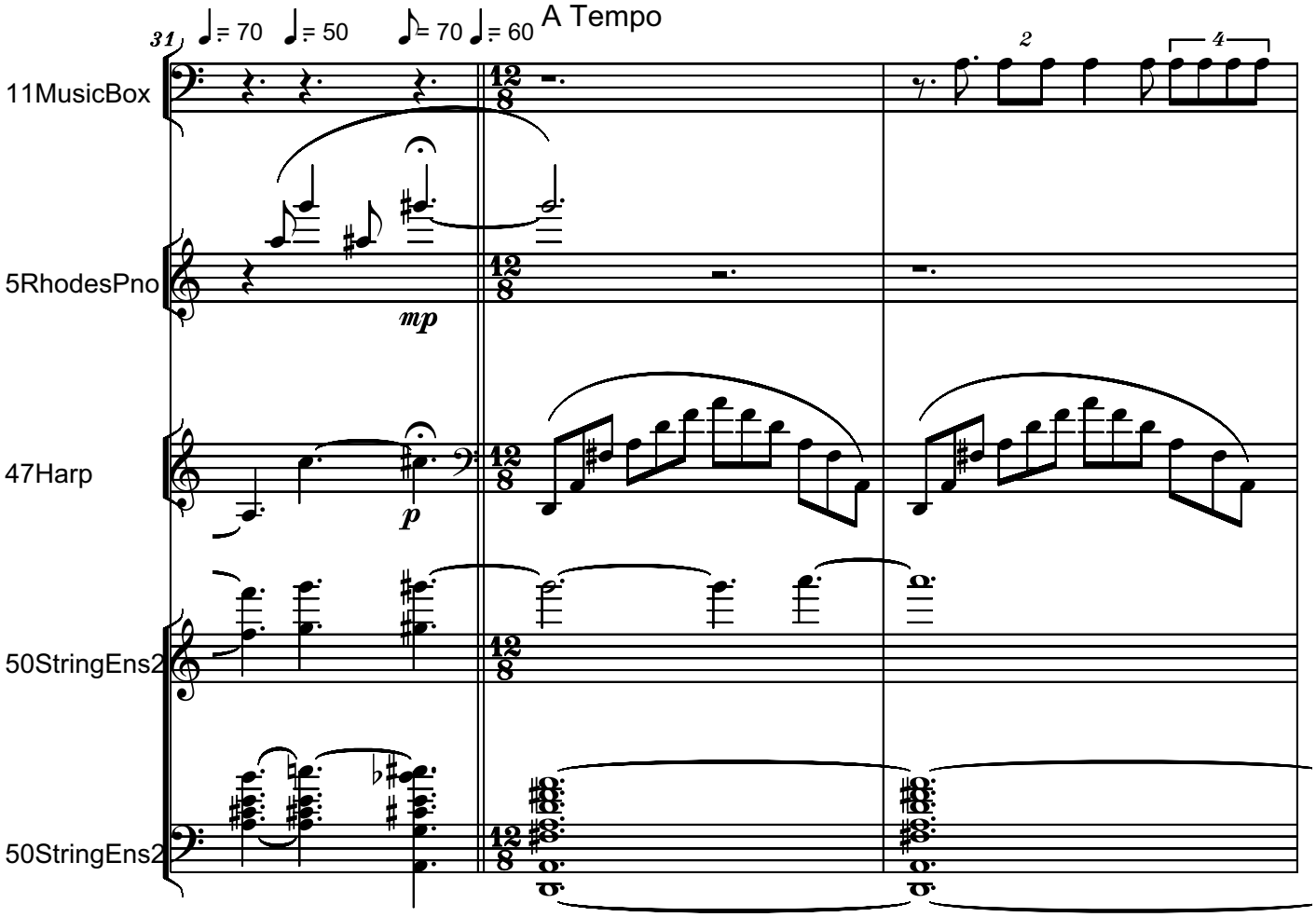
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
mp


31
♩= 70
♩= 50
♪= 70
♩= 60
A Tempo
11MusicBox
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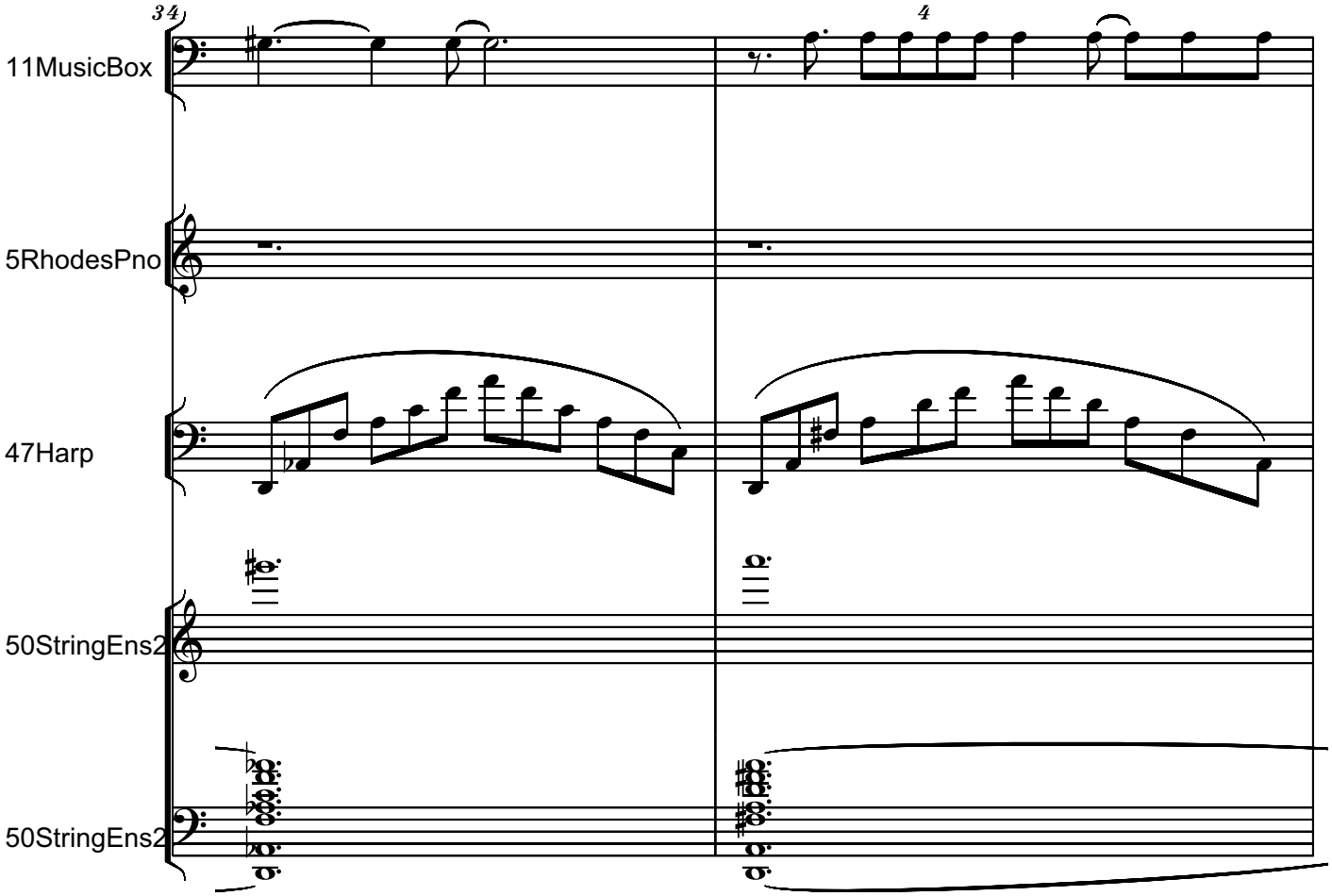
50StringEns2
50StringEns2
12/8
2
4
mp
p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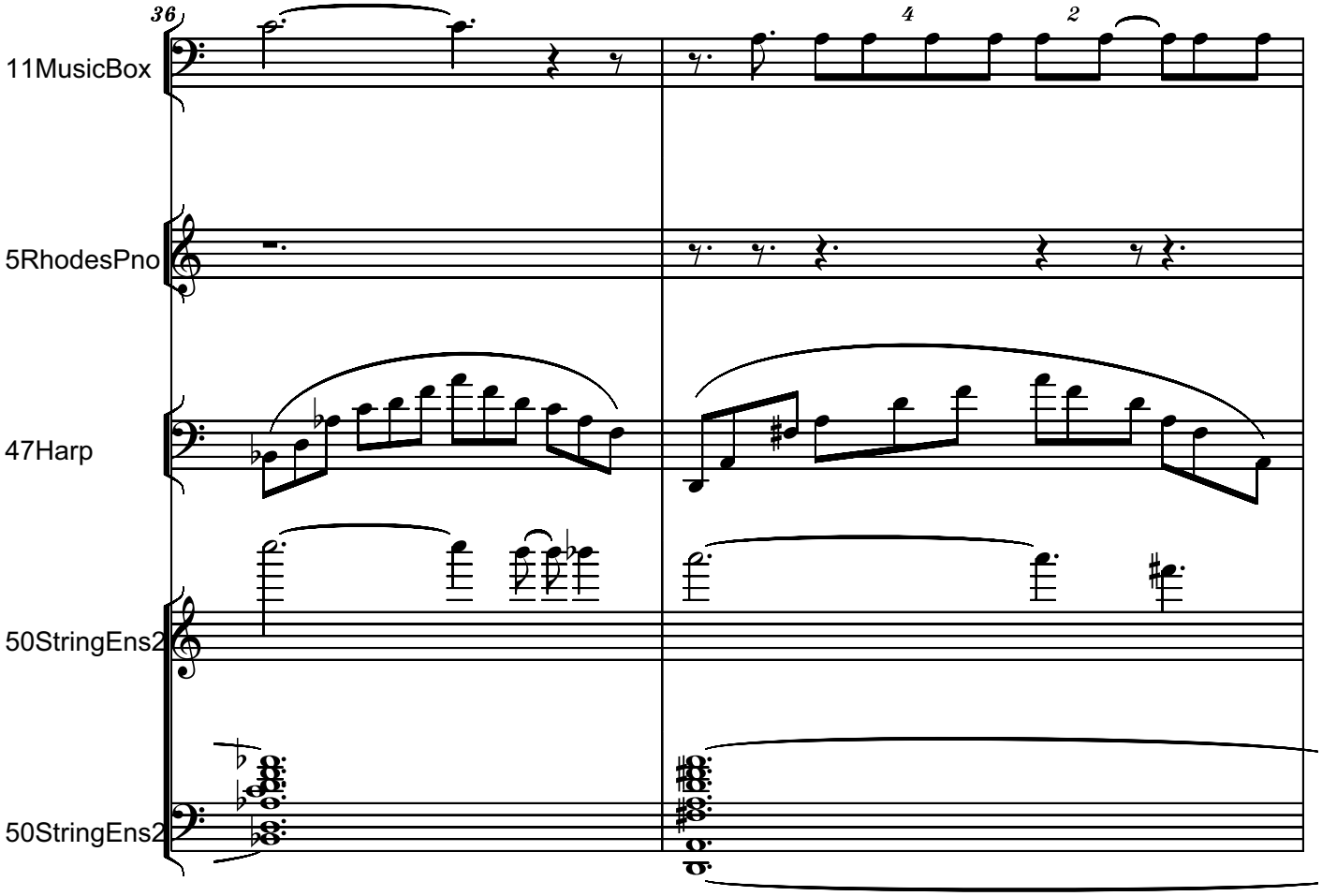
36
4
2
11MusicBox
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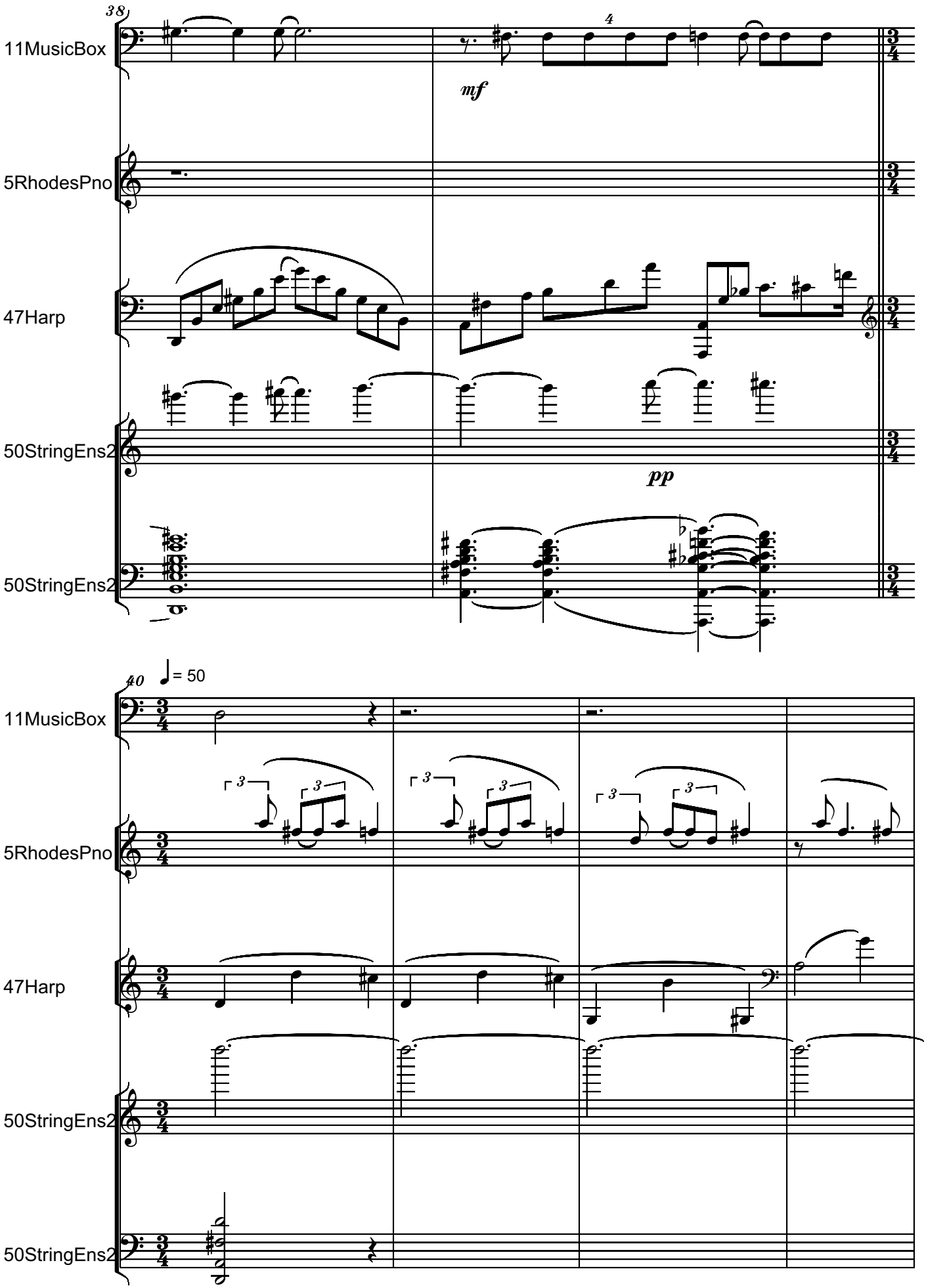
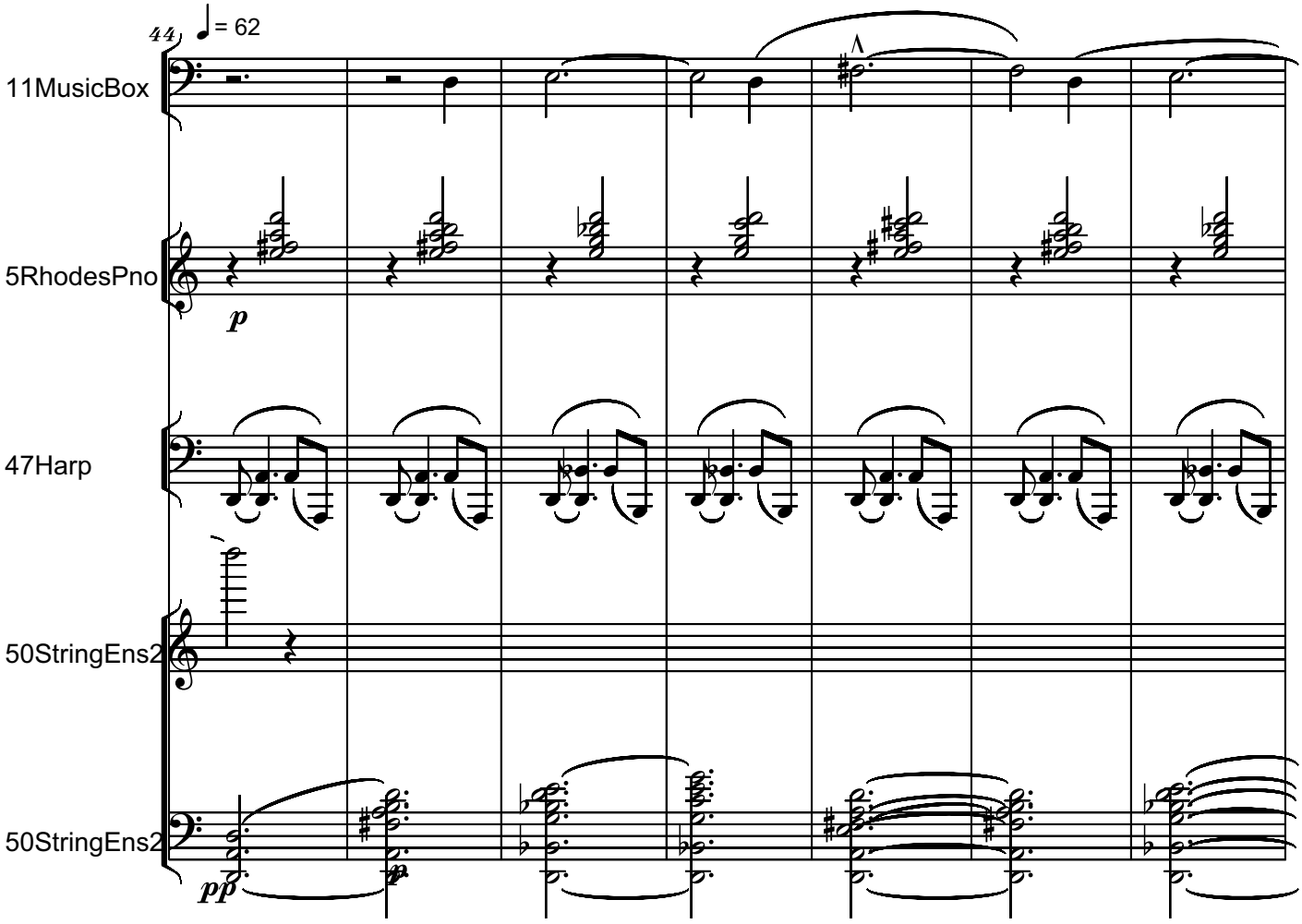
50StringEns2
50StringEns2


molto rall.
38
11MusicBox
4
mf
5RhodesPno
47Harp
50StringEns2
pp
50StringEns2
40
♩= 50
11MusicBox
3
3
3
3
3
3
3
3
5RhodesPno
47Harp
50StringEns2
50StringEns2


44
♩= 62
11MusicBox
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p
47Harp
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50StringEns2
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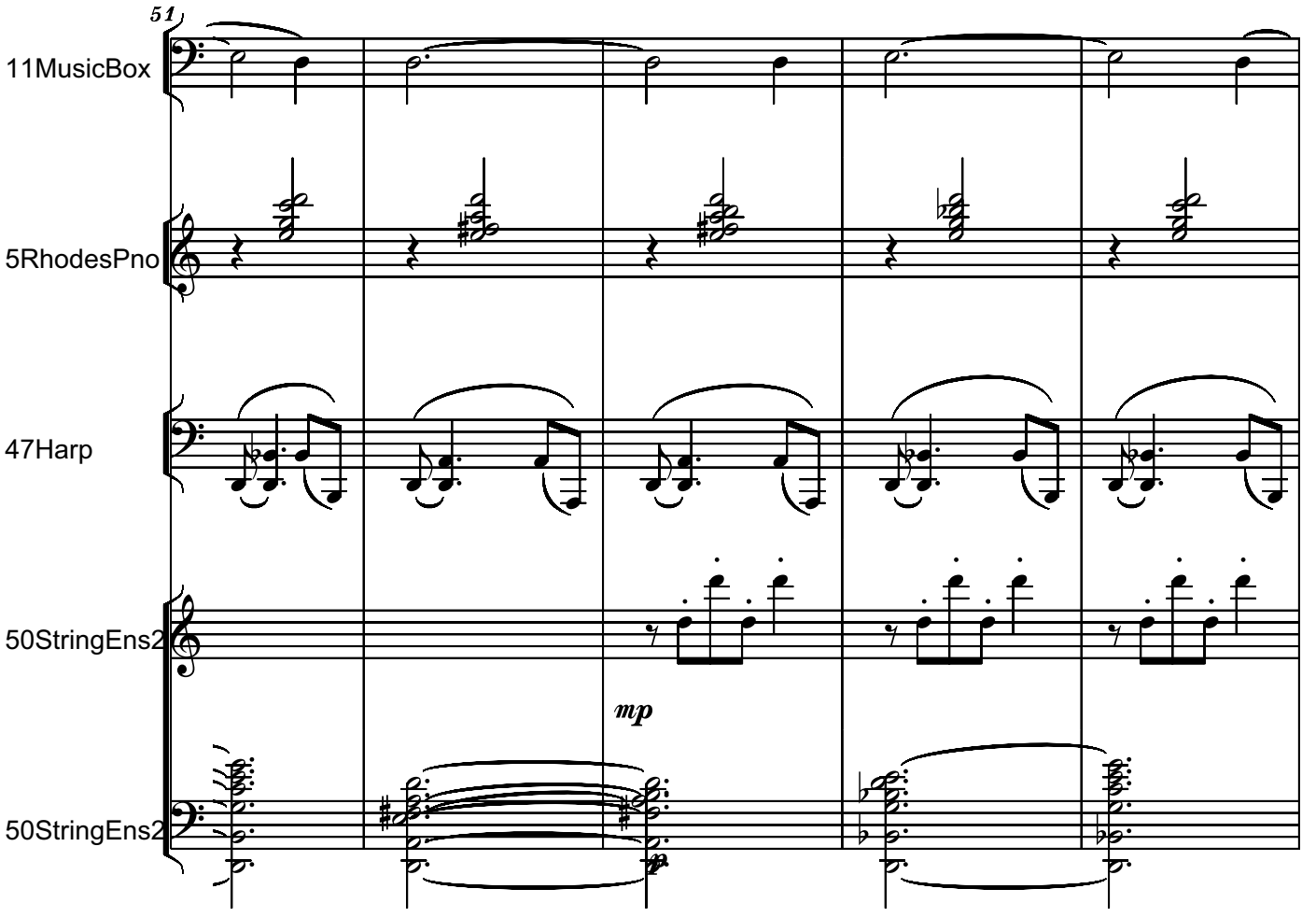
51
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47Harp
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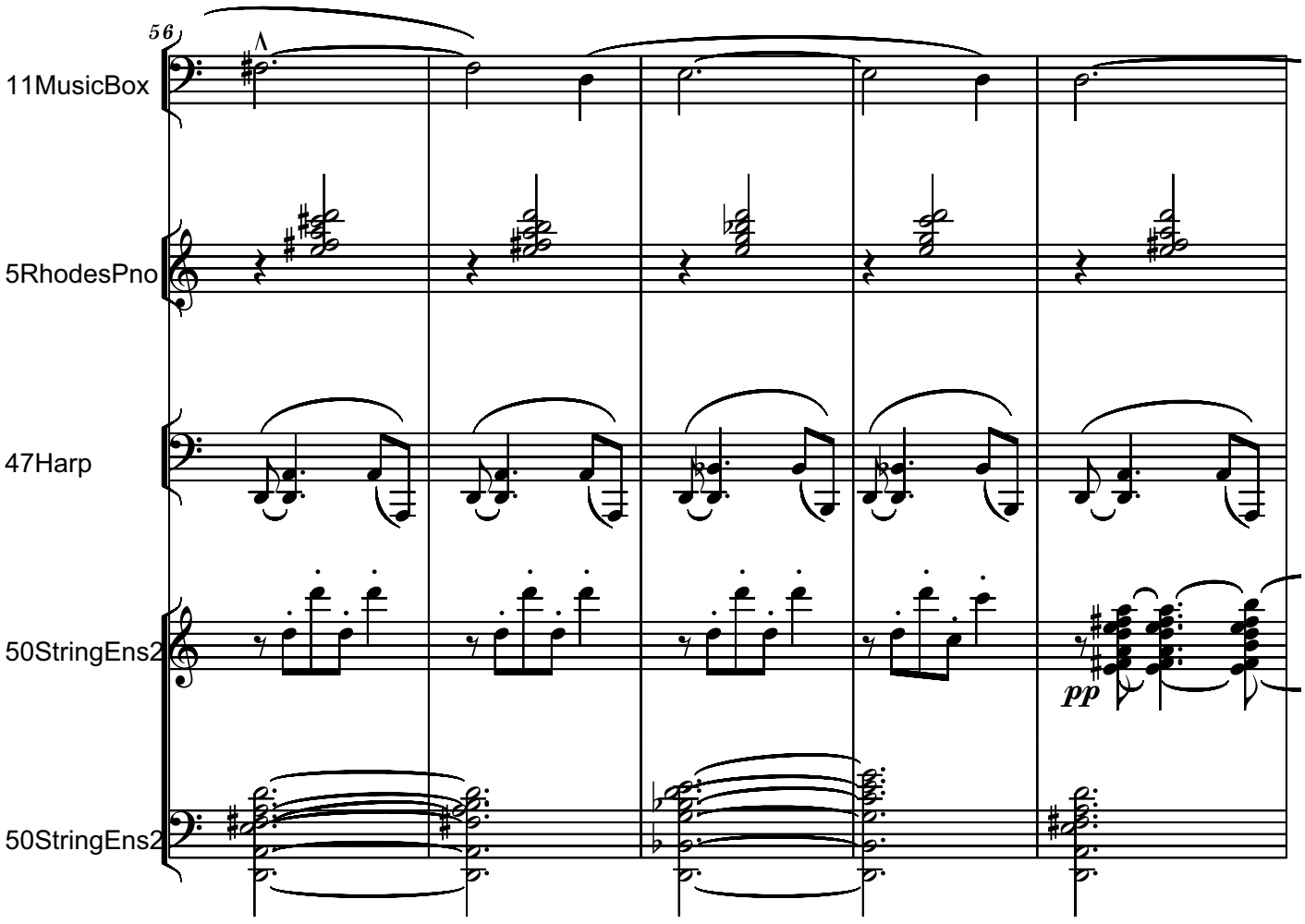
mp
50StringEns2


56
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5RhodesPno
47Harp
50StringEns2
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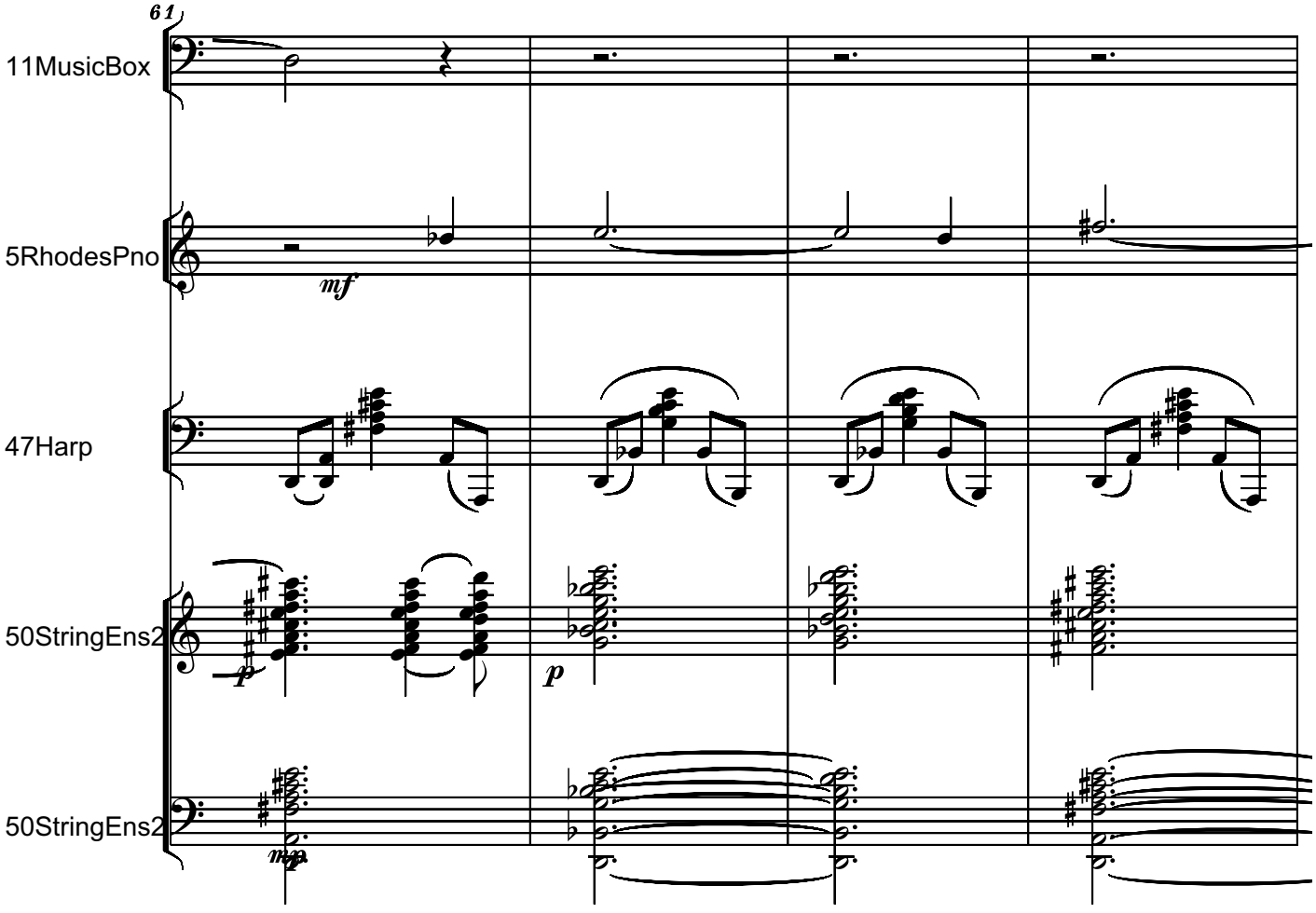
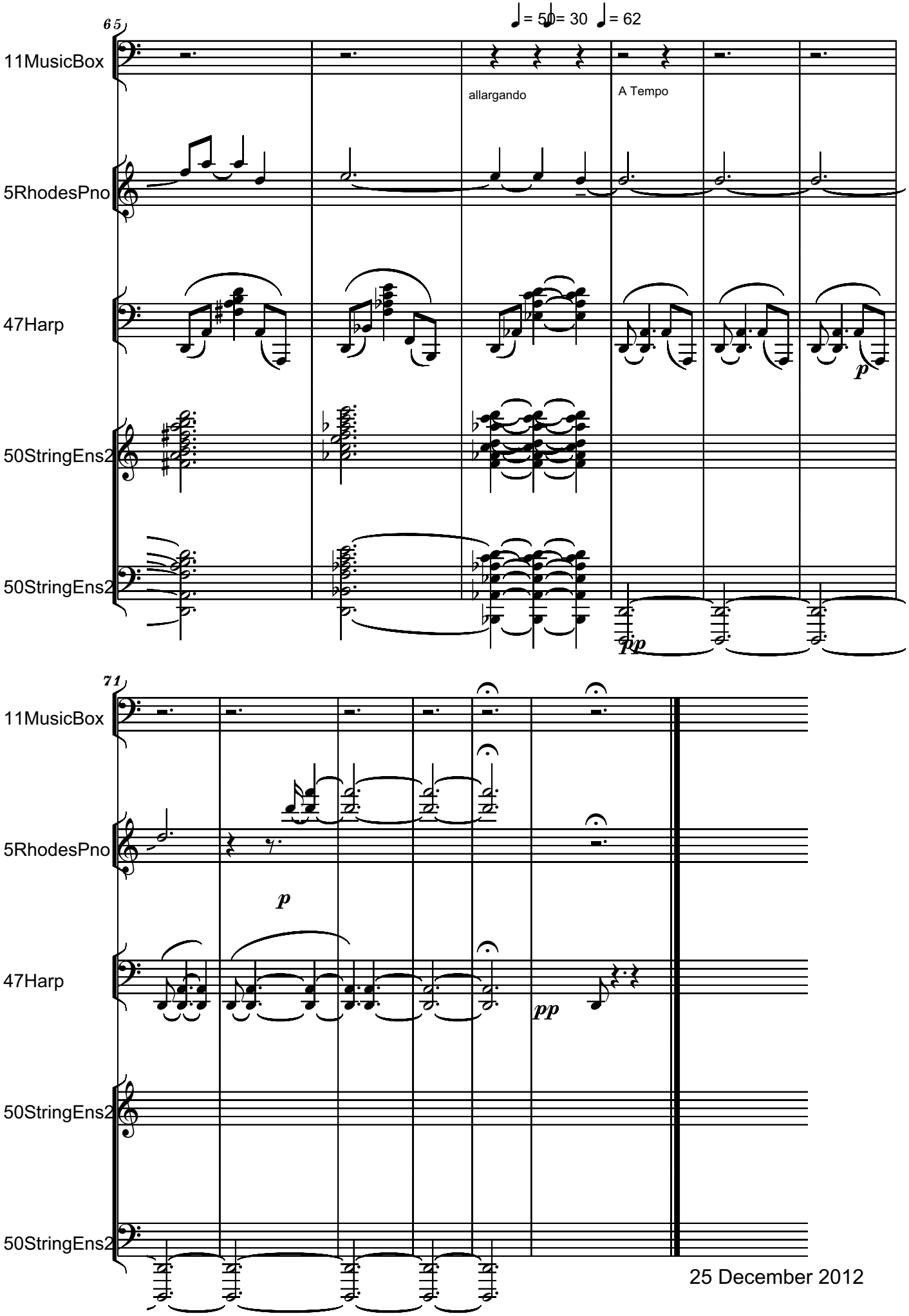
pp


61
11MusicBox
5RhodesPno
47Harp
50StringEns2
50StringEns2
mf
p
p

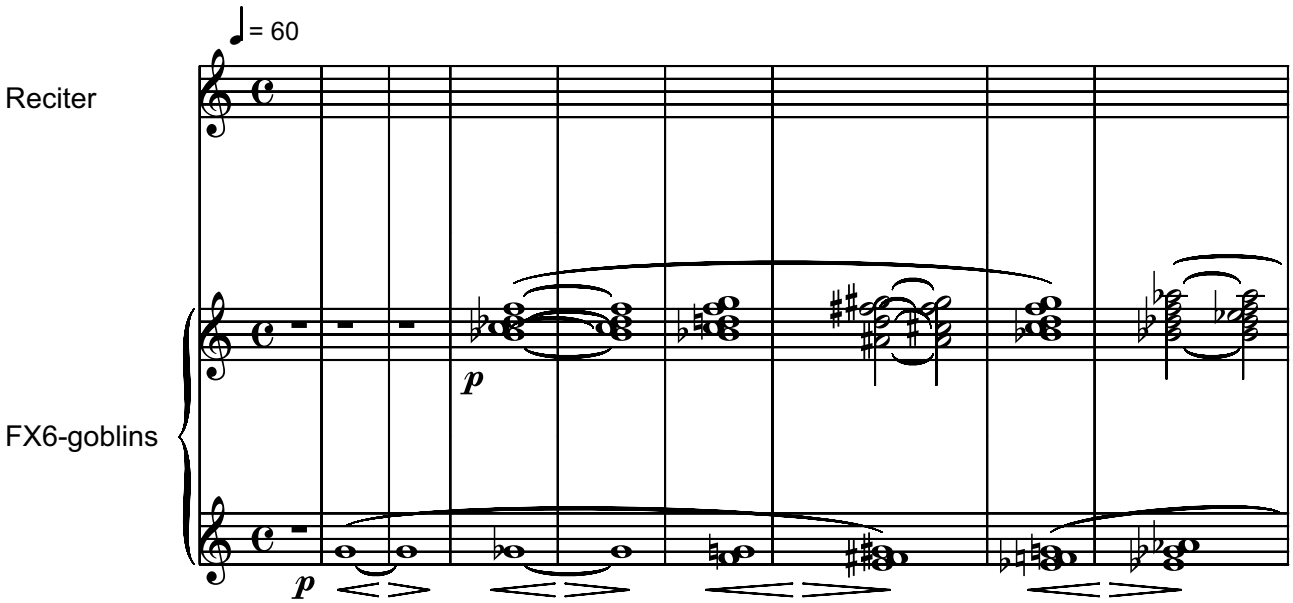


25 December 2012

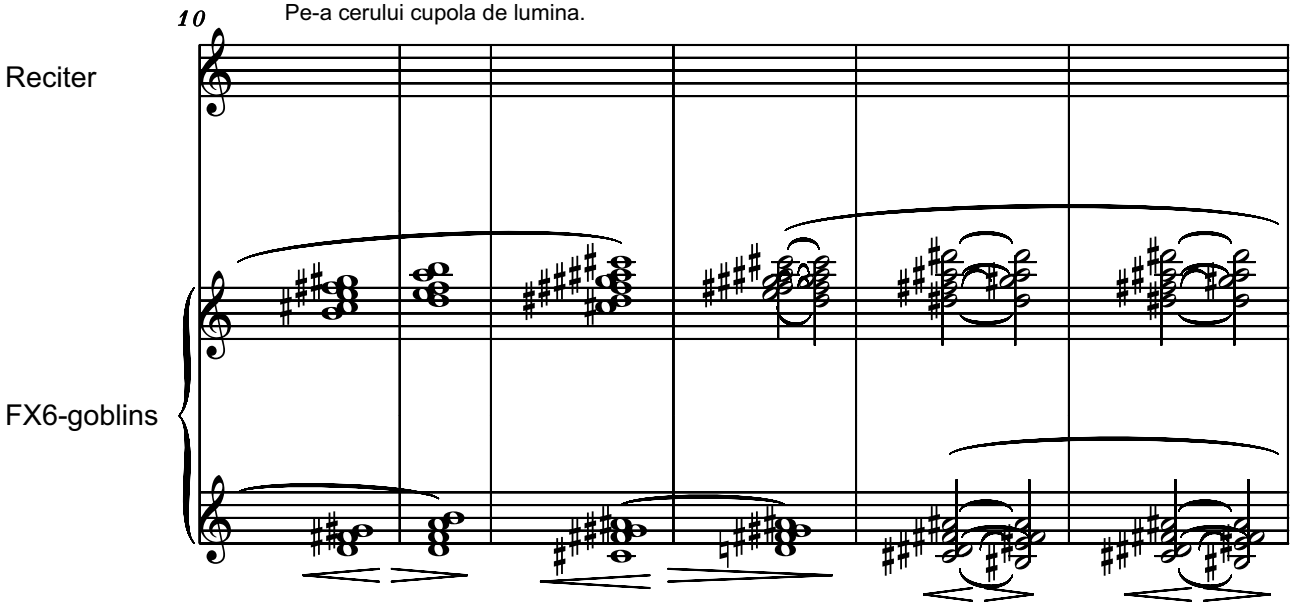
Largo, lontano e dolce, immaterialo

WHEN JEHOVAH CREATED THE UNIVERSE...
- POEM BY BENJAMIN FONDANE -

Serban Nichifor



Cand a creat Iehova universul,
Cu mana lui puternica, divina,
A aruncat un pumn de stele-albastre
Pe-a cerului cupola de lumina.



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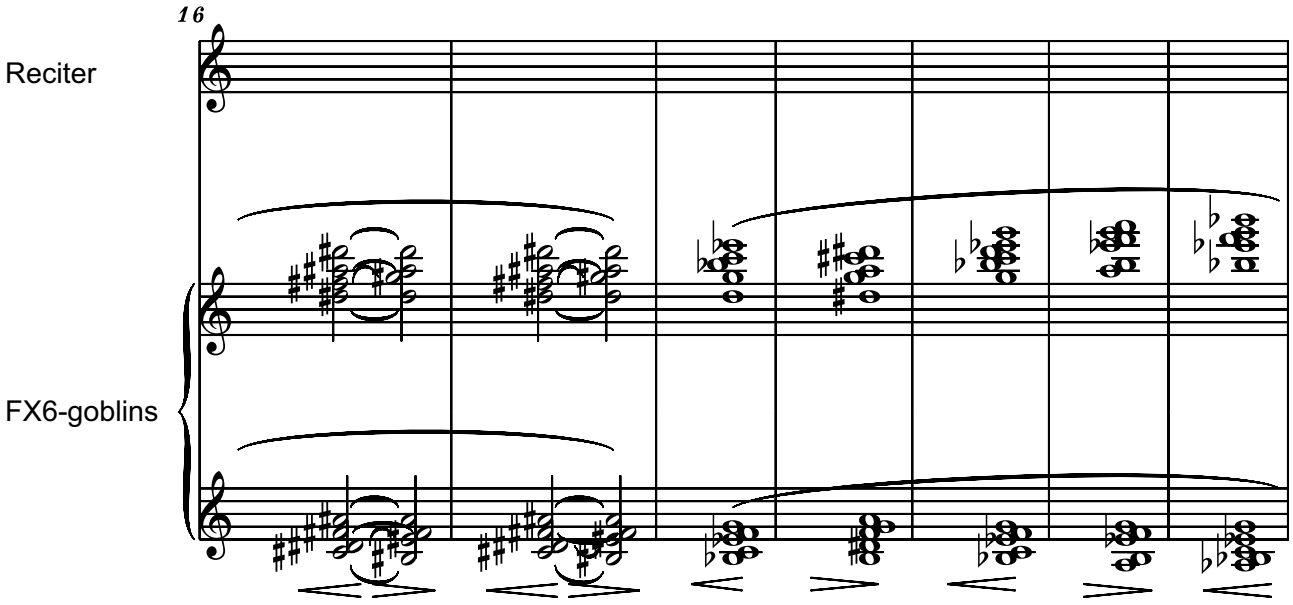
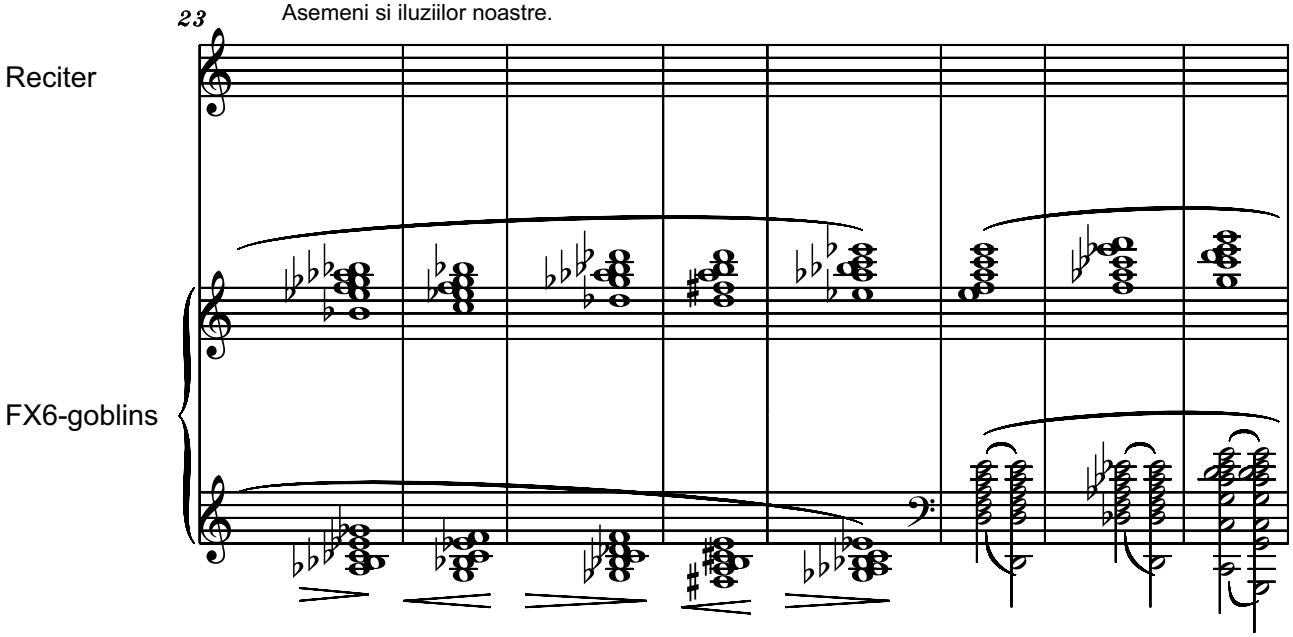
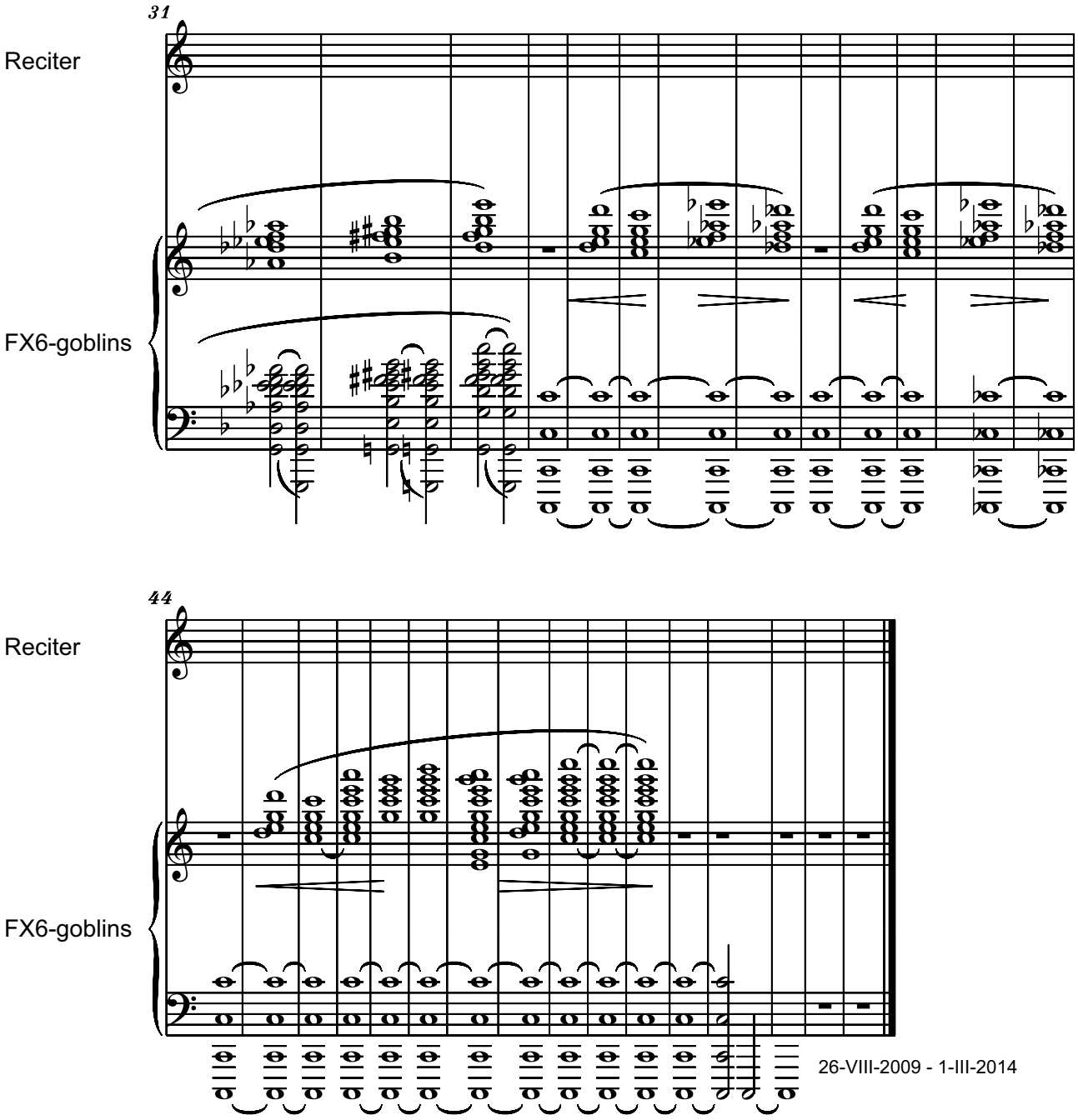
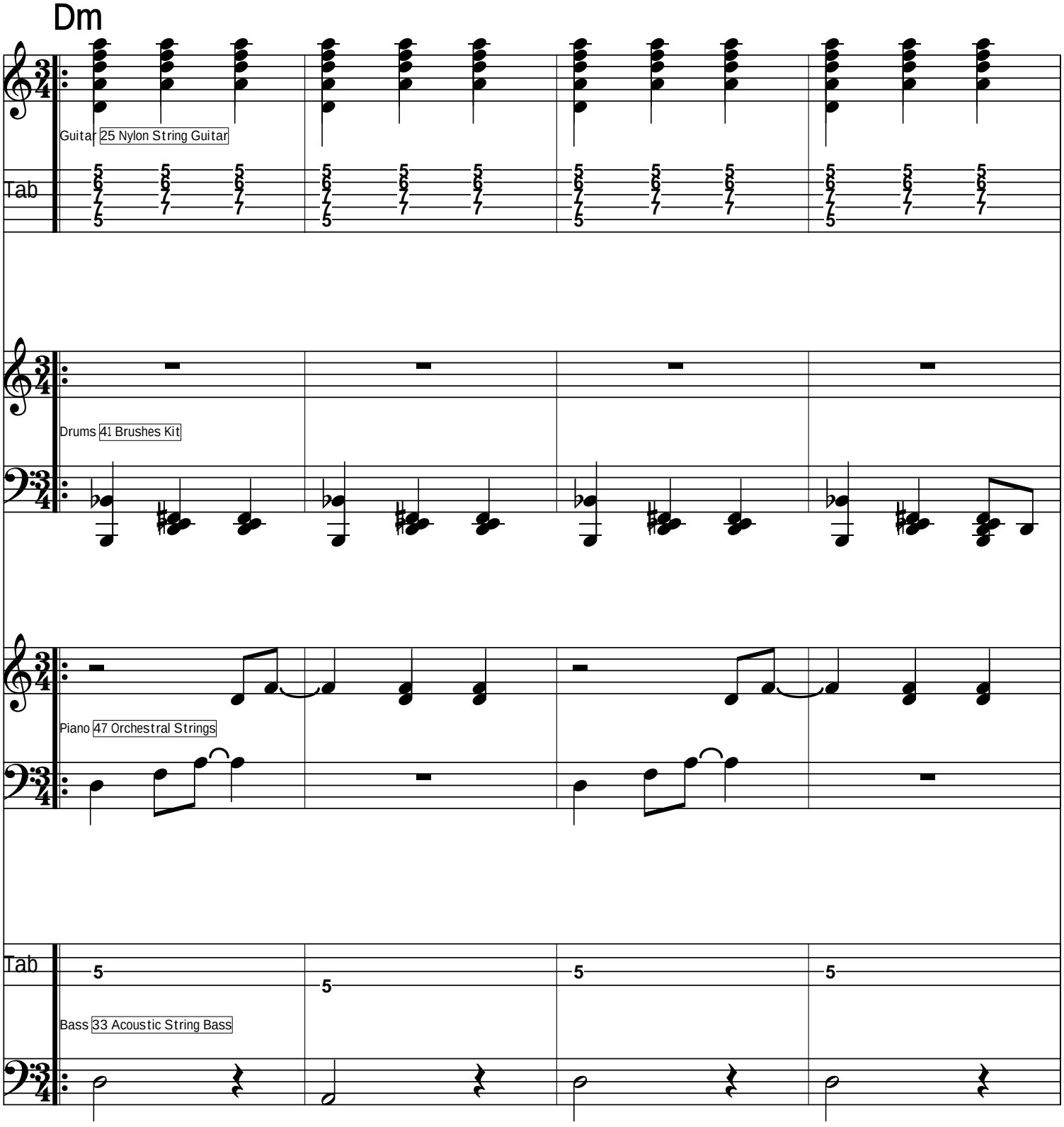


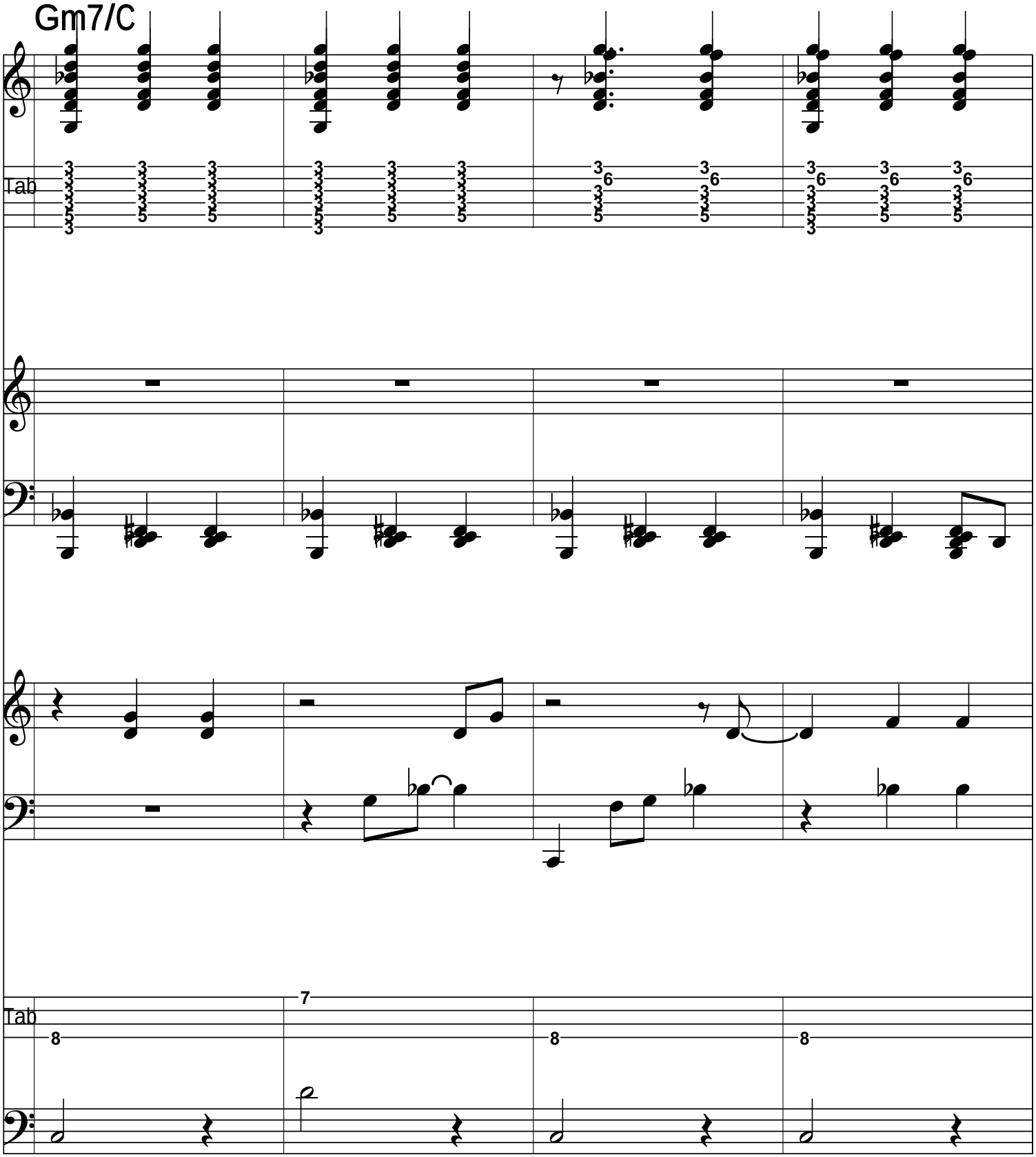
Si astazi stau pe cer imprastiate
Si plang amar nostalgicele astre.
Privind la ele, cred c-au fost create
Asemeni si iluziilor noastre.




31
Reciter
FX6-goblins
44
Reciter
FX6-goblins
26-VIII-2009 - 1-III-2014

Serban Nichifor: Waltz 01, 15-III-2014




Gm7/C
Tab
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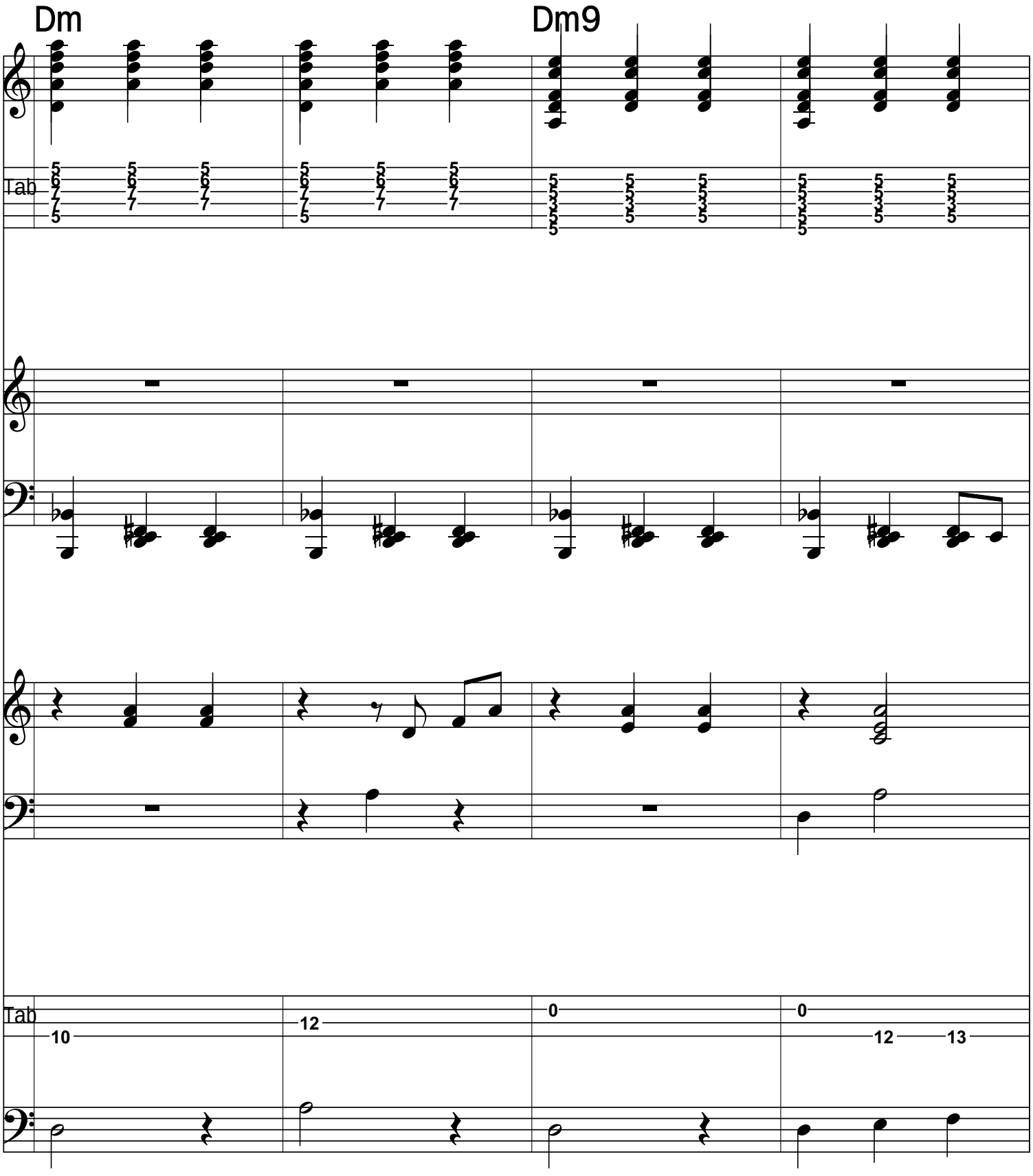
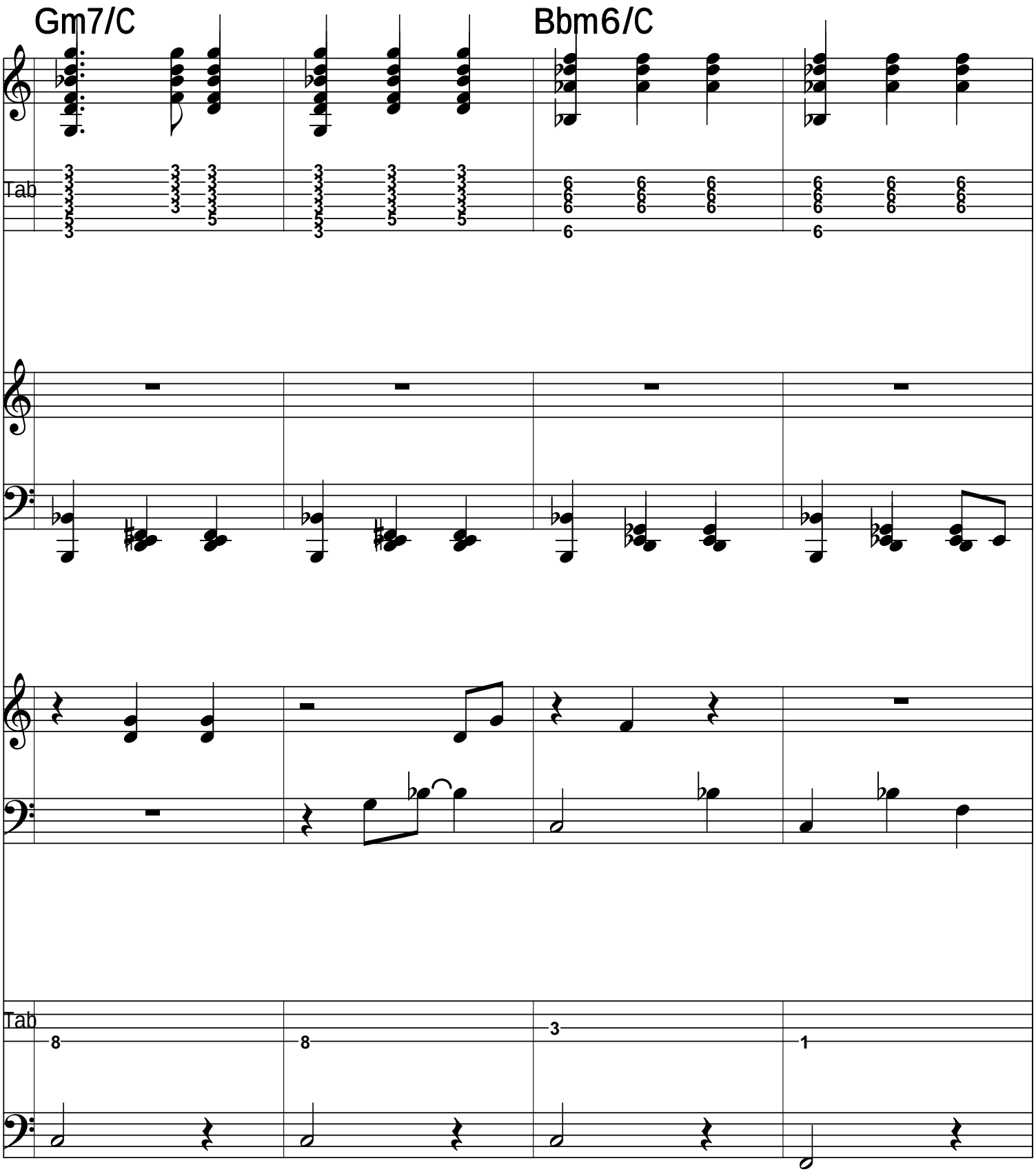

Dm
Dm9
Tab
Tab
10
12
0
0
12
13


Gm7/C
Bbm6/C
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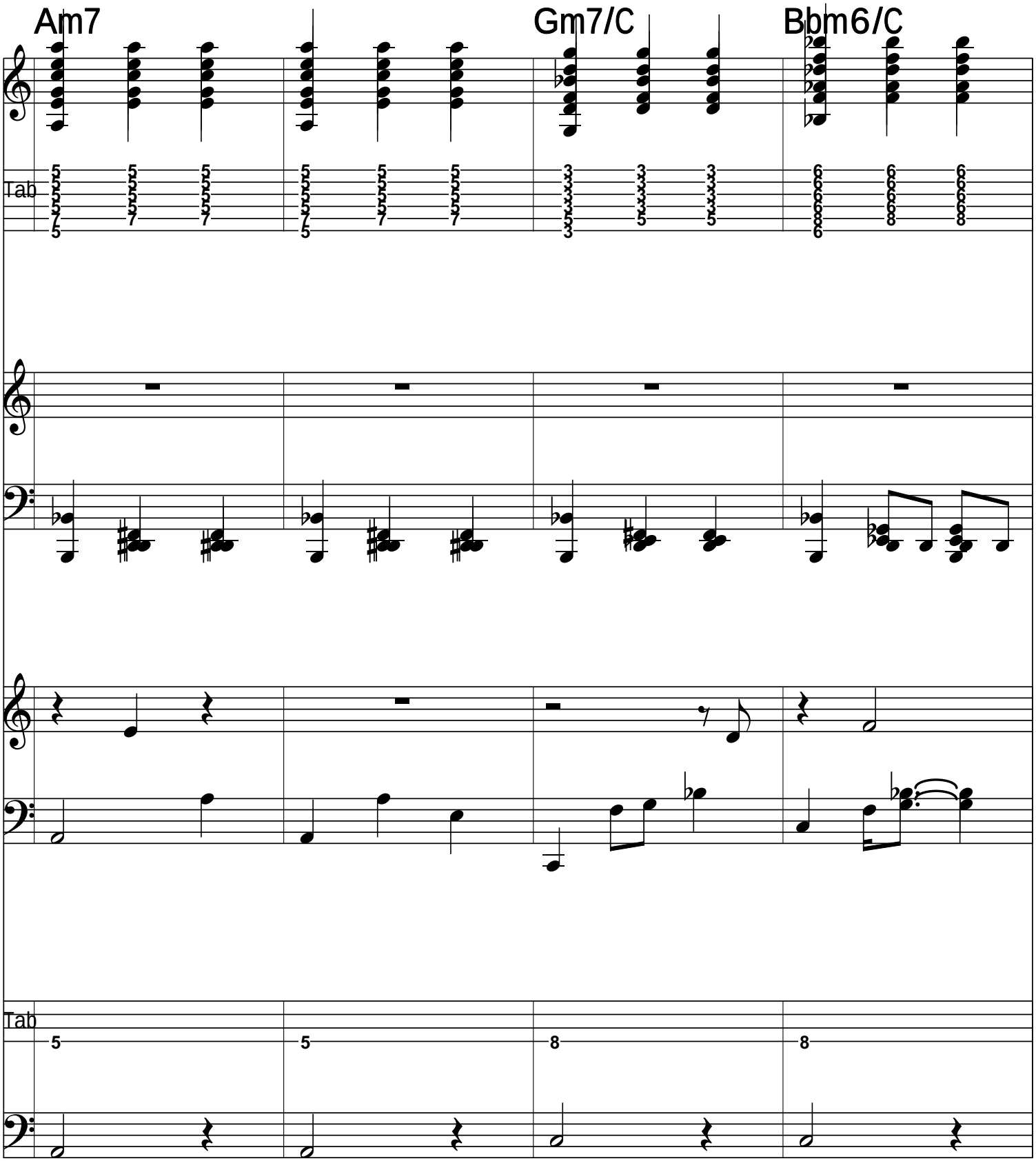
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Gm7/C
Bbm6/C
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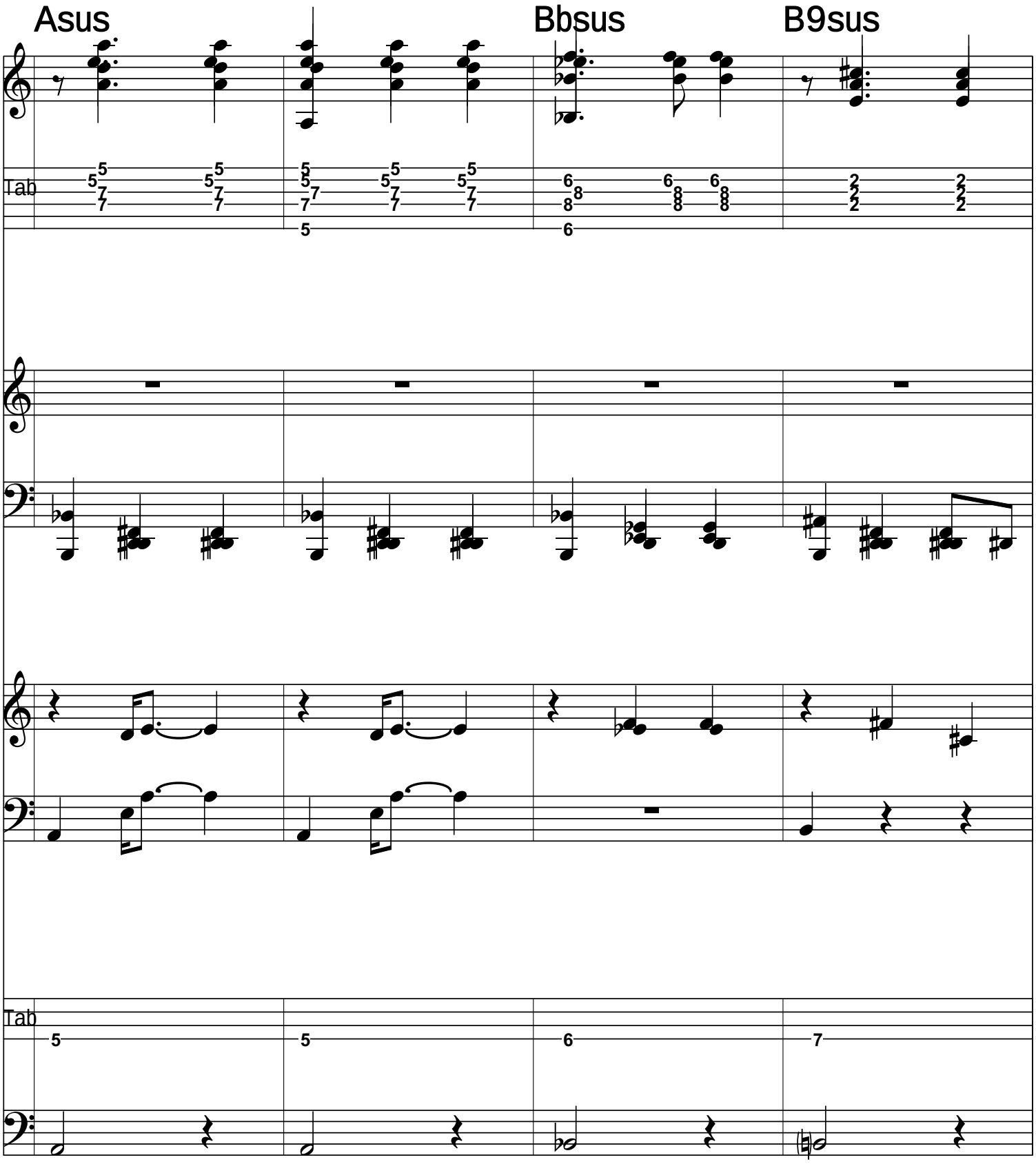
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Bbsus
B9sus
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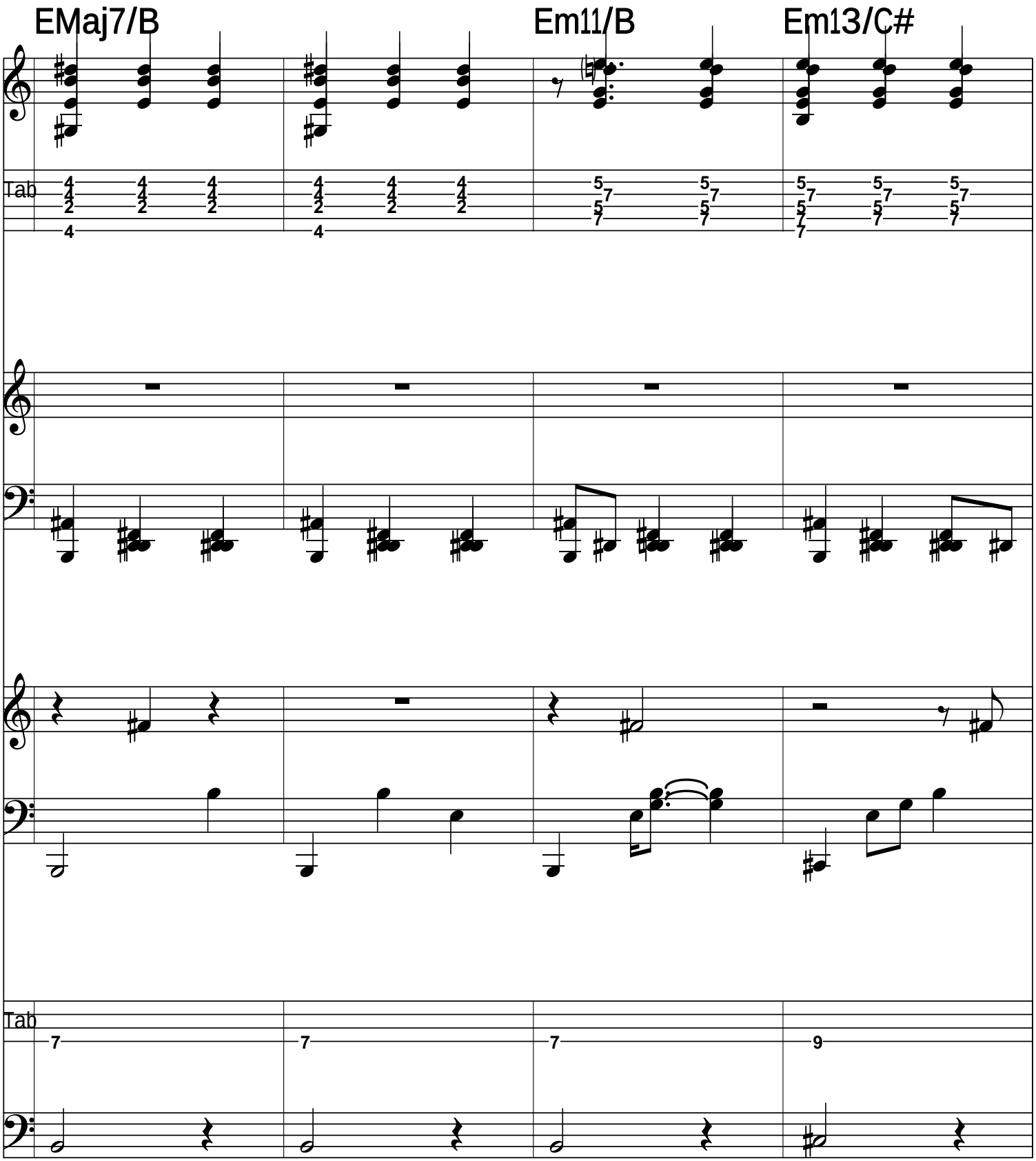
EMaj7/B
Em11/B
Em13/C#
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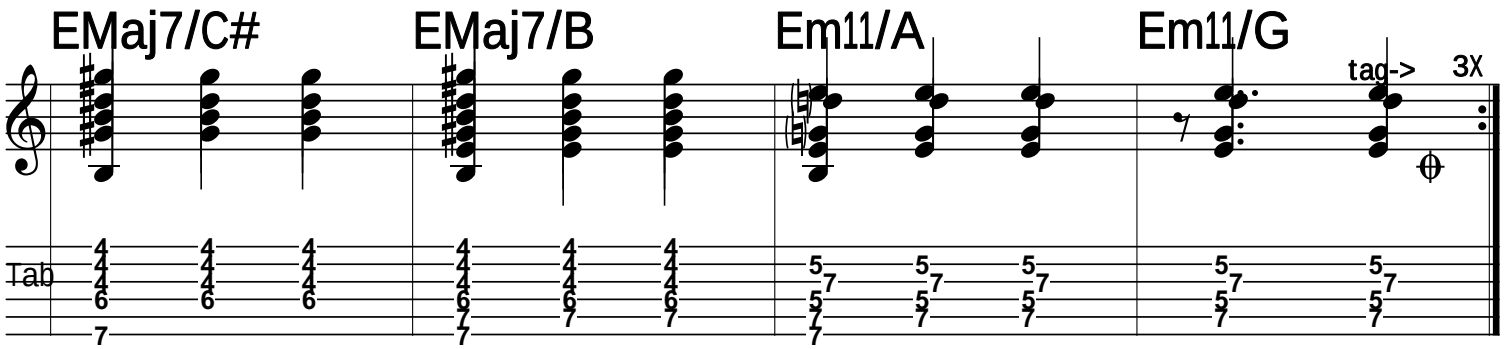
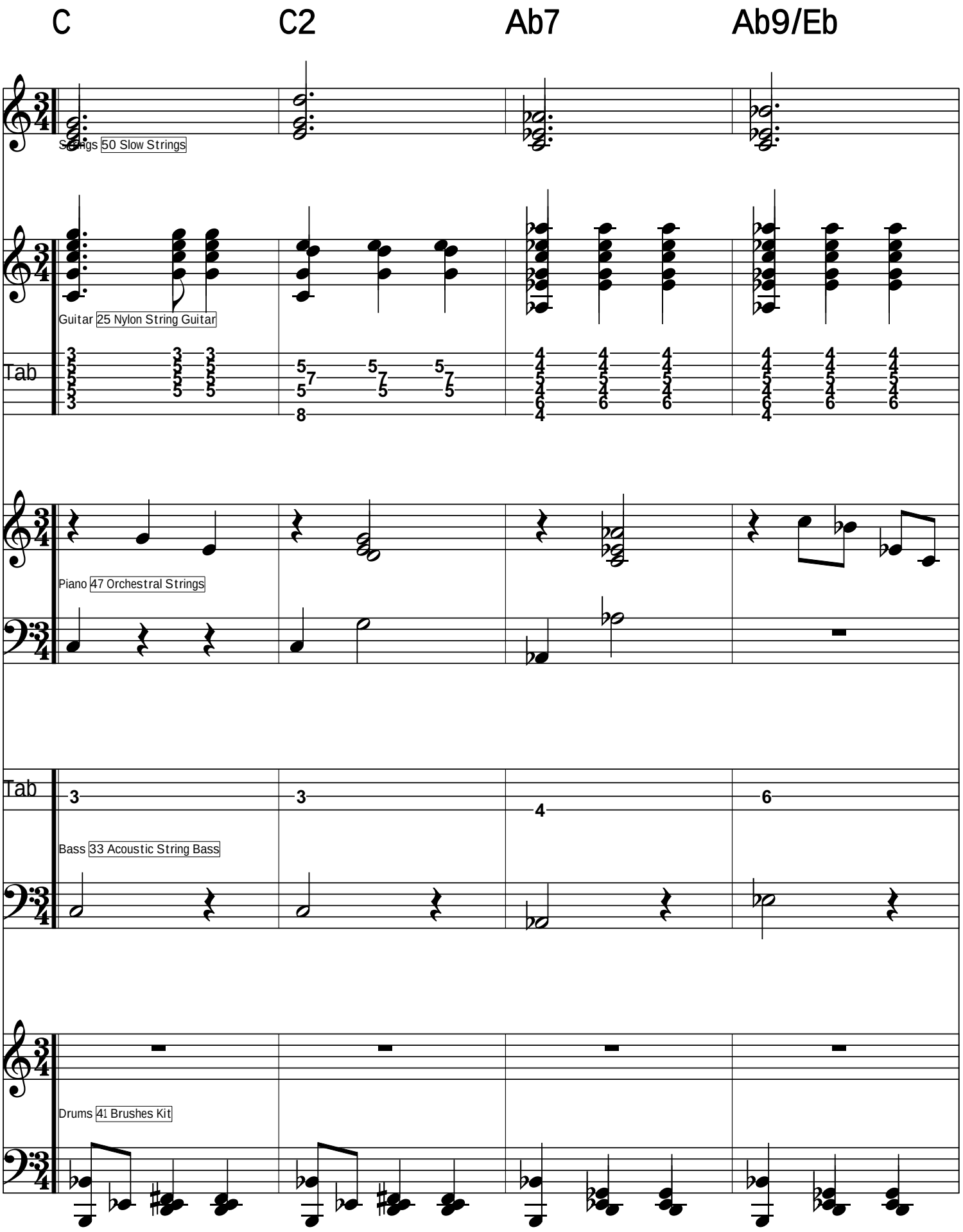
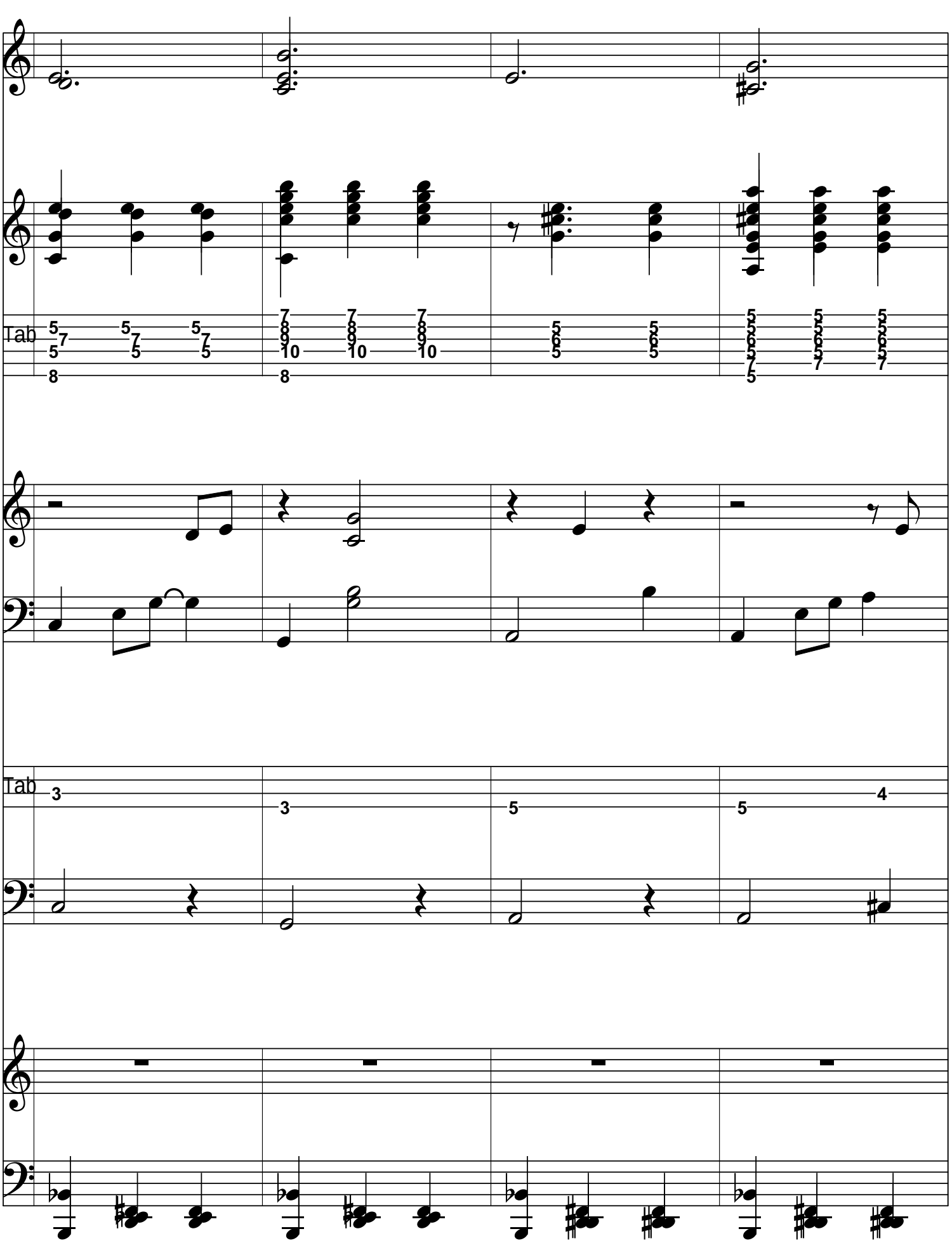

EMaj7/C#
EMaj7/B
Em11/A
Em11/G
tag->
3X
Tab

Serban Nichifor: Waltz No 2 - Spring




C2
CMaj7/G
A9
A7
Tab
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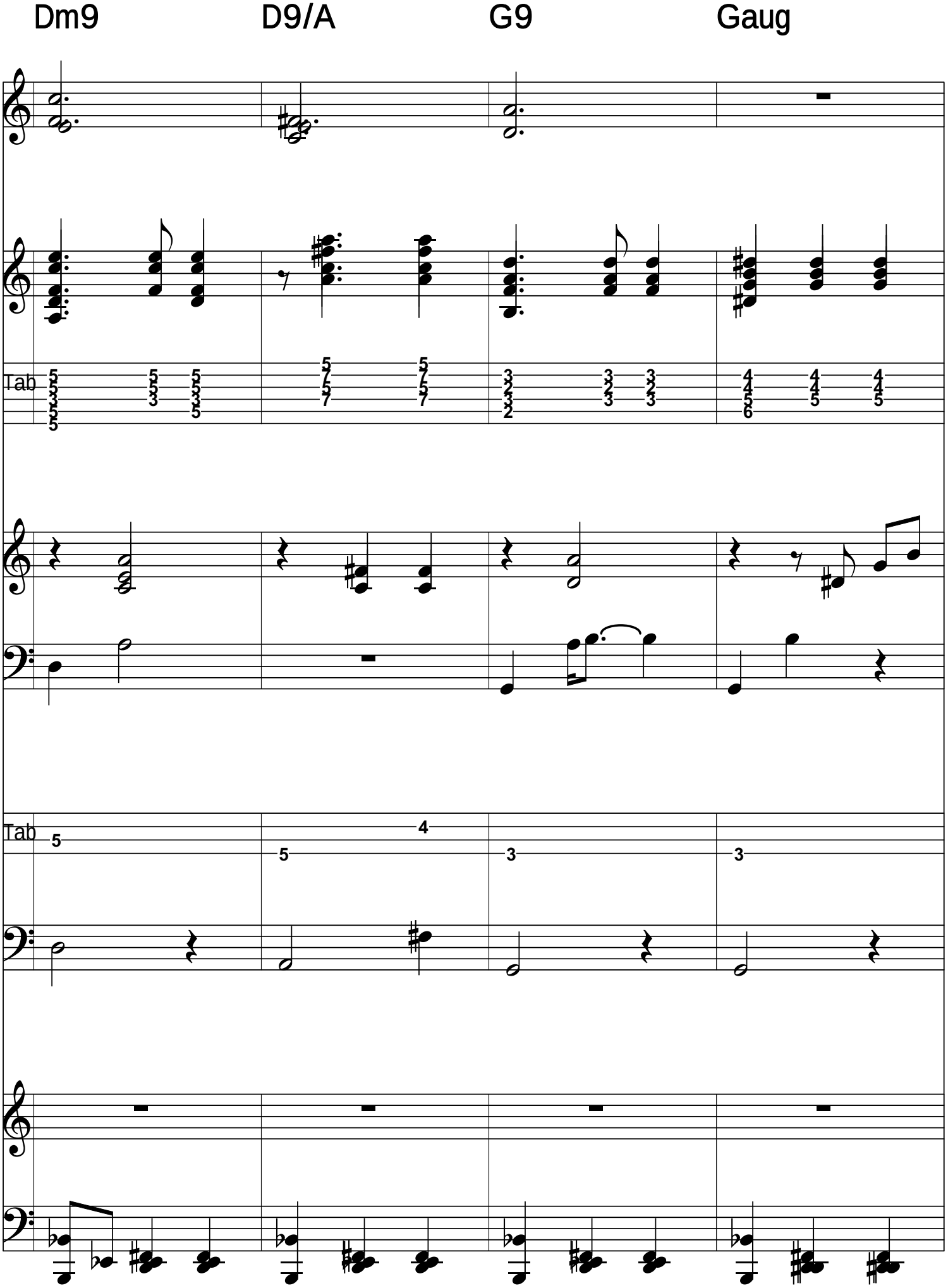
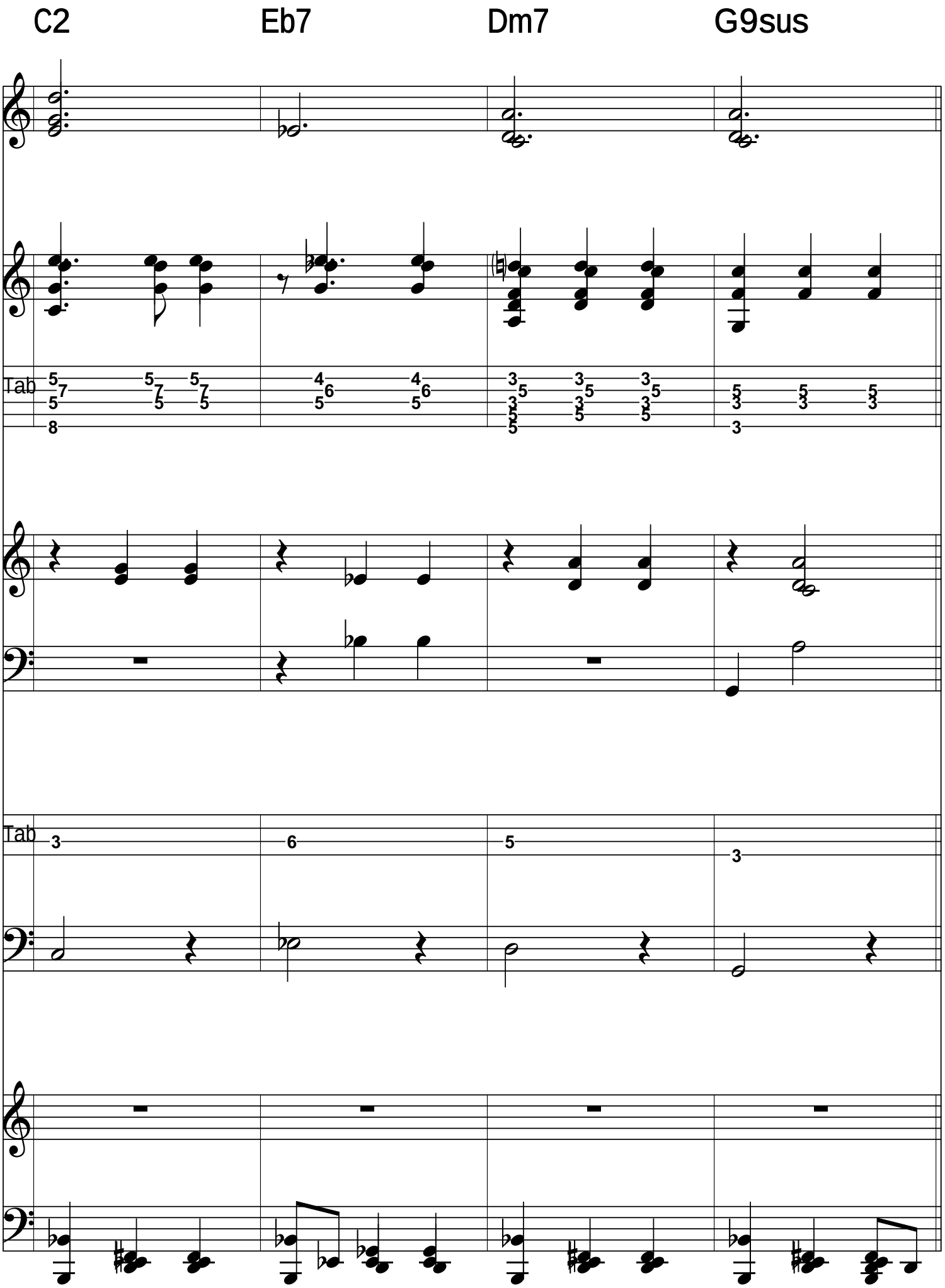
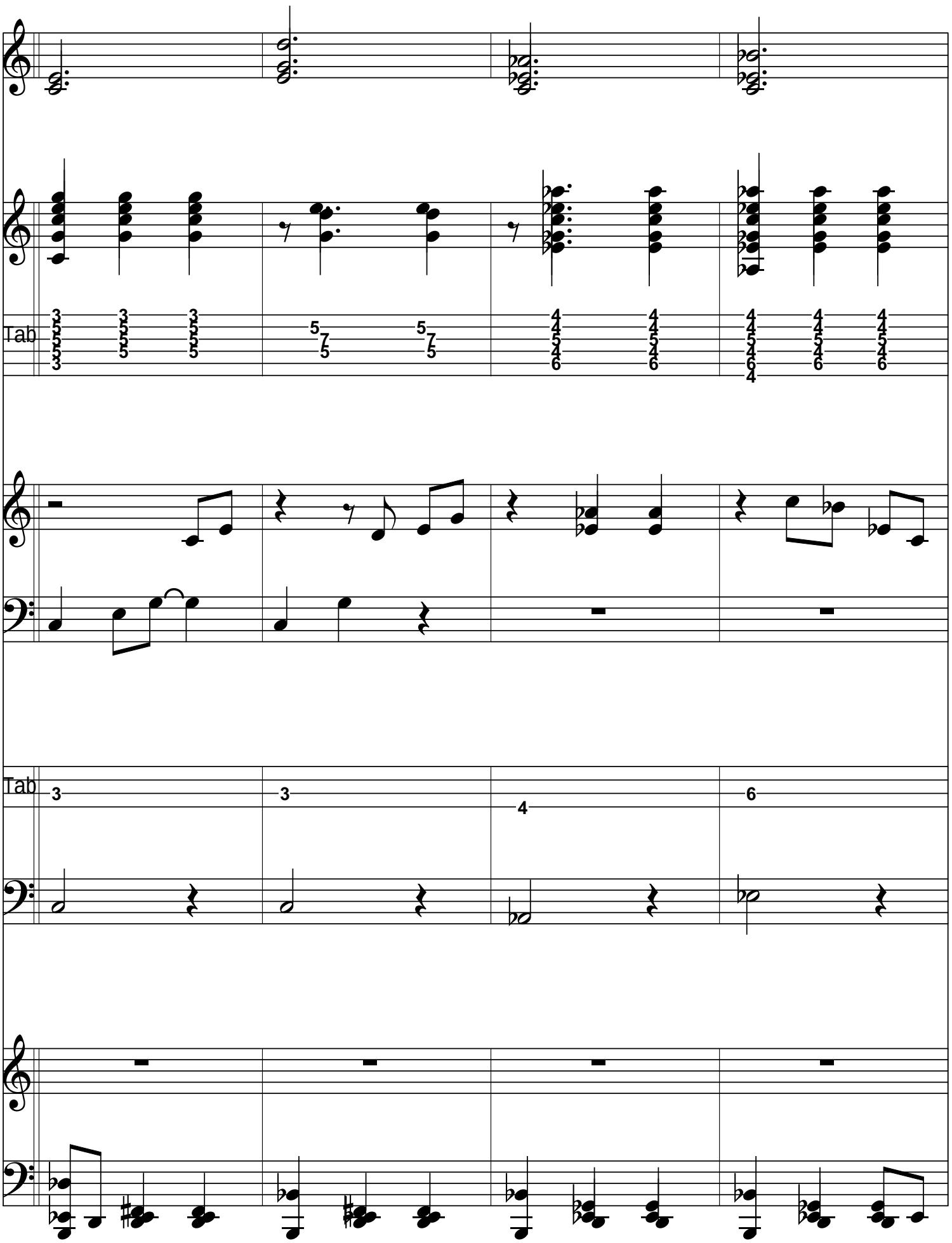

Dm9
D9/A
G9
Gaug
Tab
Tab


C2
Eb7
Dm7
G9sus
Tab
Tab


C
C2
Ab7
Ab9/Eb
Tab
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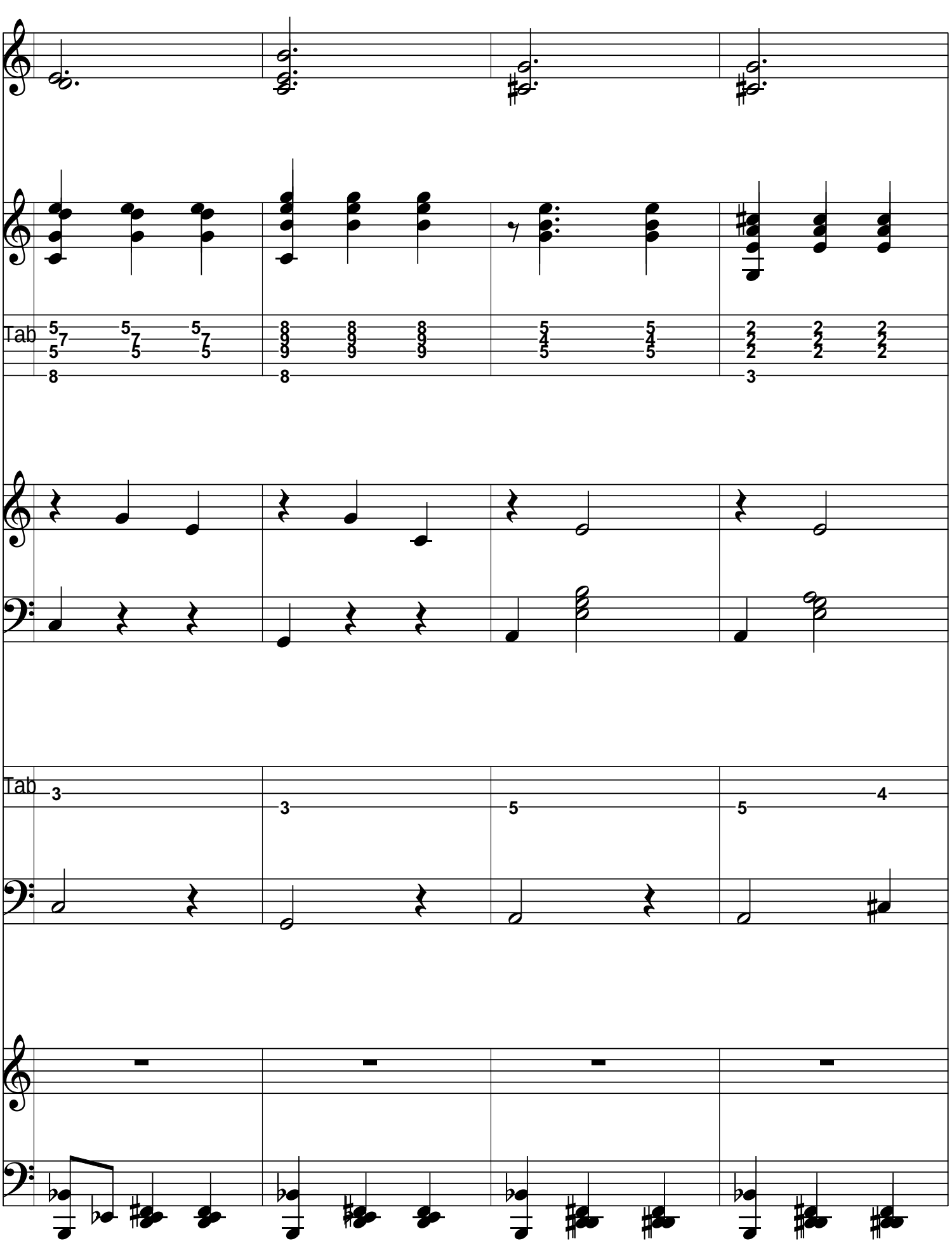
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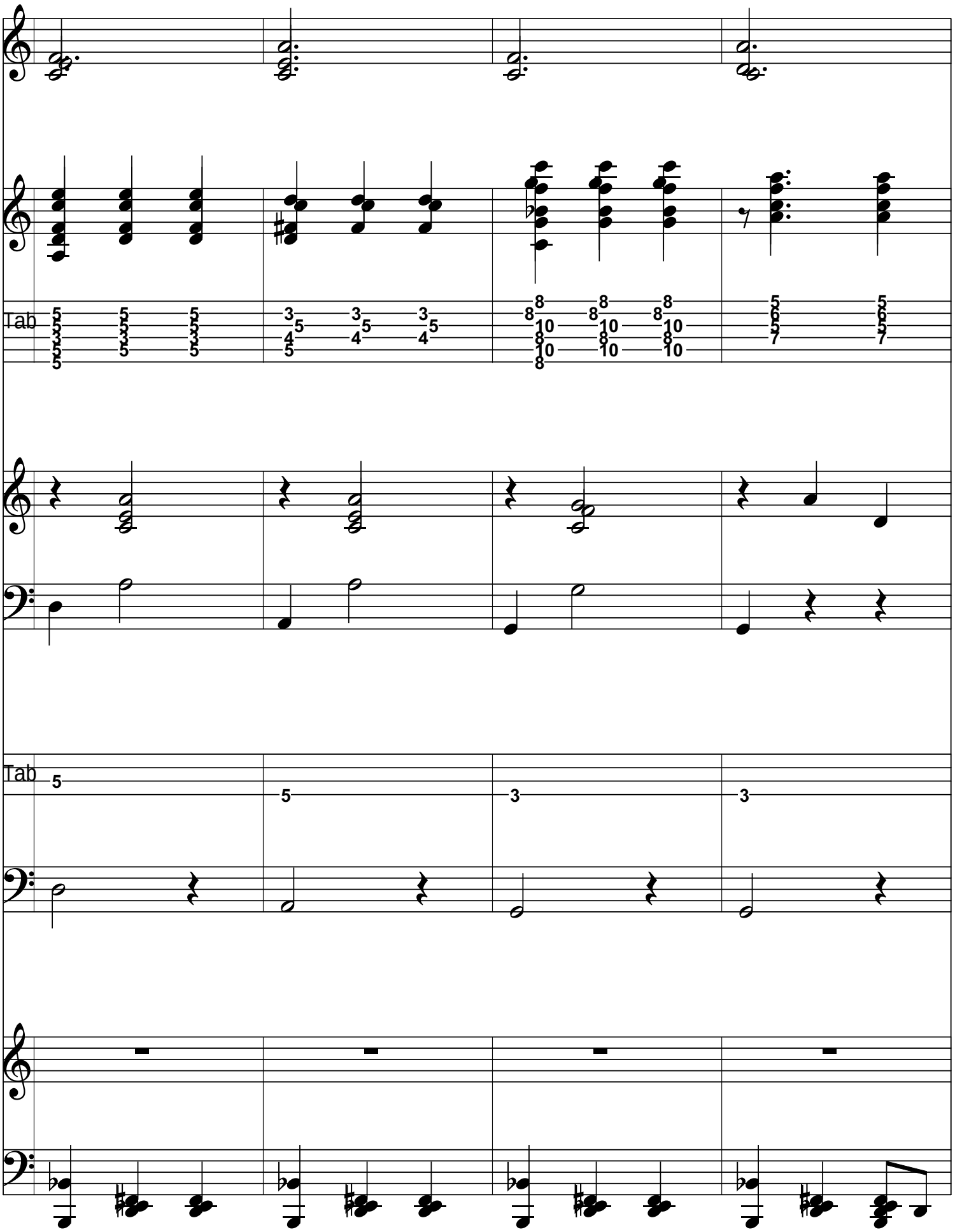
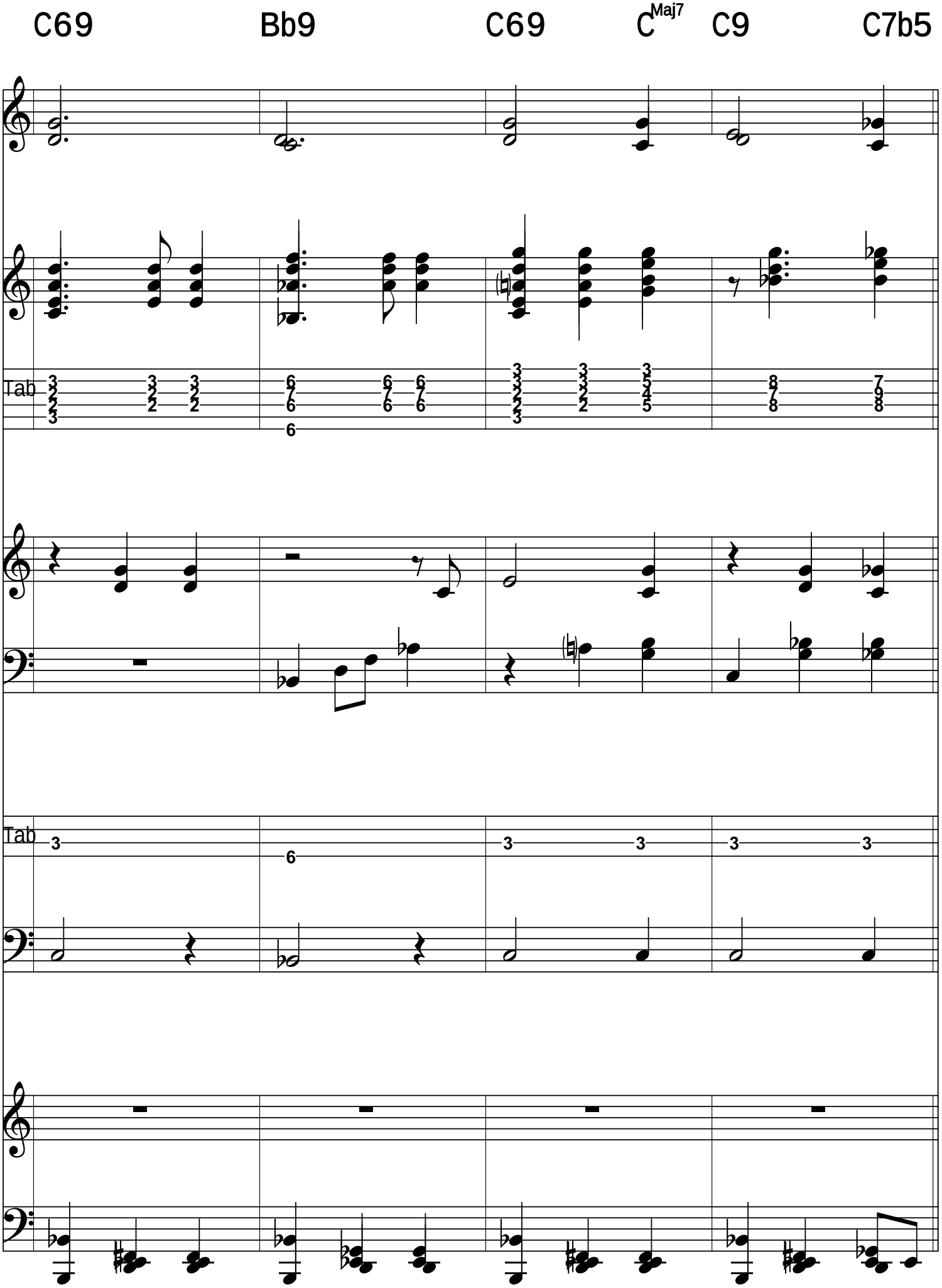
CMaj7/G
A9
A7
Tab
Tab


Dm9
D9/A
Csus/G
Dm7/G
Tab
Tab


C69
Bb9
C69
CMaj7
C9
C7b5
Tab
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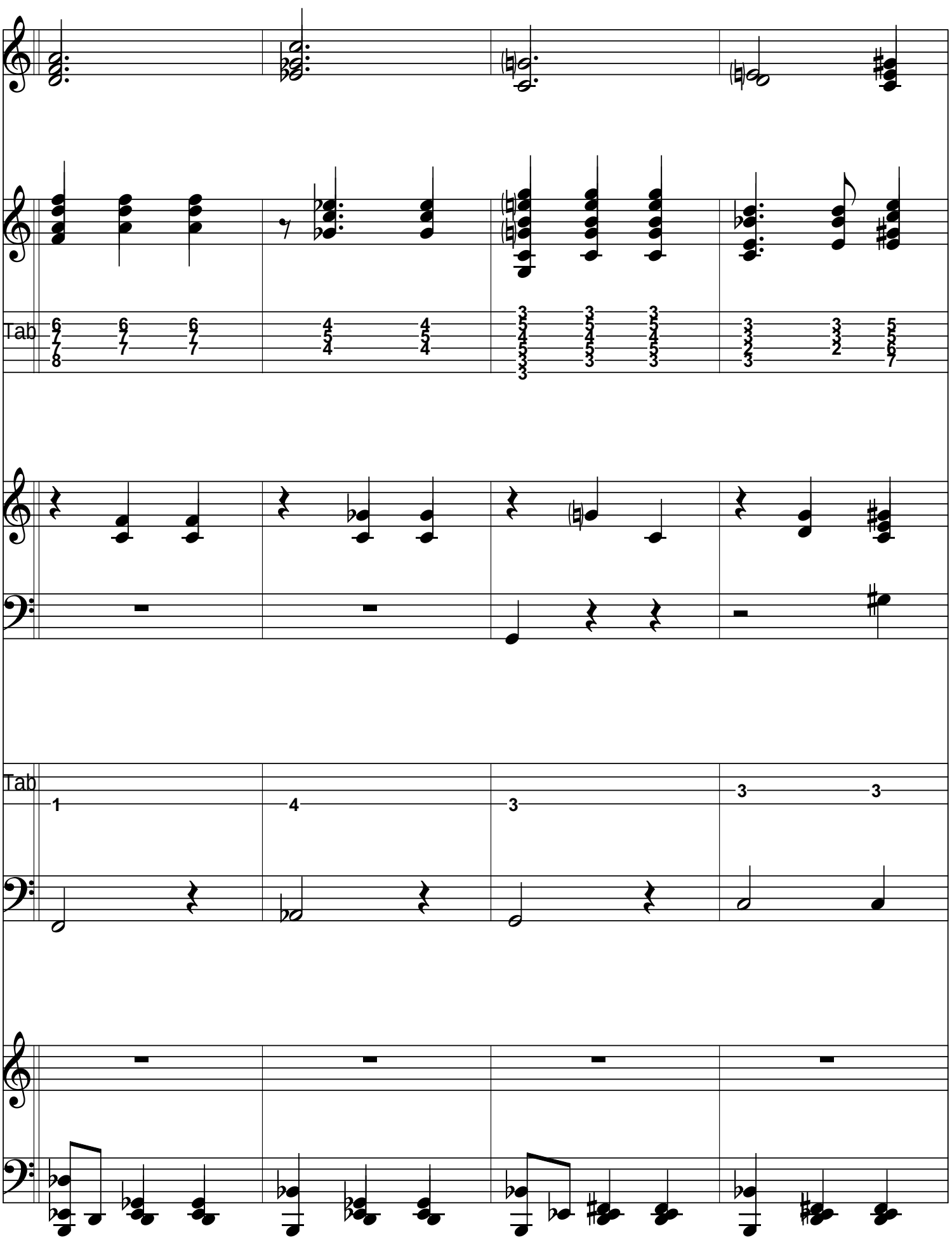
F6
Ab9
C6/G
C9
Caug
Tab
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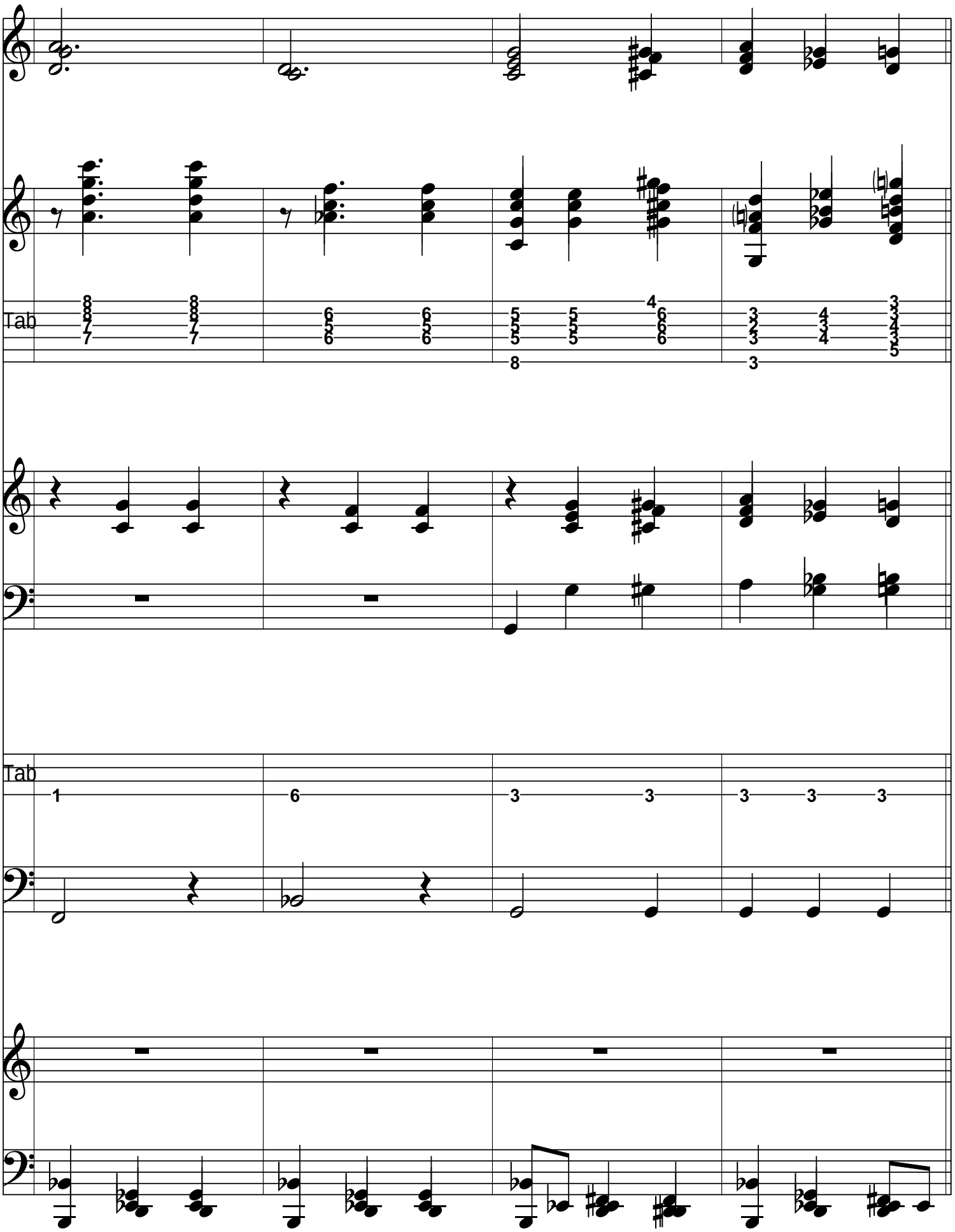
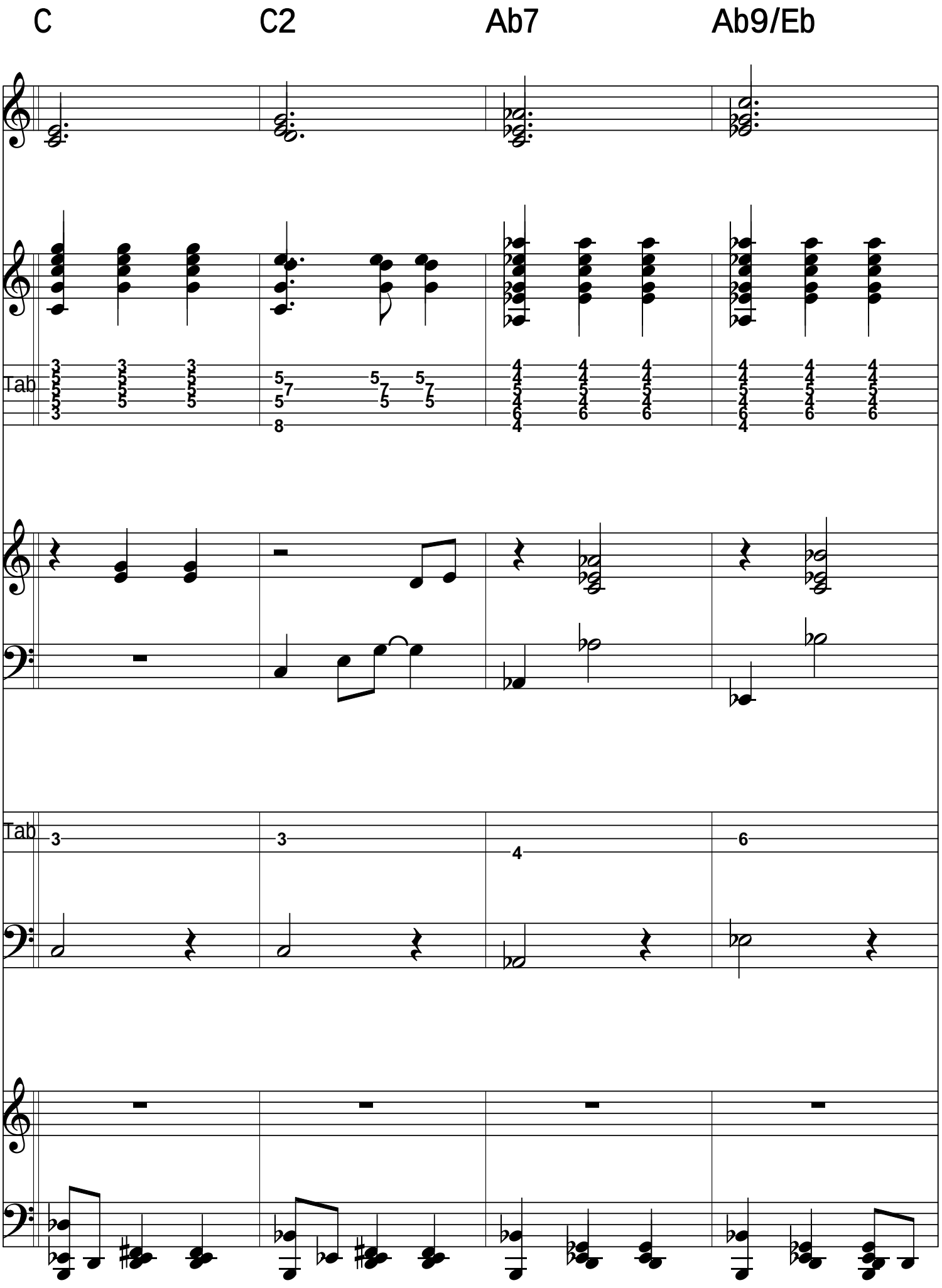

F69
Bb9
C/G
C#/GD m/G
Eb m/G
G7
Tab
Tab


C
C2
Ab7
Ab9/Eb
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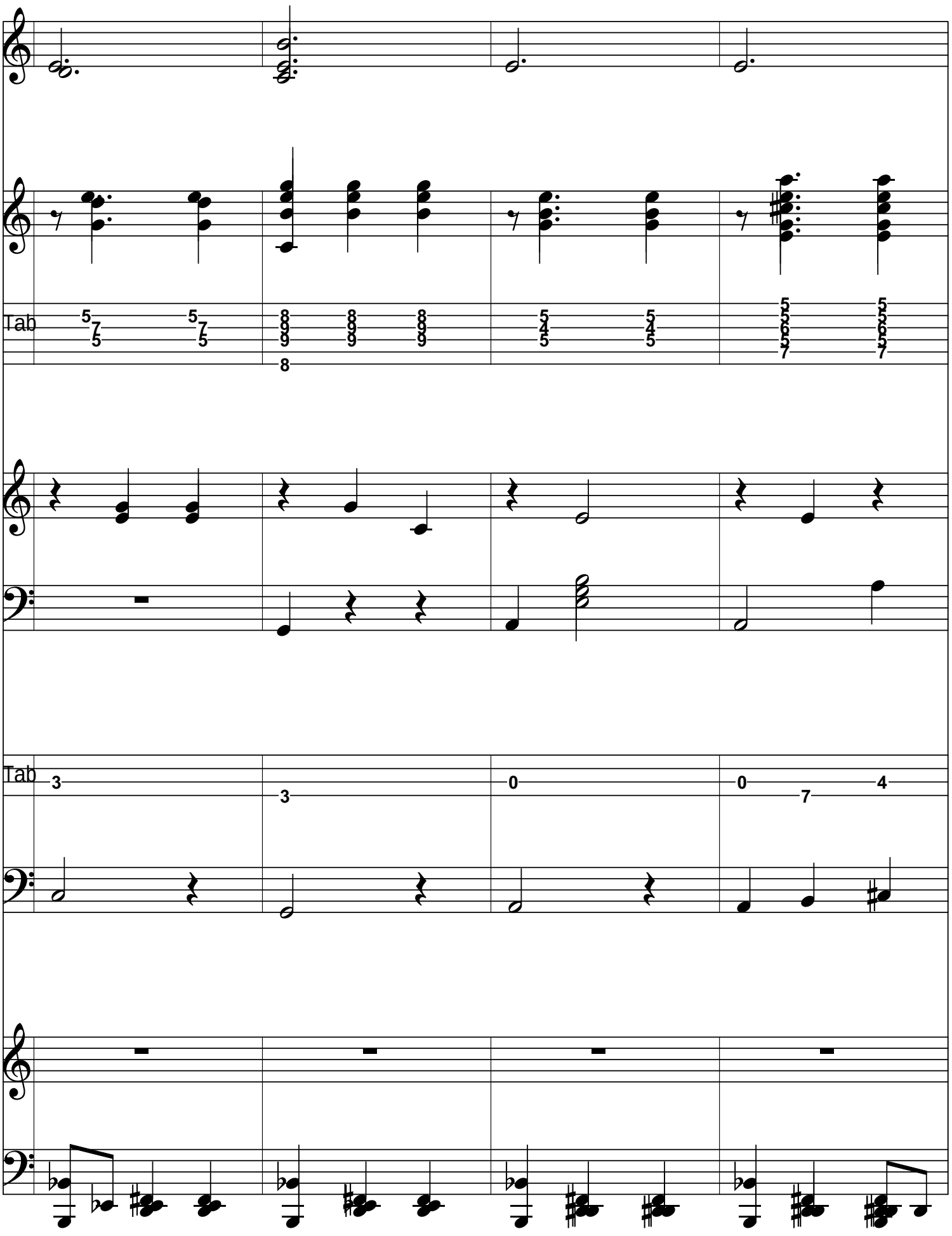
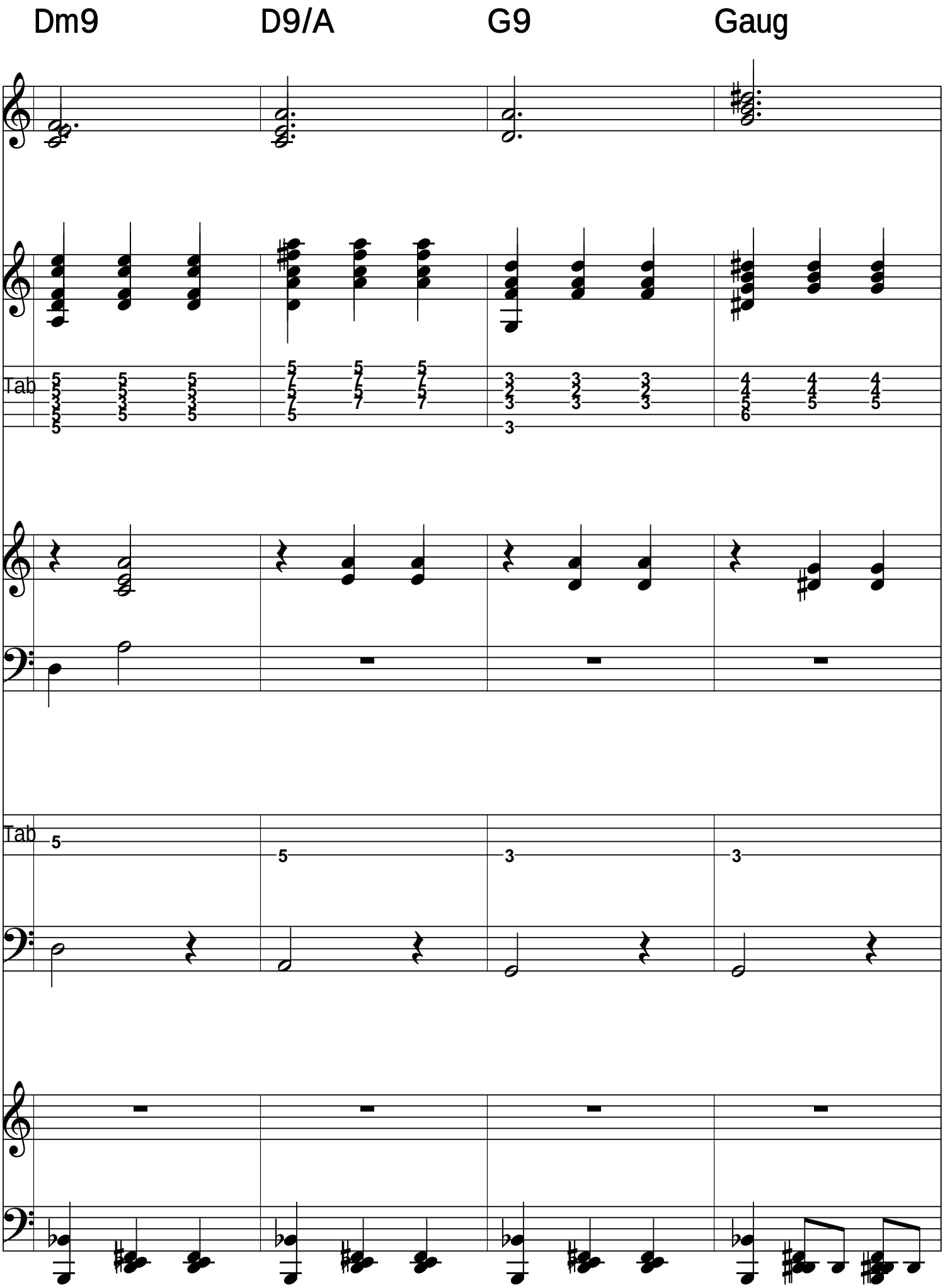

C2
CMaj7/G
A9
A7
Tab
Tab


Dm9
D9/A
G9
Gaug
Tab
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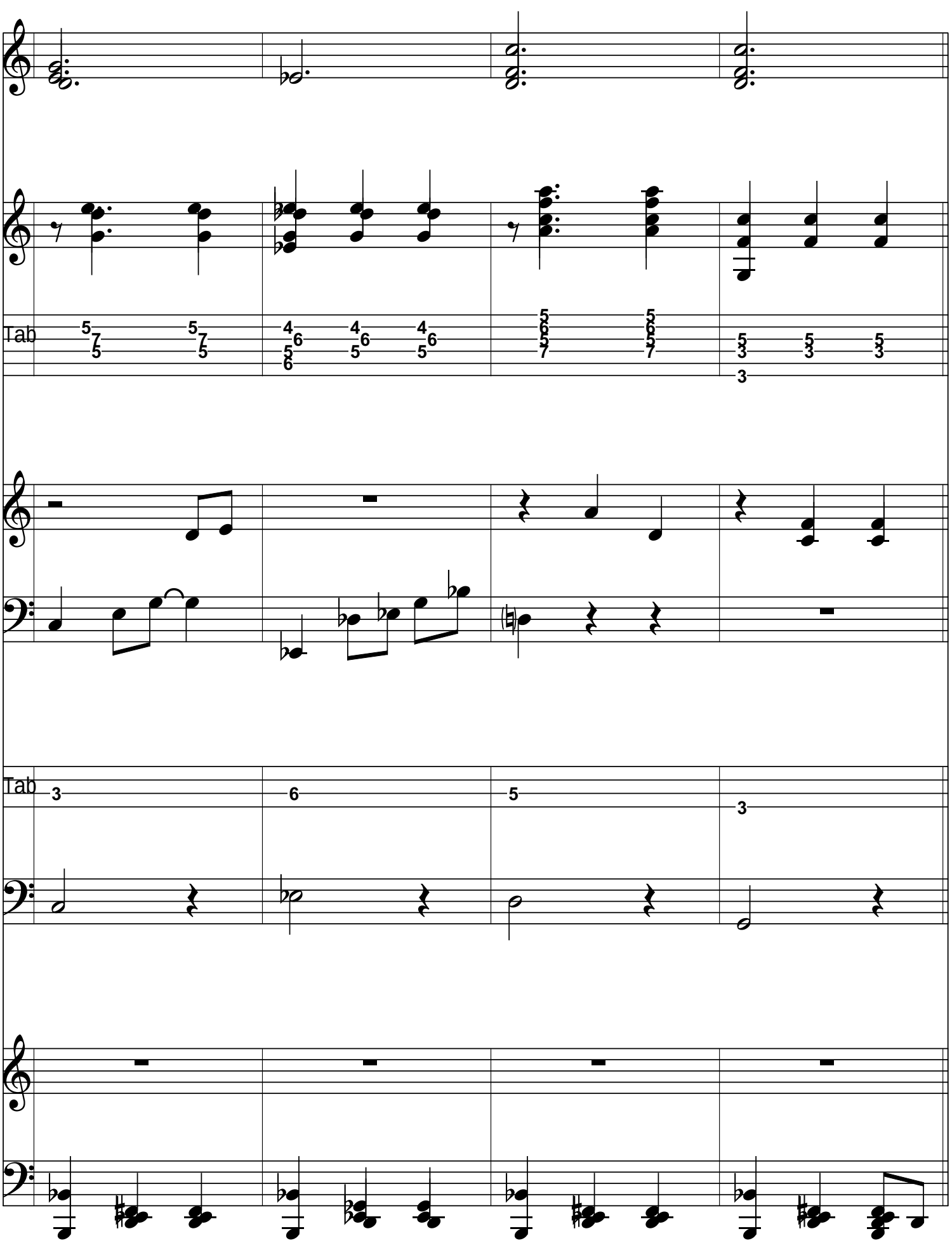
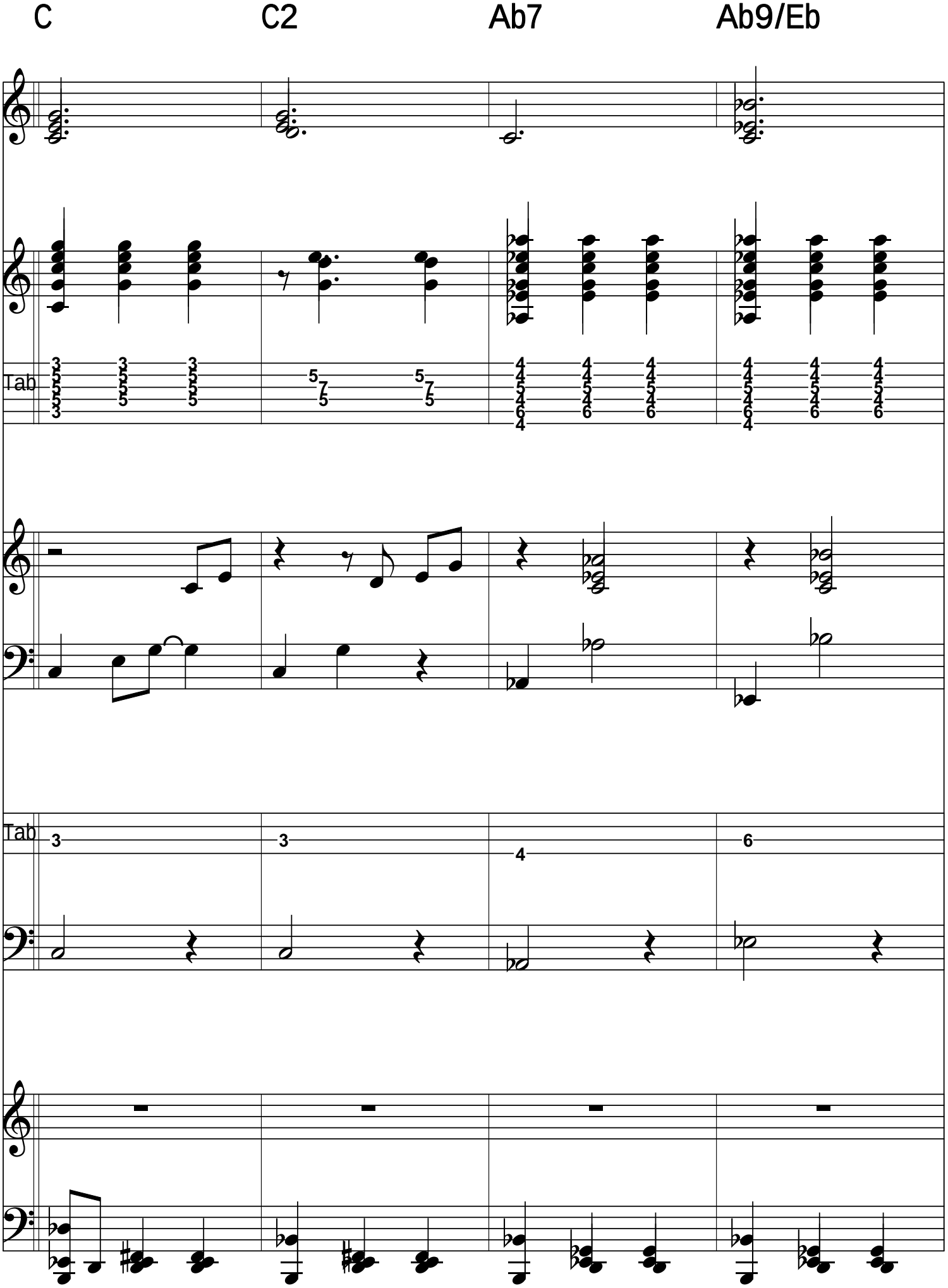
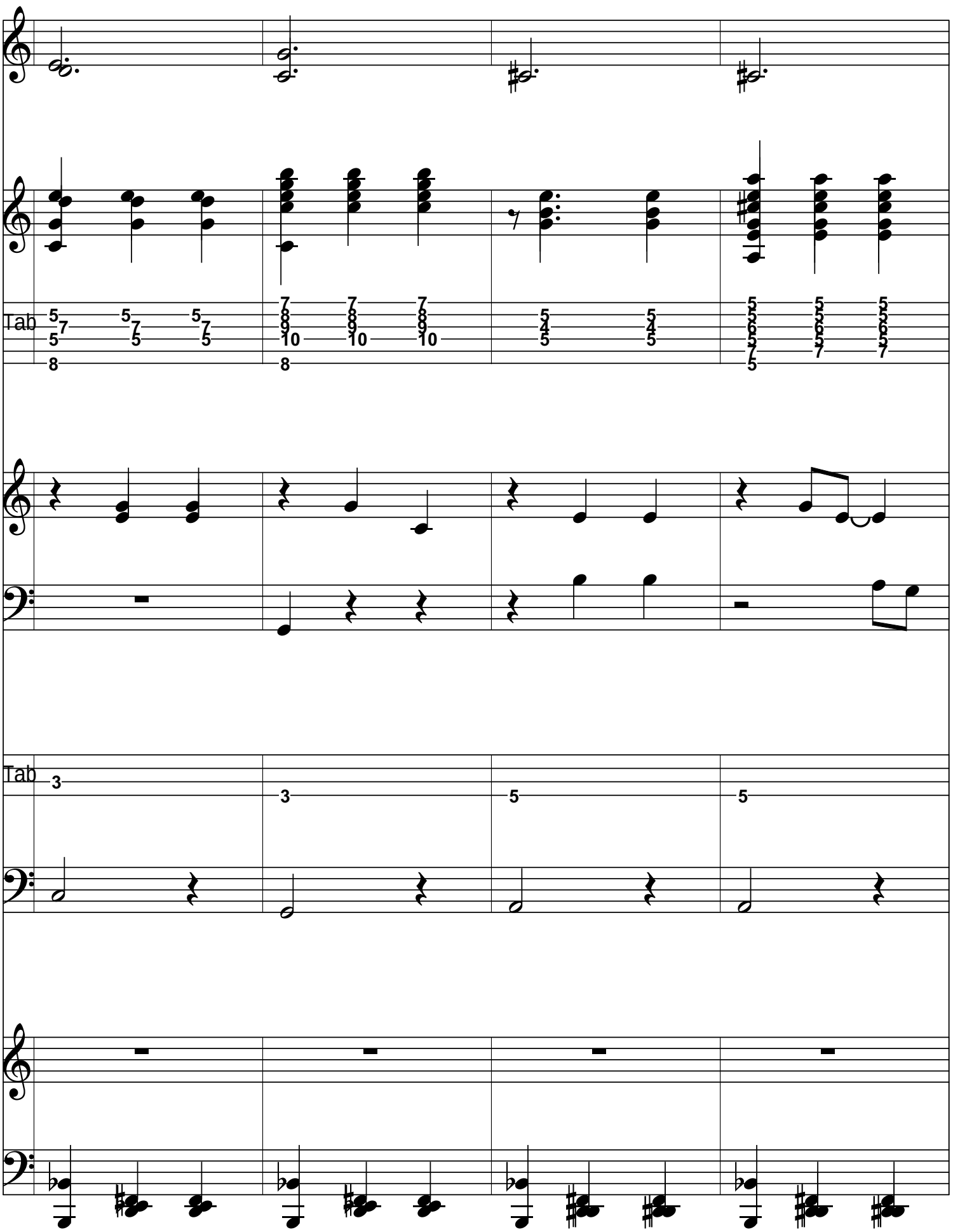
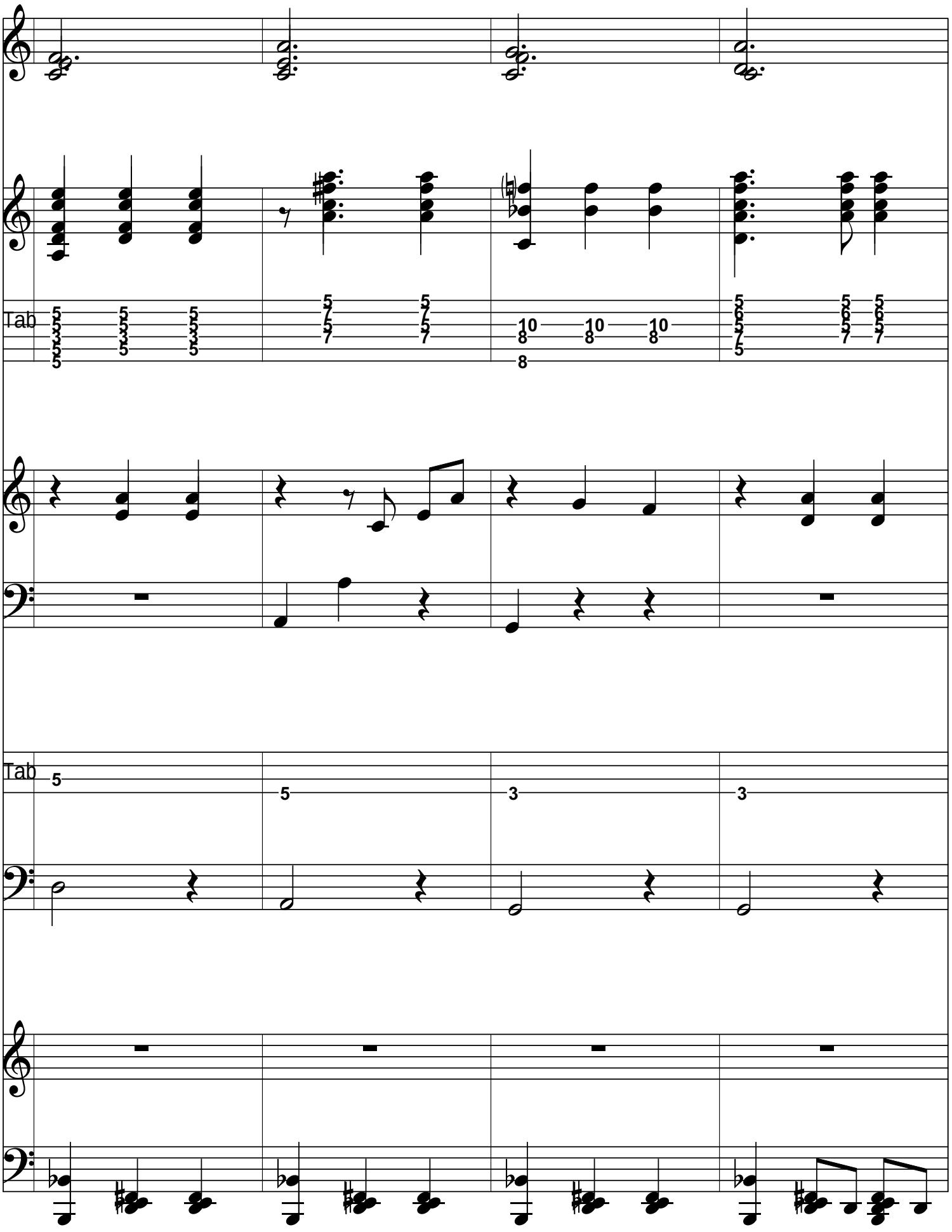

C2
Eb7
Dm7
G9sus
Tab
Tab


C
C2
Ab7
Ab9/Eb
Tab
Tab


C2
CMaj7/G
A9
A7
Tab
Tab


Dm9
D9/A
Csus/G
Dm7/G
Tab
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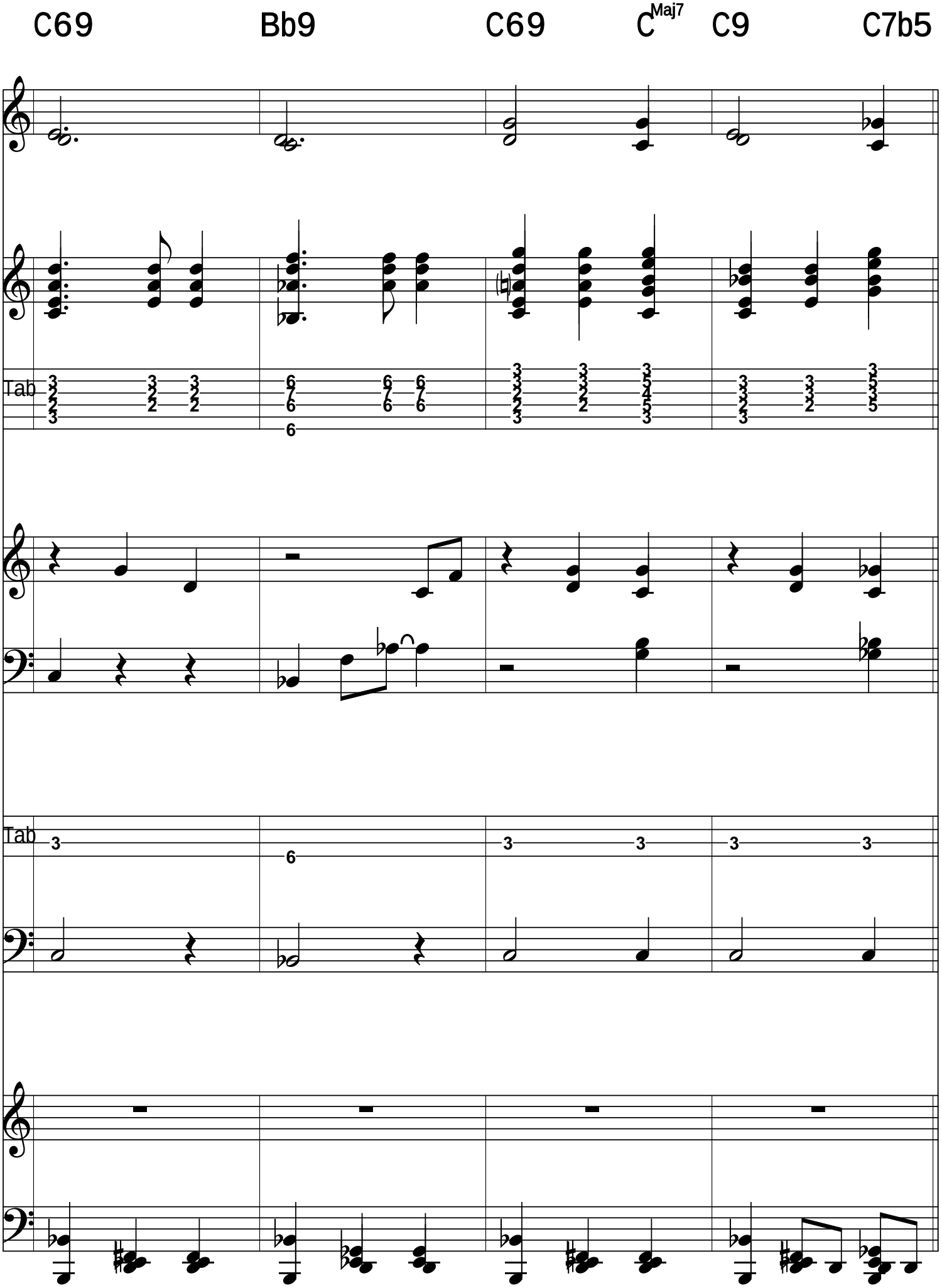
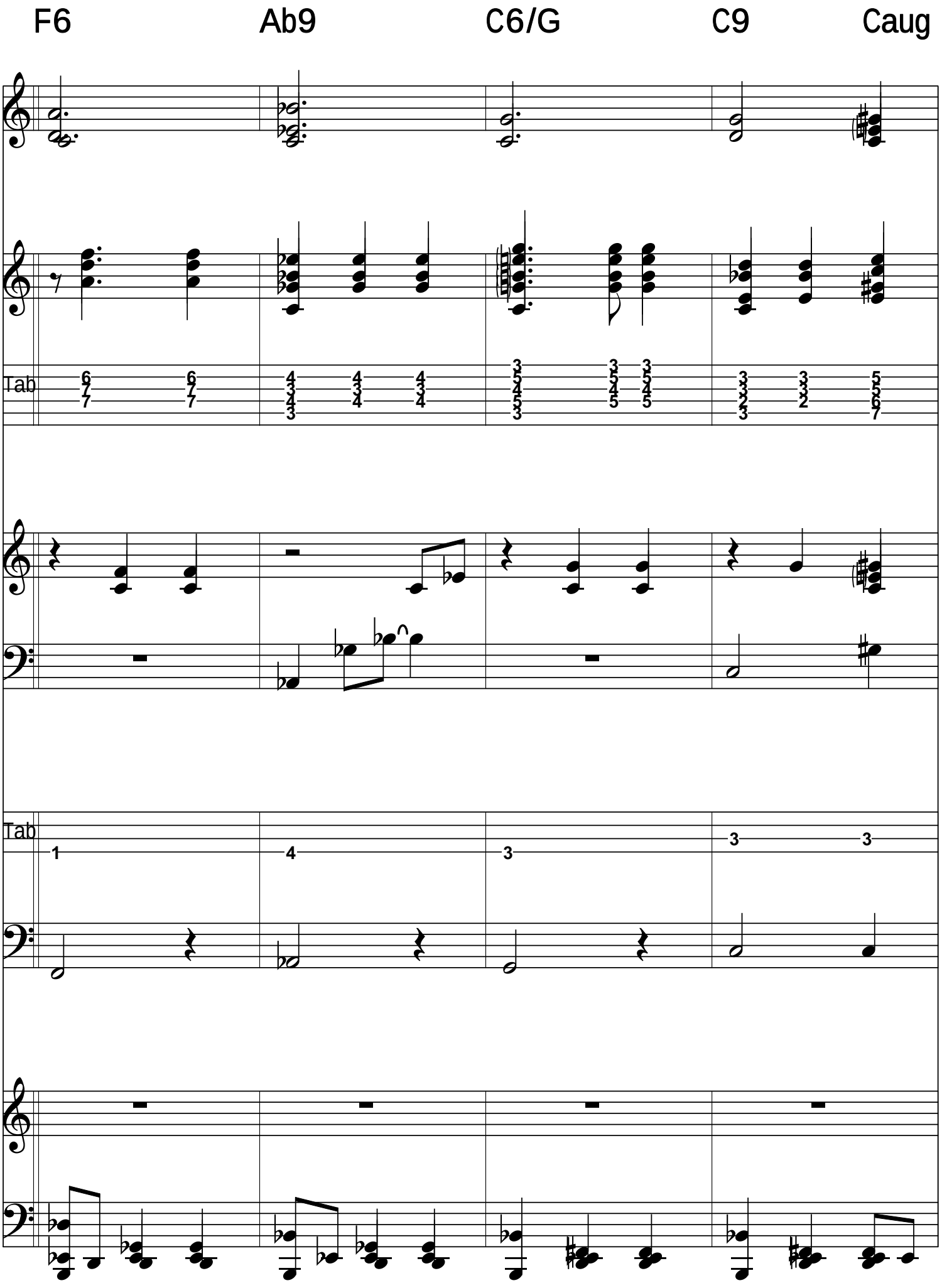
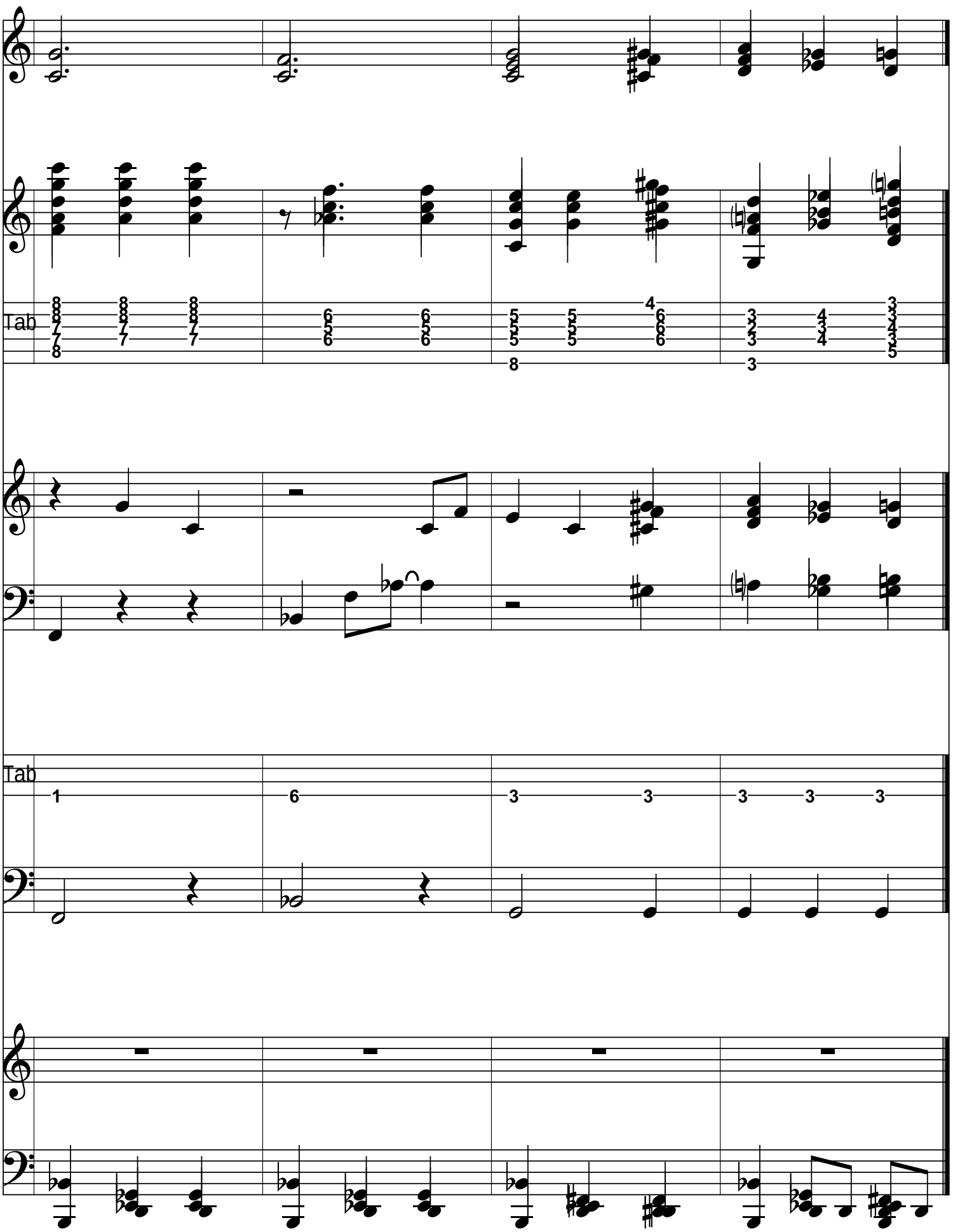
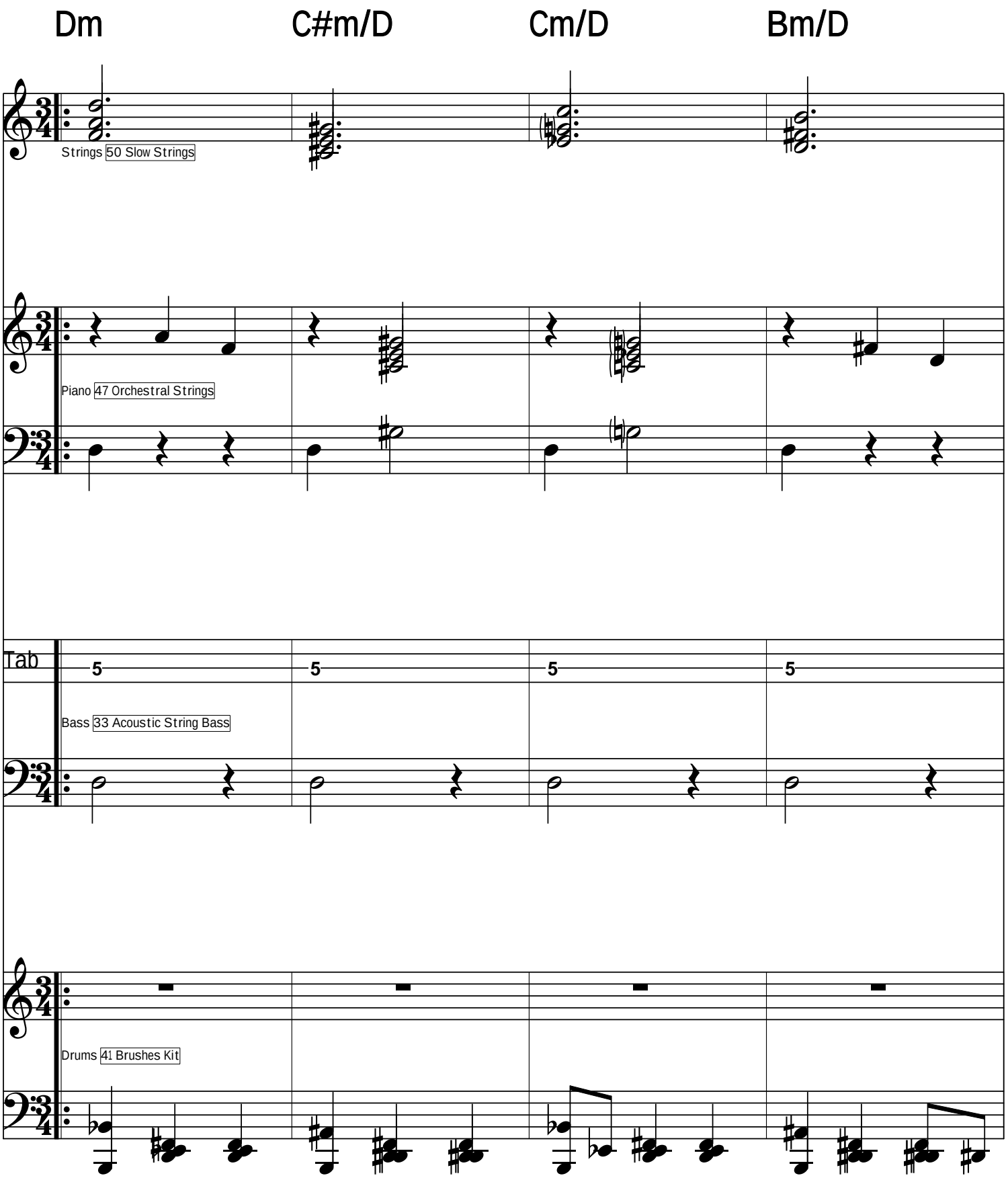
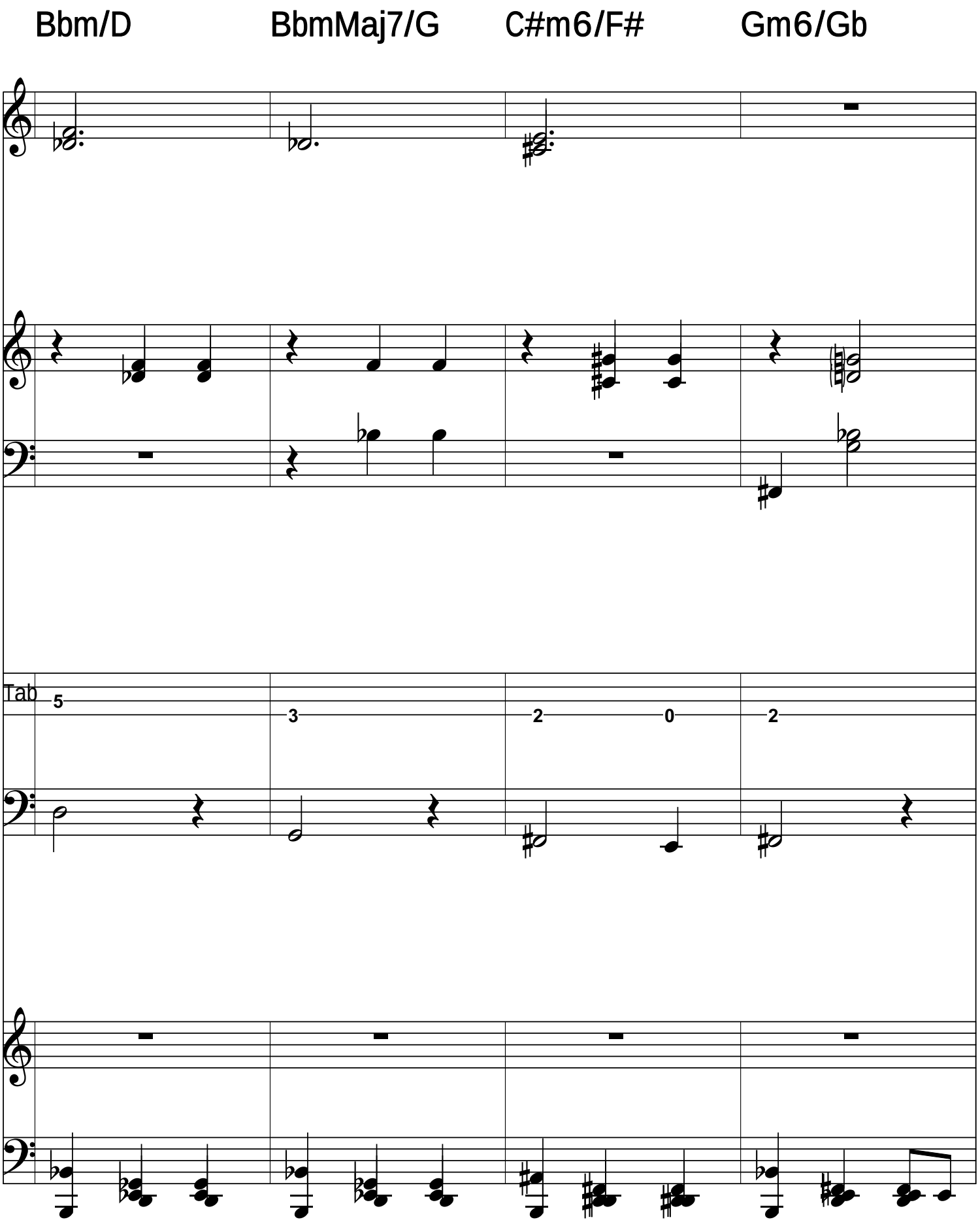

C69
Bb9
C69
CMaj7
C9
C7b5
Tab
Tab


F6
Ab9
C6/G
C9
Caug
Tab
Tab


F69
Bb9
C/G
C#/GDm/G
Ebm/G
G7
Tab
Tab

Serban Nichifor: Waltz 03




Bbm/D
BbmMaj7/G
C#m6/F#
Gm6/Gb
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0
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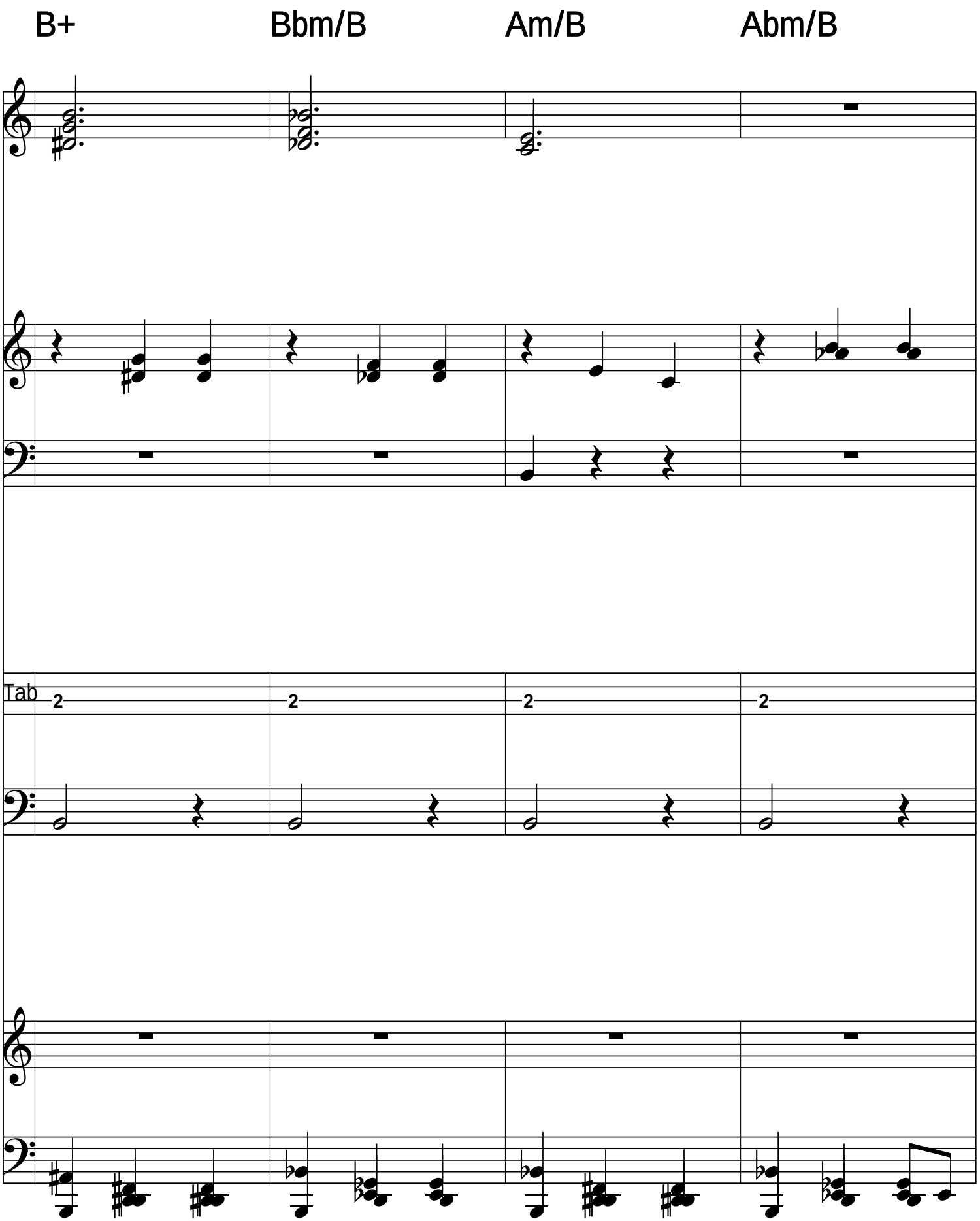
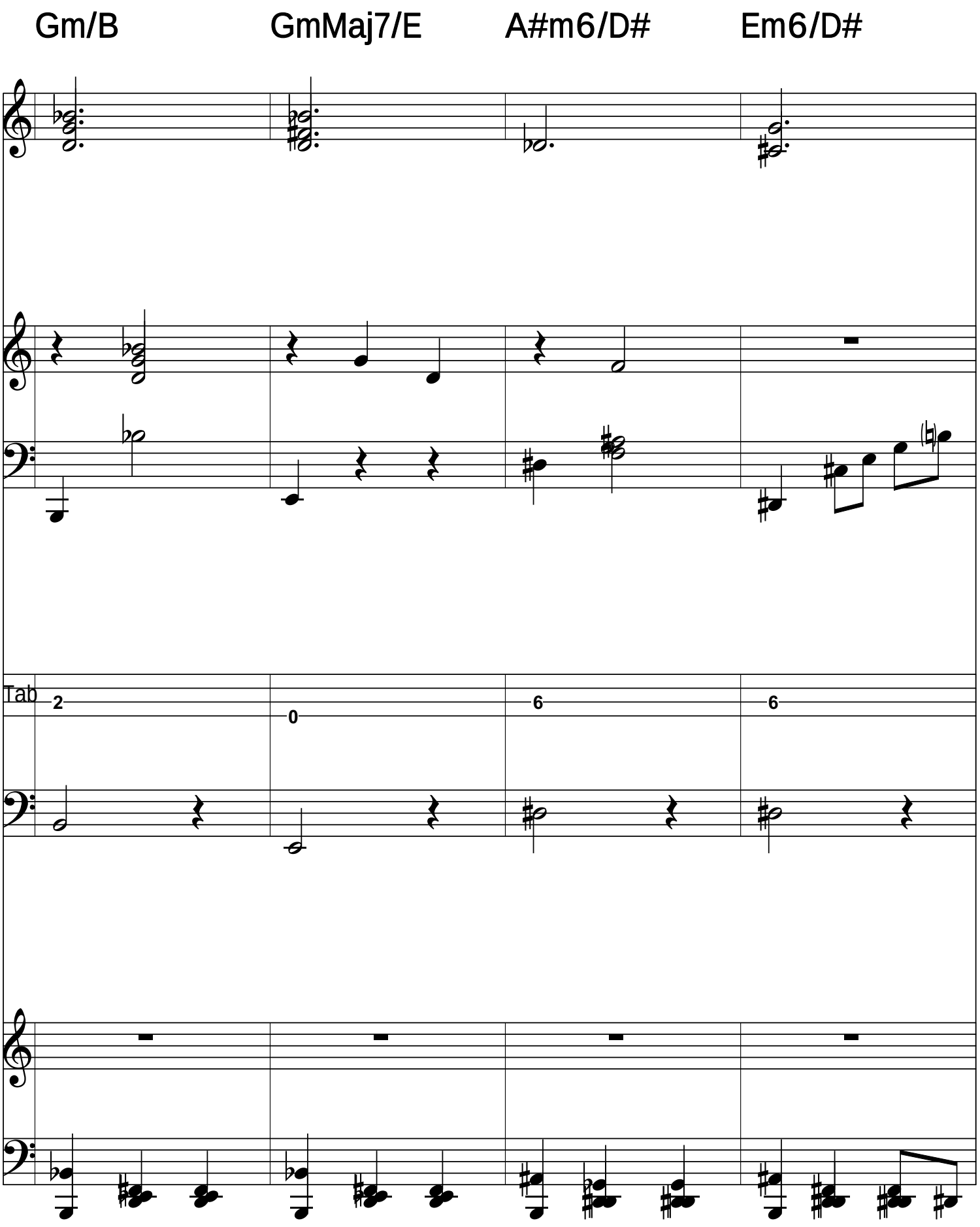
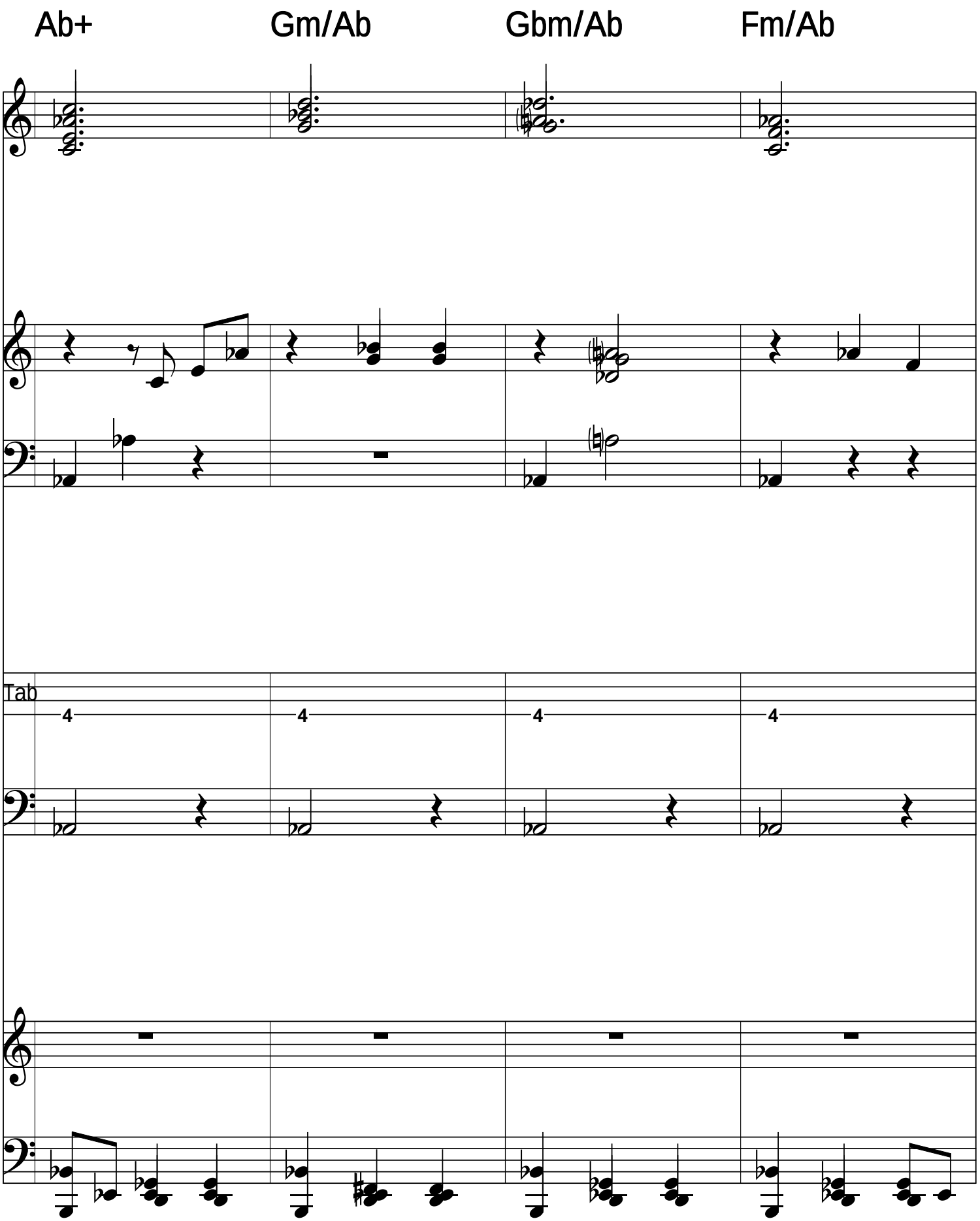

B+
Bbm/B
Am/B
Abm/B
Tab
2
2
2
2


Gm/B
GmMaj7/E
A#m6/D#
Em6/D#
Tab
2
0
6
6


Ab+
Gm/Ab
Gbm/Ab
Fm/Ab
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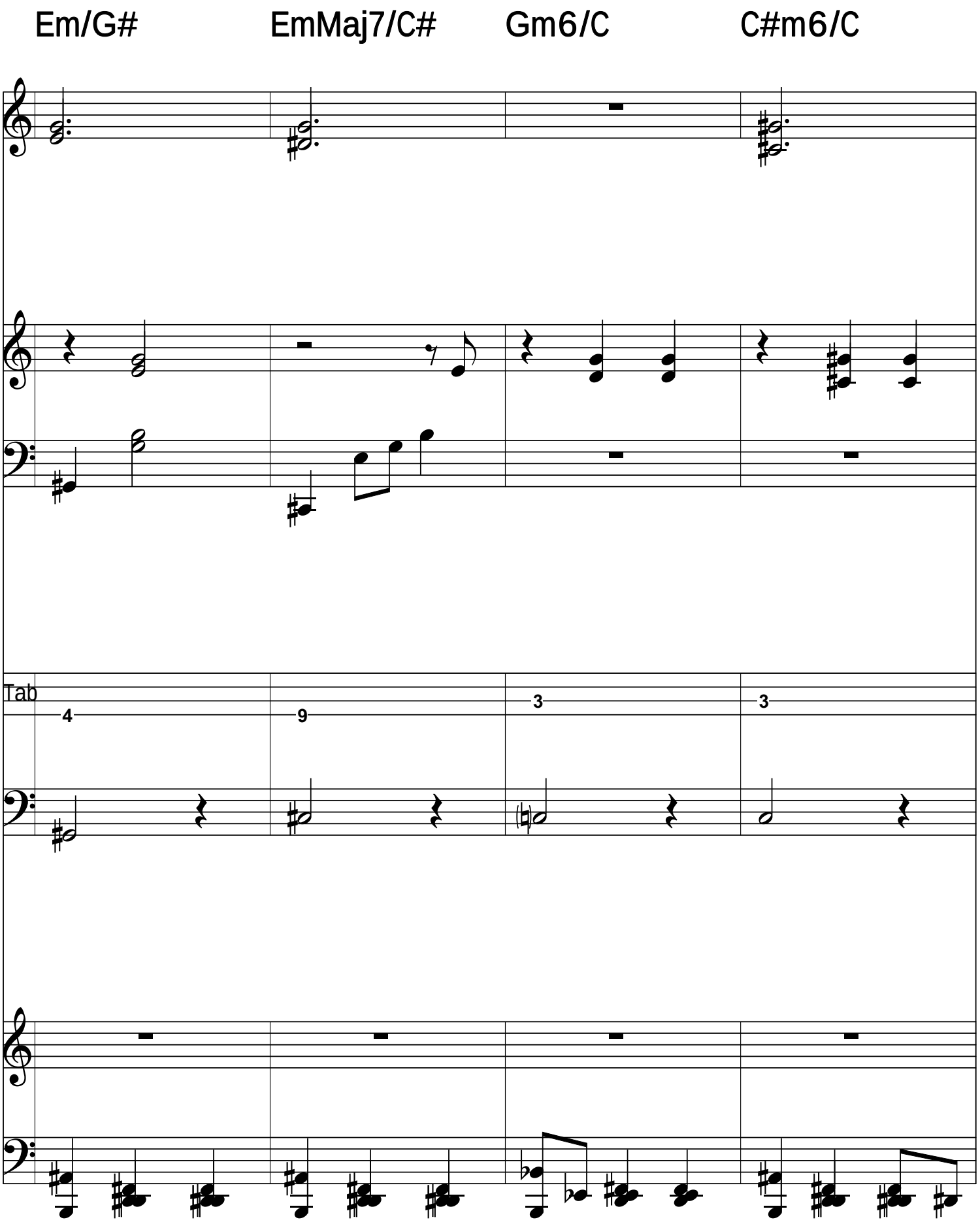
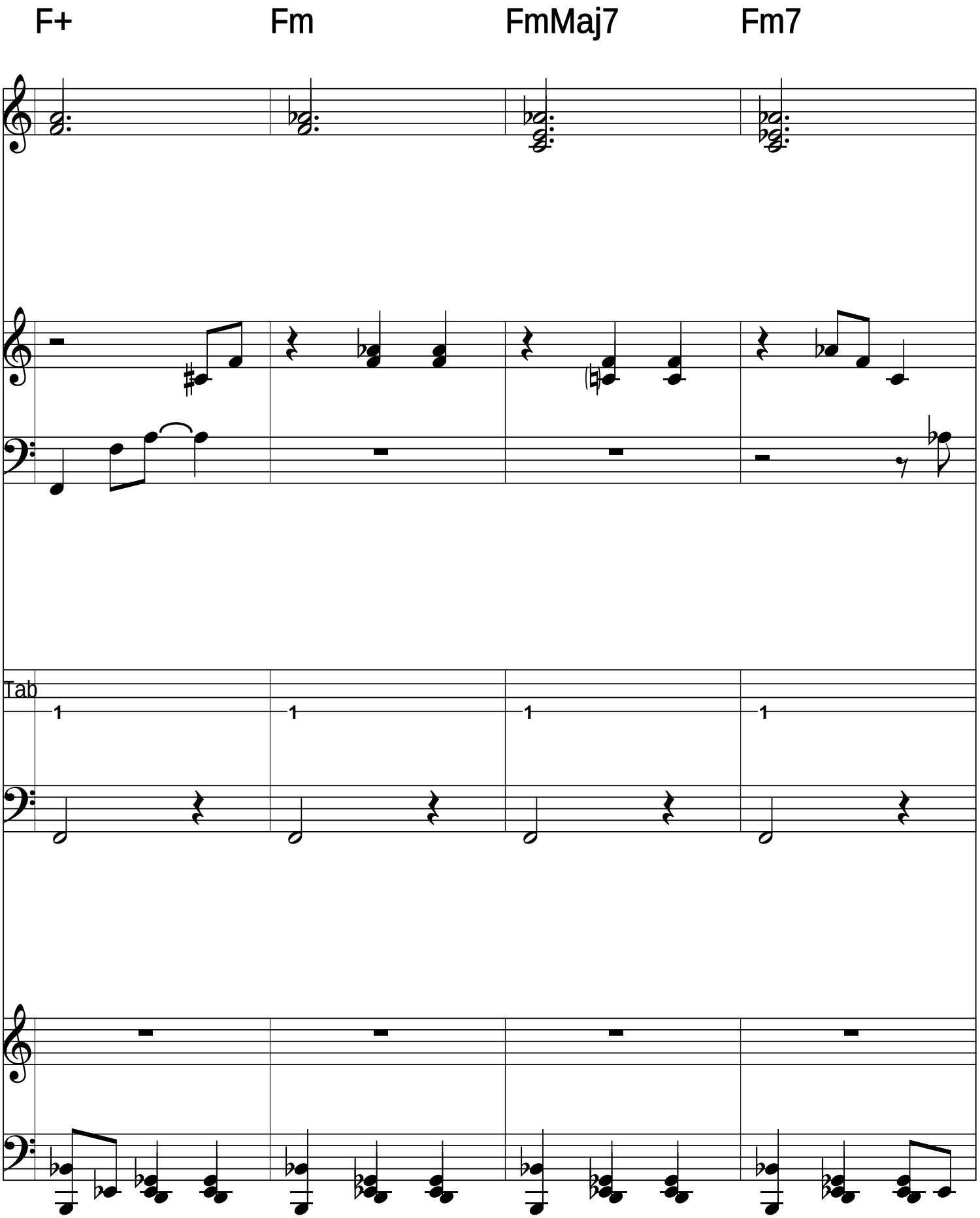

Em/G#
EmMaj7/C#
Gm6/C
C#m6/C
Tab
4
9
3
3


F+
Fm
FmMaj7
Fm7
Tab
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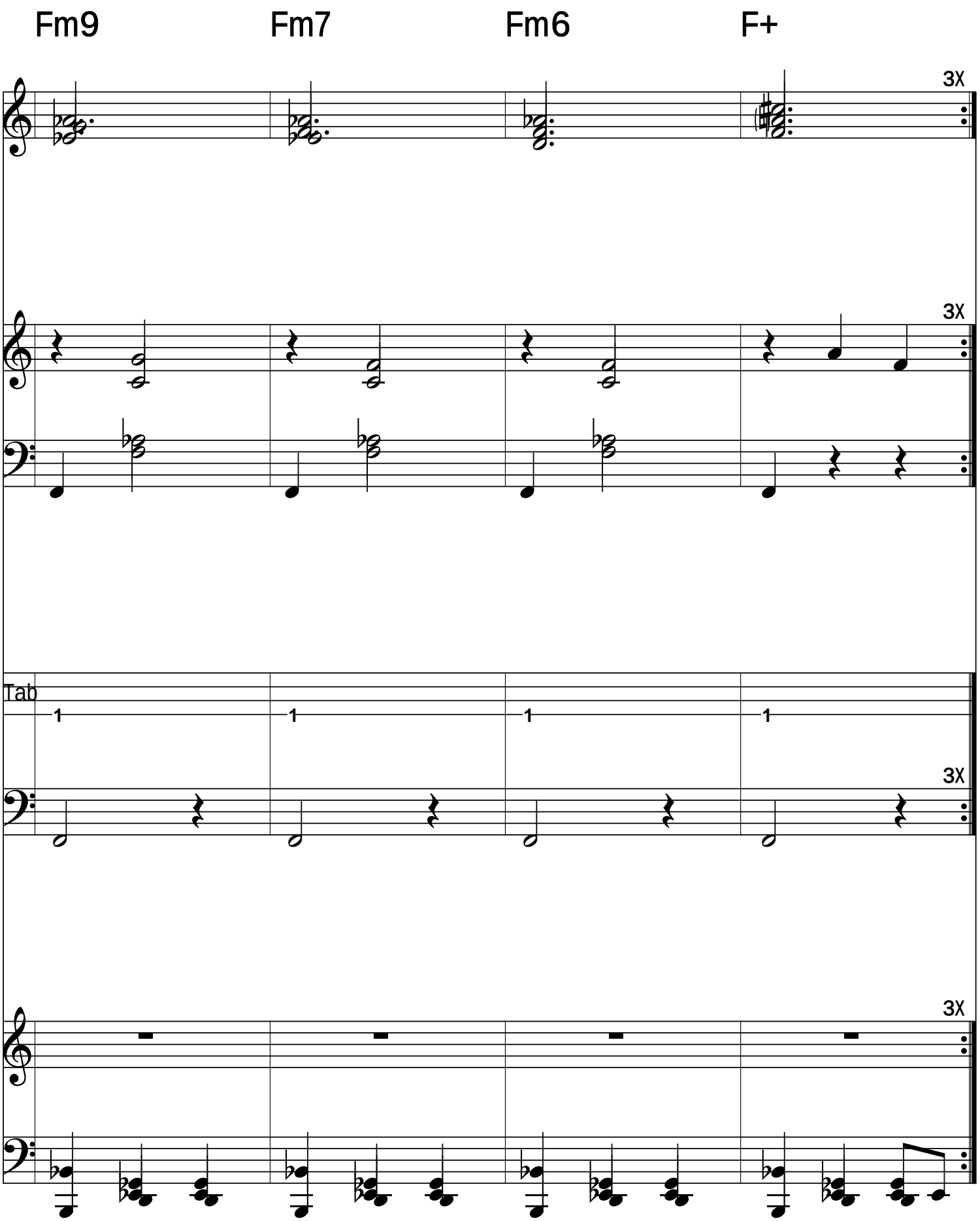
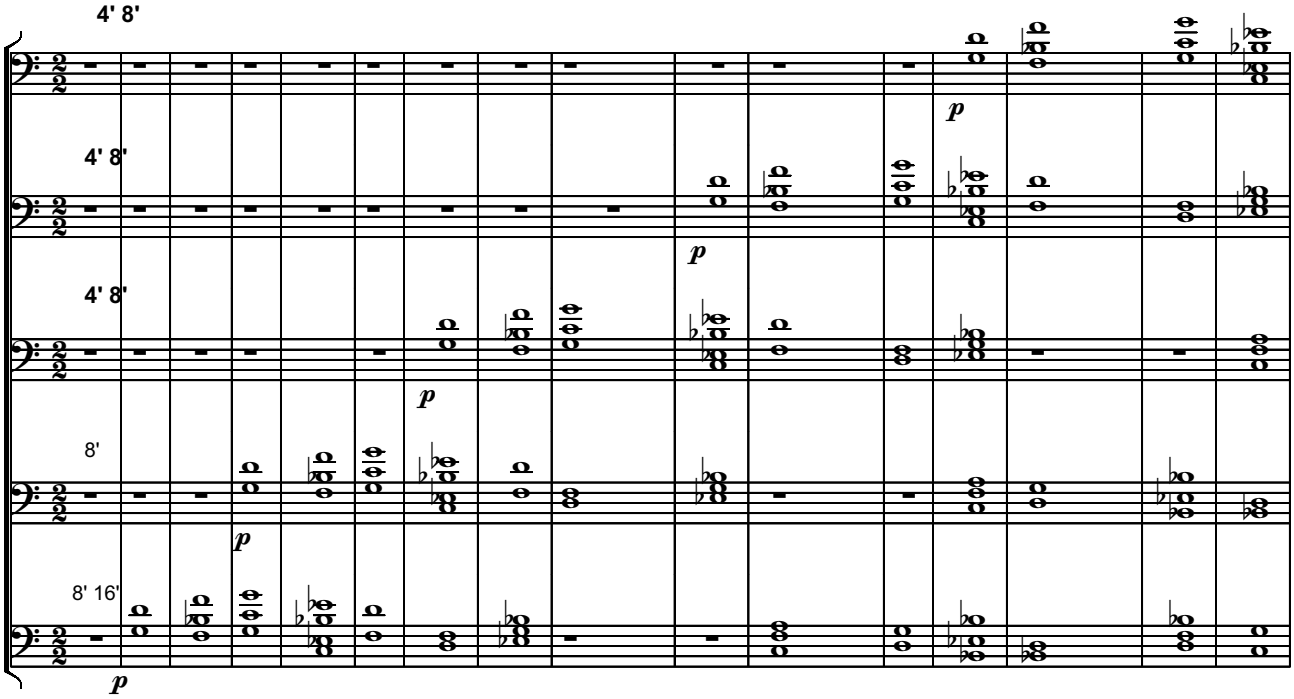
1
1


Fm9
Fm7
Fm6
F+
3X
3X
Tab
1
1
1
1
3X
3X

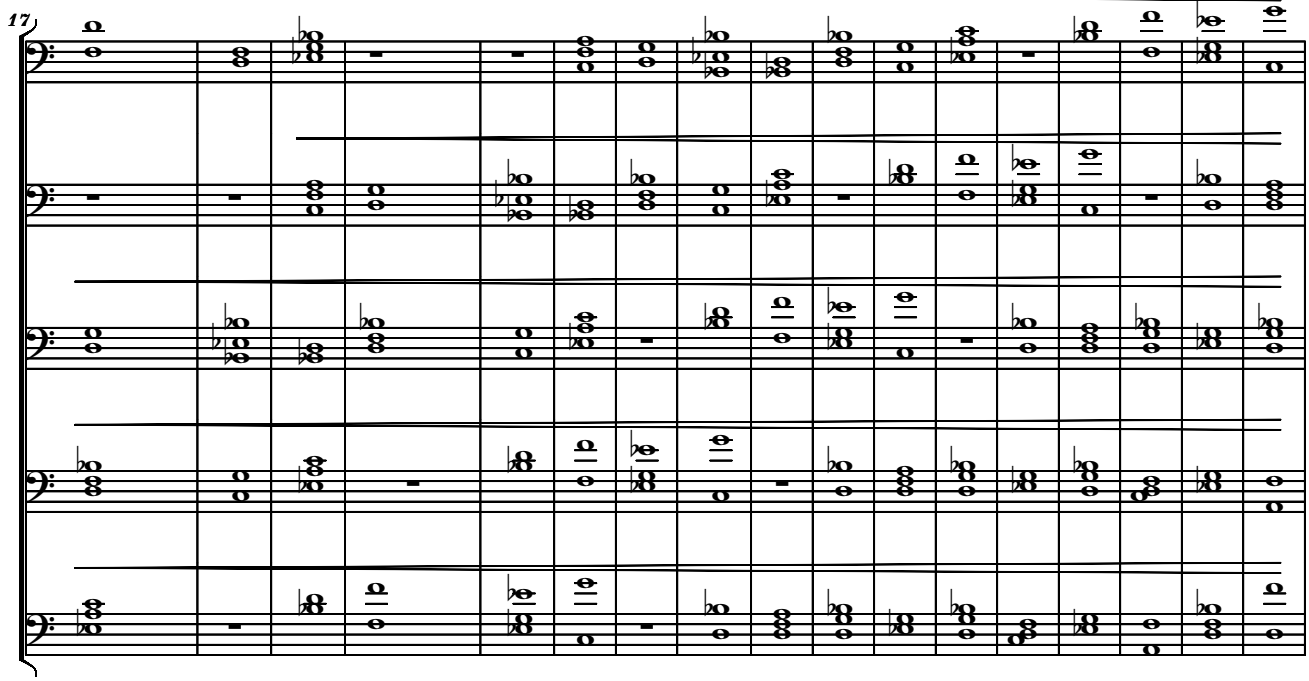
CATHEDRAL NATURE
for 5 Electronic Organs
- Visual Music
composed with Noatikl software -

Lontano, Dolce e Rubato
(free synchronization)
1 Half Note = cca 40-60

Serban NICHIFOR



POCO A POCO CRESCENDO



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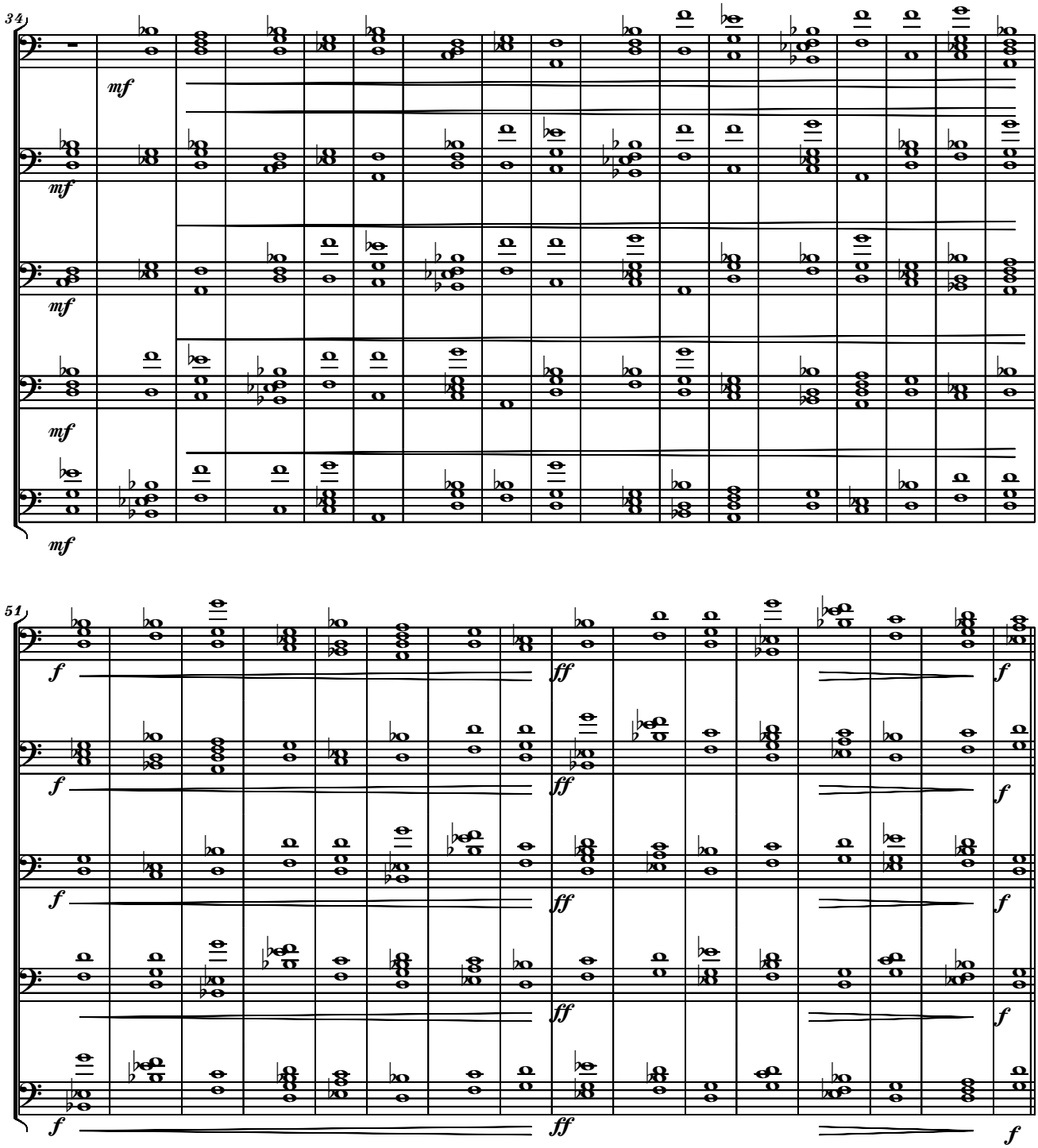
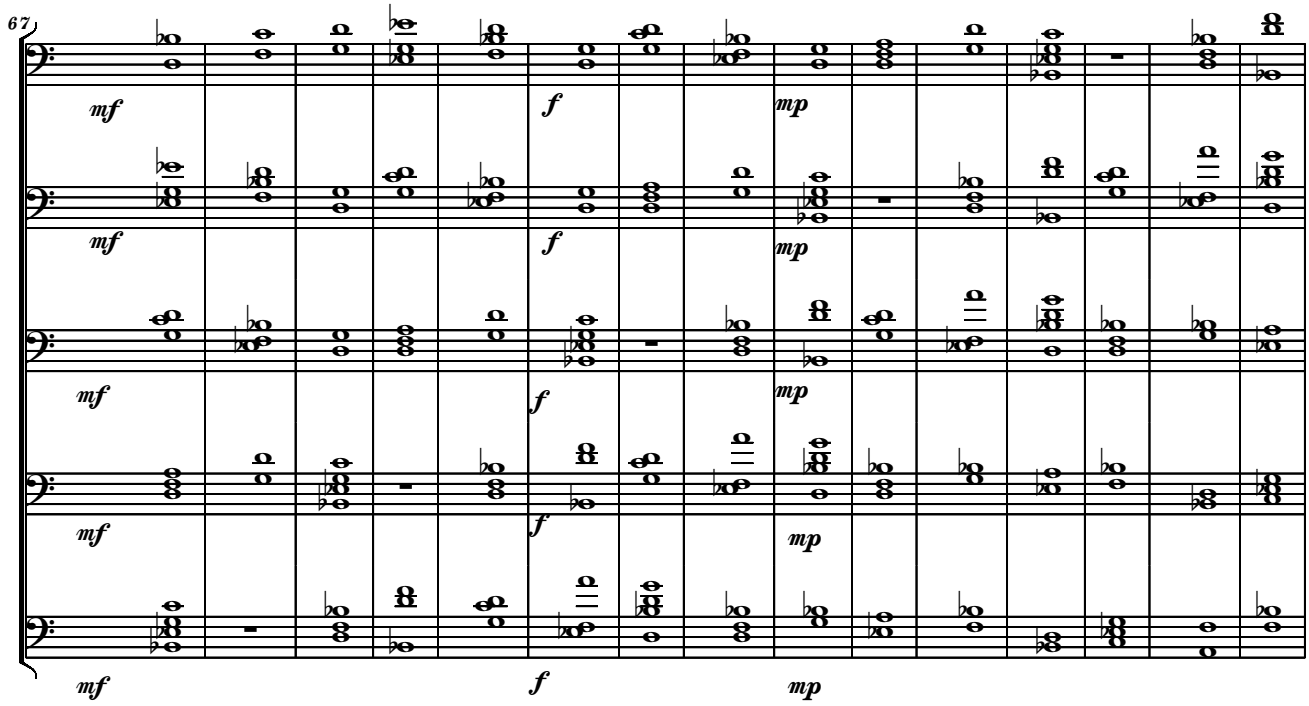
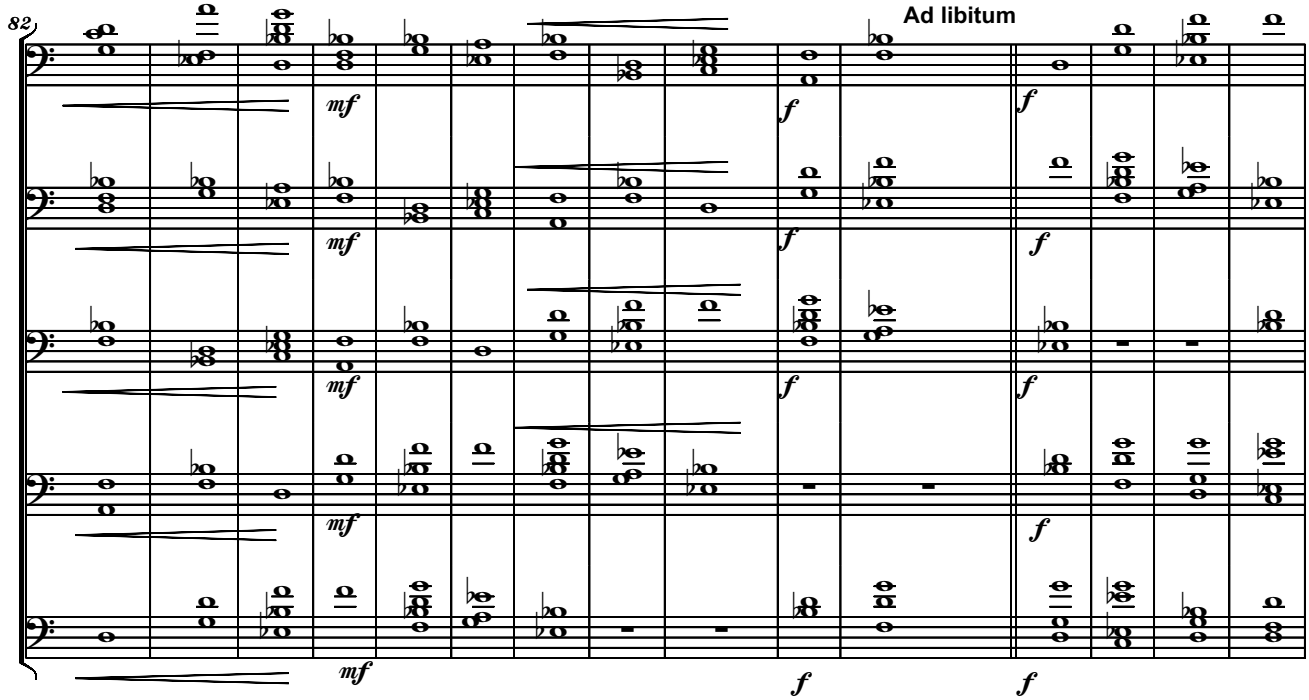

34
mf
mf
mf
mf
mf
51
f
ff
f
ff
f
ff
f
ff
f

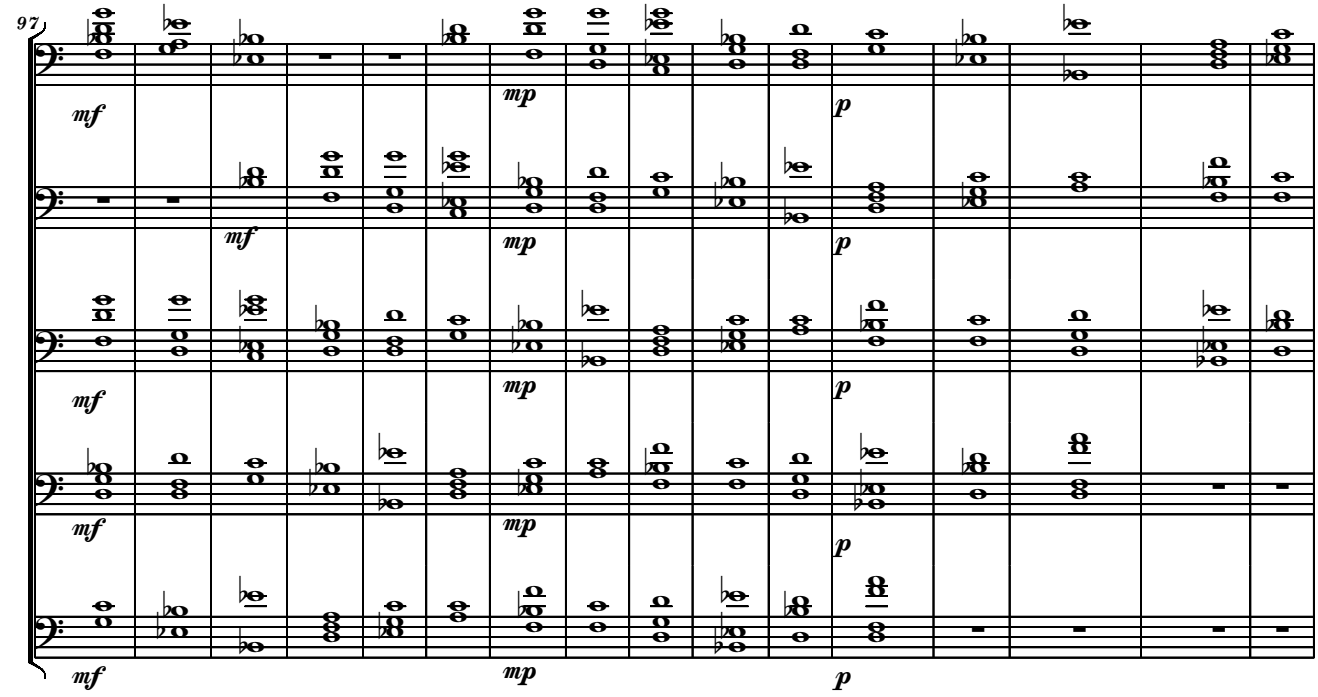
Ad libitum VI-

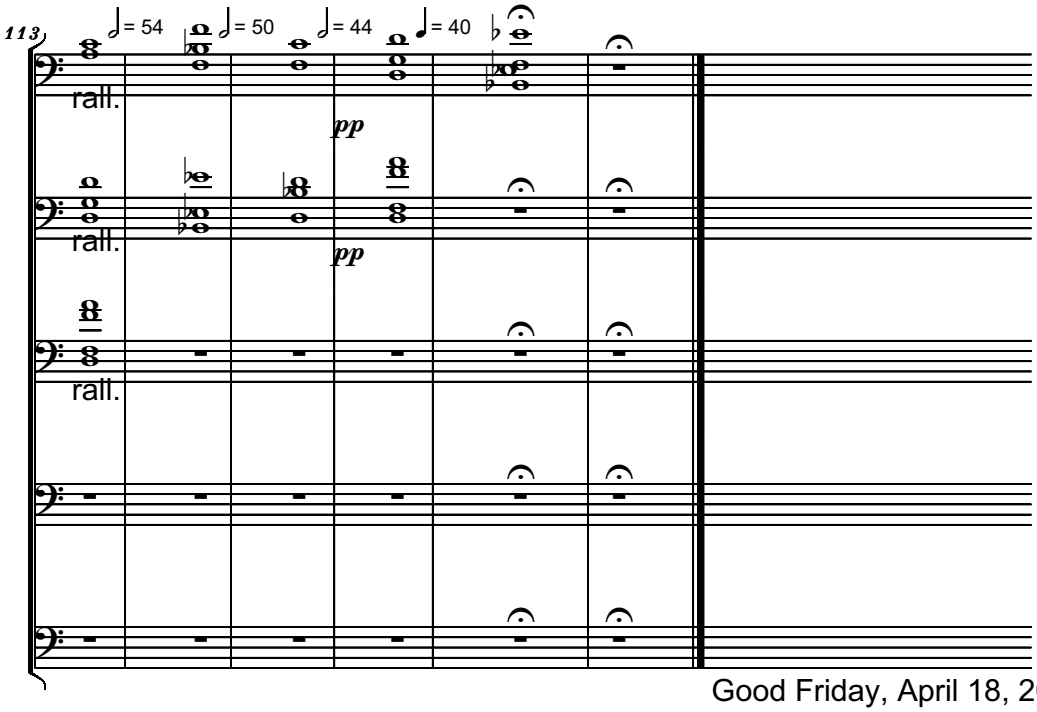


-DE
Ad libitum

POCO A POCO DIMINUENDO





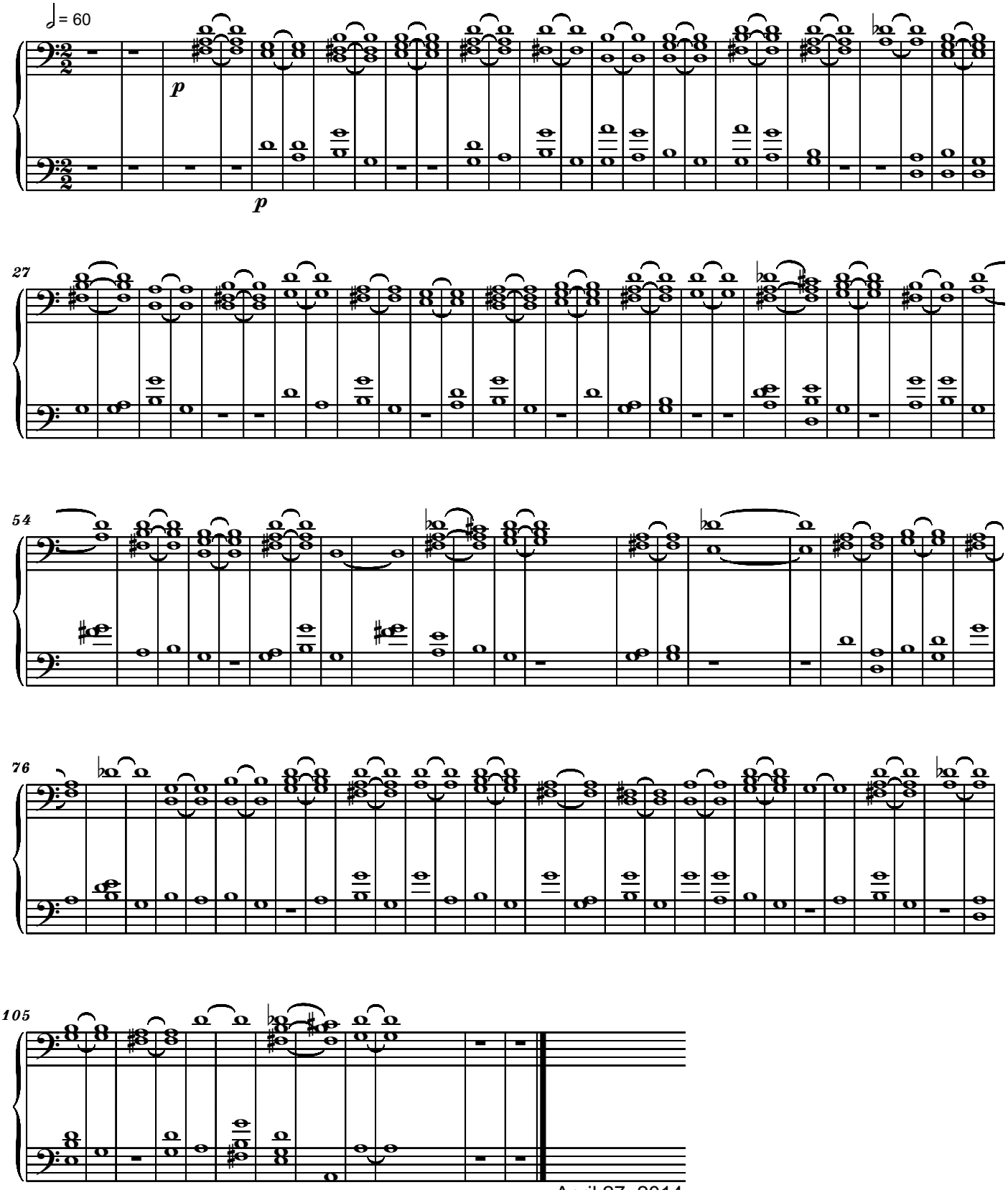


Good Friday, April 18, 2014

In Memoriam LIANA ALEXANDRA
"SONG WITHOUT WORDS"
for Chorused Piano
created with Noatikl Software

Lontano e Dolce, sempre Piano

Serban NICHIFOR



April 27, 2014

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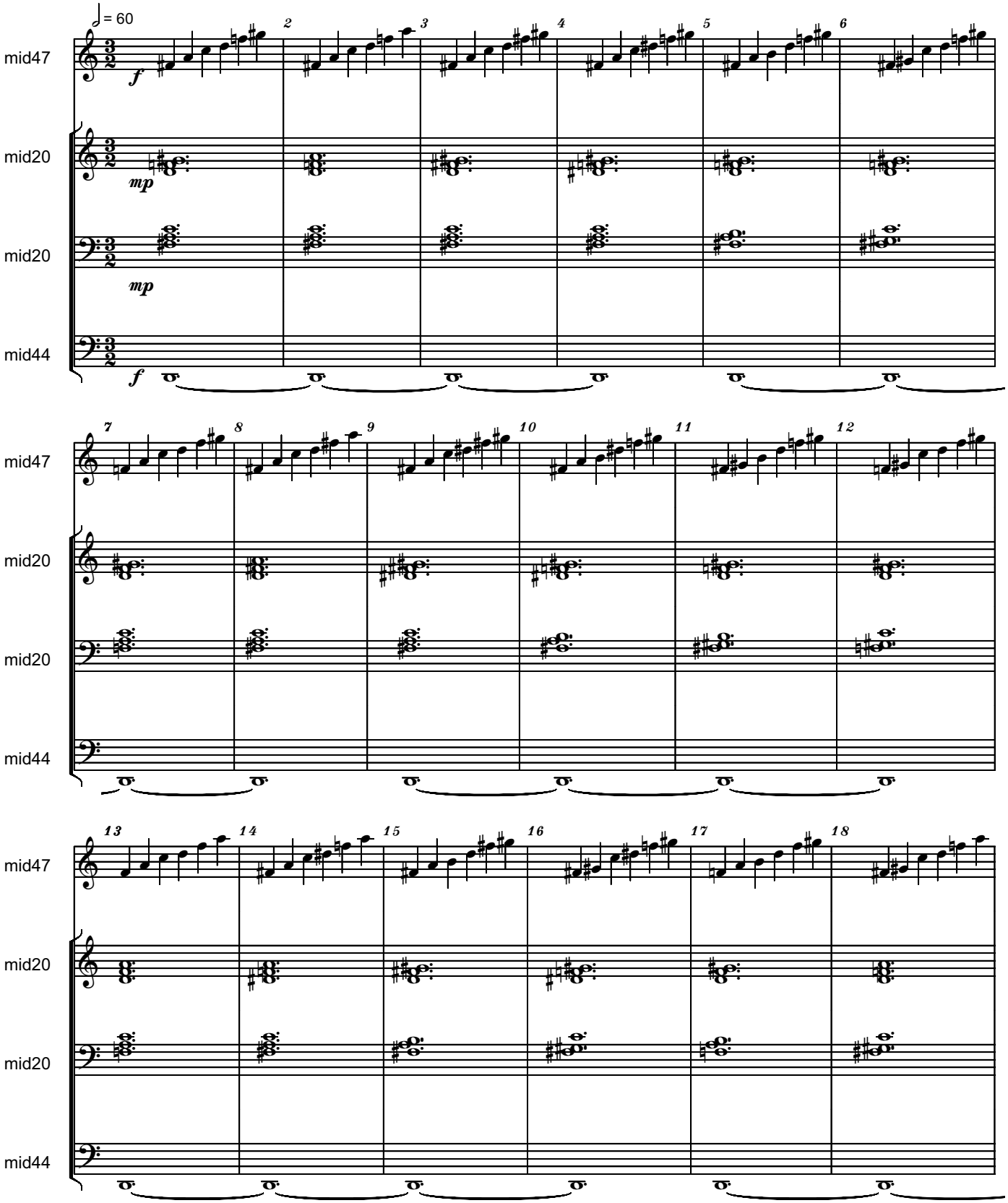
File: SerbanNichifor_JiJing2014

Ji Jing 2014
- computer music -

Tranquillo

Serban Nichifor



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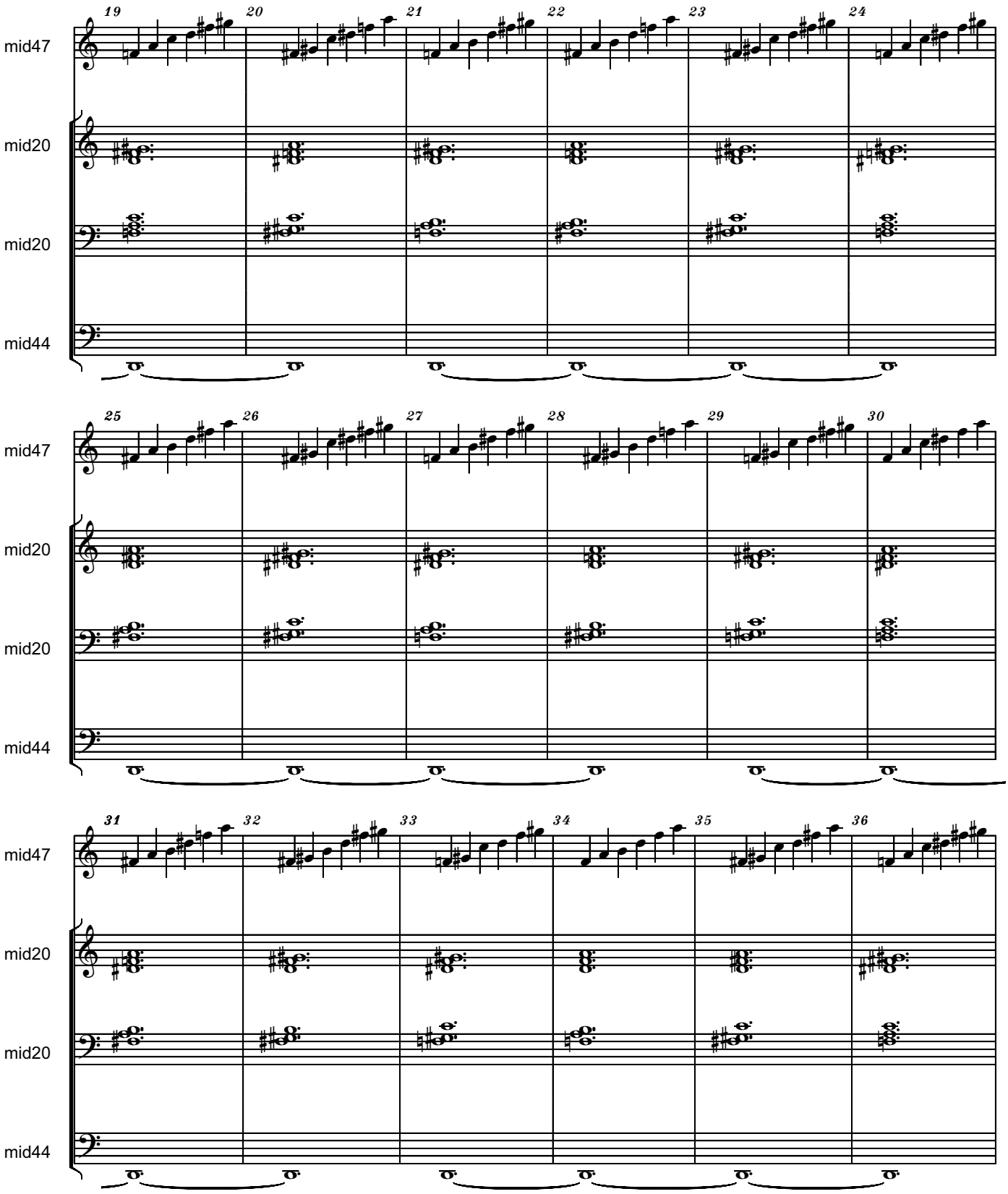
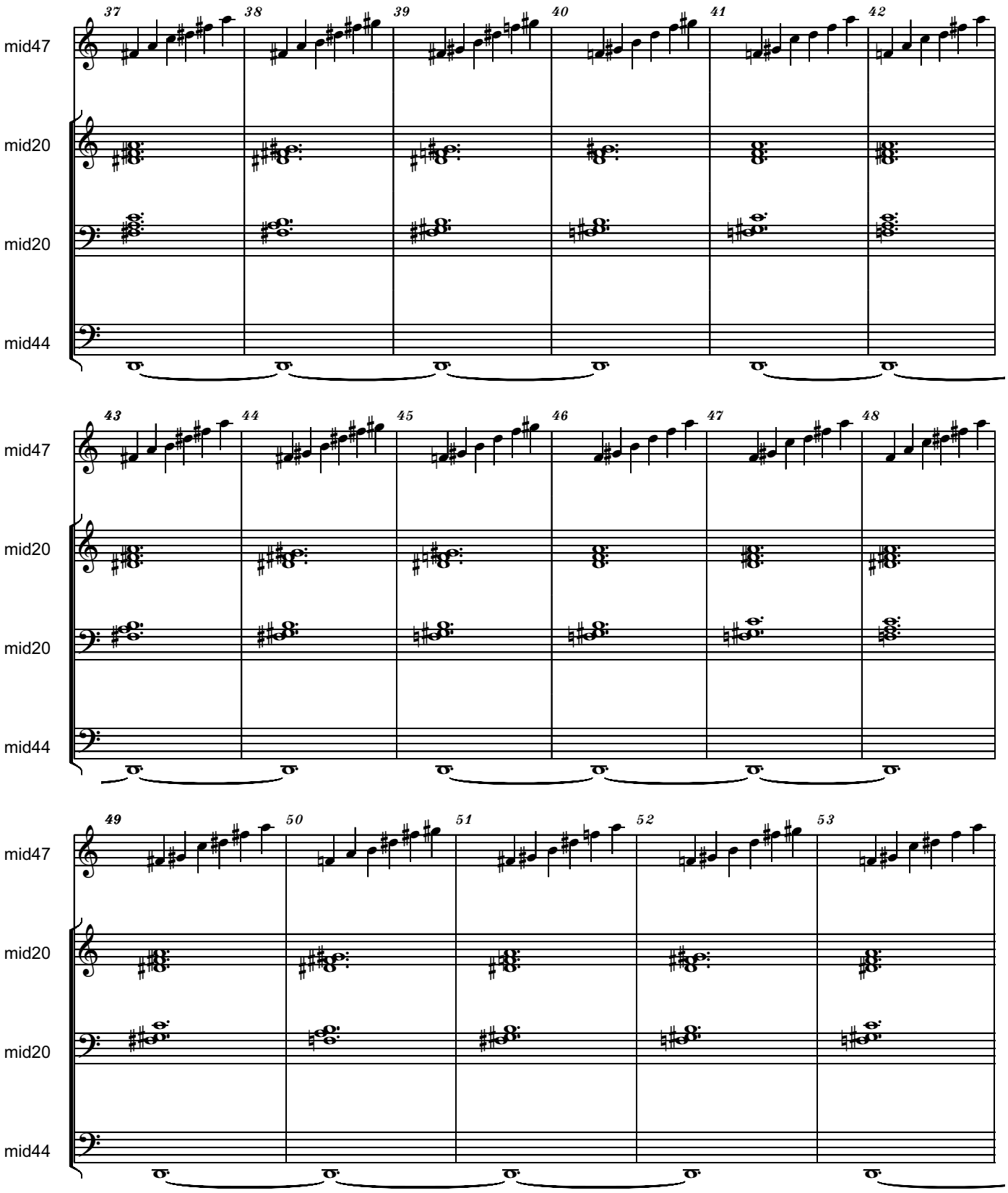

19
20
21
22
23
24
mid47
mid20
mid20
mid44
25
26
27
28
29
30
mid47
mid20
mid20
mid44
31
32
33
34
35
36
mid47
mid20
mid20
mid44


37
38
39
40
41
42
mid47
mid20
mid20
mid44
43
44
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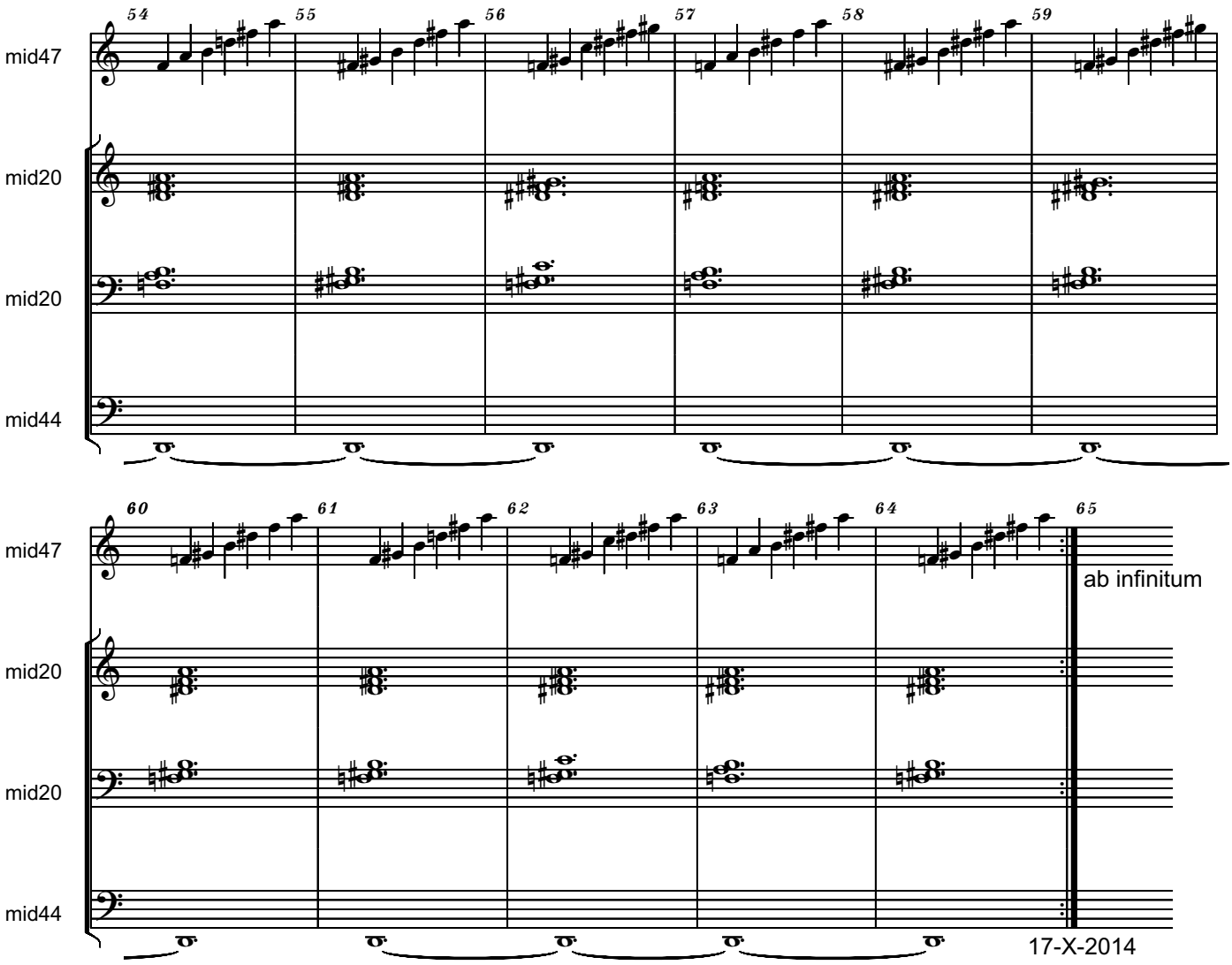
46
47
48
mid47
mid20
mid20
mid44
49
50
51
52
53
mid47
mid20
mid20
mid44

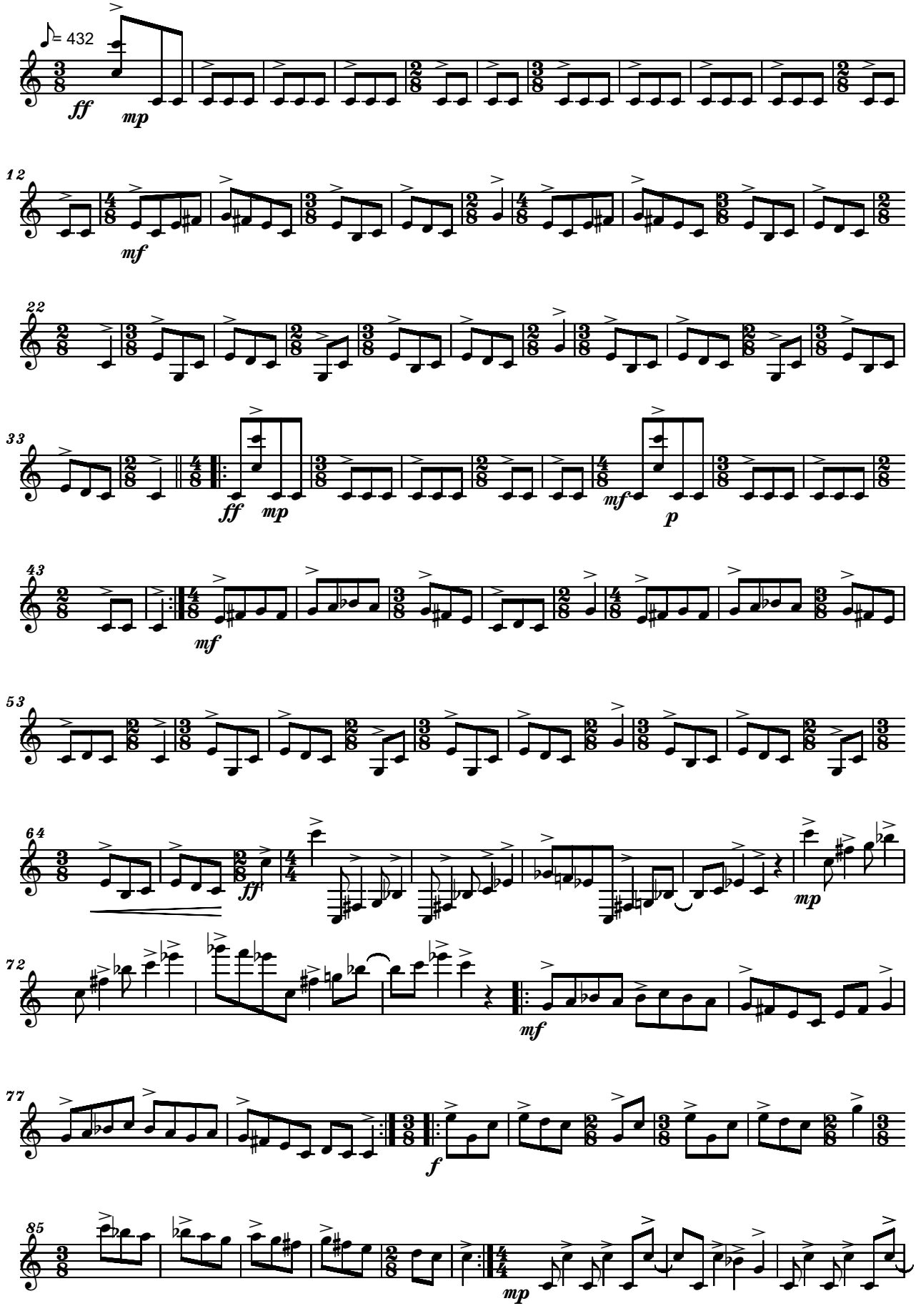

54
55
56
57
58
59
mid47
mid20
mid20
mid44
60
61
62
63
64
65
mid47
mid20
mid20
mid44
ab infinitum
17-X-2014

To brilliant musician Mika Yoshida Stoltzman

Kalushar

(Calusar)

Prestissimo possibile **for Marimba** Serban Nichifor



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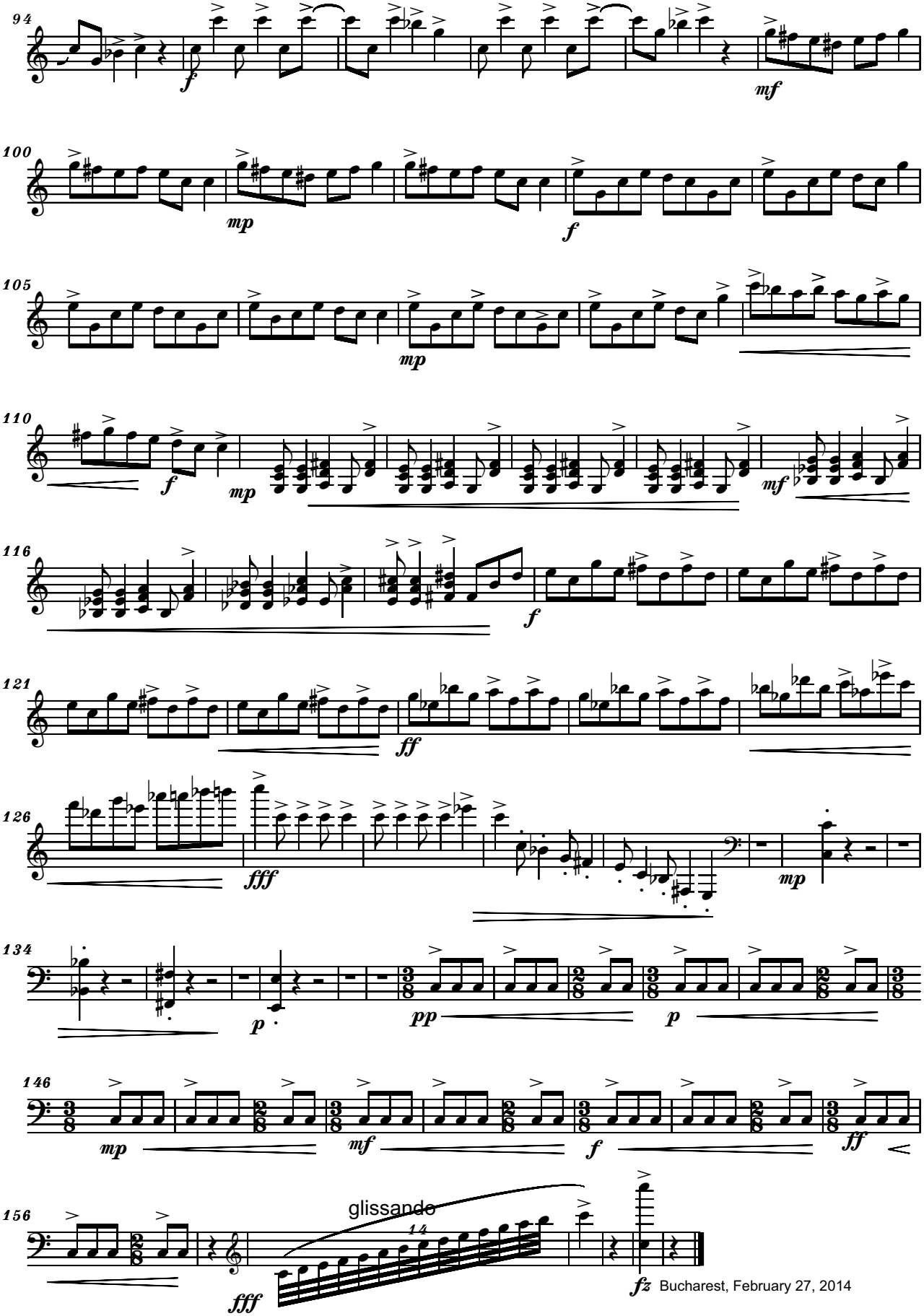

94
100
105
110
116
121
126
134
146
156
glissando
14
Bucharest, February 27, 2014

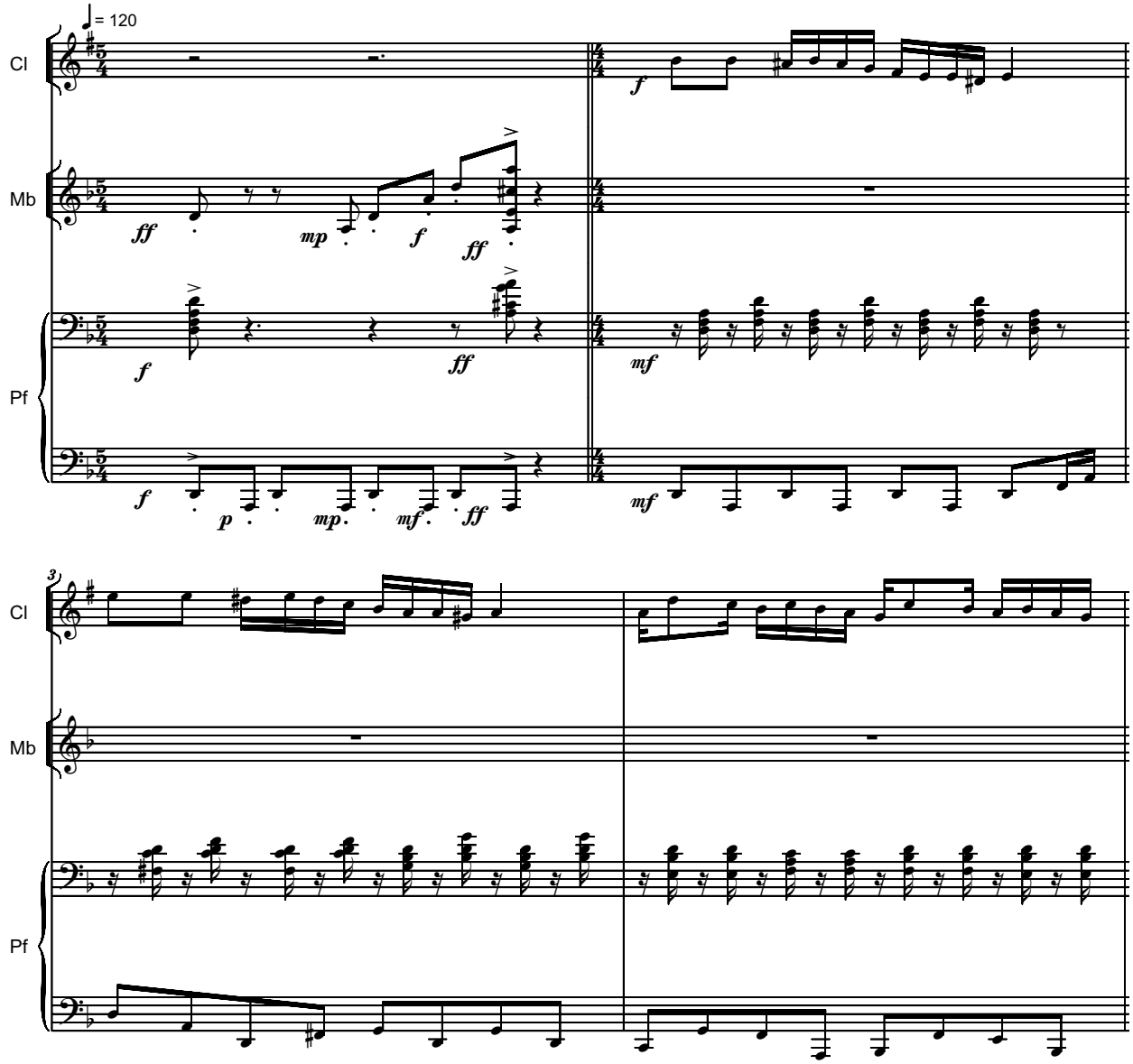
- To brilliant musicians Mika Yoshida Stoltzman and Richard Stoltzman
on Valentine's Day 2014, from all my heart ! -

KLEZMER DANCE

for B-flat Clarinet, Marimba and Piano

Allegro Vivo

Serban Nichifor



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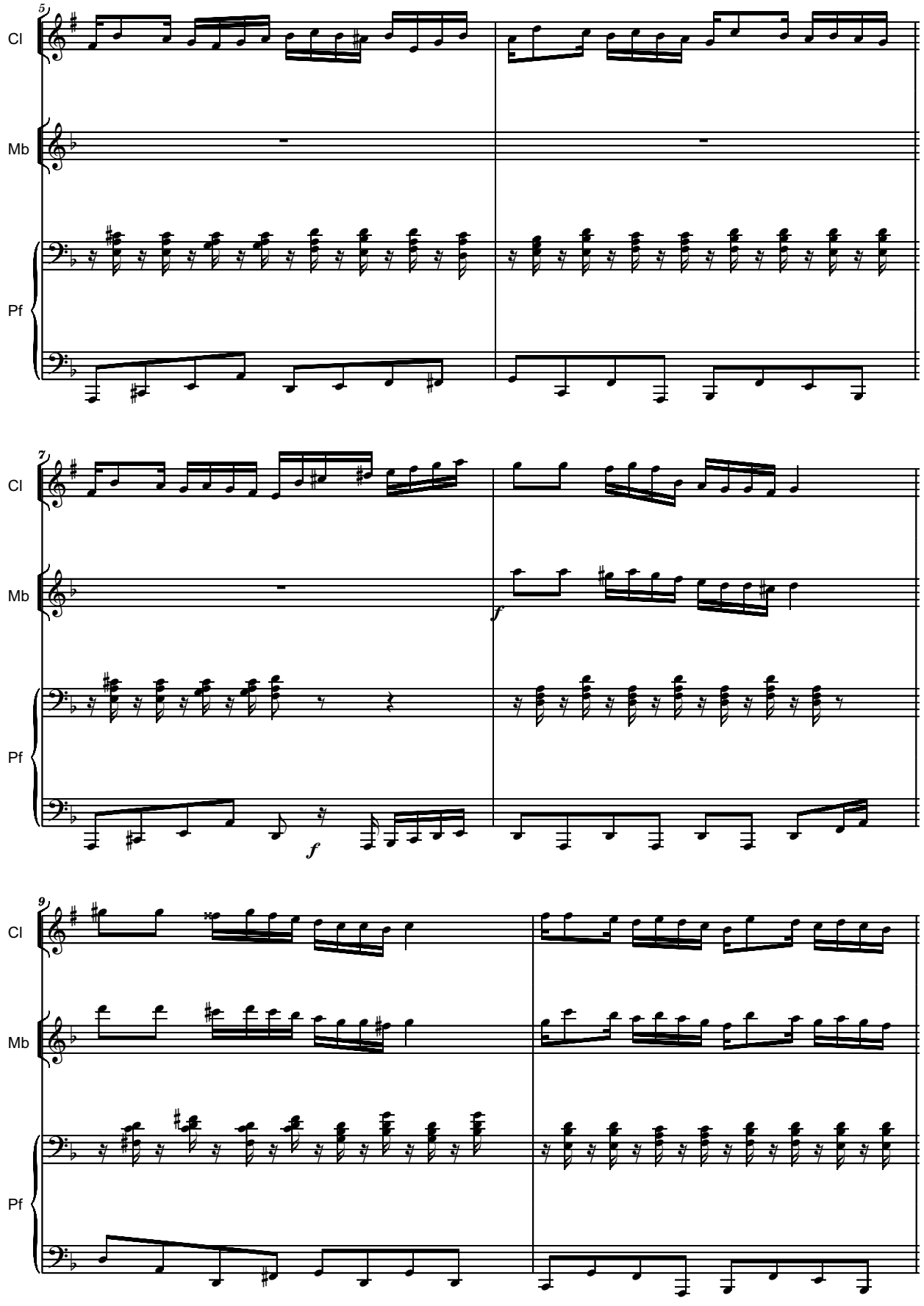
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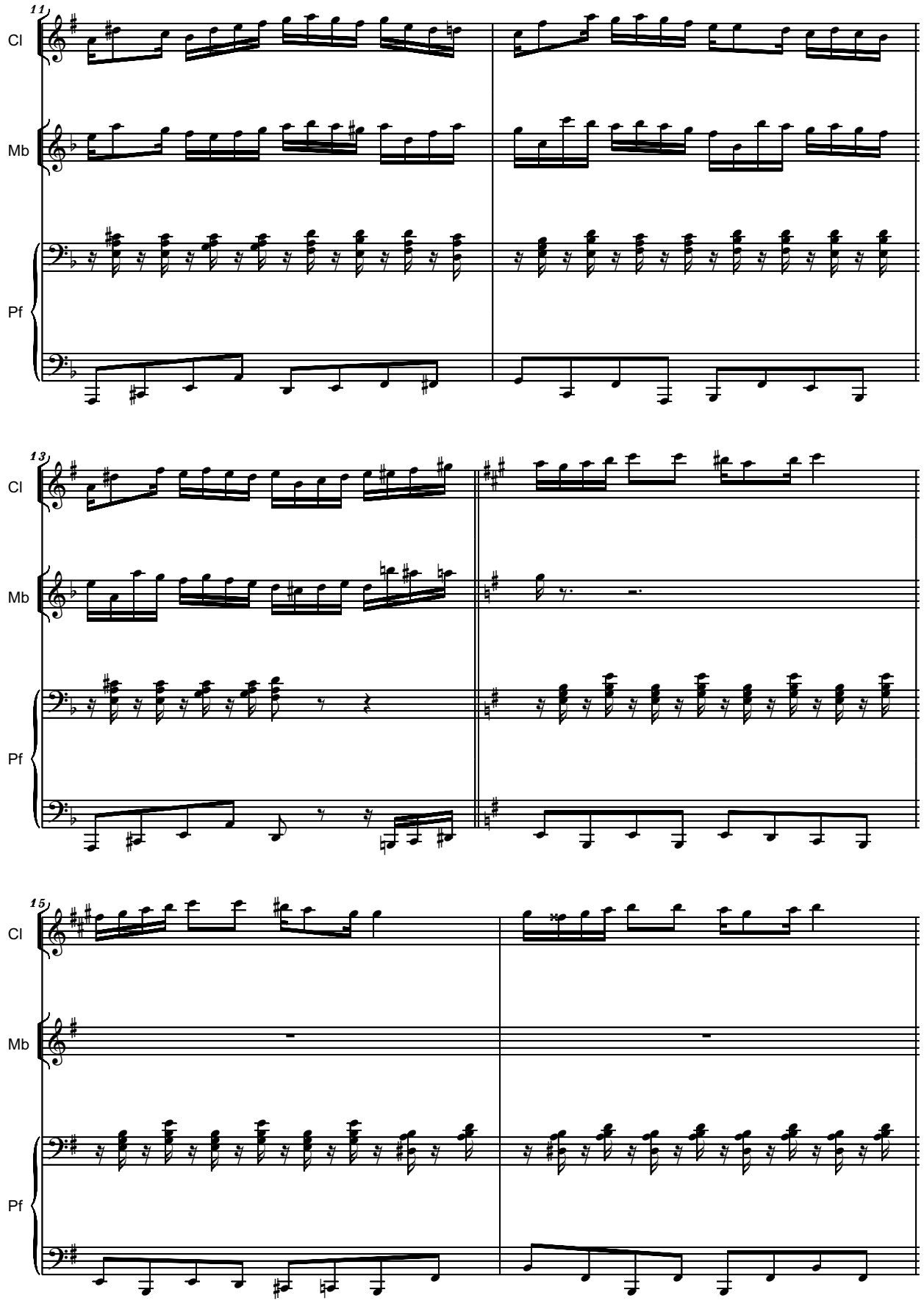
Cl
Mb
Pf
7
Cl
Mb
f
Pf
f
9
Cl
Mb
Pf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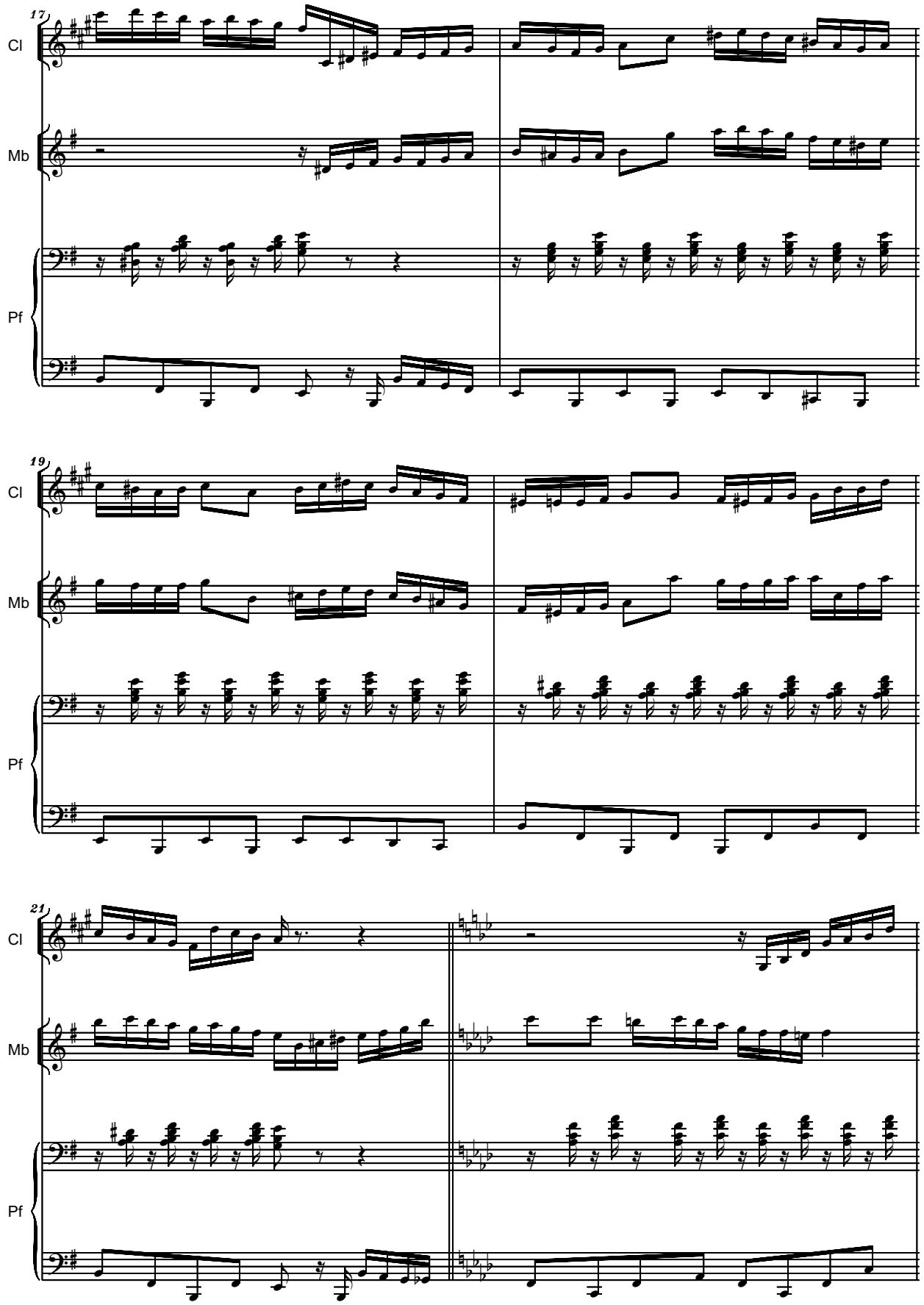
Mb
Pf
13
Cl
Mb
Pf
15
Cl
Mb
Pf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19
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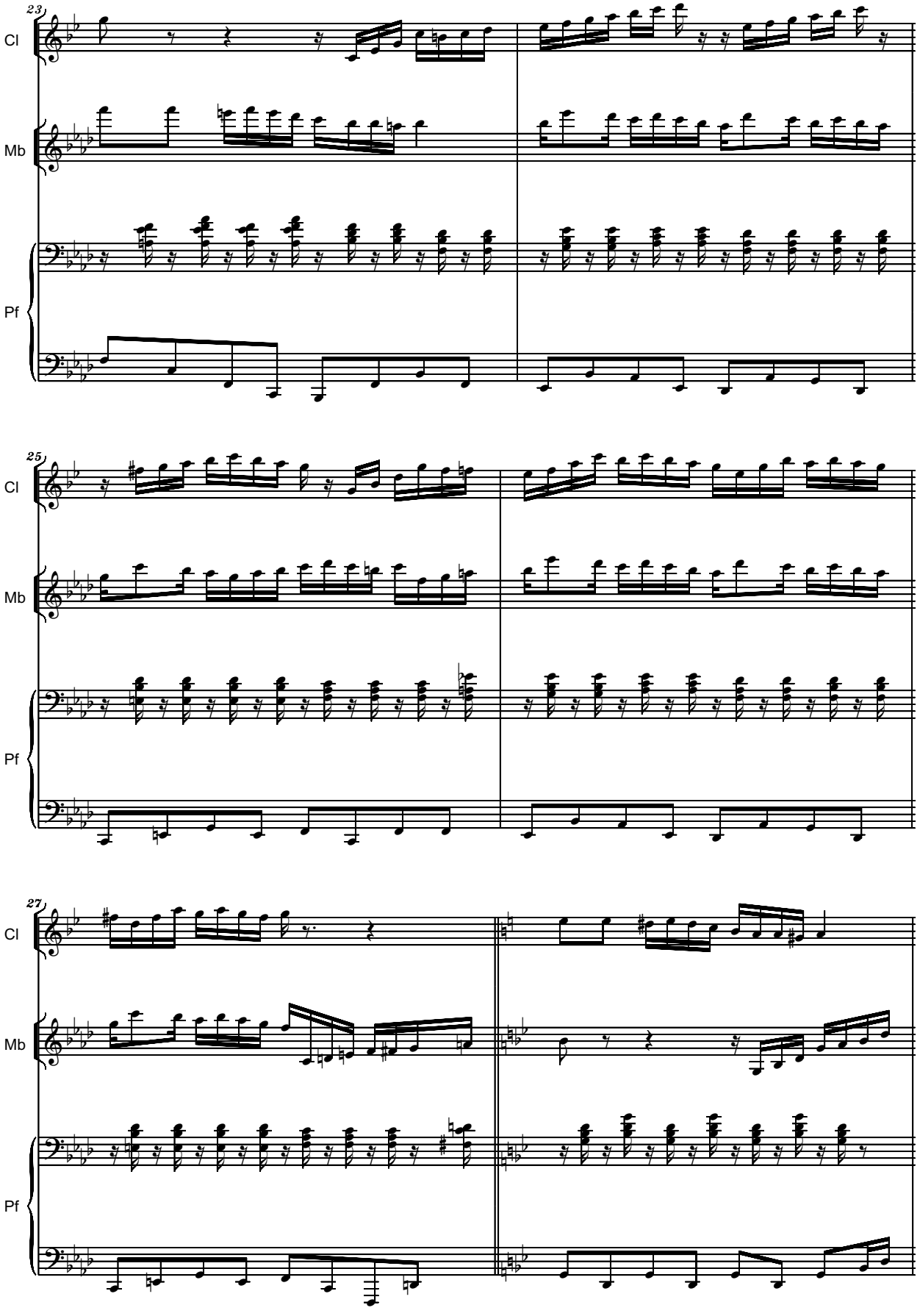
Pf
21
Cl
Mb
Pf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27
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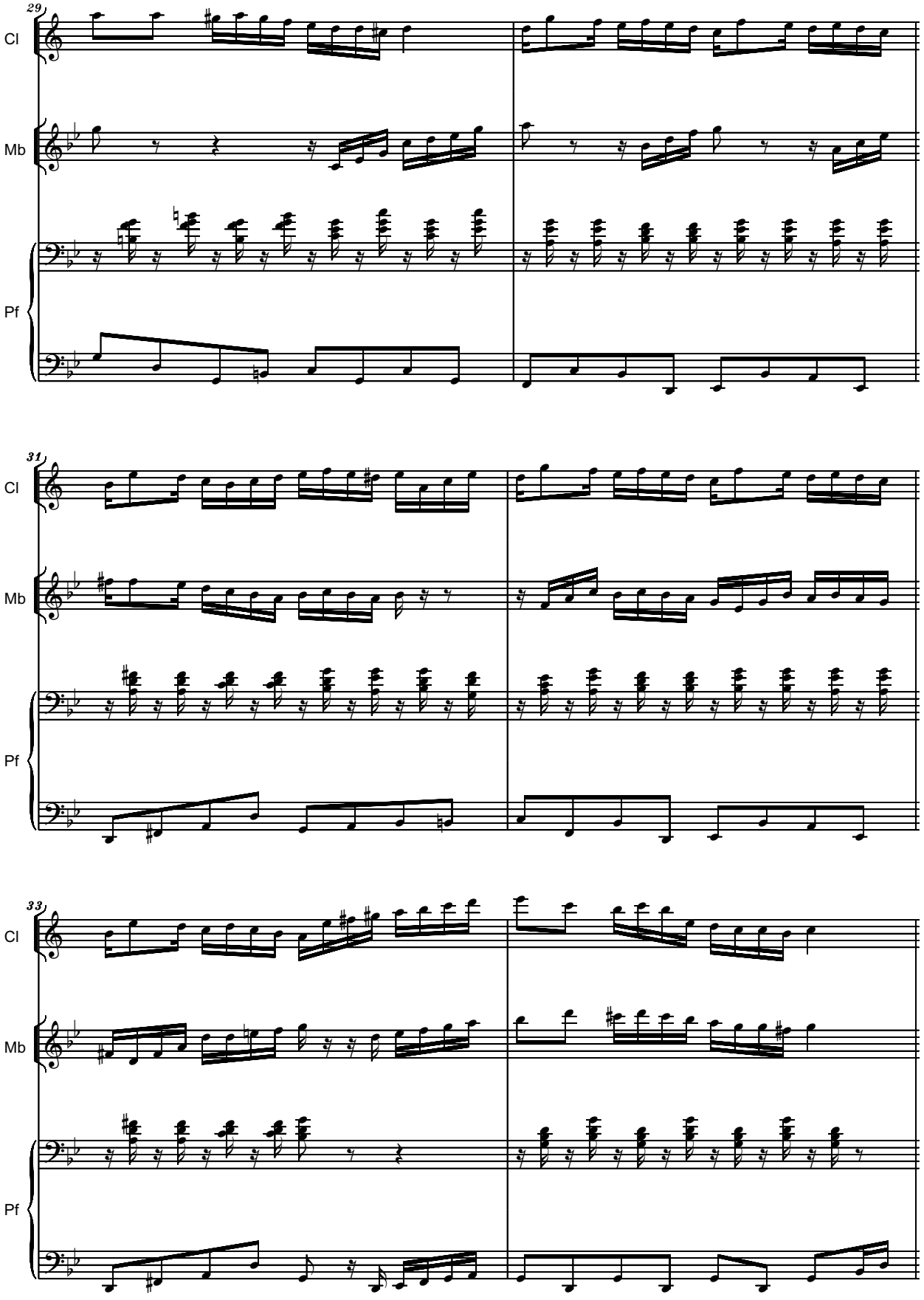
Mb
Pf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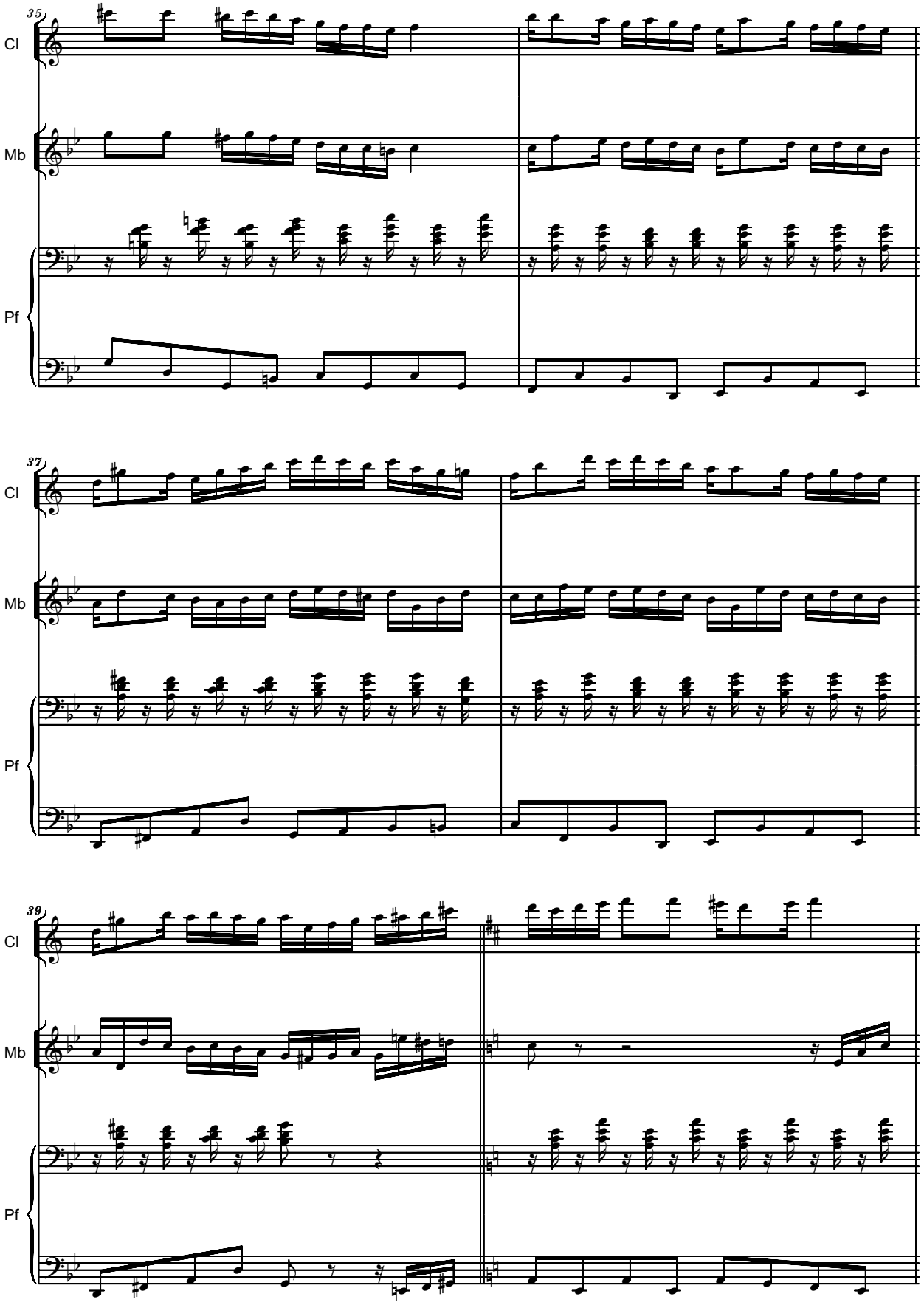
33
Cl
Mb
Pf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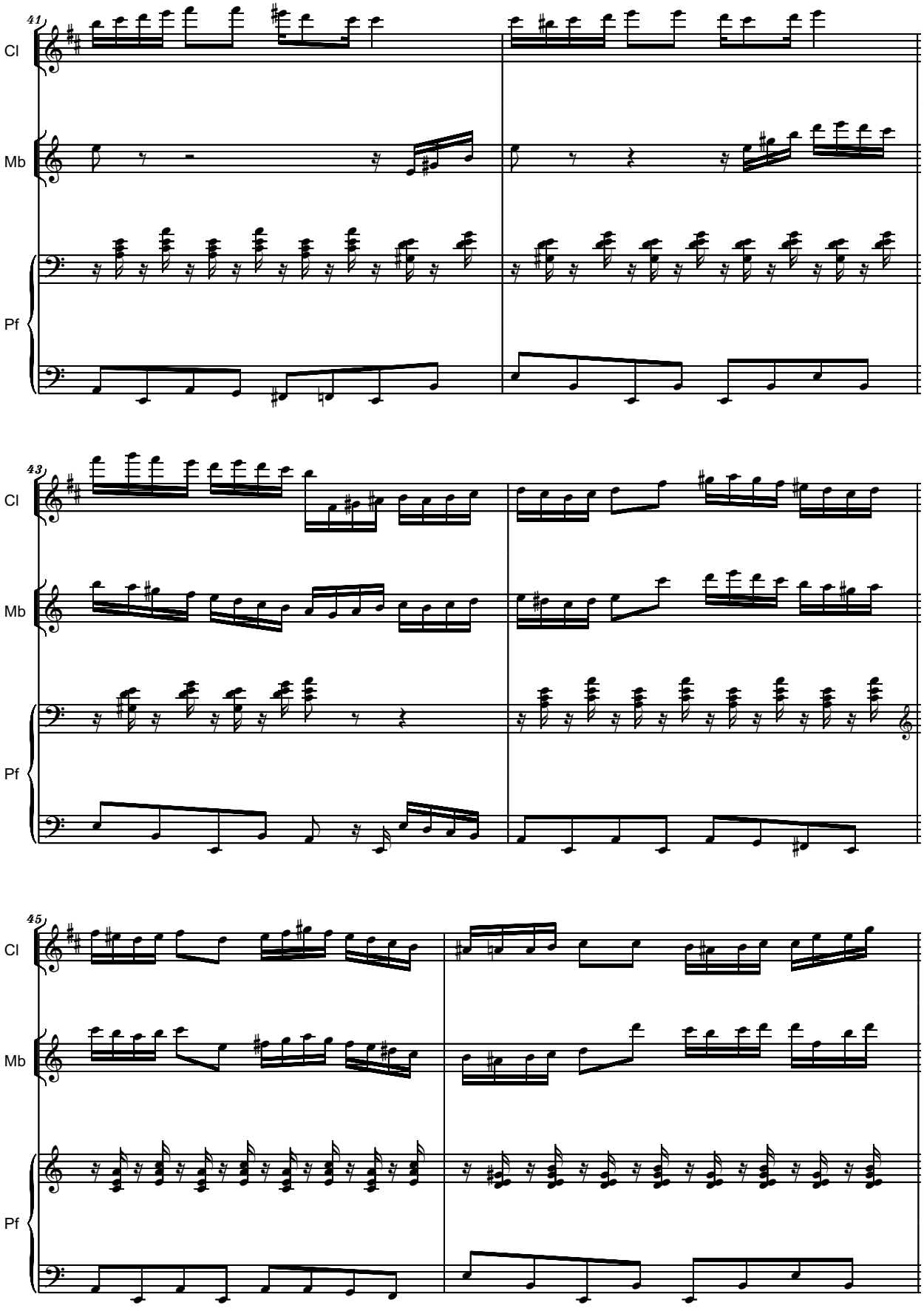
Cl
Mb
Pf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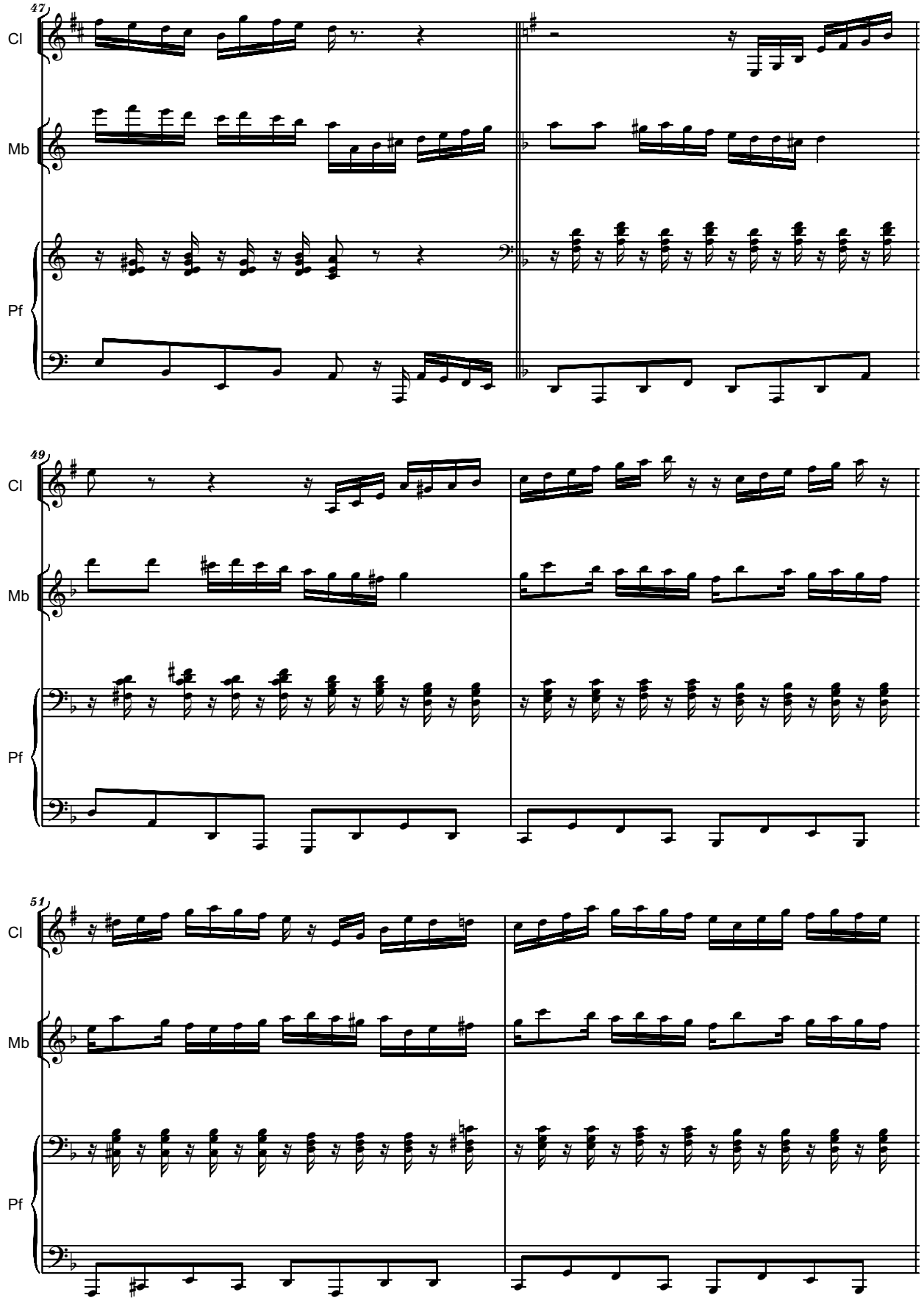
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Pf
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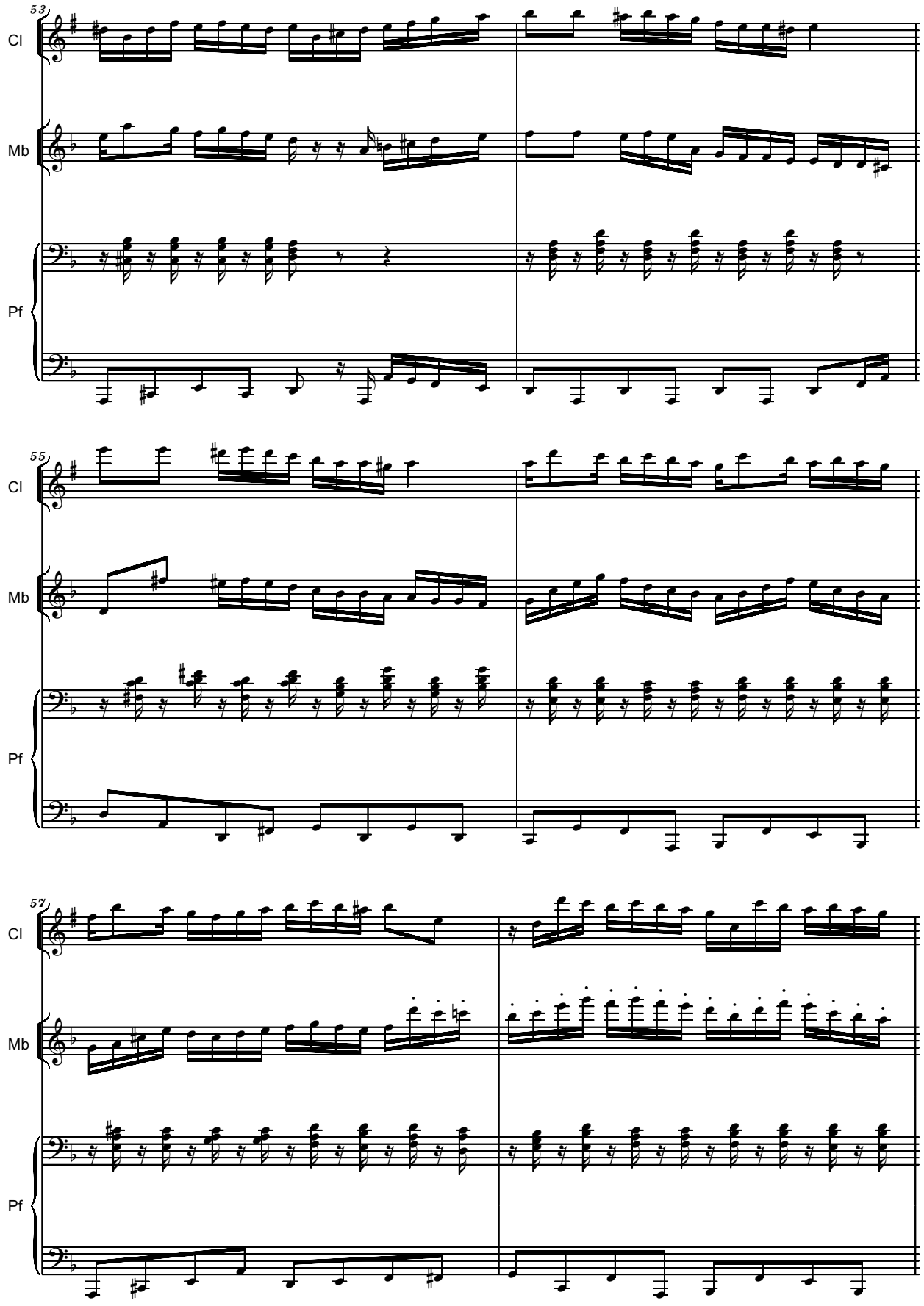
Cl
Mb
Pf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Mb
Pf
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Cl
Mb
Pf
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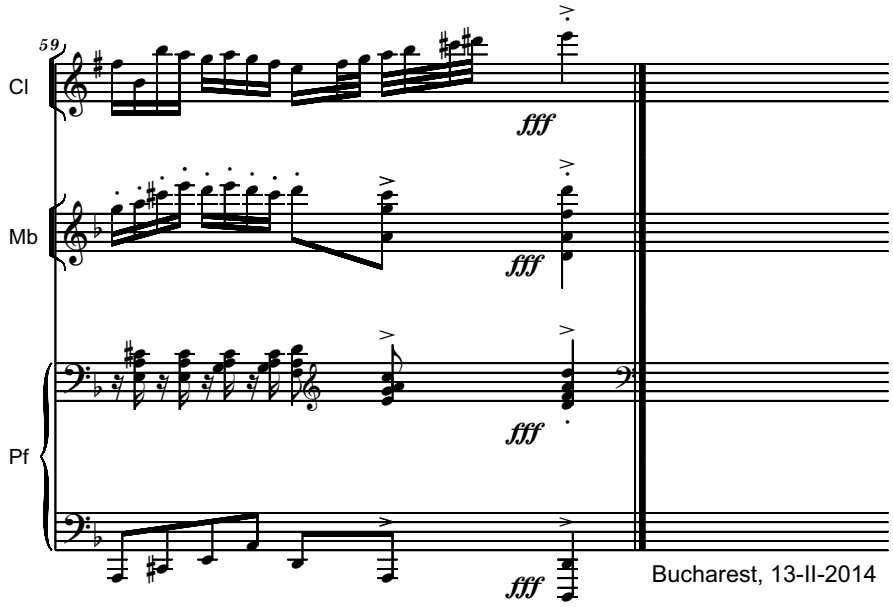
Cl
Mb
Pf


59
Cl
Mb
Pf
fff
fff
fff
fff
Bucharest, 13-II-2014

- To brilliant musicians Mika Yoshida Stoltzman and Richard Stoltzman
on Valentine's Day 2014, from all my heart ! -

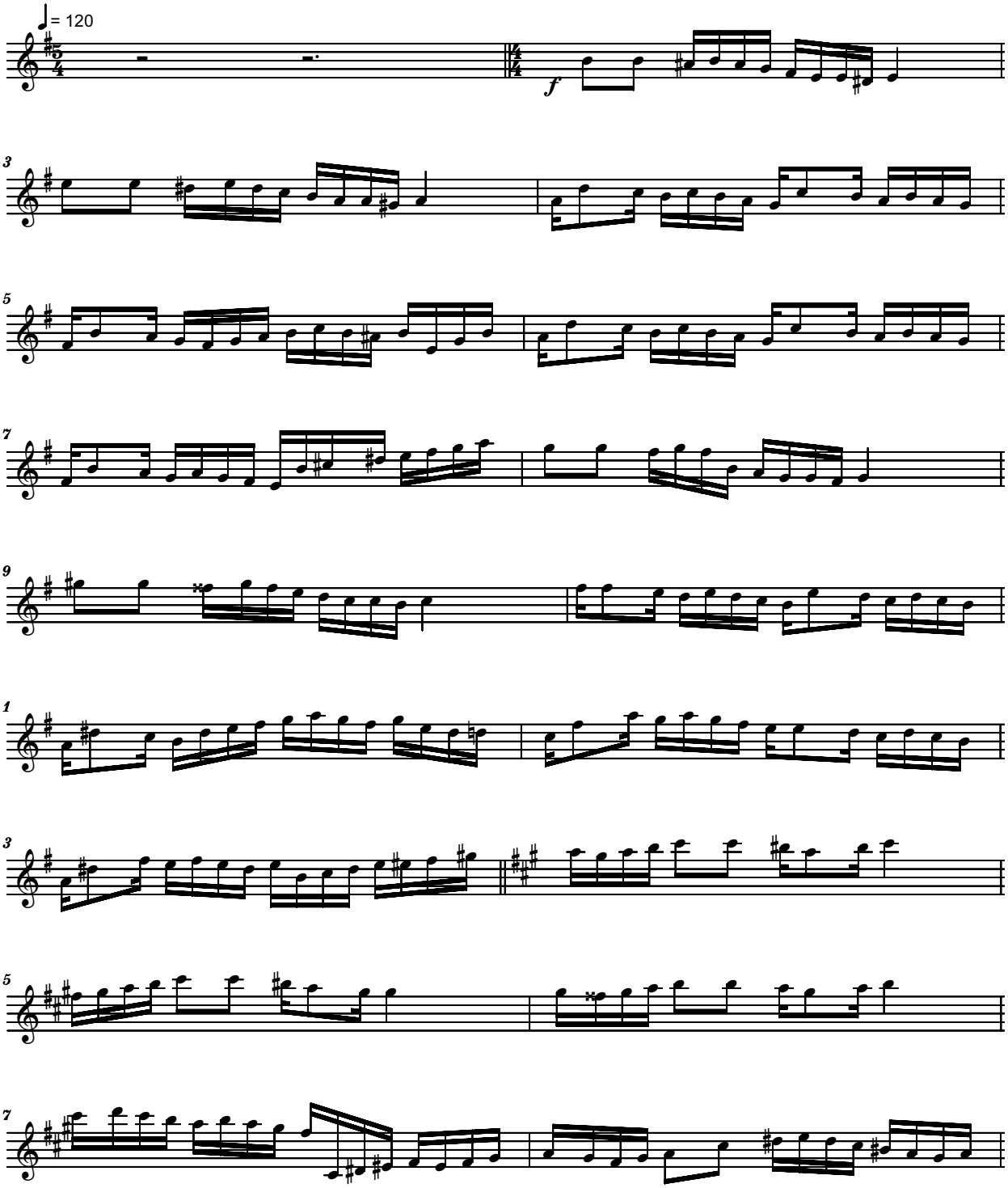
KLEZMER DANCE

for B-flat Clarinet, Marimba and Piano

Allegro Vivo

Clarinet Part

Serban Nichifor



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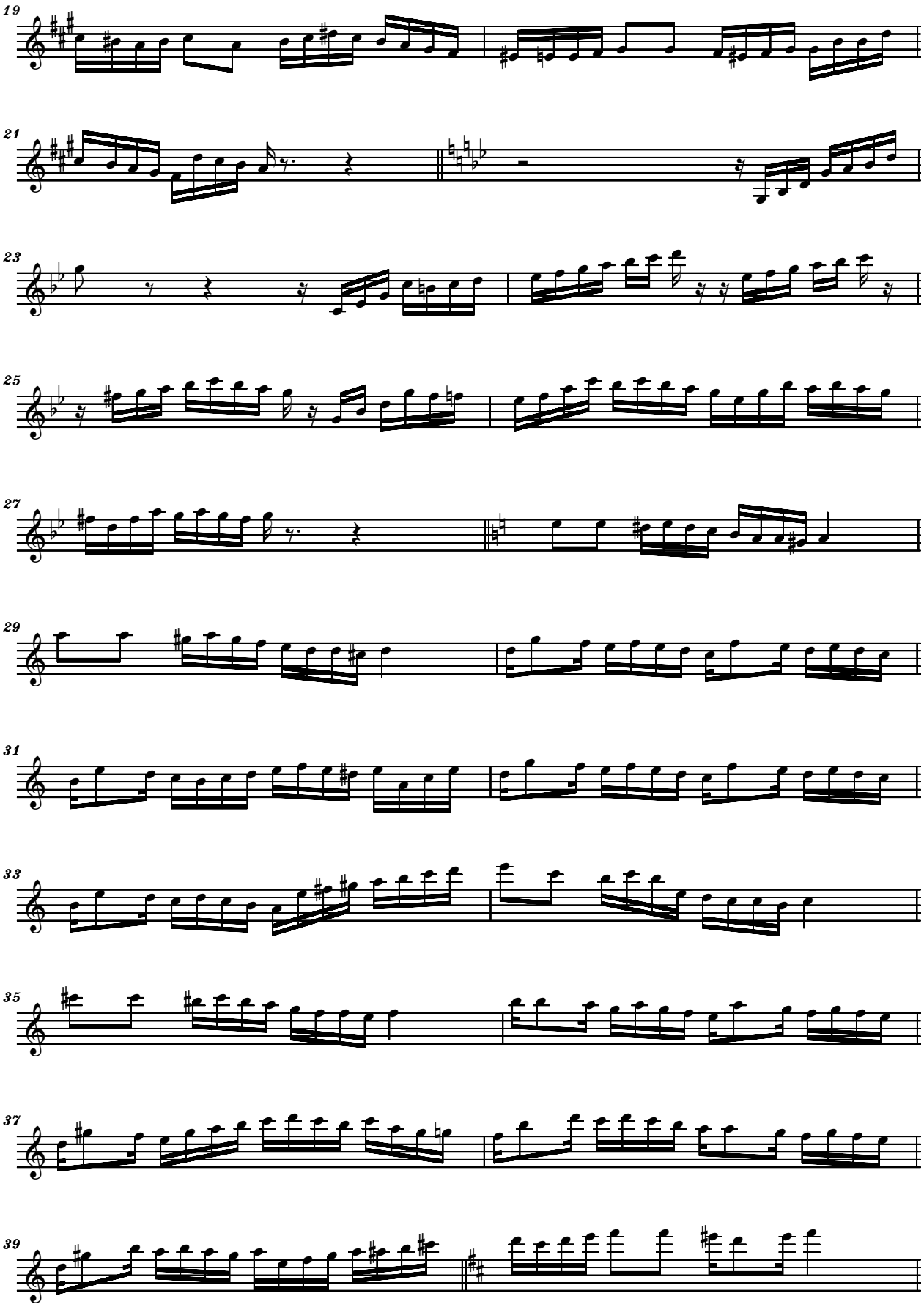
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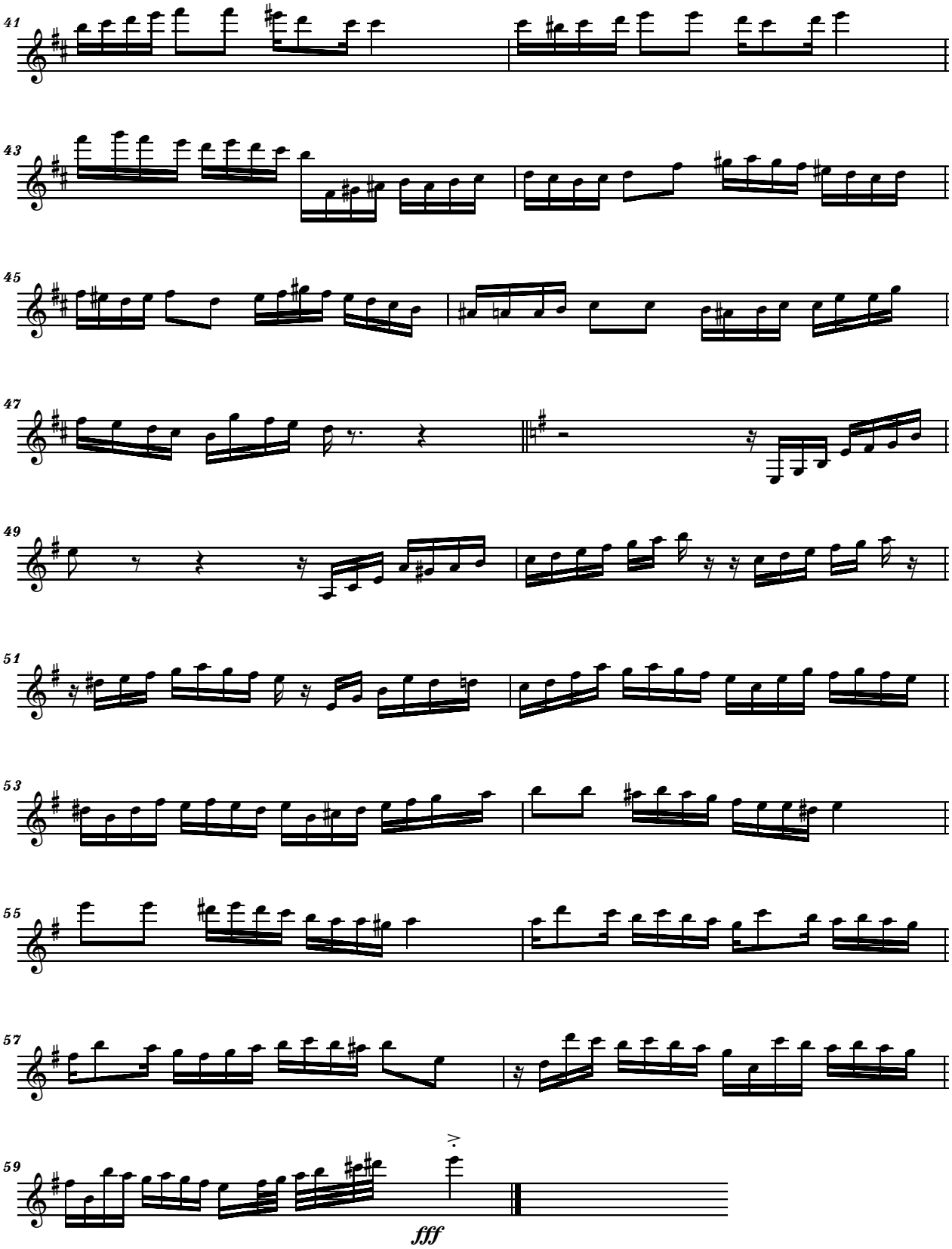
41
43
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53
55
57
59
fff

- To brilliant musicians Mika Yoshida Stoltzman and Richard Stoltzman
on Valentine's Day 2014, from all my heart ! -

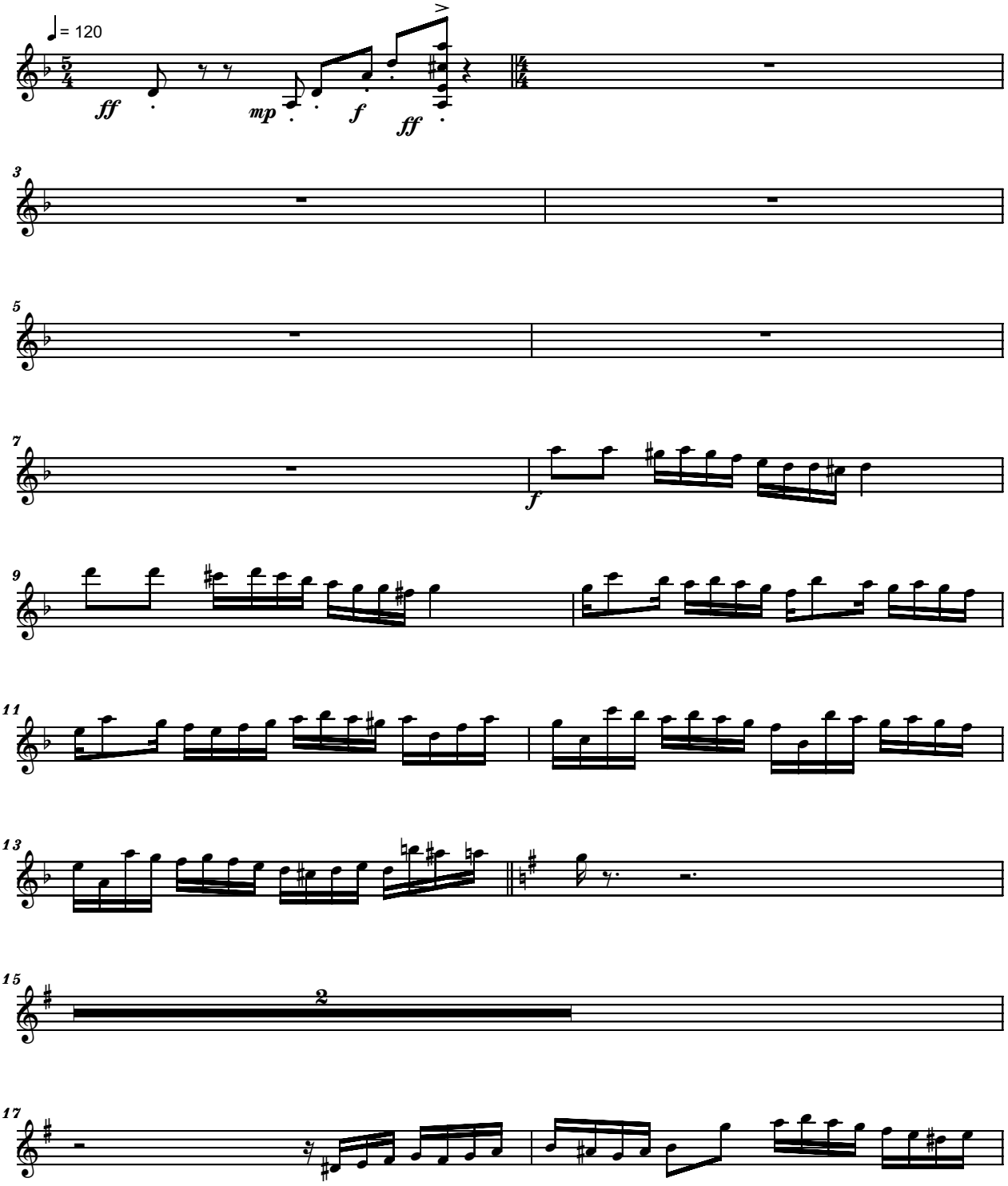
KLEZMER DANCE

for B-flat Clarinet, Marimba and Piano

Allegro Vivo

Marimba Part

Serban Nichifor



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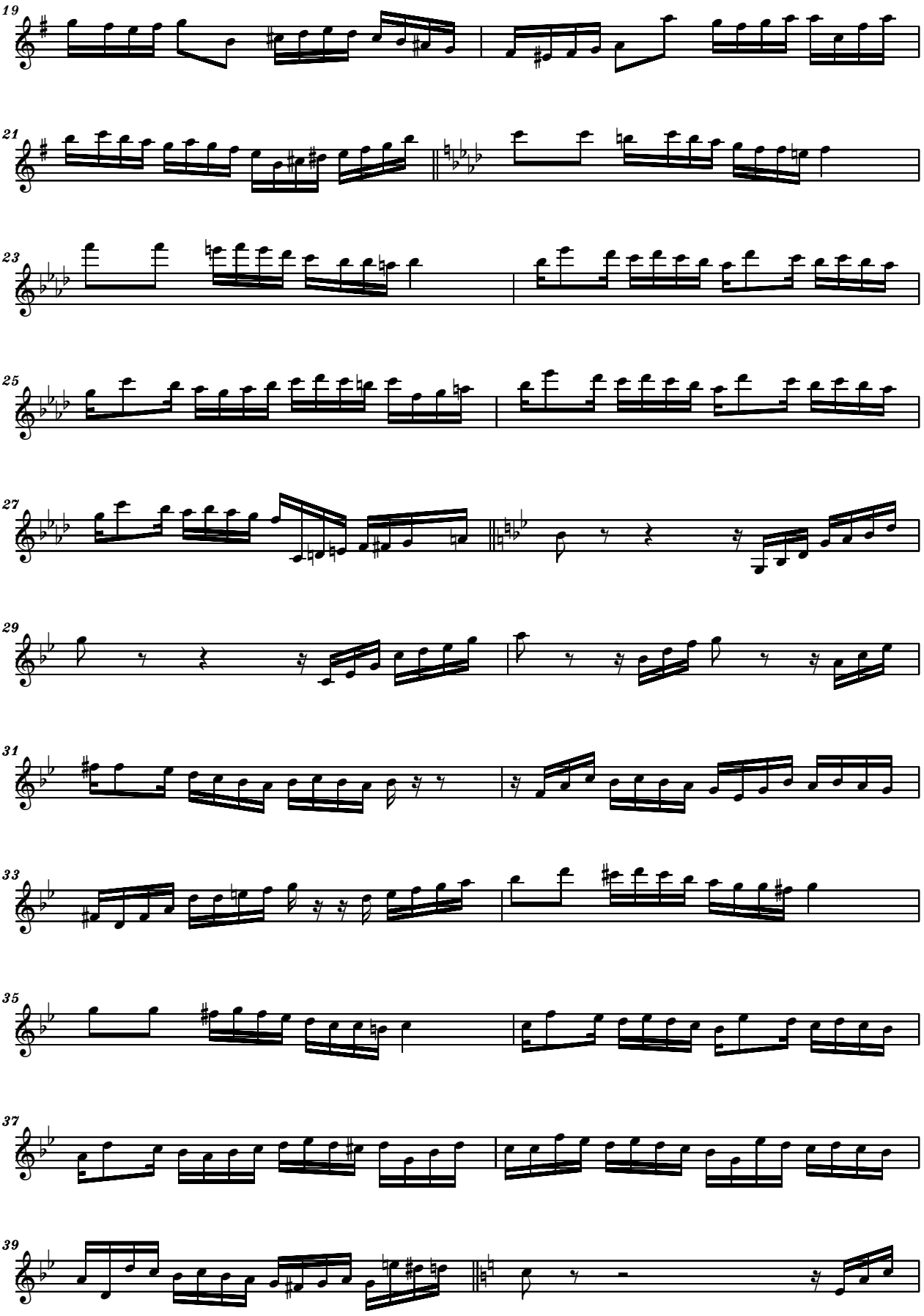
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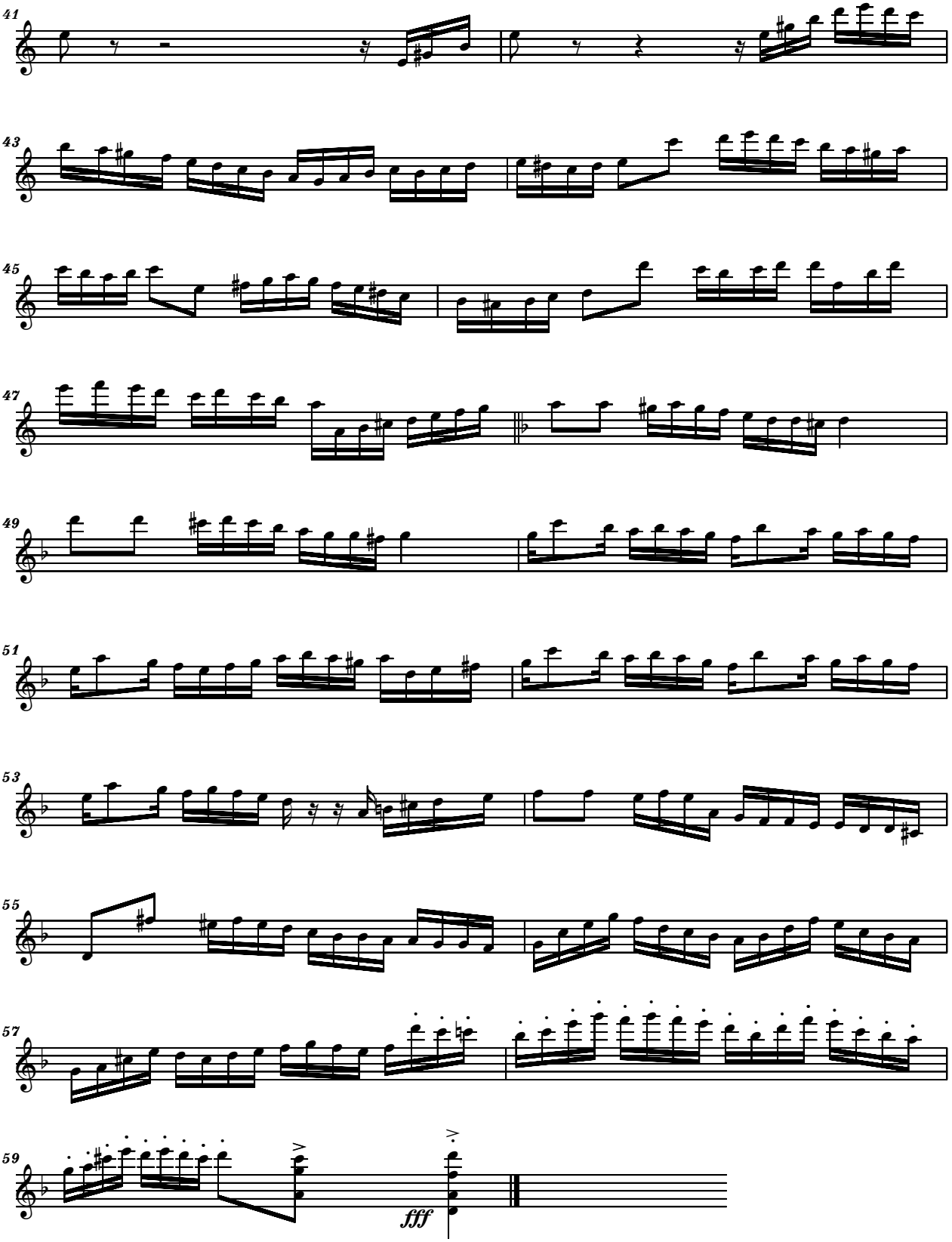

41
43
45
47
49
51
53
55
57
59
fff

- To brilliant musicians Mika Yoshida Stoltzman and Richard Stoltzman
on Valentine's Day 2014, from all my heart ! -

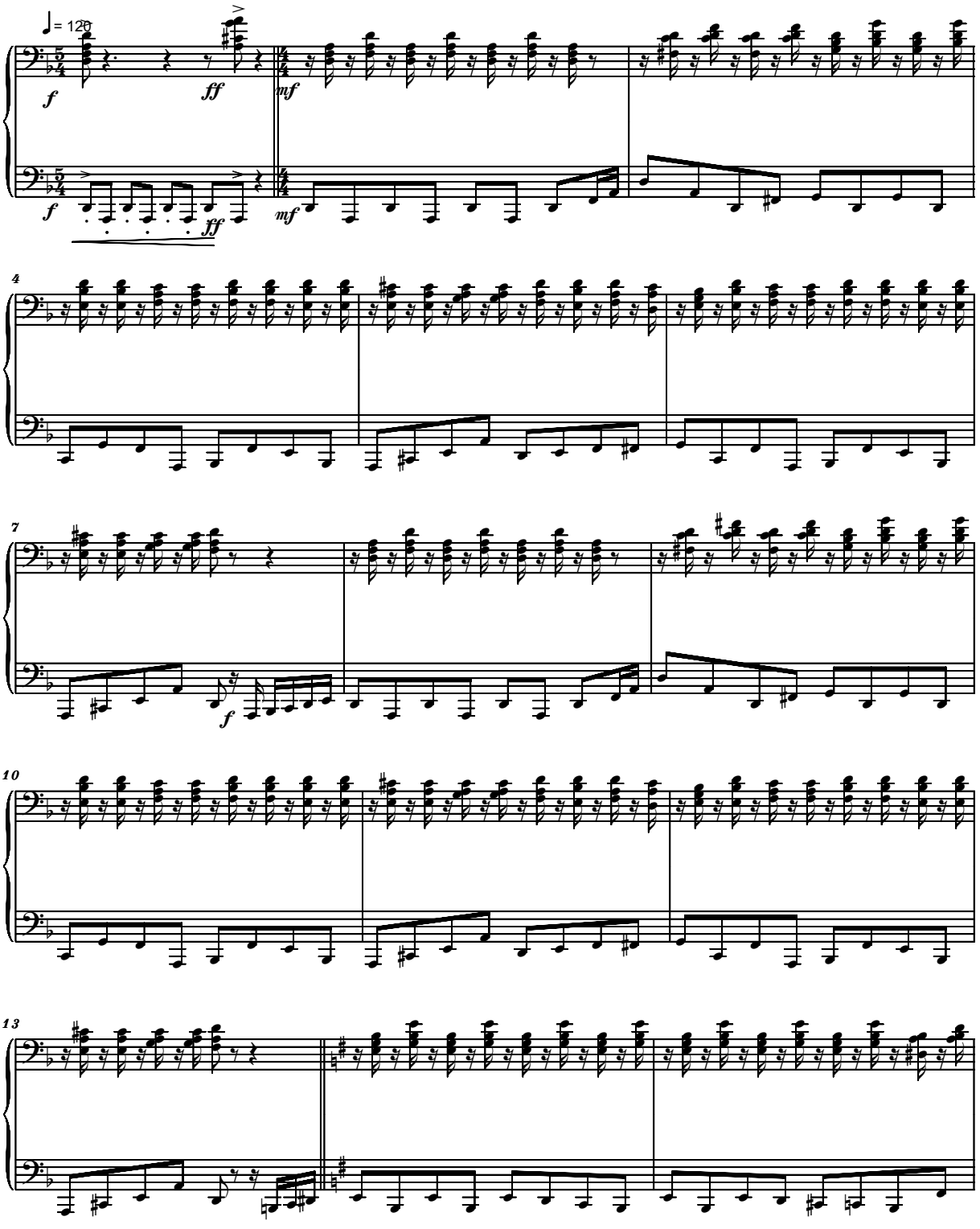
KLEZMER DANCE

for B-flat Clarinet, Marimba and Piano

Piano Part

Allegro Vivo

Serban Nichifor



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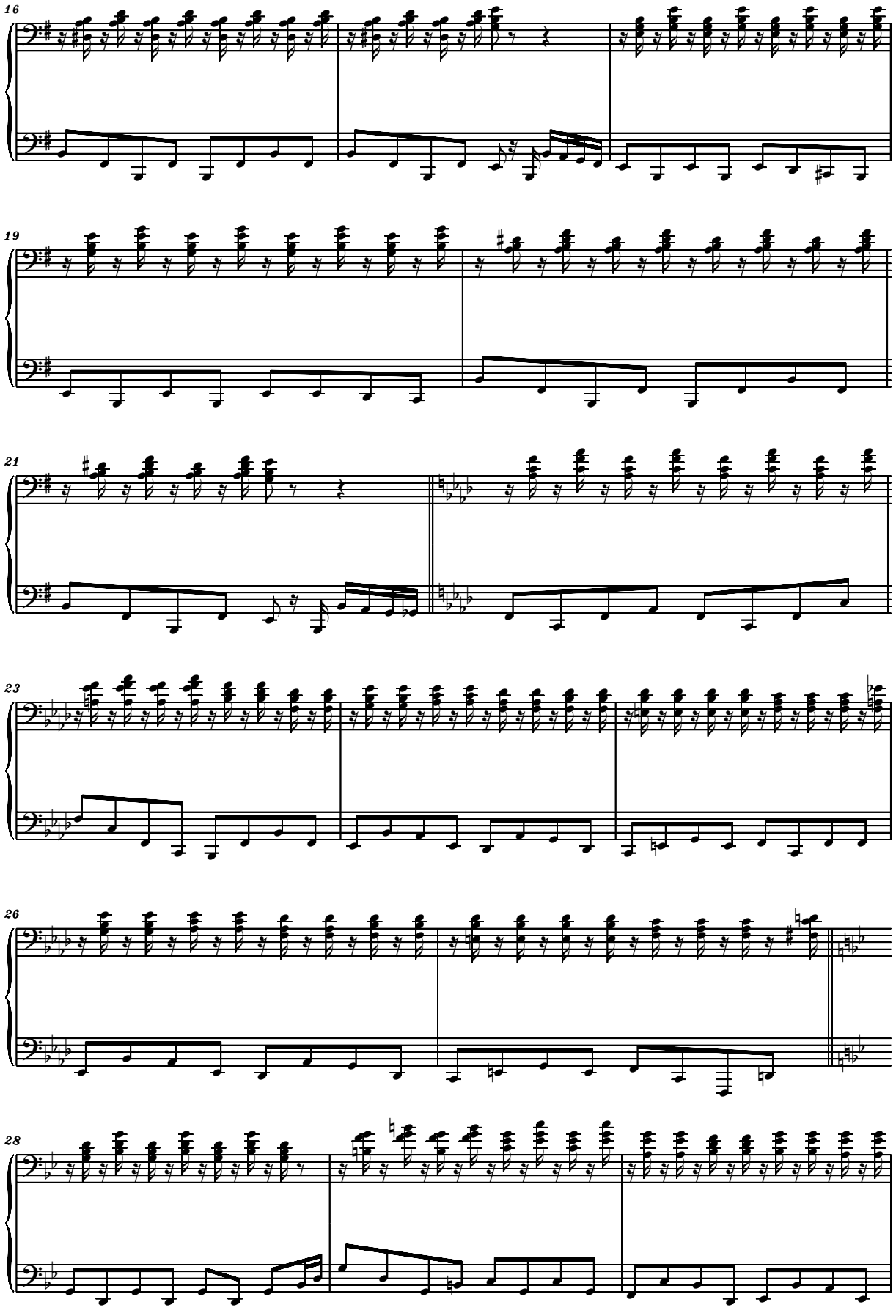
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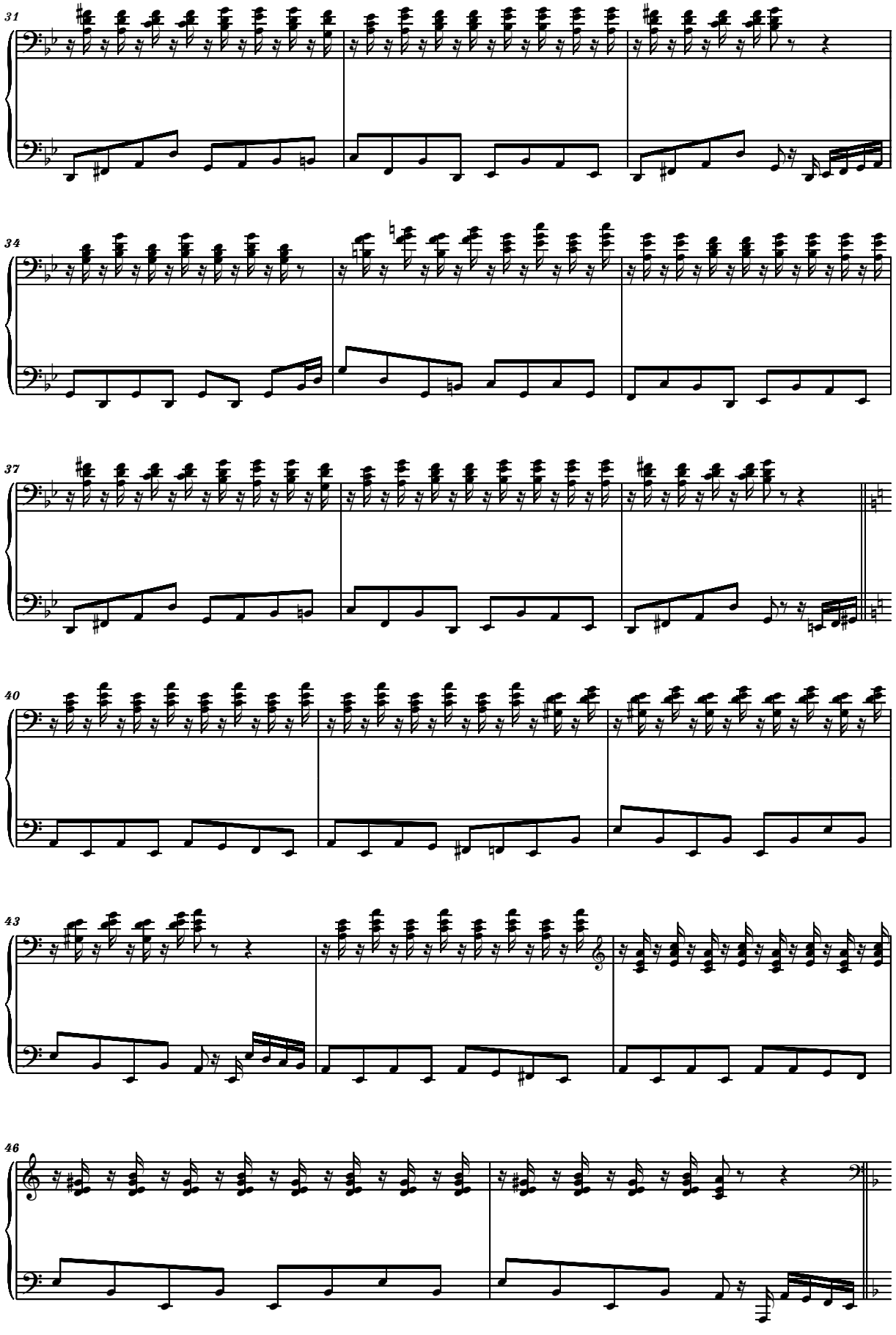
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43
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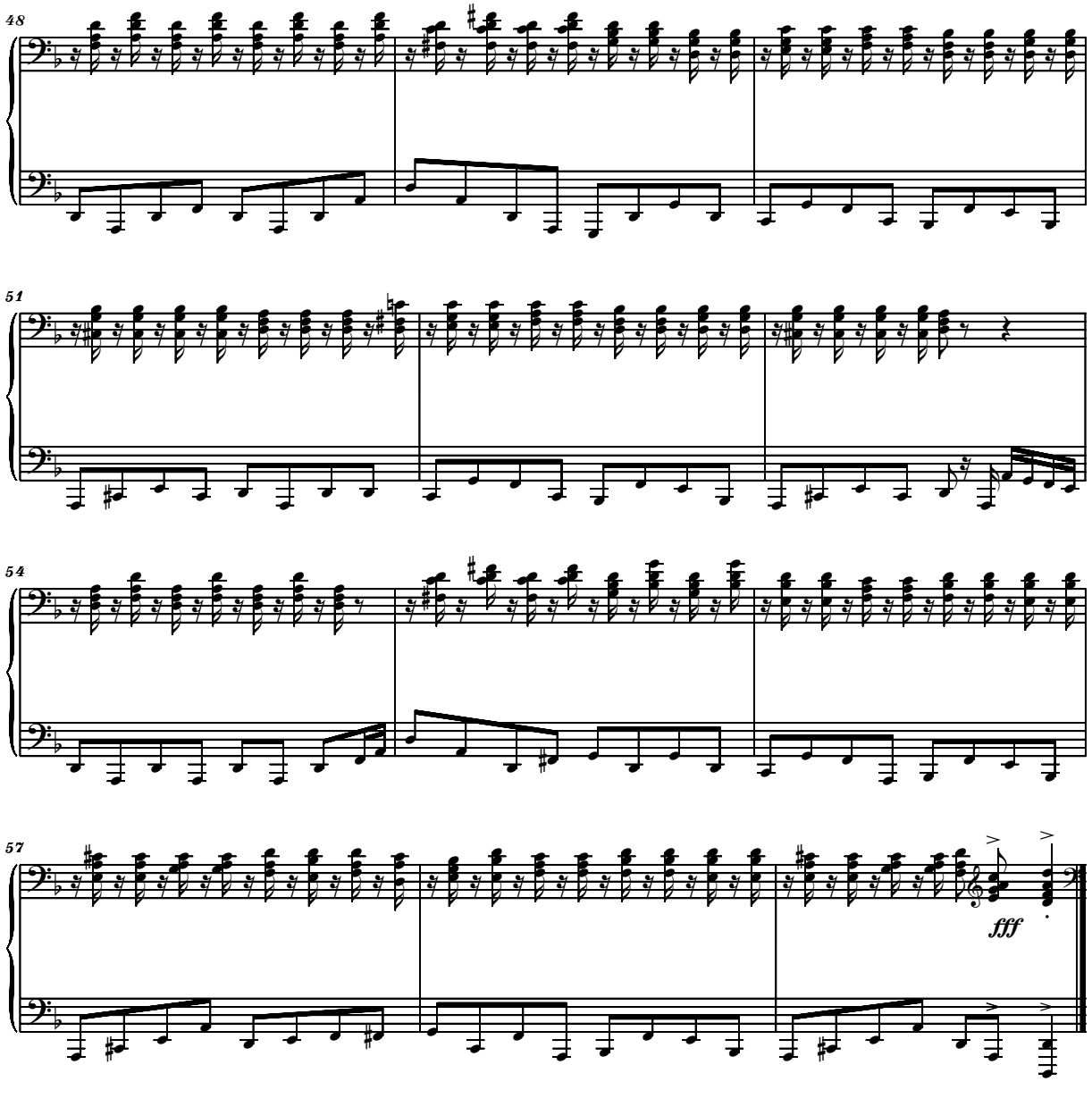
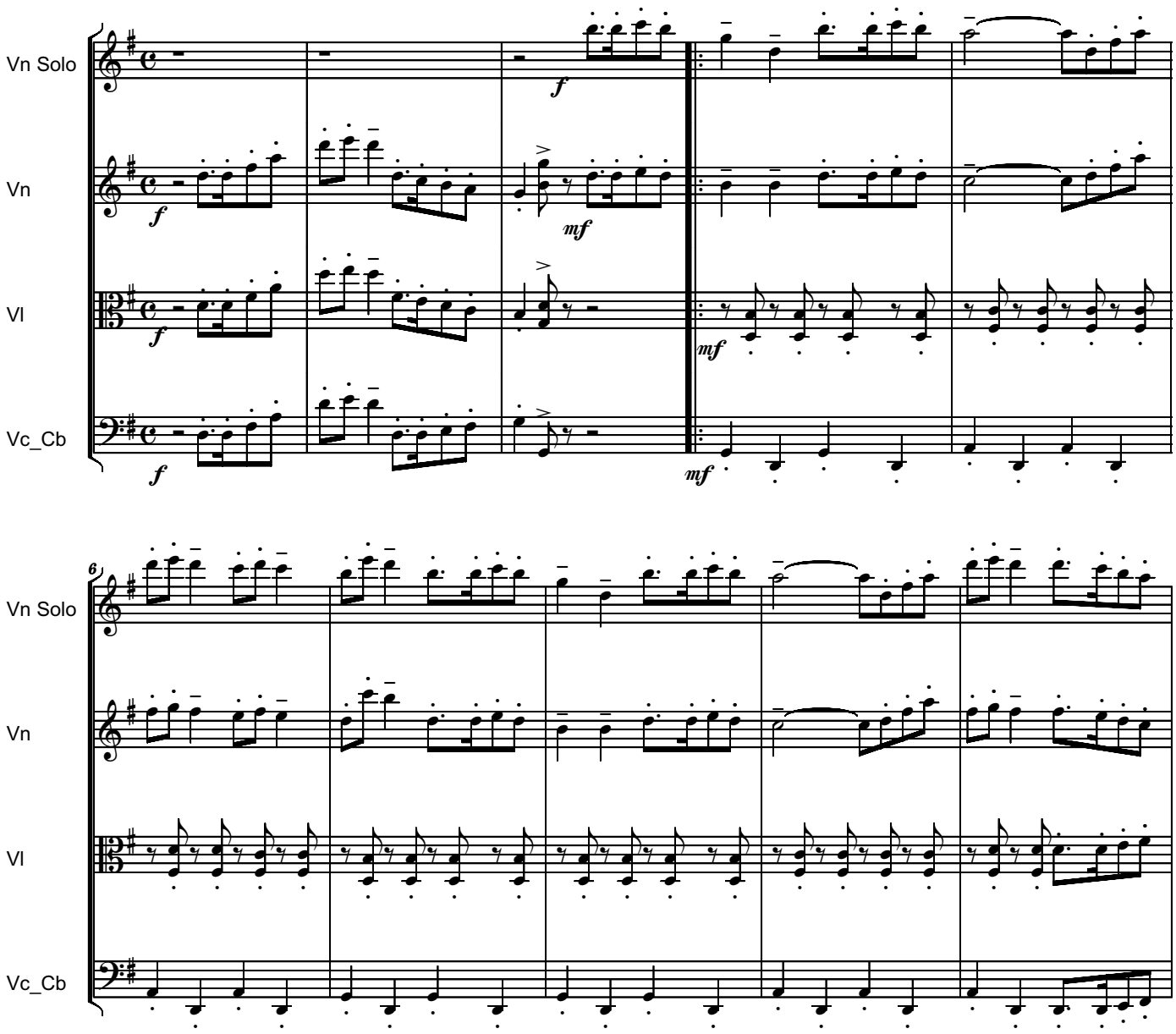

48
51
54
57
fff
60

Transylvanian Ländler
for Violin and Strings

Tempo di Ländler

Serban Nichifor



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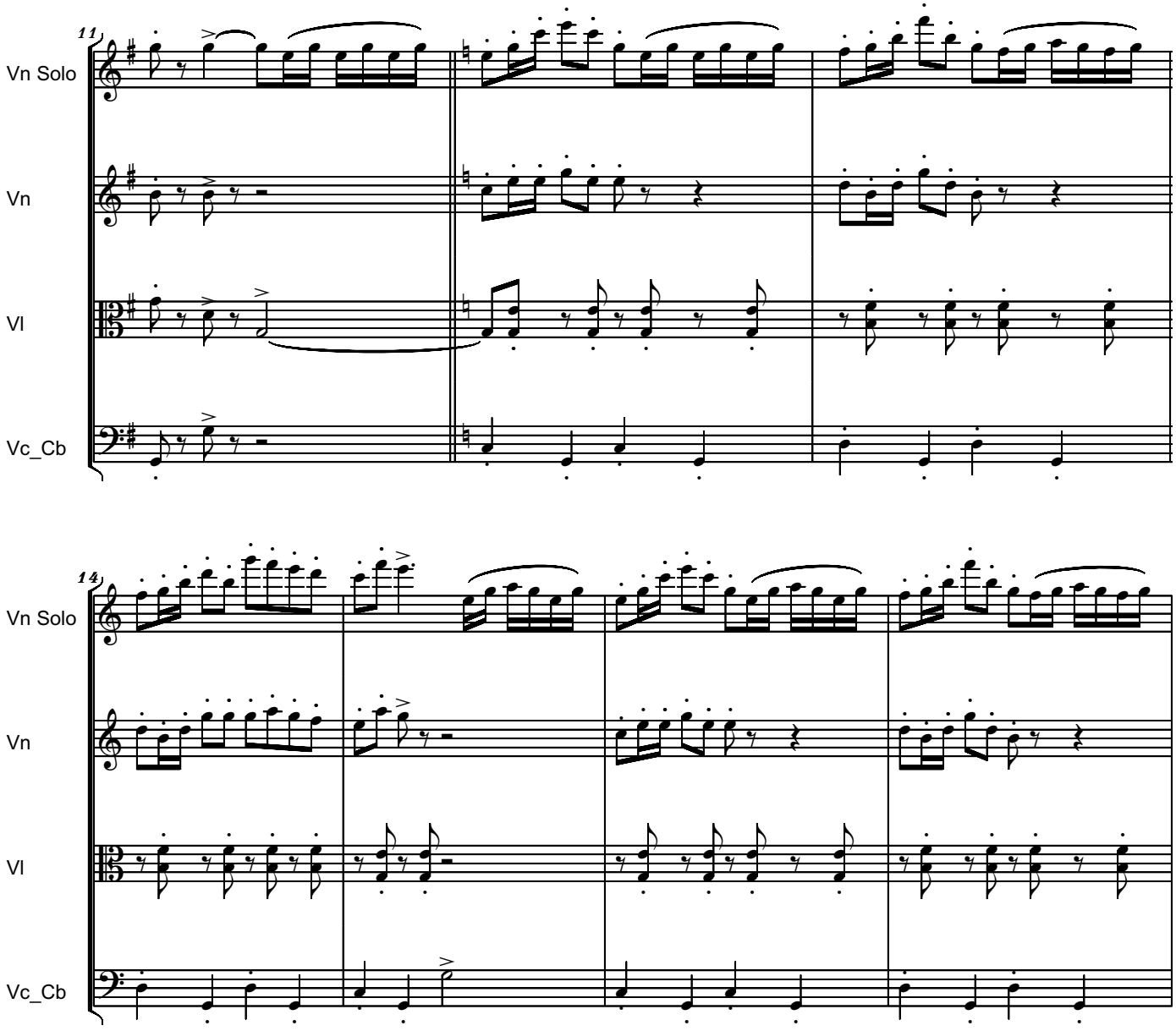
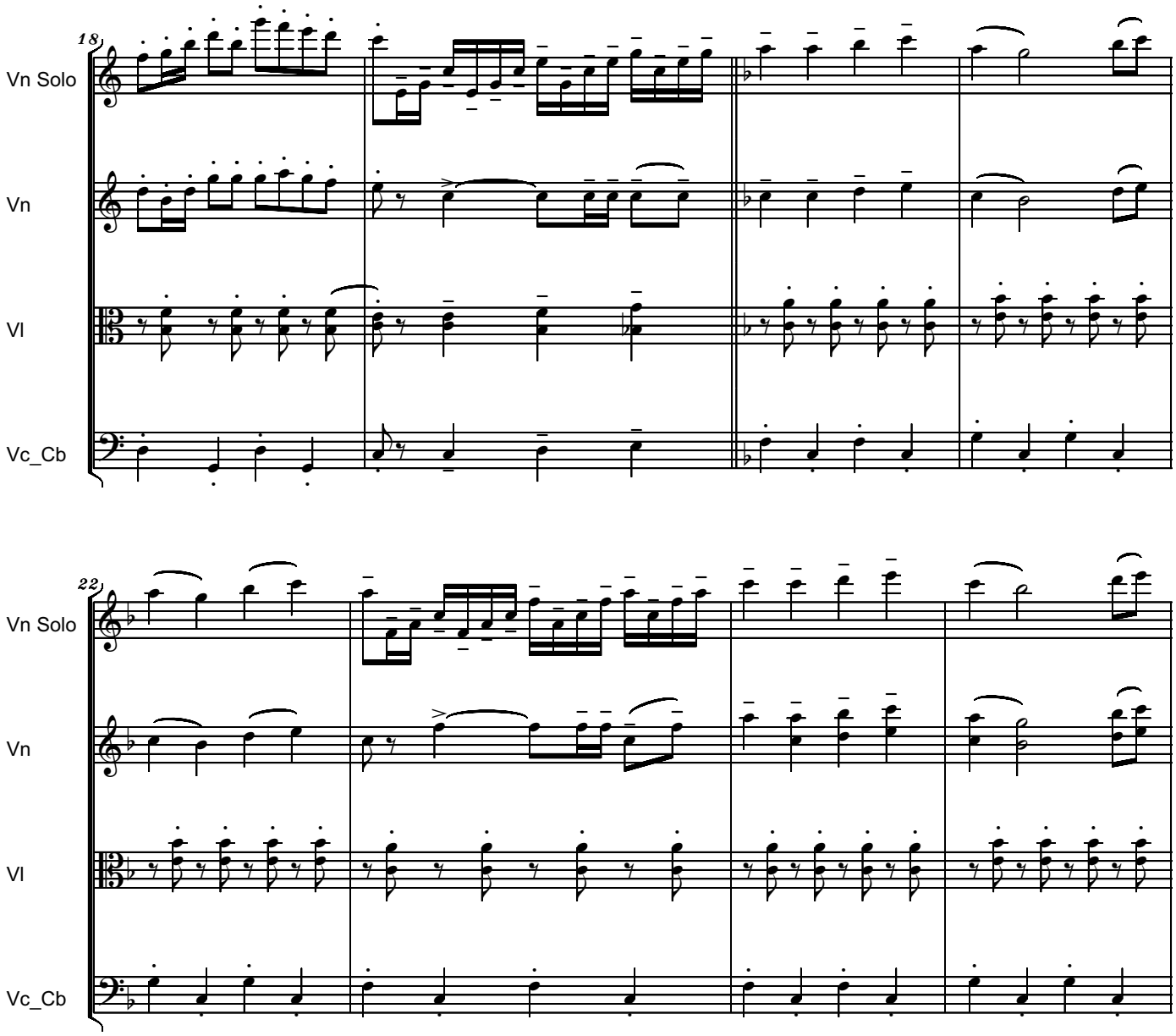
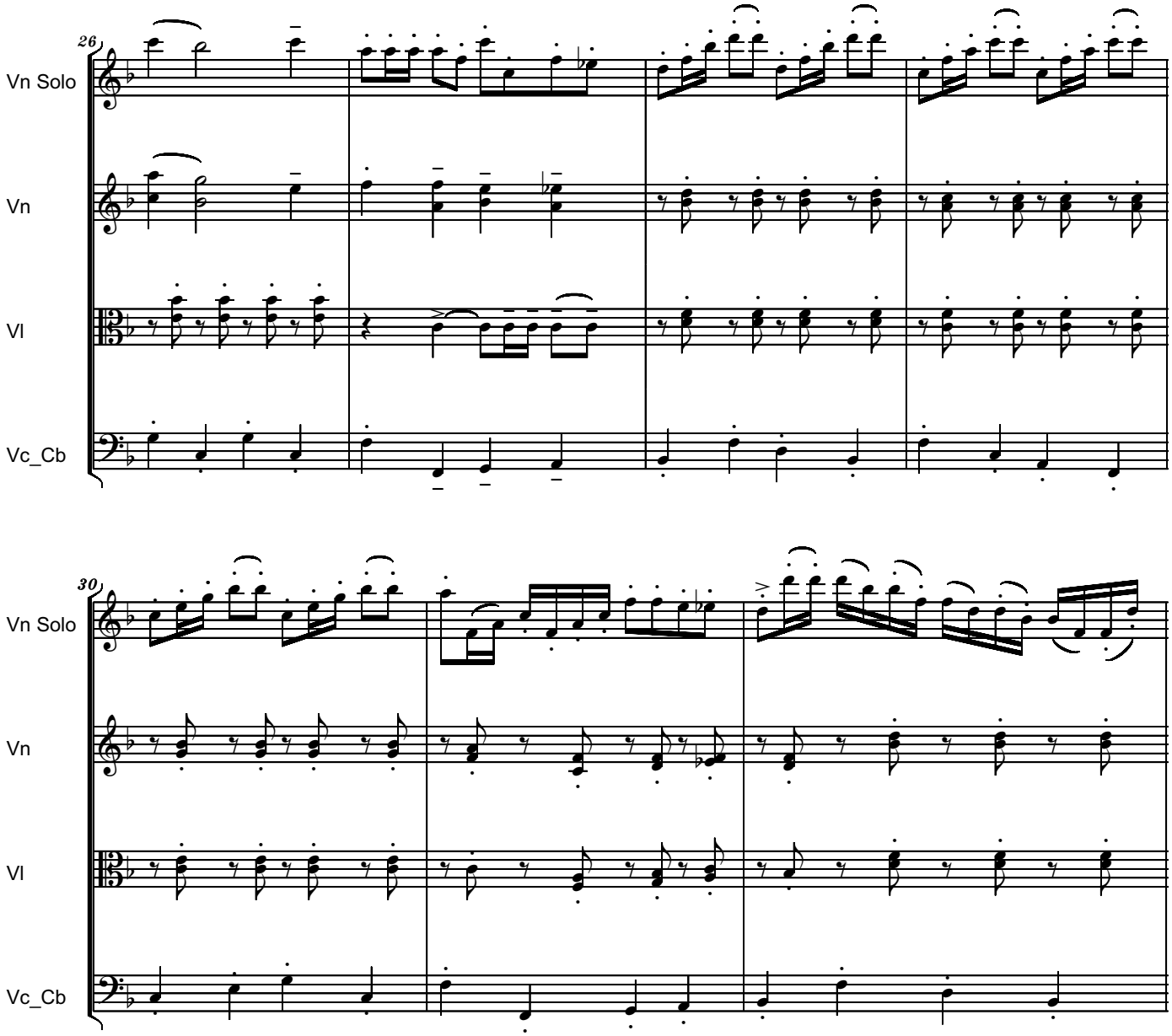

11
Vn Solo
Vn
Vl
Vc_Cb
14
Vn Solo
Vn
Vl
Vc_Cb


18
Vn Solo
Vn
Vl
Vc_Cb
22
Vn Solo
Vn
Vl
Vc_Cb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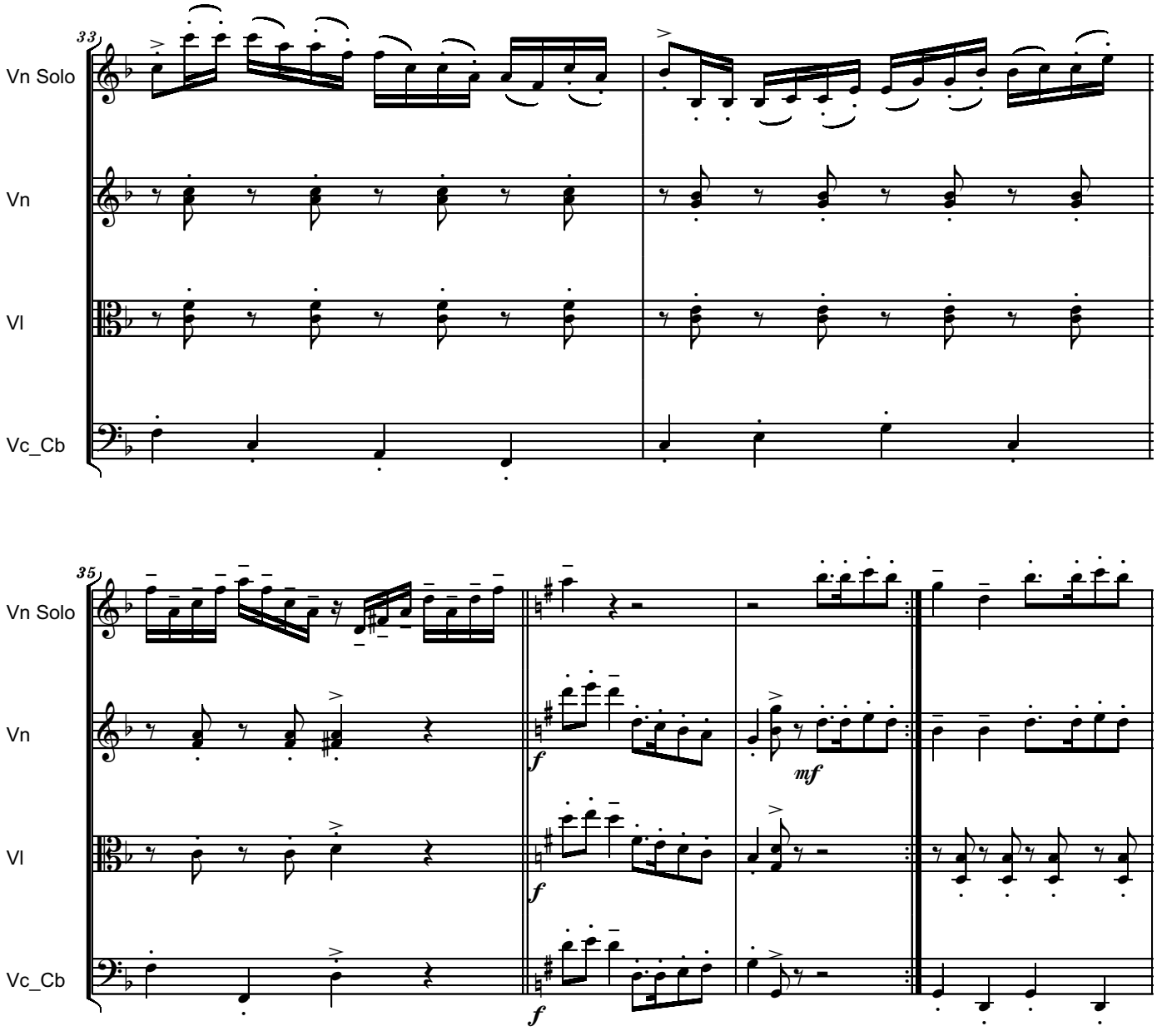
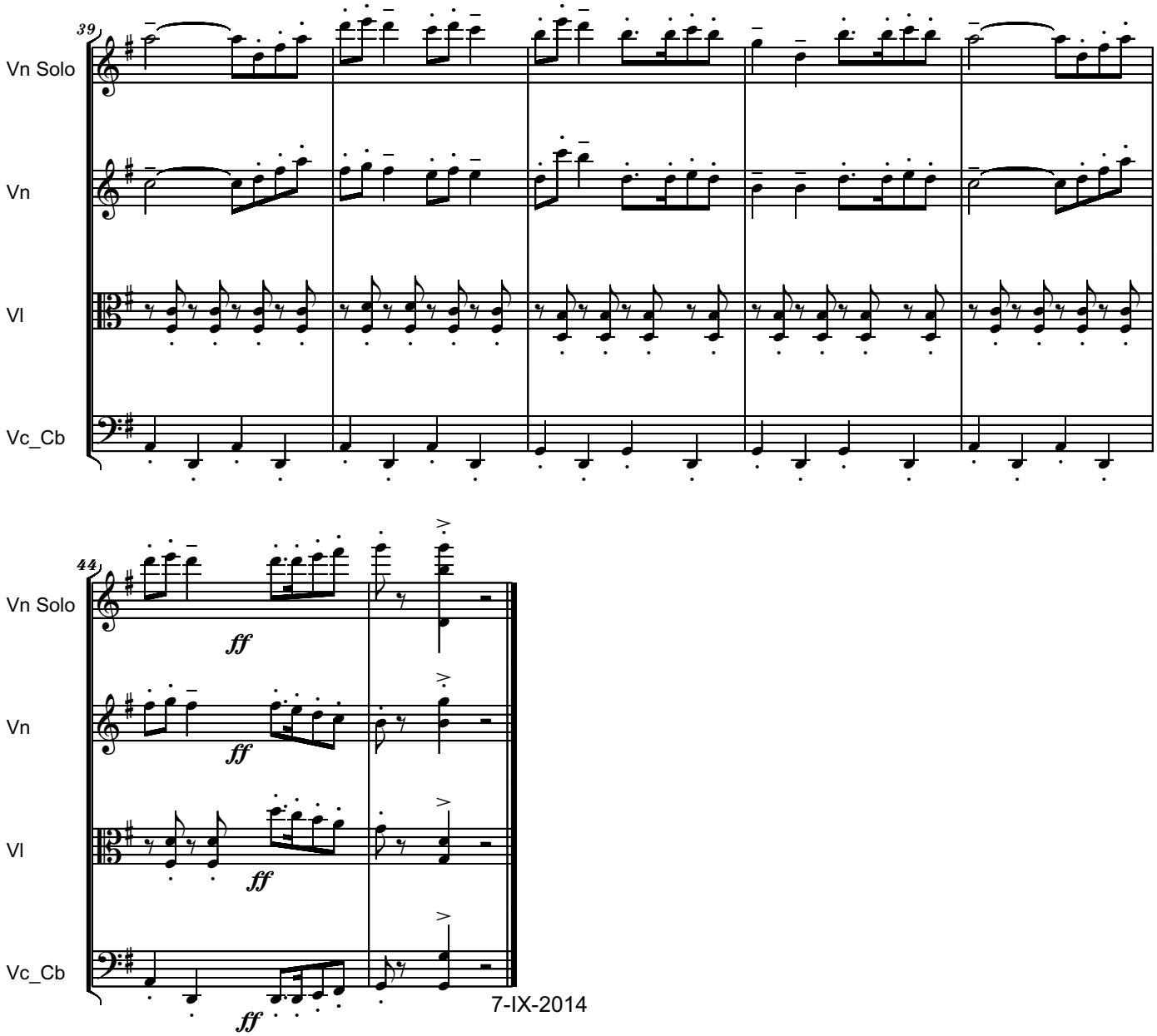
Vn Solo
Vn
Vl
Vc_Cb
30
Vn Solo
Vn
Vl
Vc_Cb

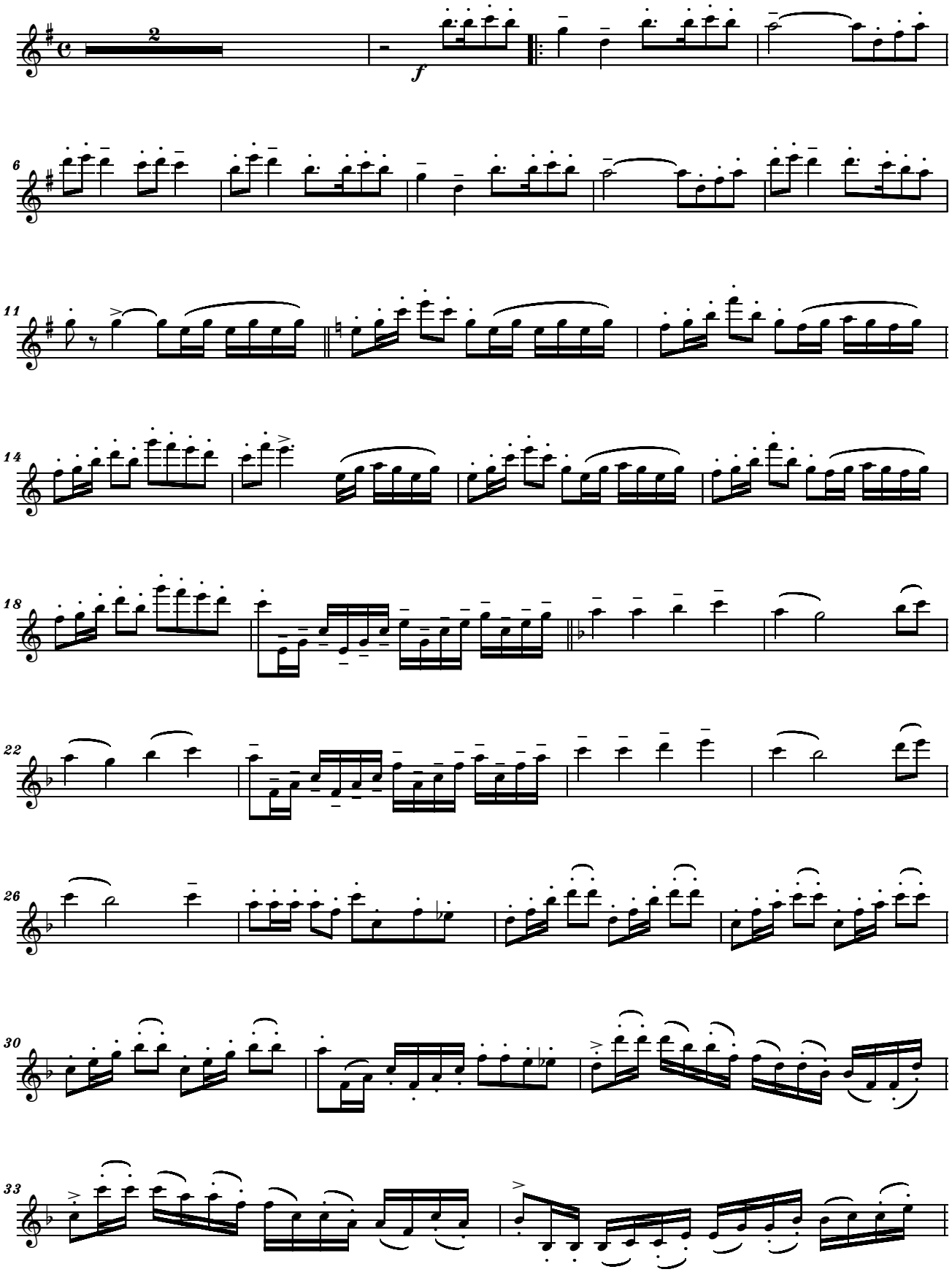

33
Vn Solo
Vn
Vl
Vc_Cb
35
Vn Solo
Vn
Vl
Vc_Cb
f
mf
f
f


39
Vn Solo
Vn
Vl
Vc_Cb
44
Vn Solo
Vn
Vl
Vc_Cb
ff
ff
ff
ff
7-IX-2014

Transylvanian Ländler
for Violin and Strings
Violin Solo Part

Tempo di Ländler

Serban Nichifor



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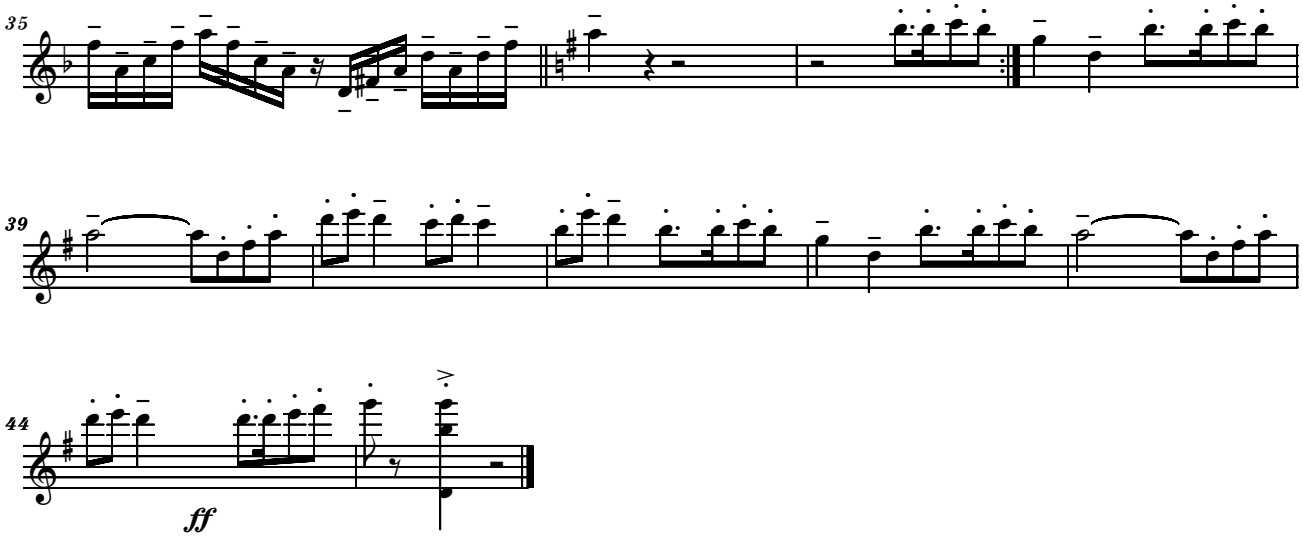
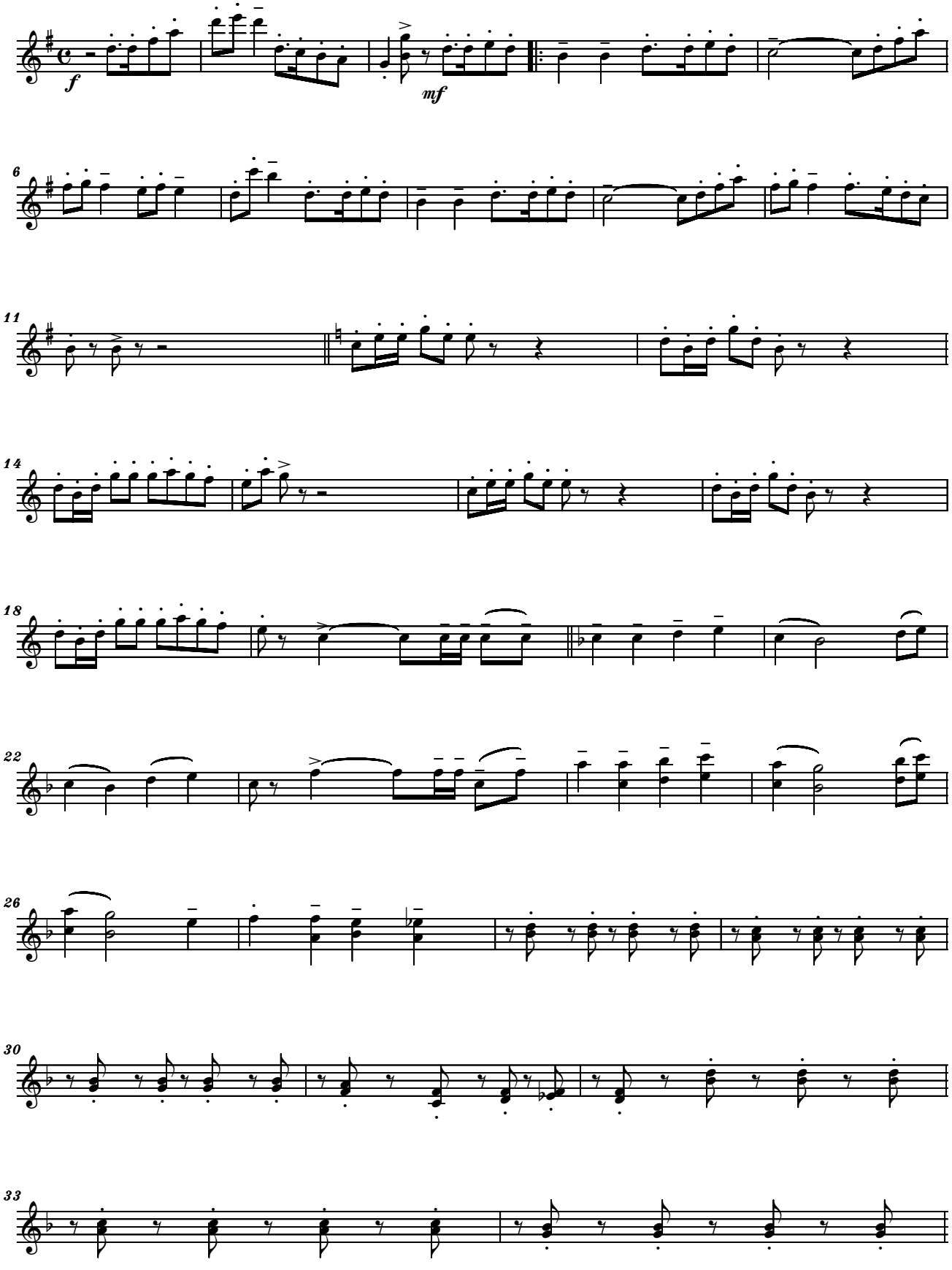

35
39
44
ff

Transylvanian Ländler
for Violin and Strings
Violins (I & II) Part

Tempo di Ländler

Serban Nichifor



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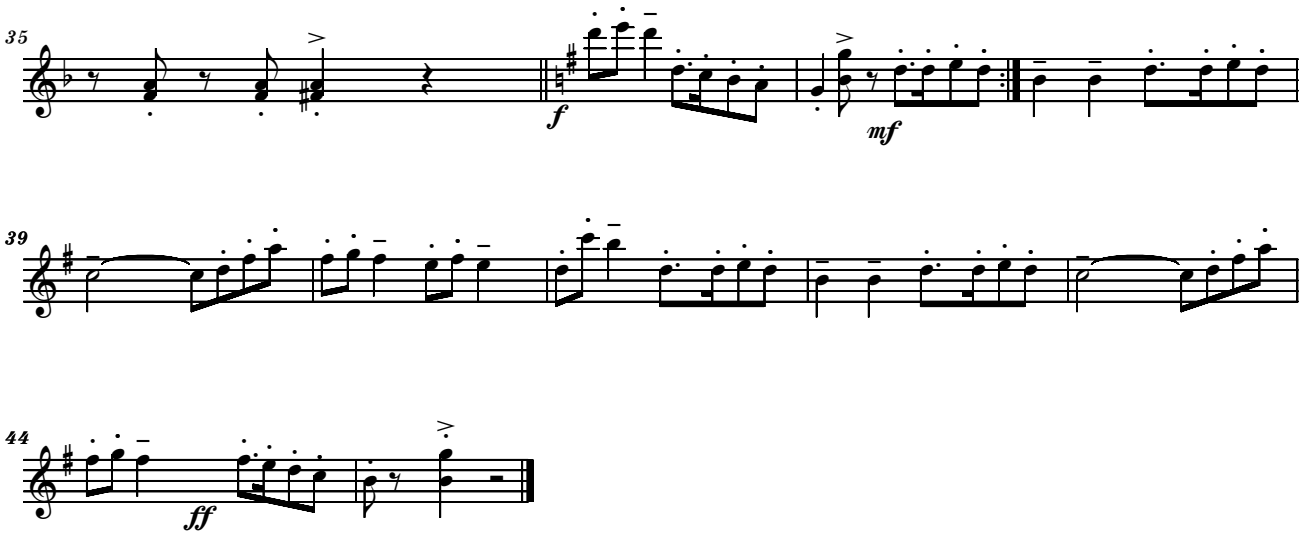
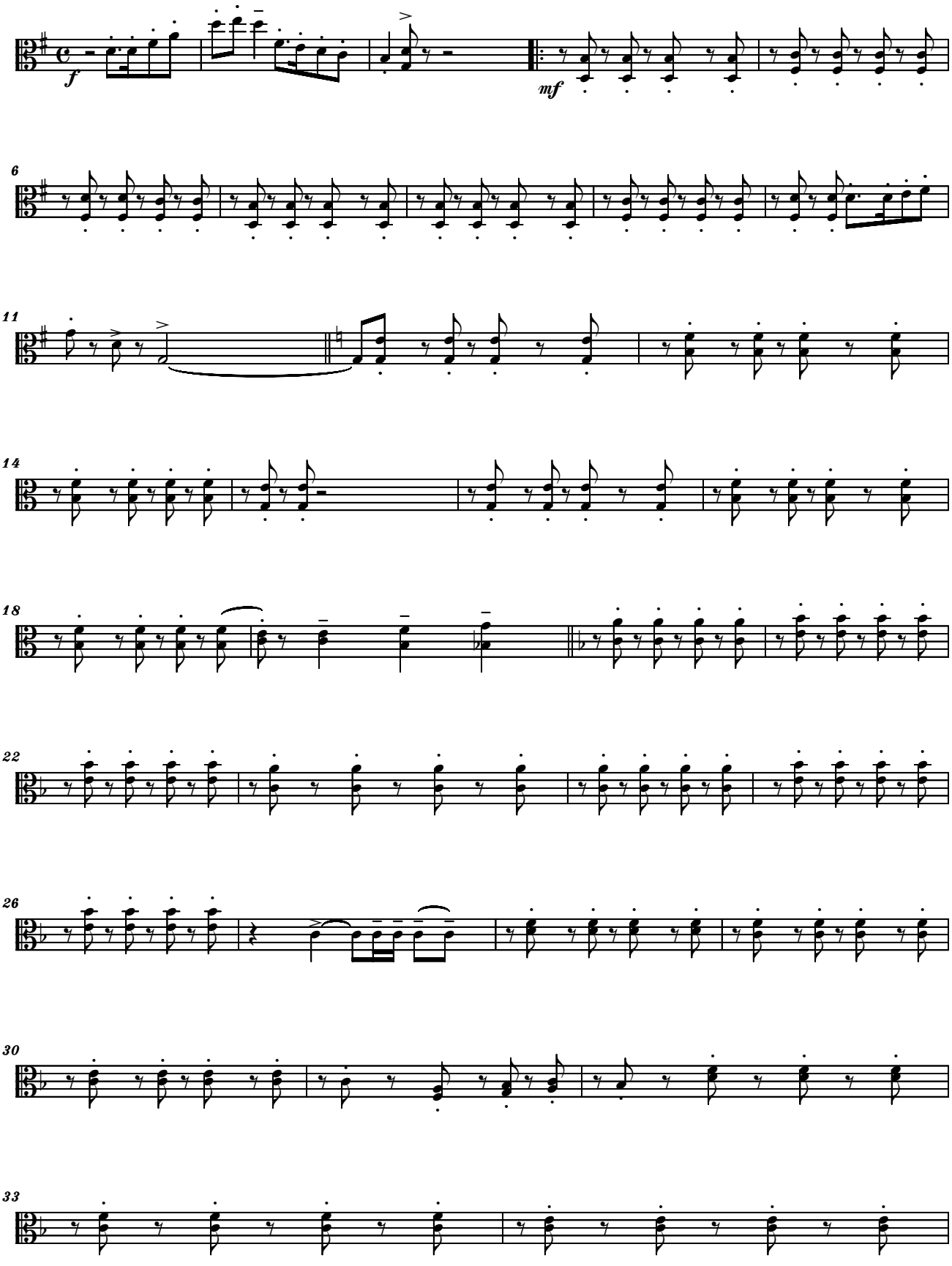

35
f
mf
39
44
ff

Transylvanian Ländler
for Violin and Strings
Viola Part

Tempo di Ländler

Serban Nichifor



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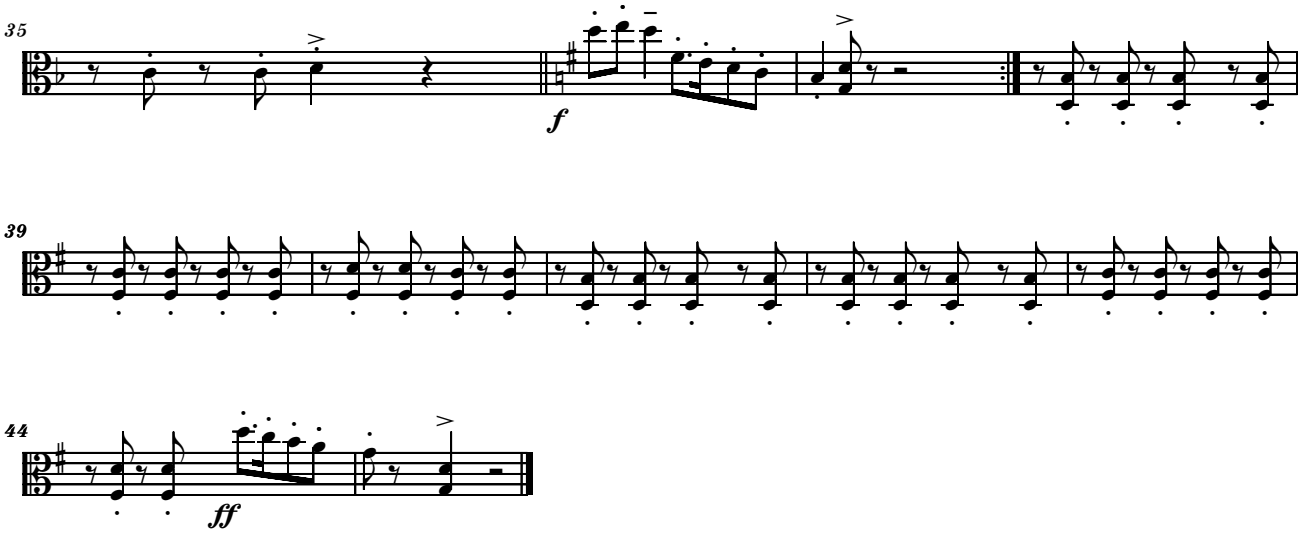
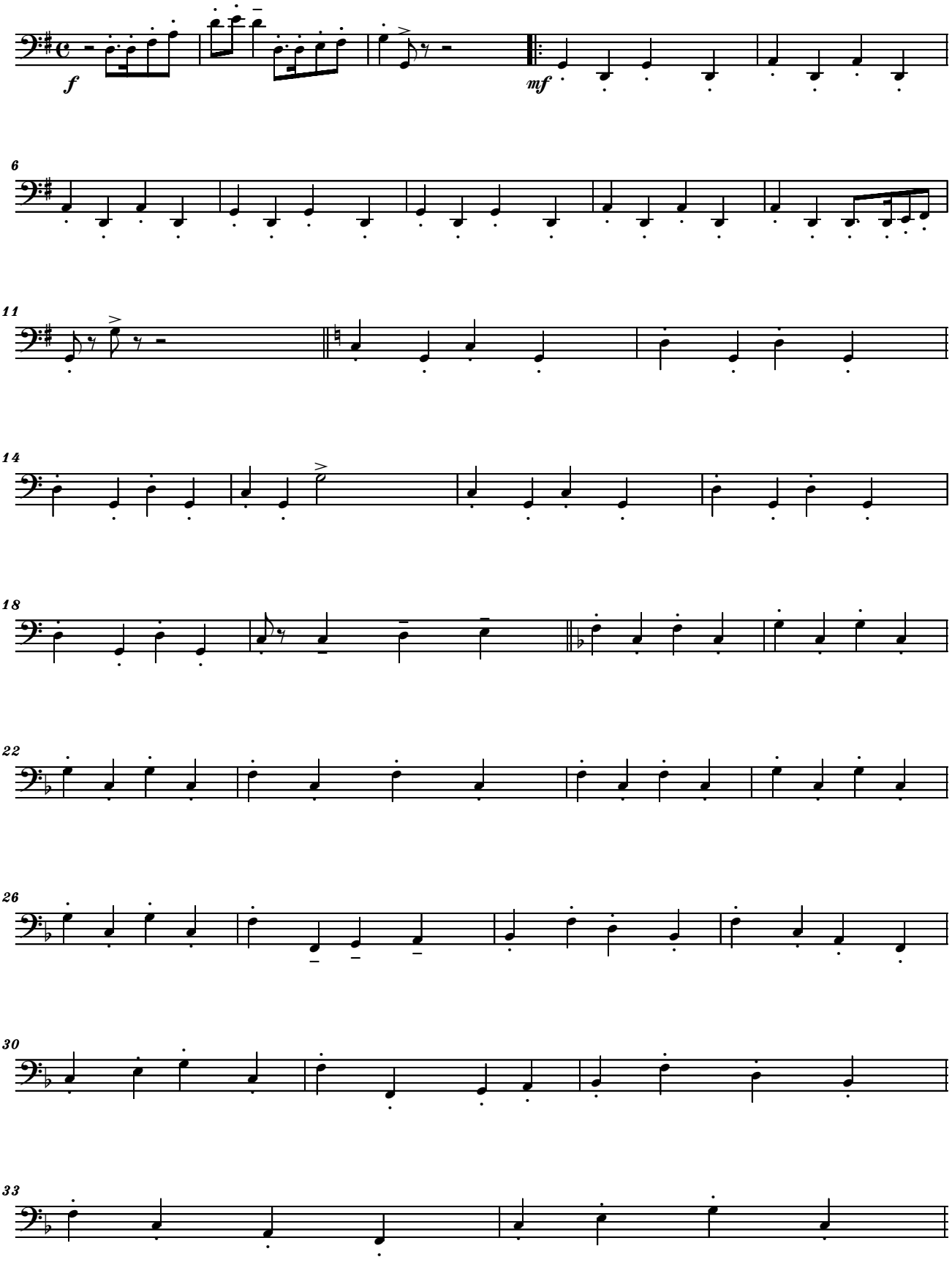

35
f
39
44
ff

Transylvanian Ländler
for Violin and Strings
Cello (& Cb)

Tempo di Ländler

Serban Nichifor



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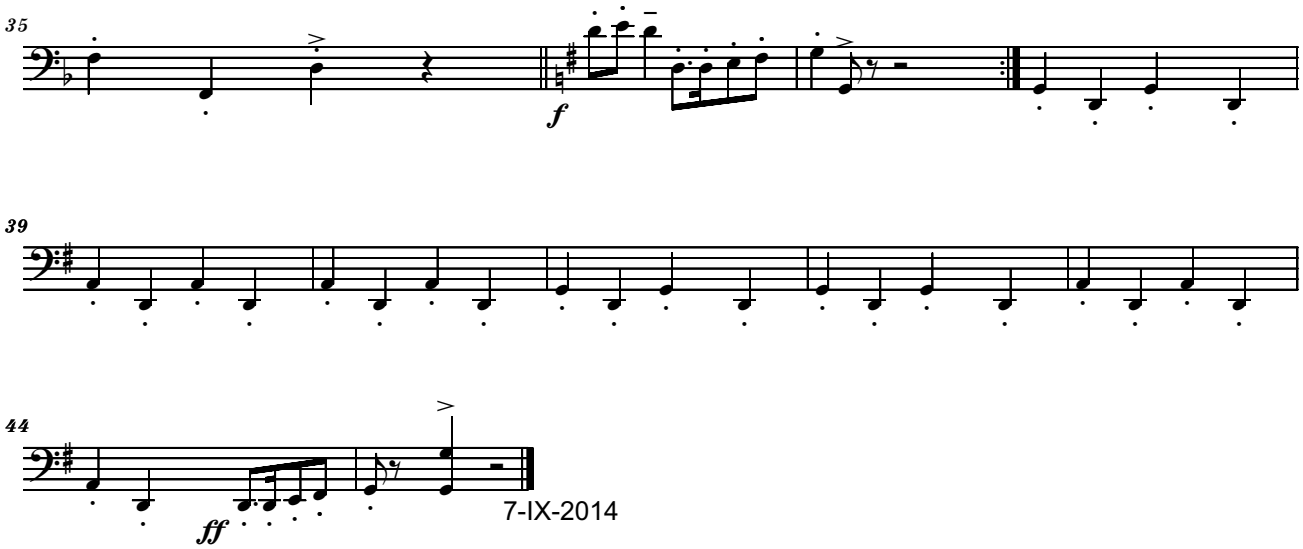
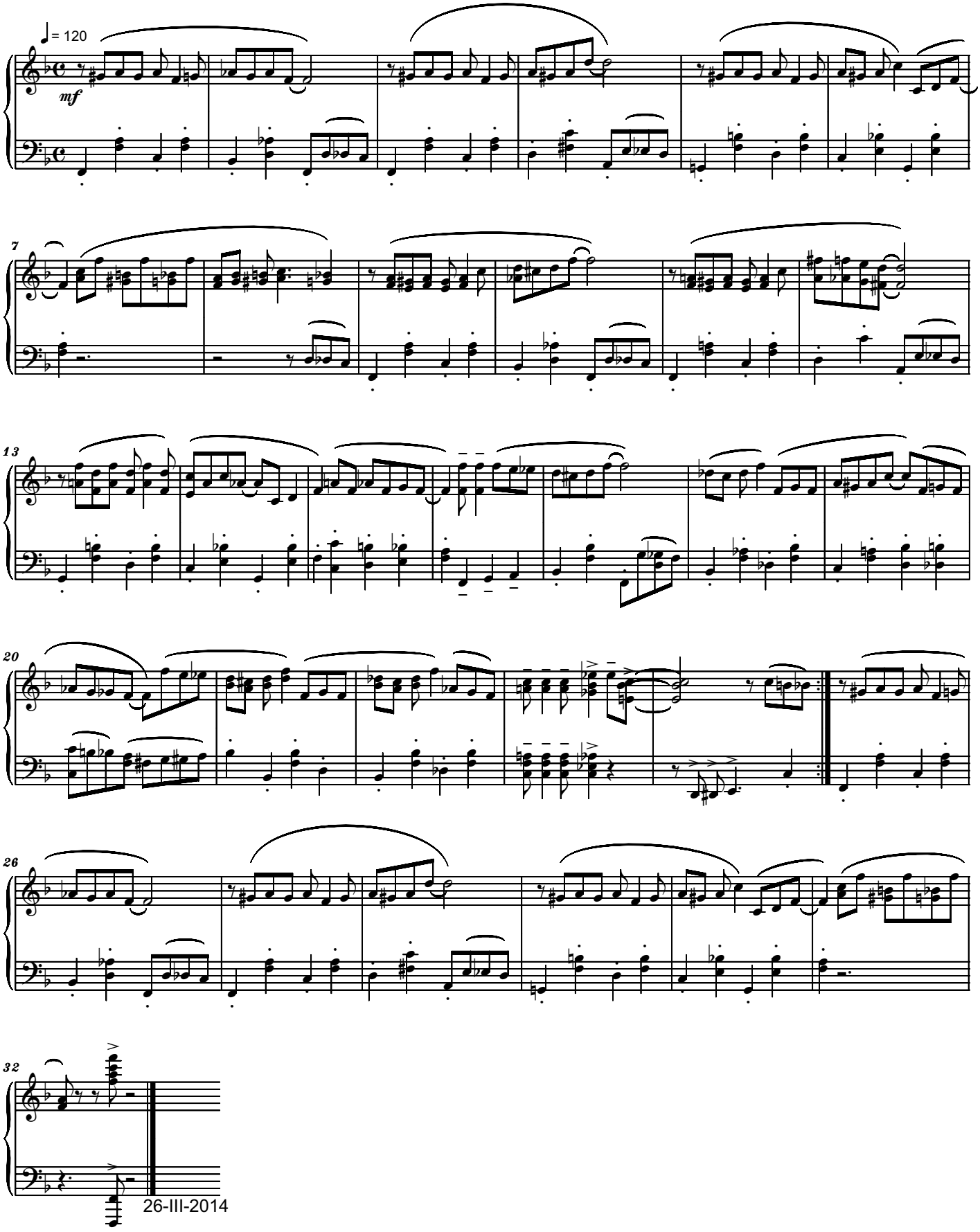

35
f
39
44
ff
7-IX-2014

Lontano Ragtime No 2

Not Very Fast, With Swing **- To Wynton Marsalis and Dan Nimmer -** Serban Nichifor



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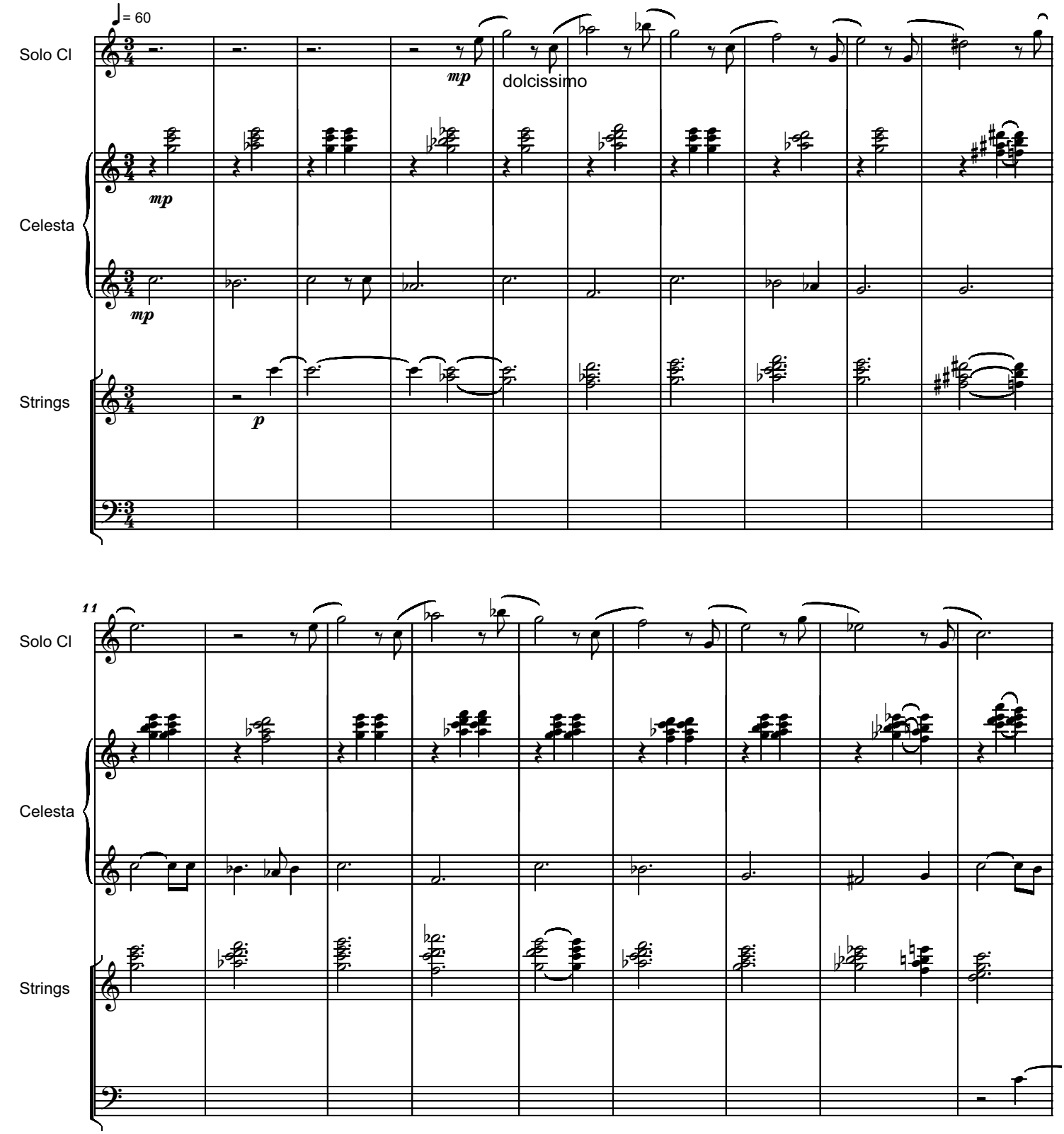
LONTANO WALTZ
for Solo Clarinet, Celesta and Strings
- score in C -

Lento e Lontano, Quasi Senza Tempo

Serban Nichifor



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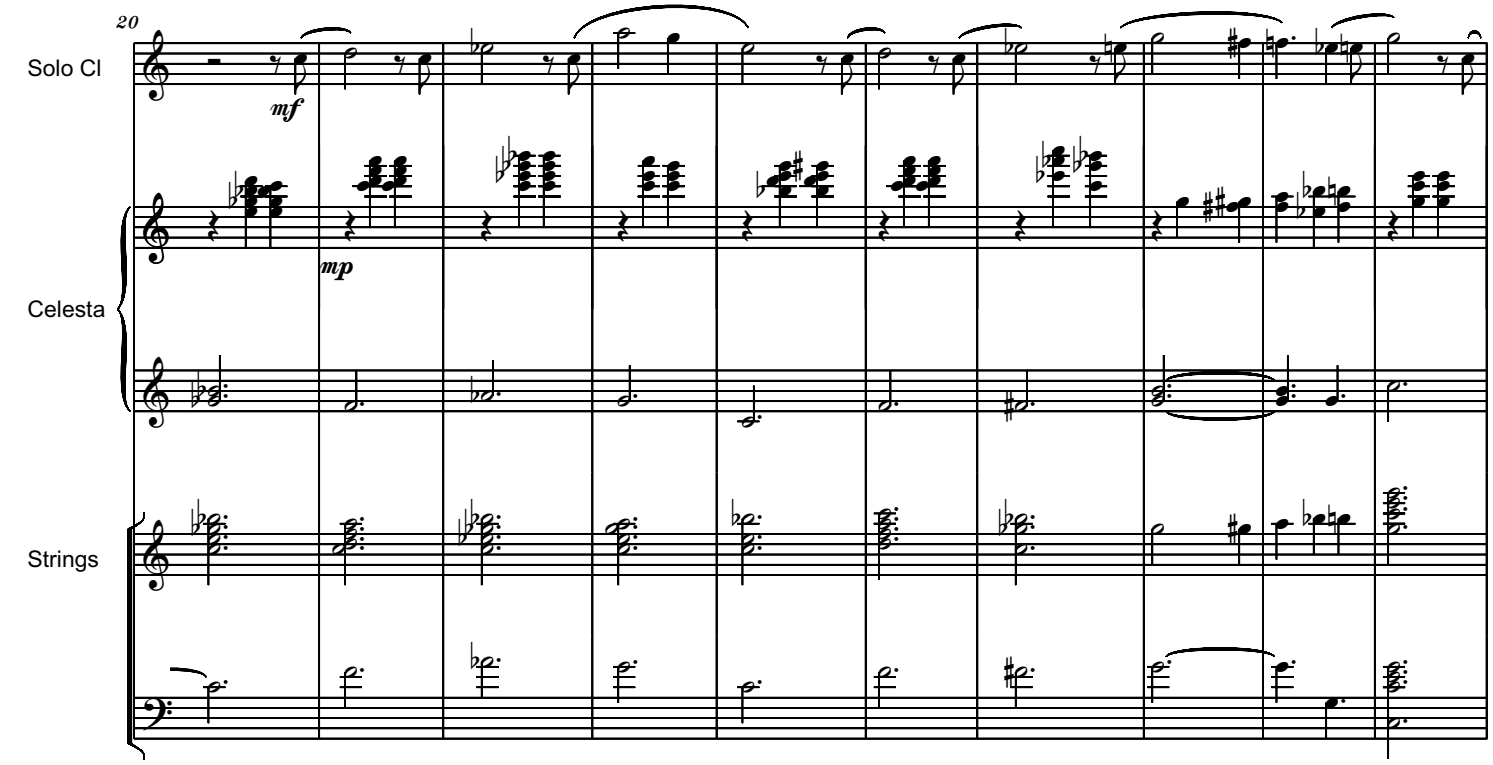
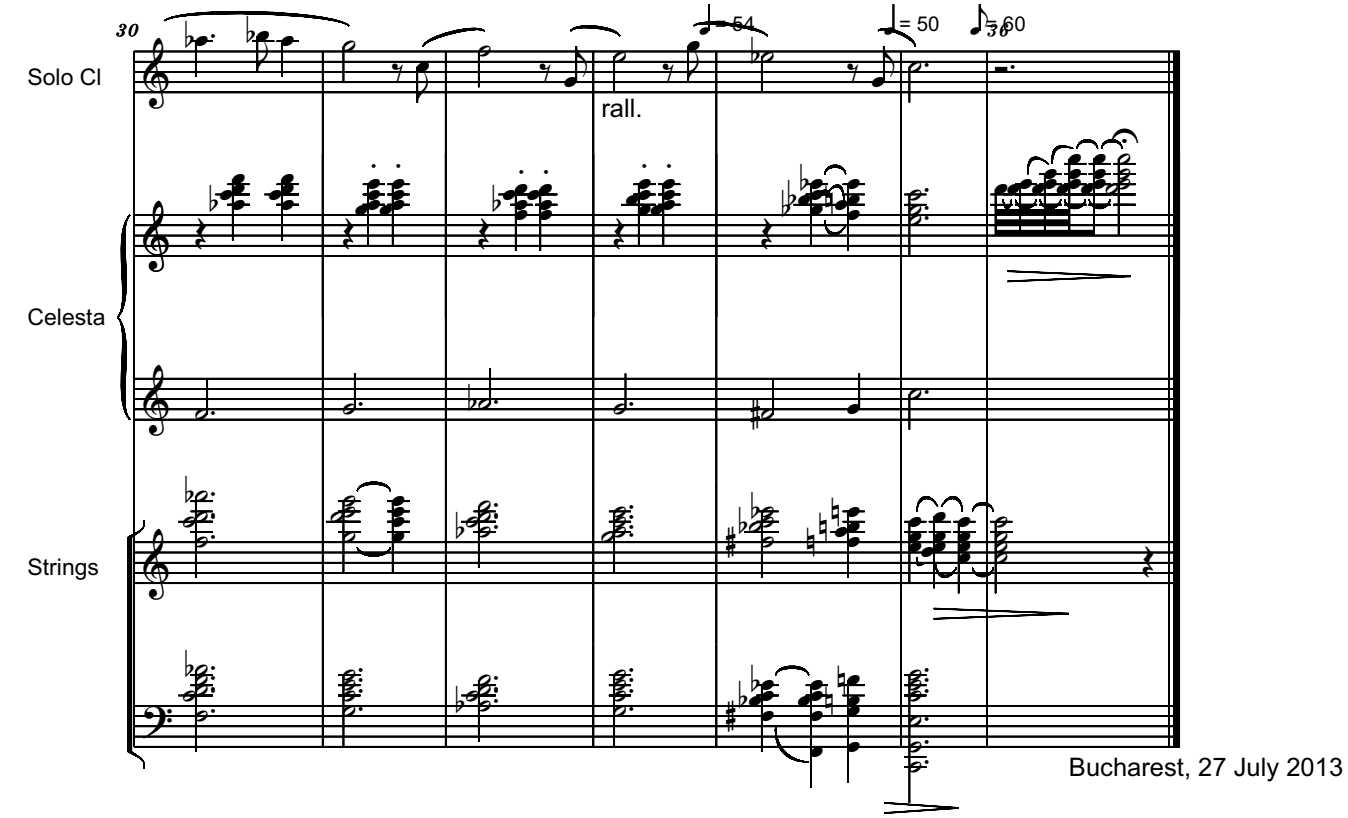


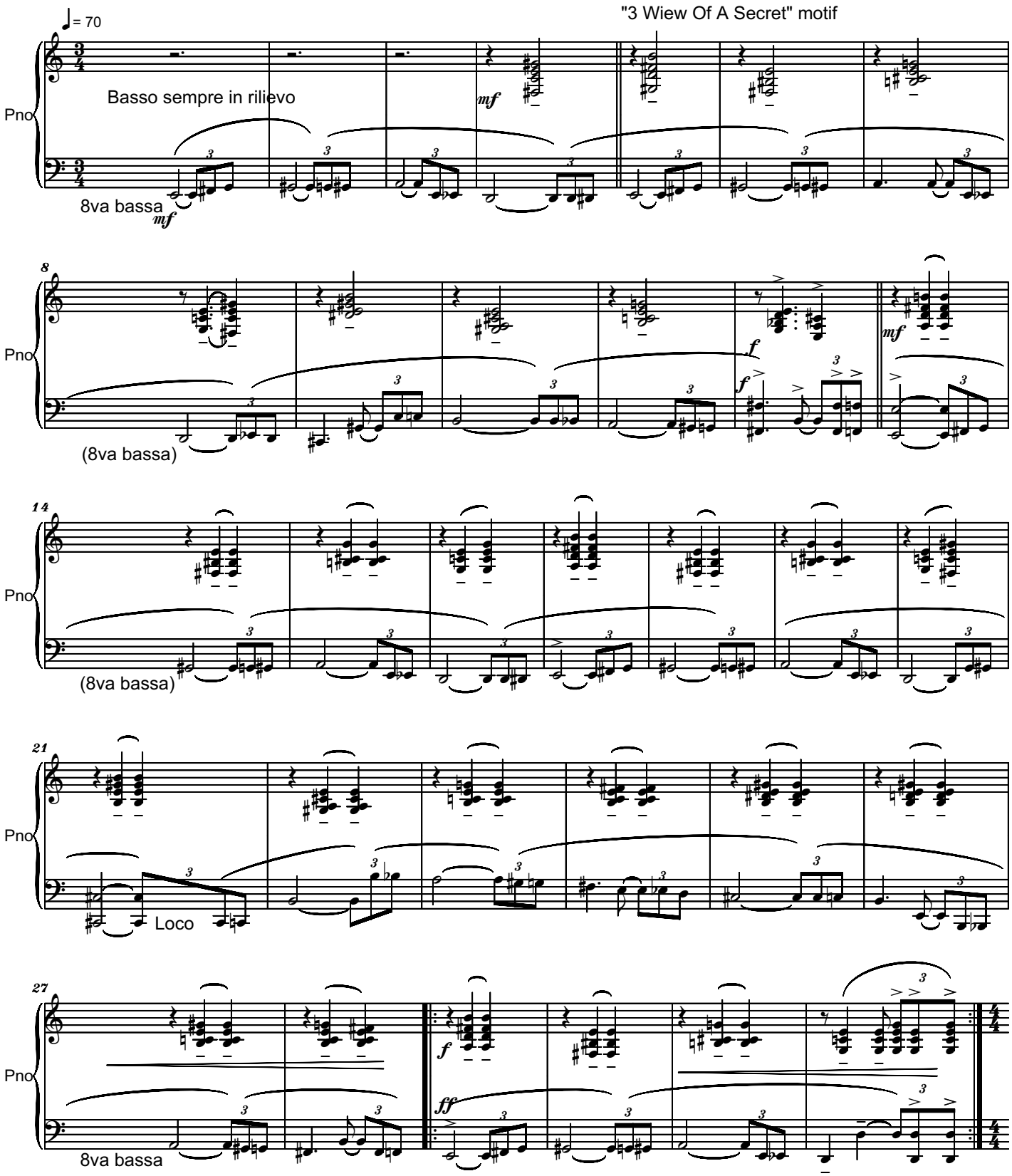


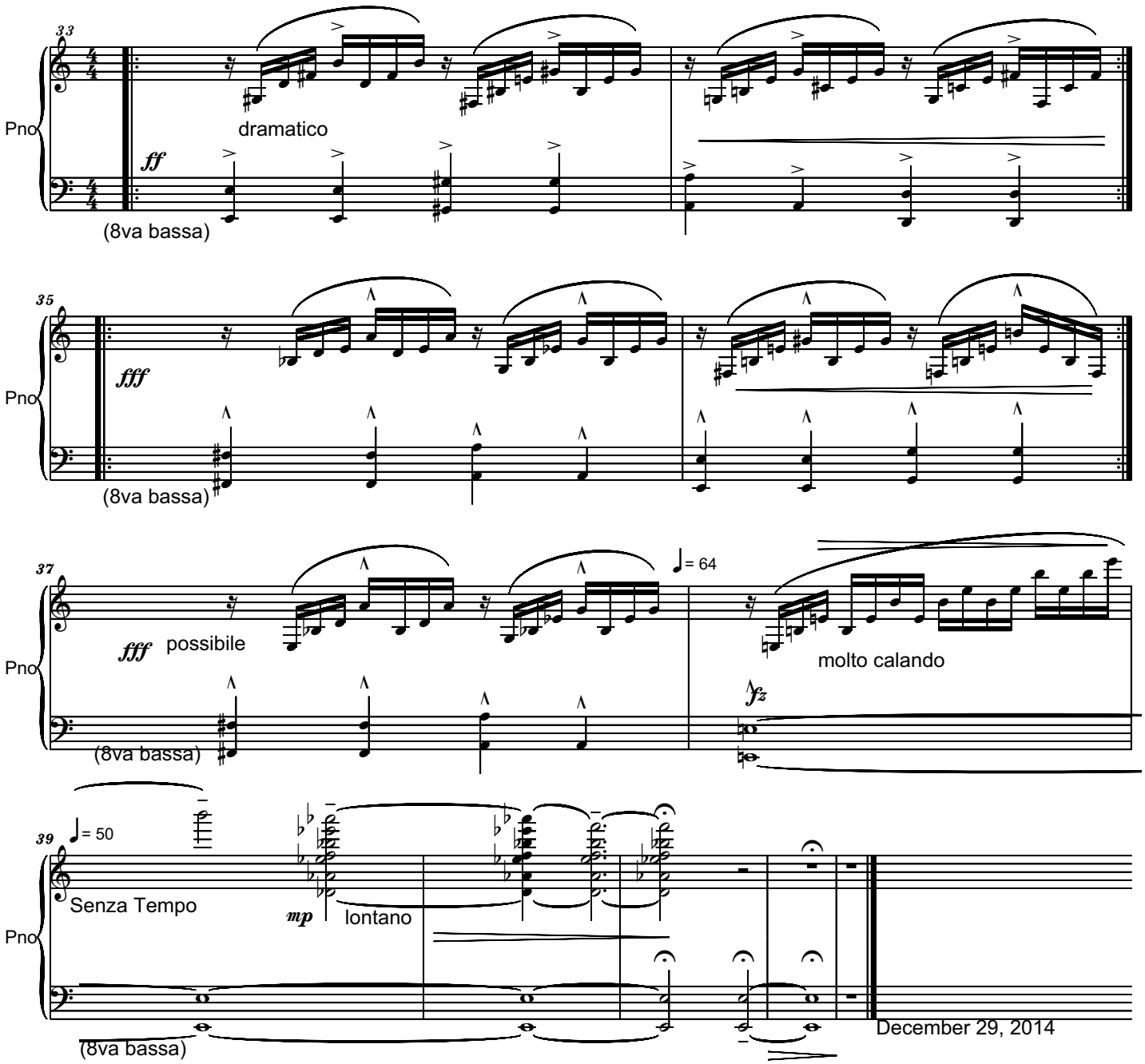
Bucharest, 27 July 2013

Musical Moment
in memory of Jaco Pastorius

Serban Nichifor
(SABAM, ASCAP)

Doloroso, Quasi Improvisando




33
Pno
dramatico
ff
(8va bassa)
35
Pno
fff
(8va bassa)
37
Pno
fff possibile
(8va bassa)
= 64
molto calando
fz
39
= 50
Pno
Senza Tempo
mp lontano
(8va bassa)
December 29, 2014

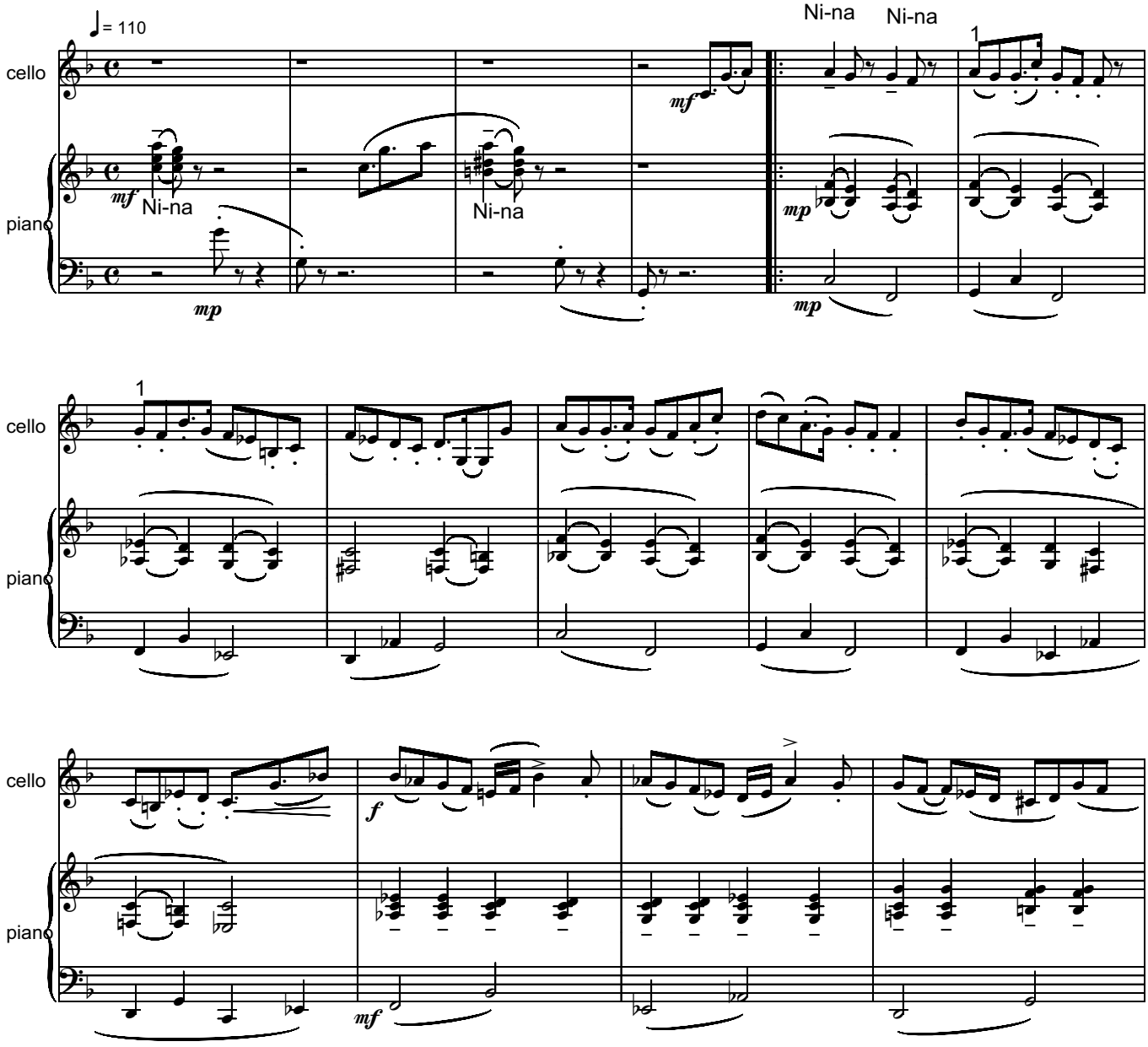
File: !!!SerbanNichifor_Nina_score_OK.mz

NINA

for cello and piano (or organ)

Giocoso **- dedicated to the prestigious cellist NINA KOTOVA -**

Serban Nichifor



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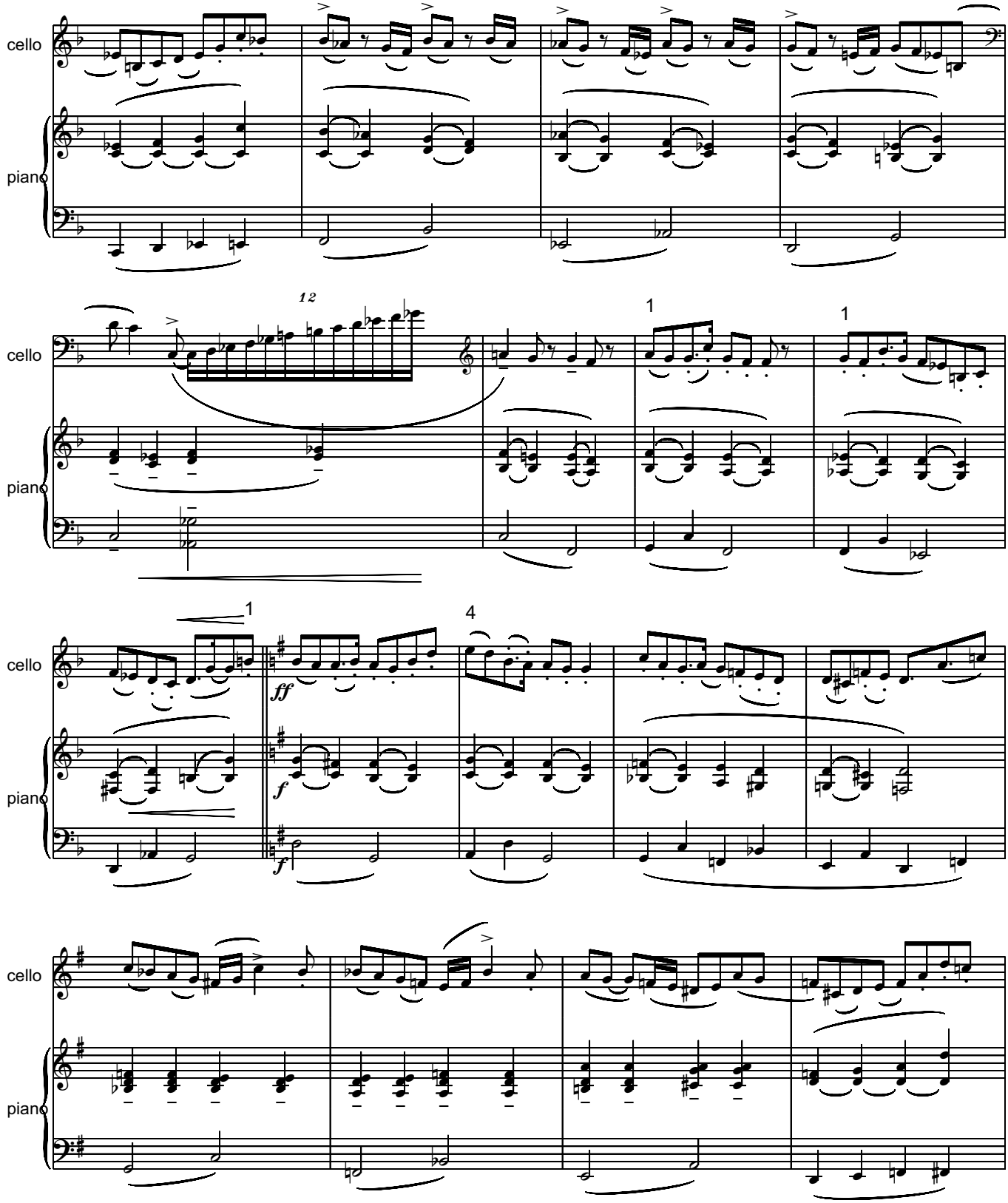
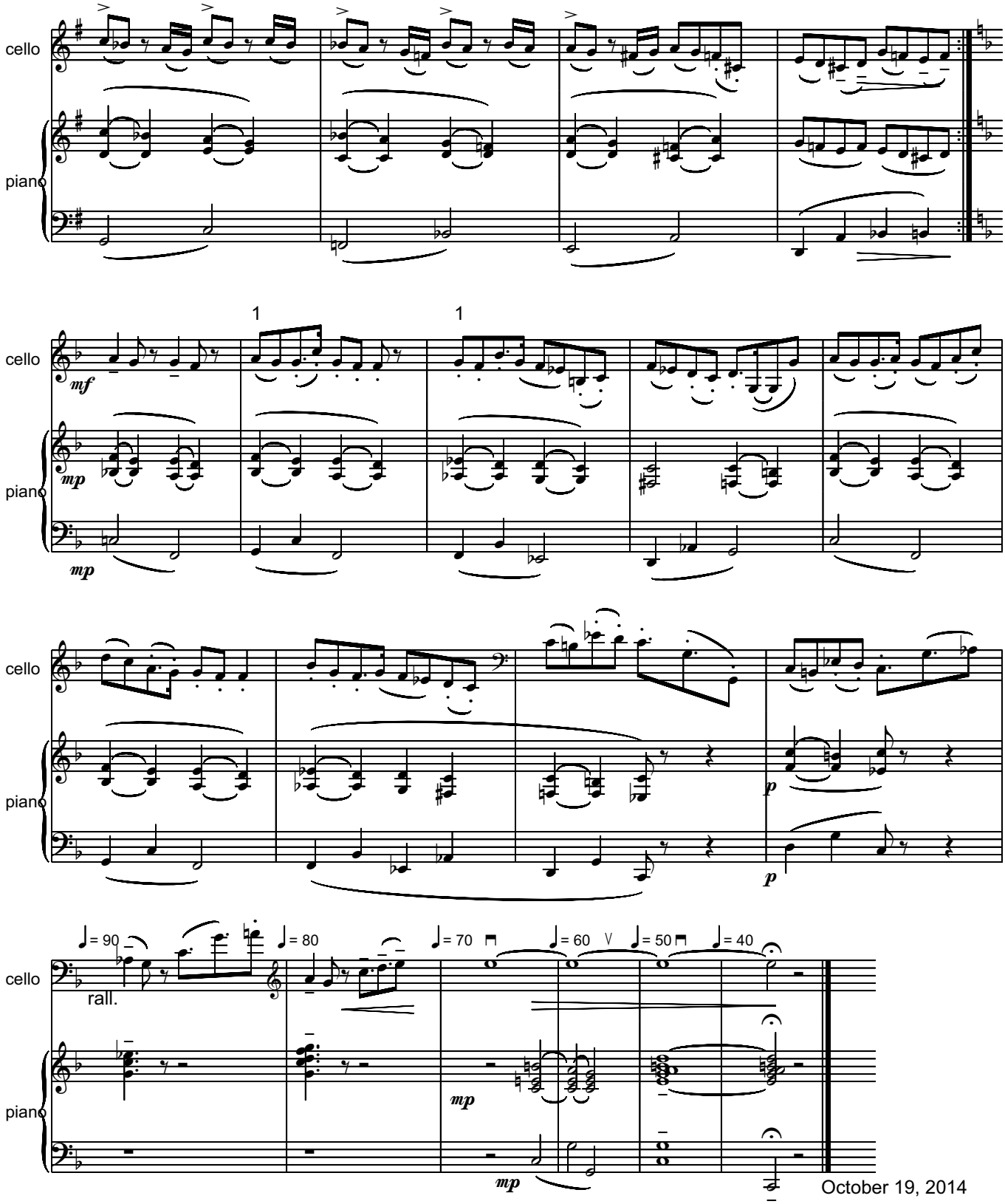

cello
piano
12
1
1
cello
piano
1
4
ff
f
f
cello
piano
cello
piano



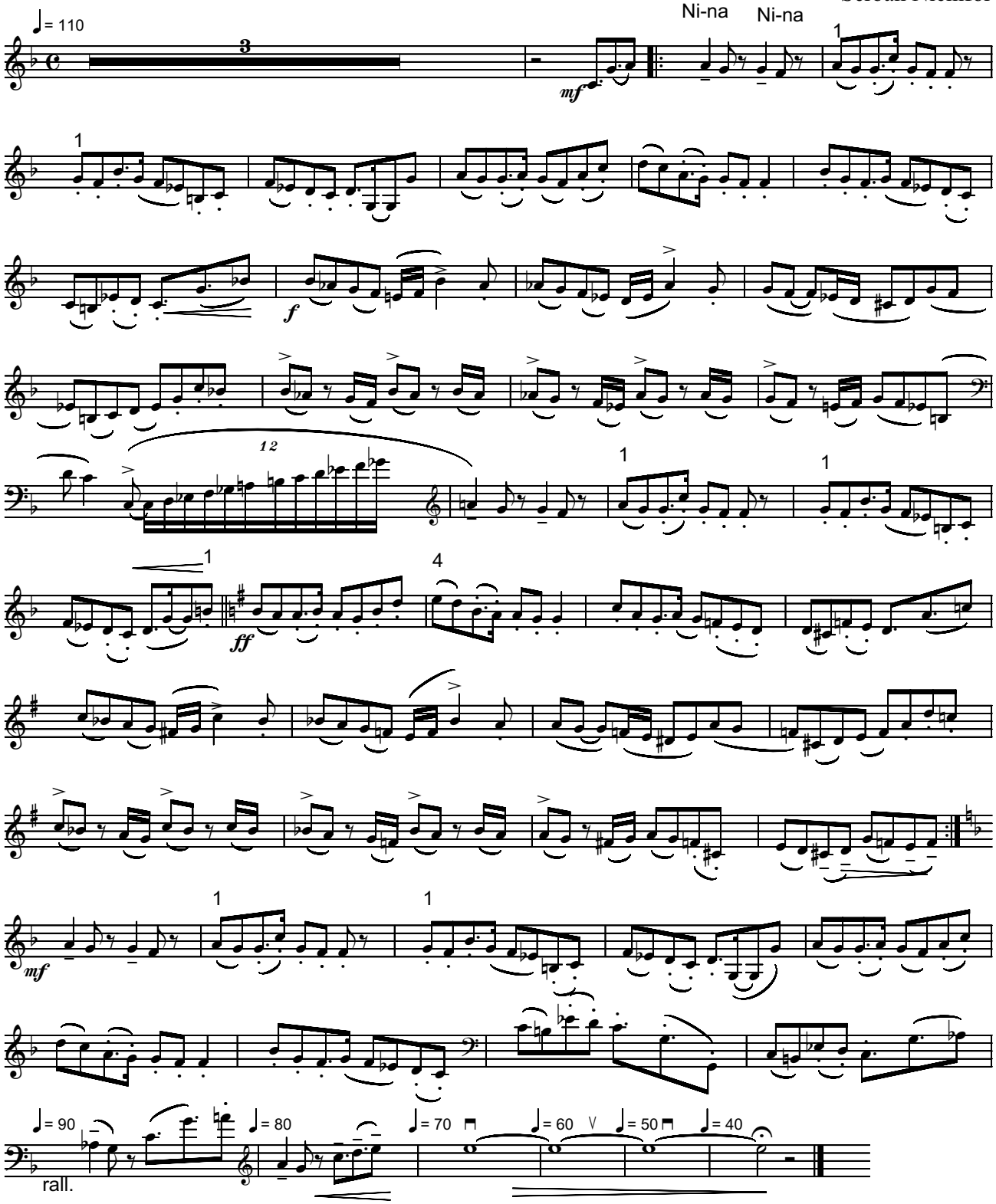
October 19, 2014

File: !!!SerbanNichifor_Nina_partOK.mz

NINA
for cello and piano (or organ)
- dedicated to the prestigious cellist NINA KOTOVA -
Cello Part

Giocoso

Serban Nichifor



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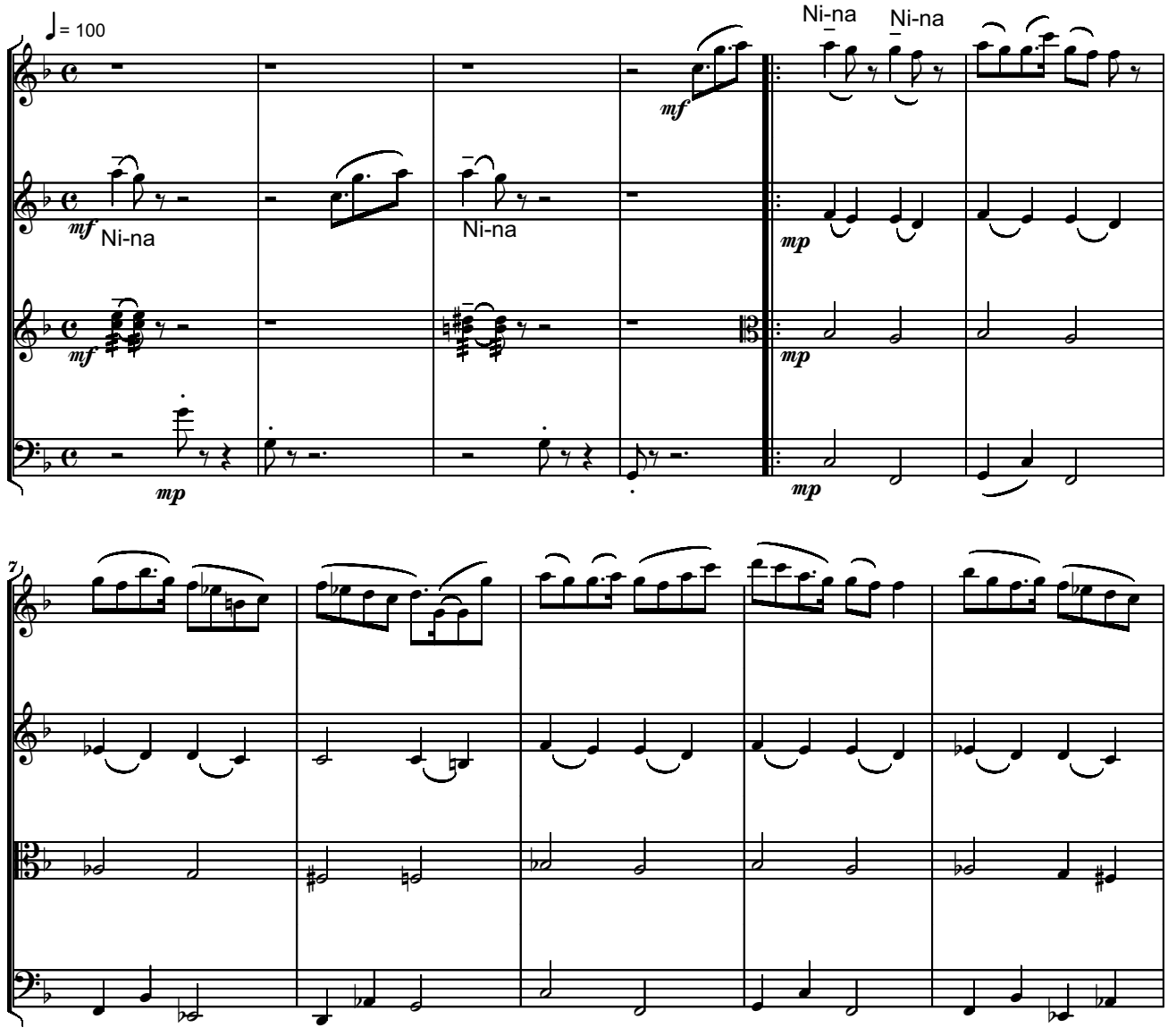
File: 4.mz

NINA

for string quartet

Giocoso **- dedicated to the prestigious cellist NINA KOTOVA -**

Serban Nichifor



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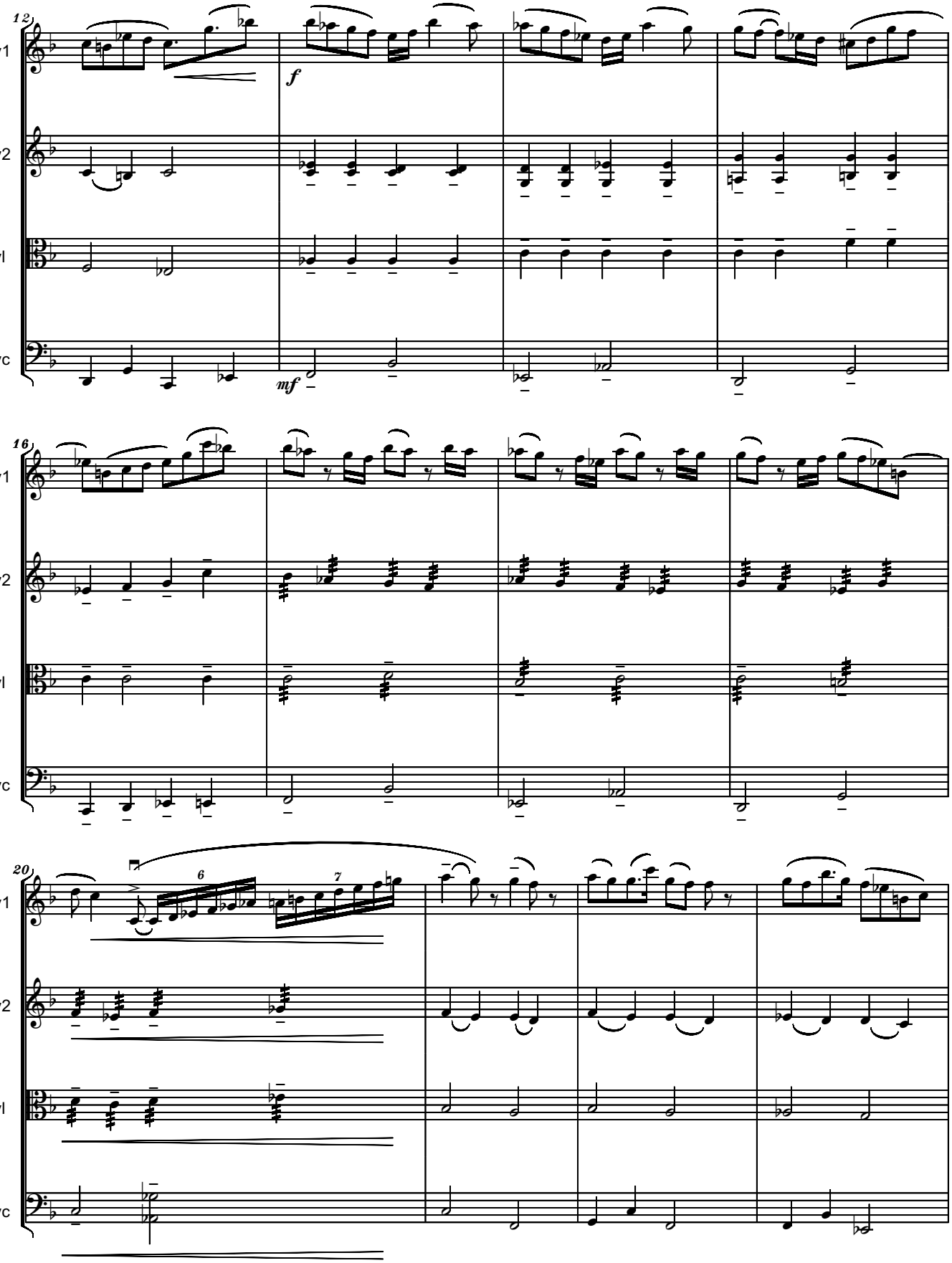
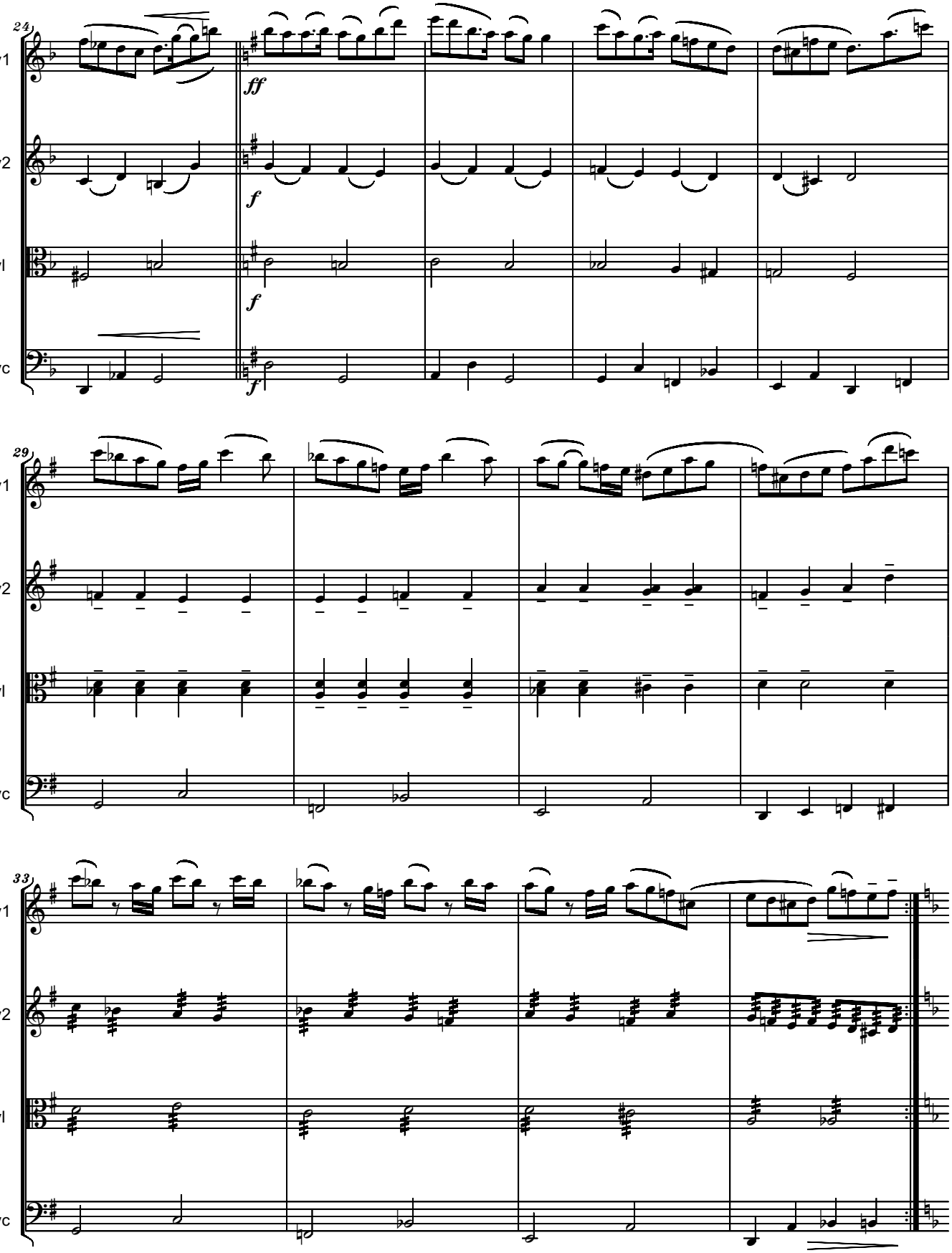
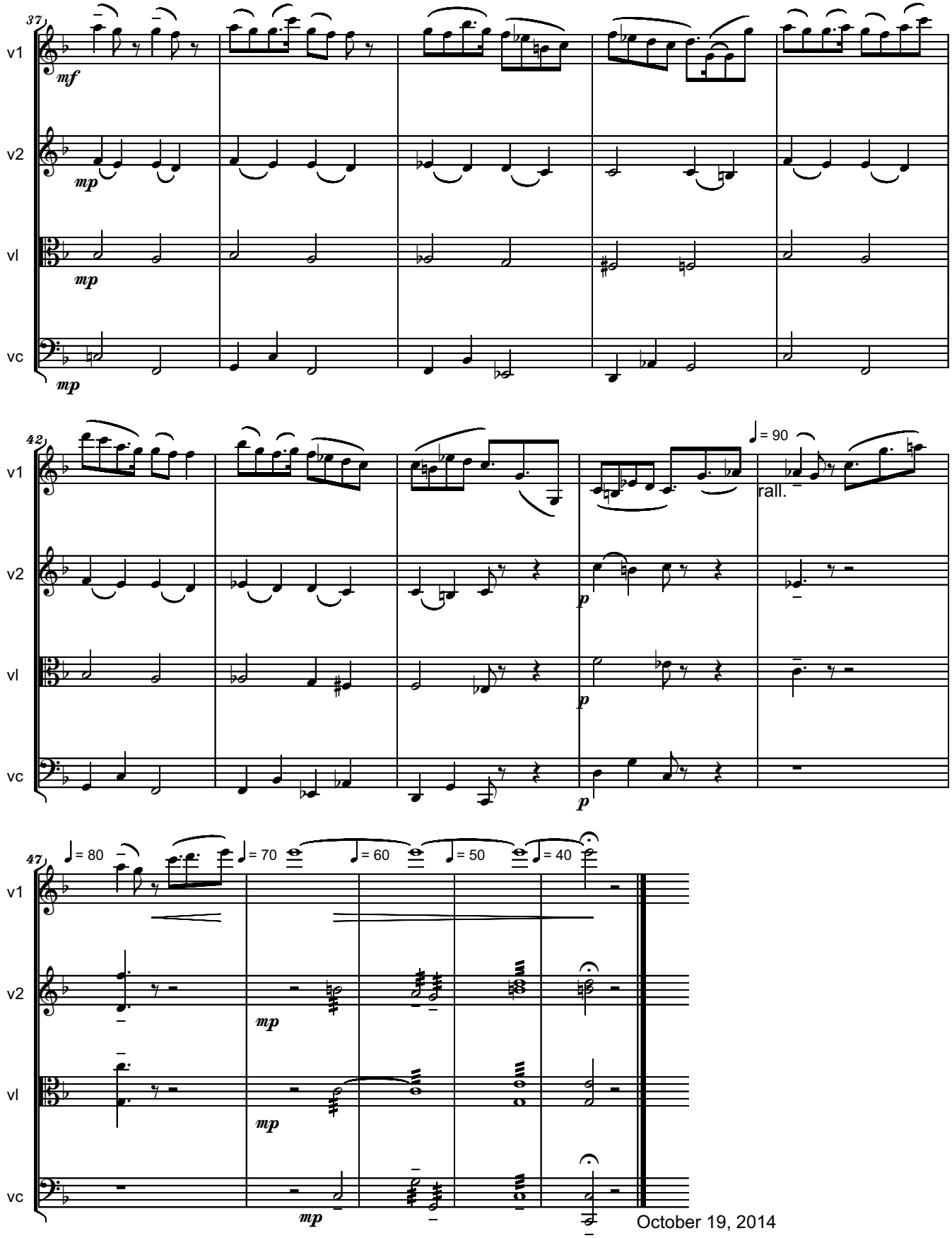

12
v1
v2
vl
vc
f
mf
16
v1
v2
vl
vc
20
6
7
v1
v2
vl
vc


24
v1
v2
vl
vc
ff
f
f
f
29
v1
v2
vl
vc
33
v1
v2
vl
vc



October 19, 2014

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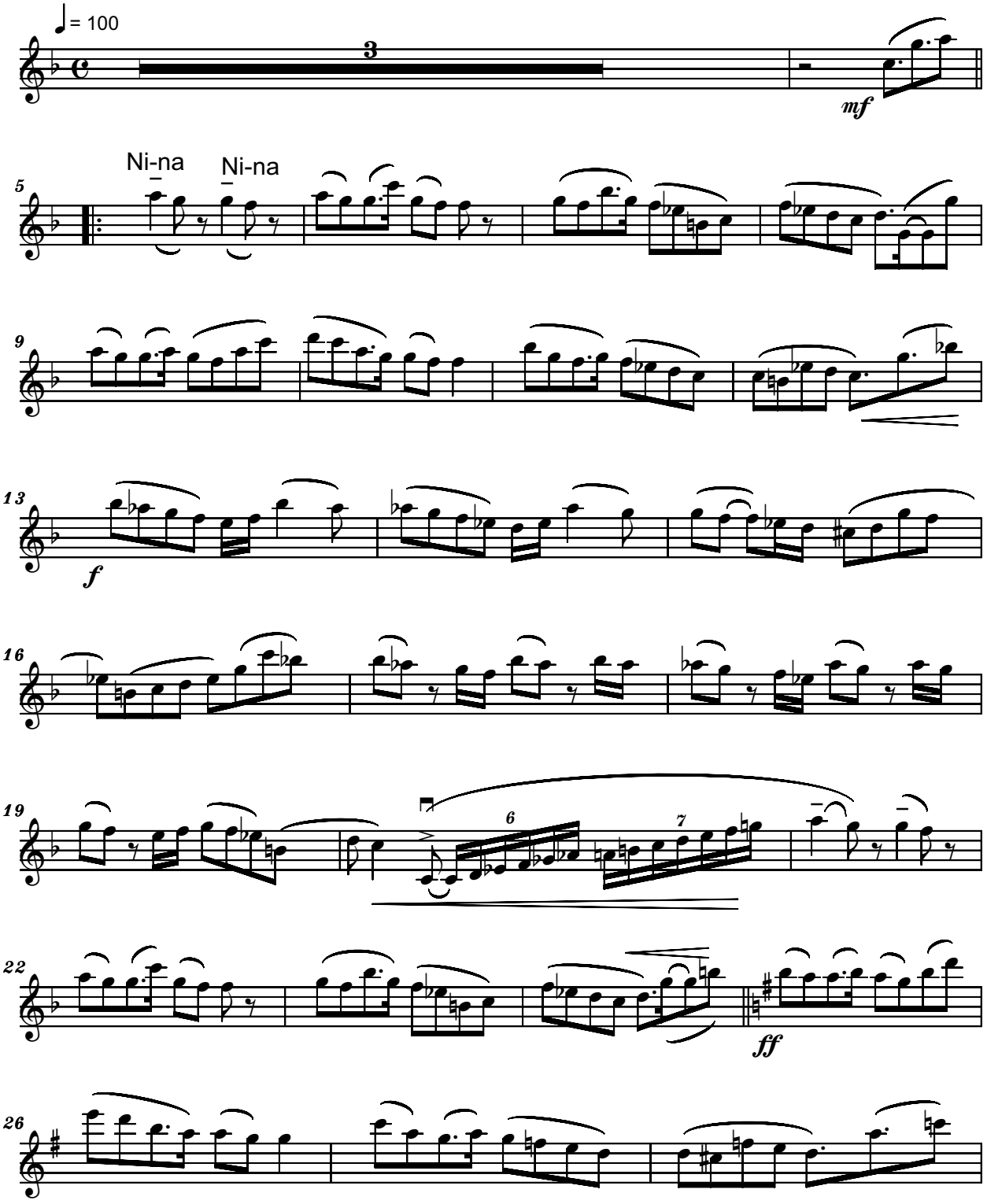
NINA
for string quartet
- dedicated to the prestigious cellist NINA KOTOVA -
Violino I Part

Giocoso

Serban Nichifor



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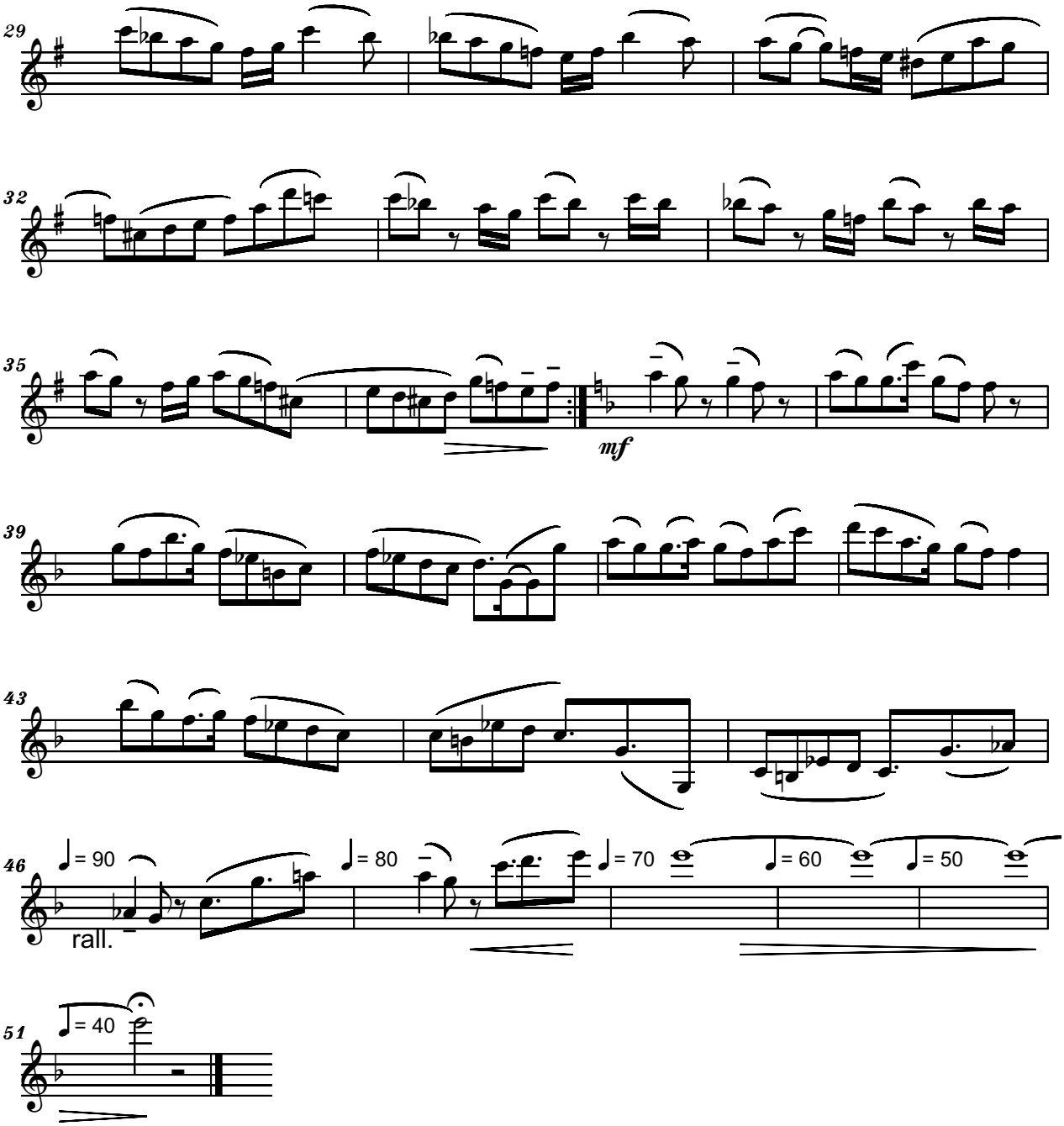
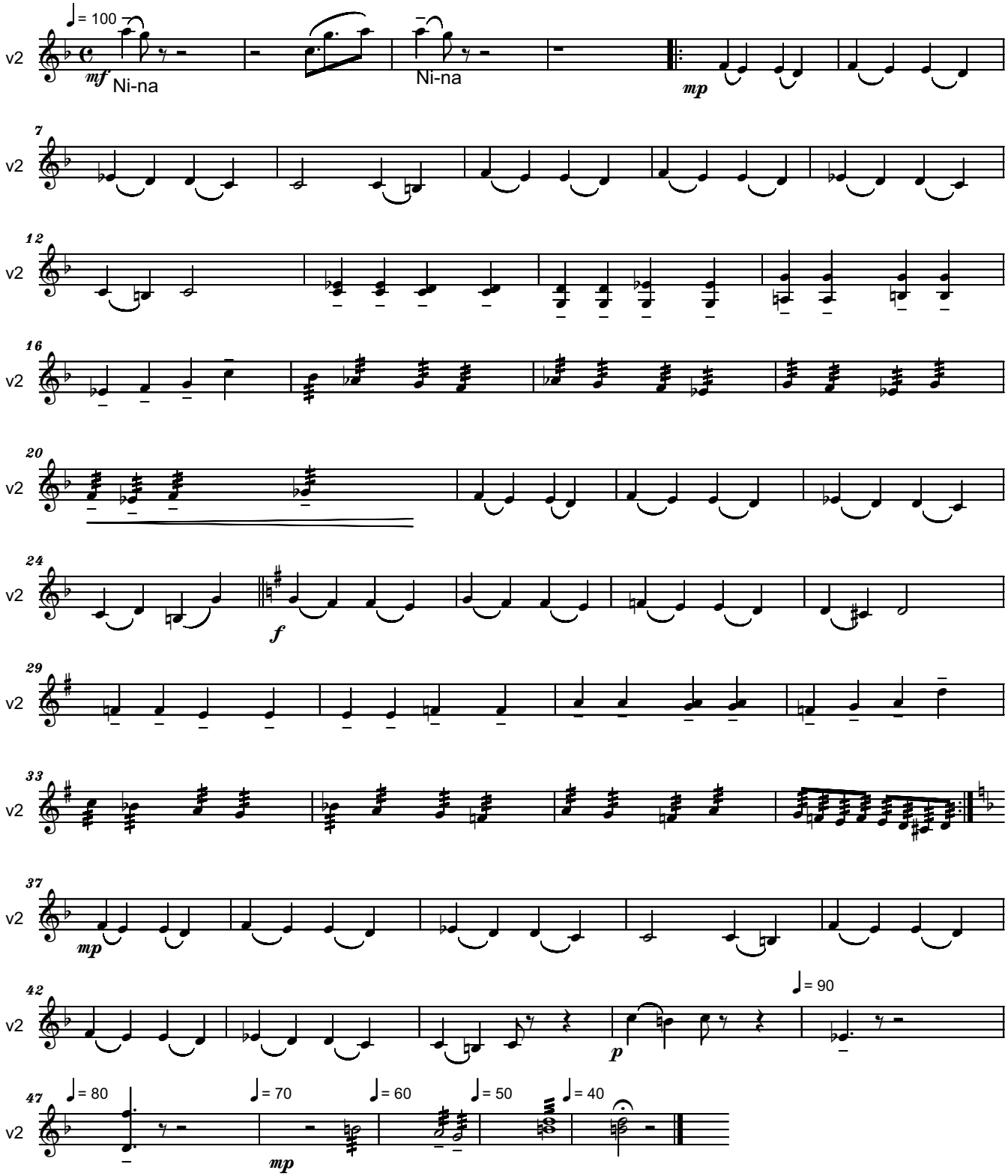

29
32
35
mf
39
43
46
♩= 90
♩= 80
♩= 70
♩= 60
♩= 50
rall.
51
♩= 40

File: <filename>

NINA
for string quartet
- dedicated to the prestigious cellist NINA KOTOVA -
Violino II Part

Giocoso

Serban Nichifor



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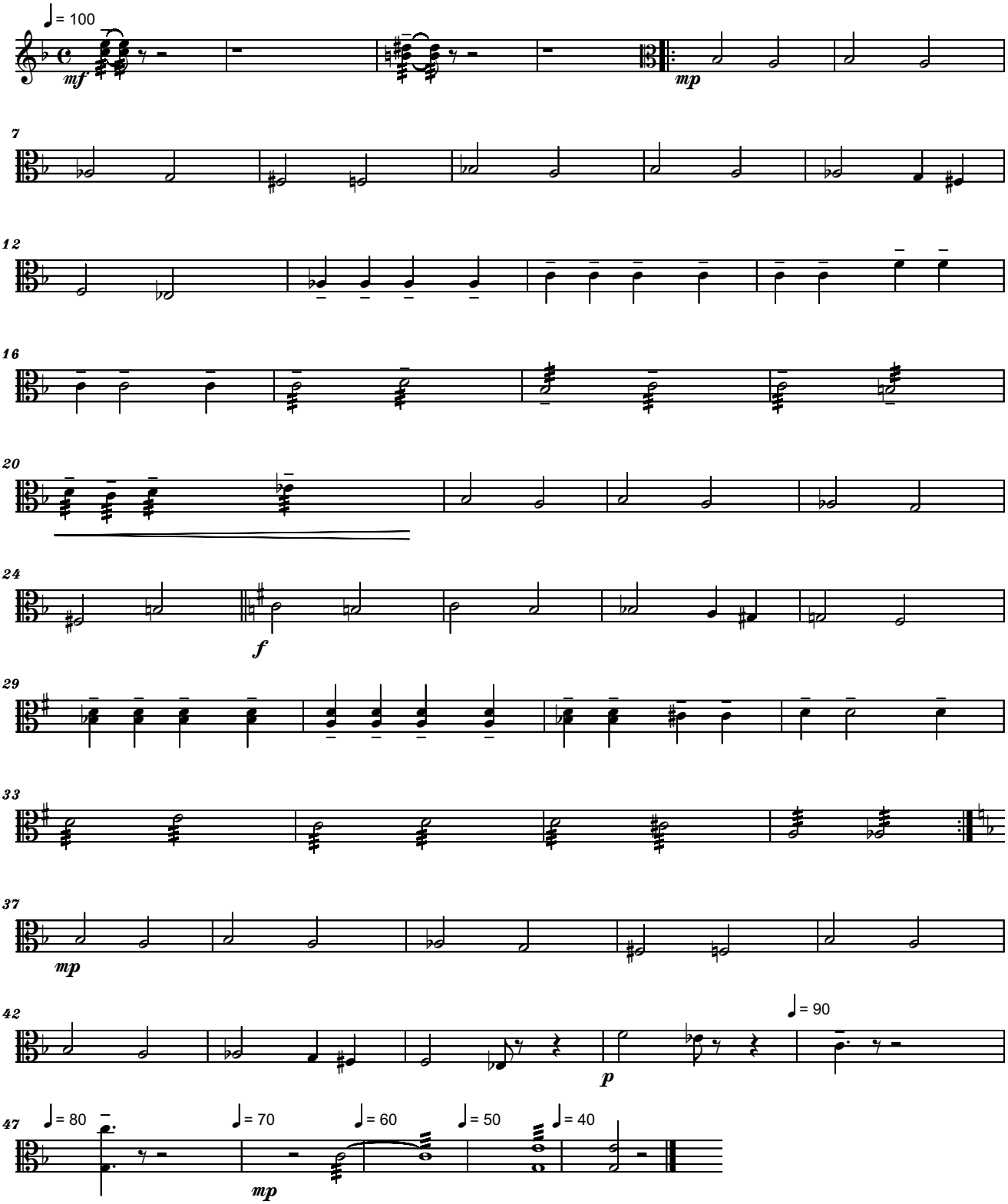
NINA
for string quartet
- dedicated to the prestigious cellist NINA KOTOVA -
Viola Part

Giocoso

Serban Nichifor



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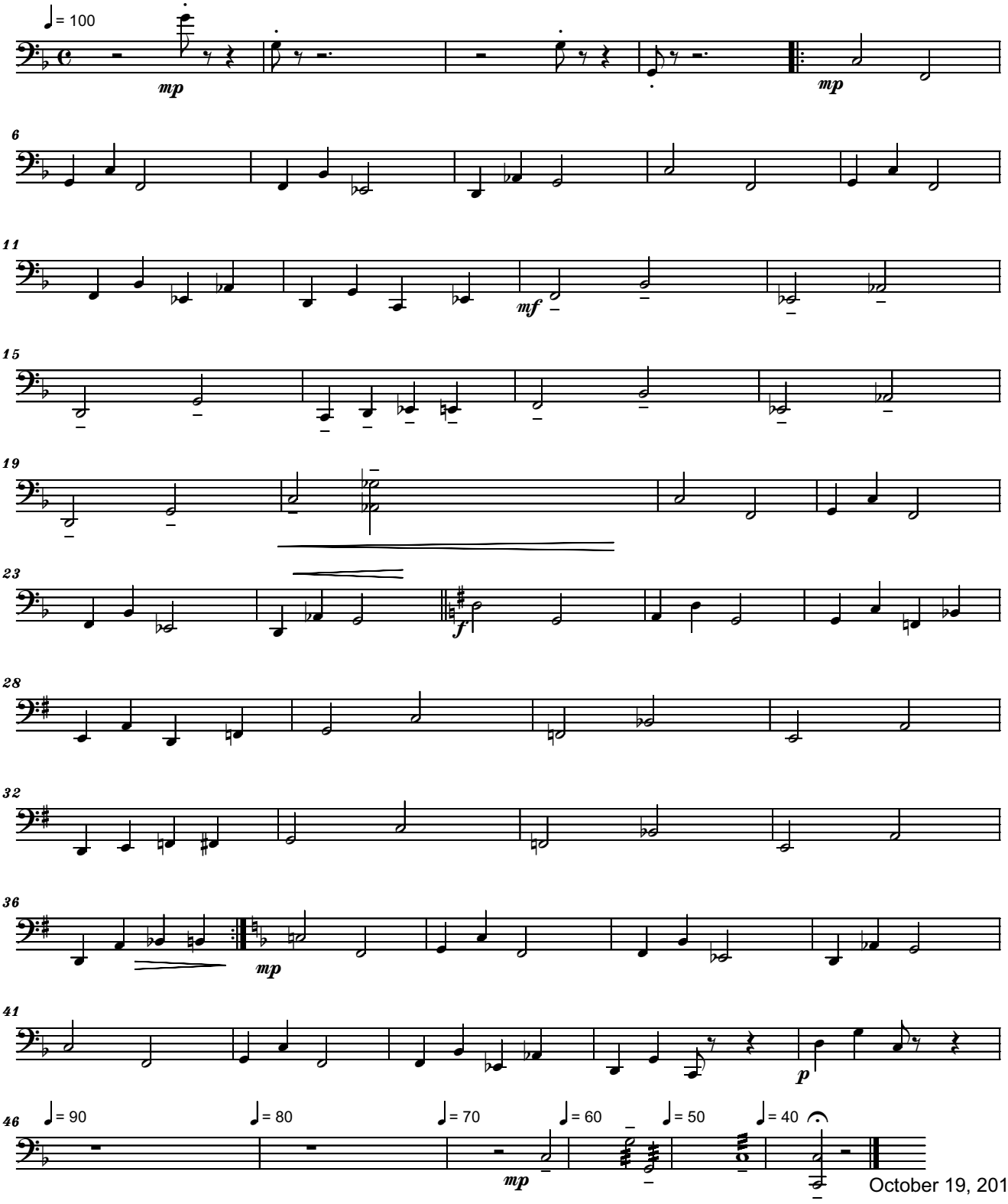
File: <filename>

NINA
for string quartet
- dedicated to the prestigious cellist NINA KOTOVA -
Cello Part

Giocoso

Serban Nichifor



October 19, 2014

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Romanian Carol 2005

A memory: on December 24, 2005 I heard this anonymous carol played by a band of gypsies on the streets of the neighborhood "Militari" in Bucharest, where I lived then ...

Performance Requirements:
The rhythm is aksak (2 + 2 + 3), the unit = sixteenth note, and the tempo = 560 BPM.

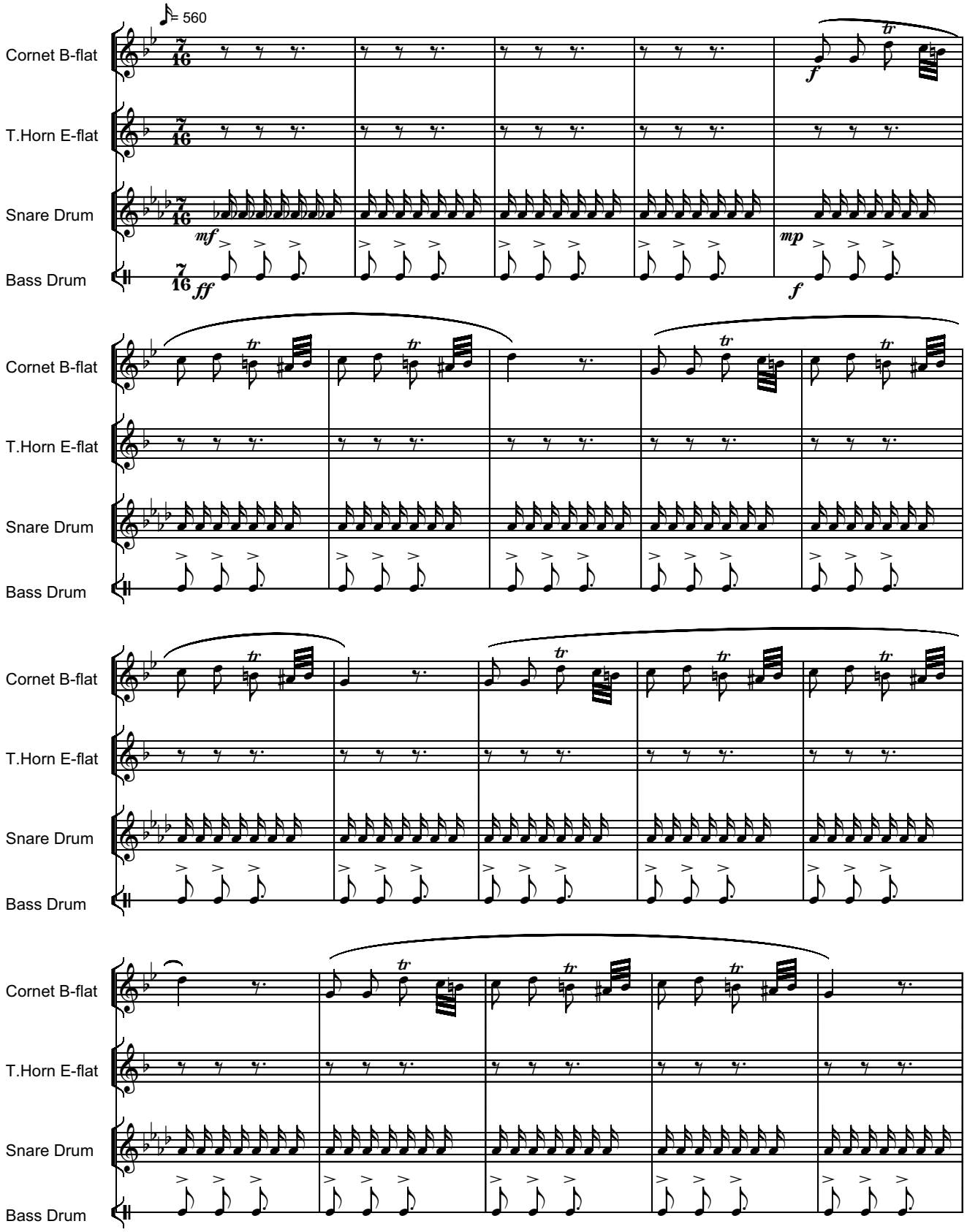
Serban Nichifor

http://www.voxnovus.com/composer/Serban_Nichifor.htm

October 14, 2004

ROMANIAN CAROL 2005

Bucharest, in the street,
24 December 2005



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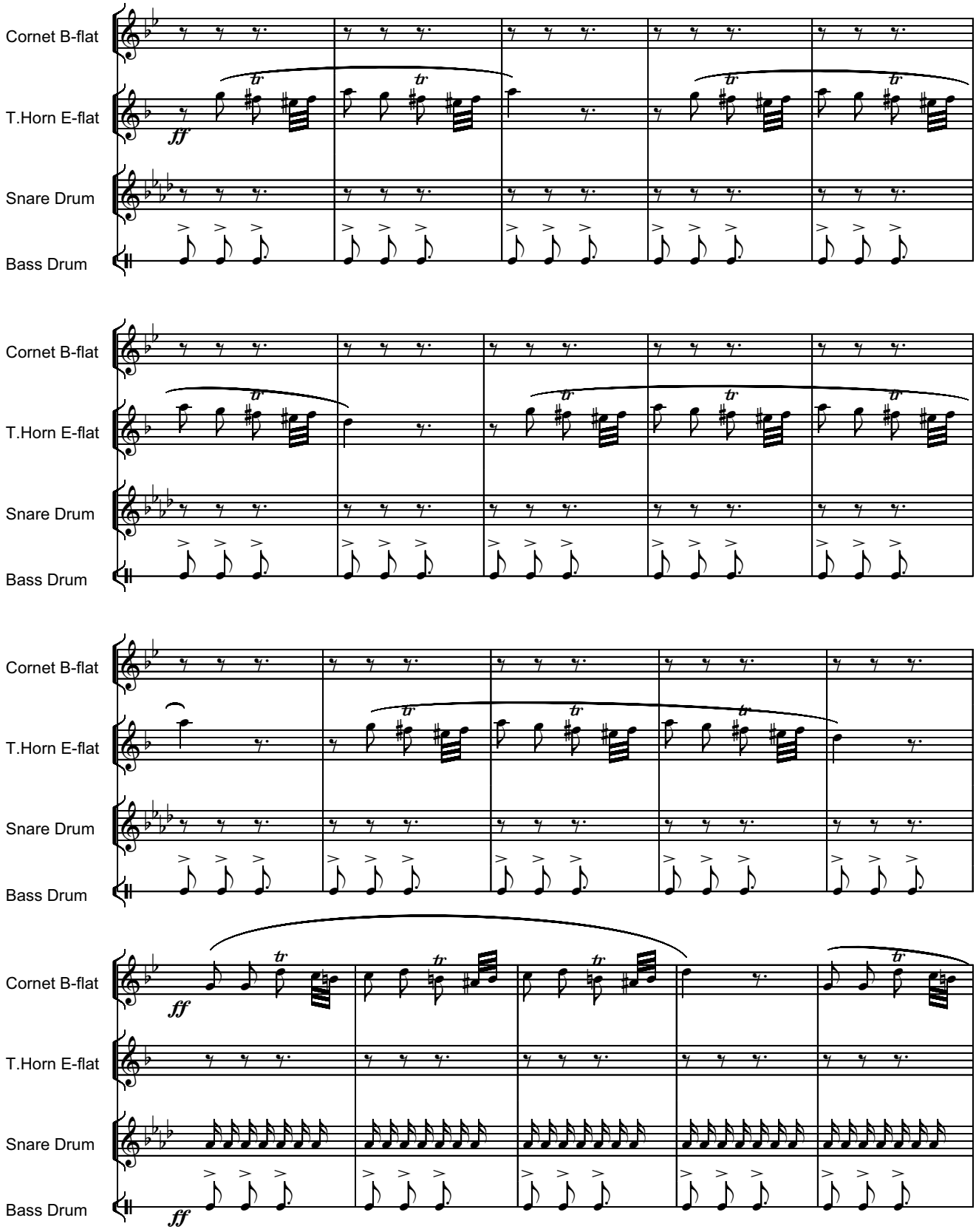
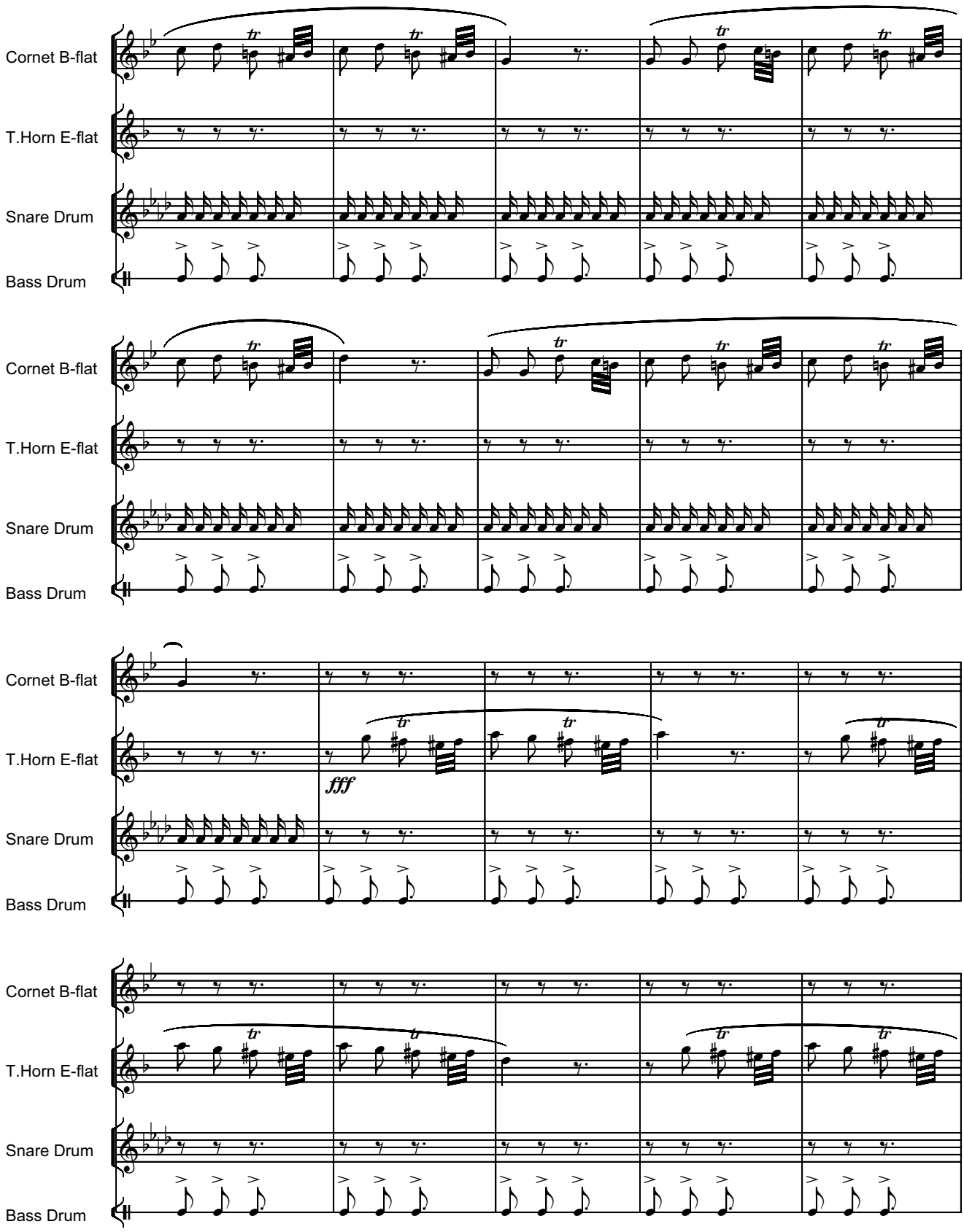
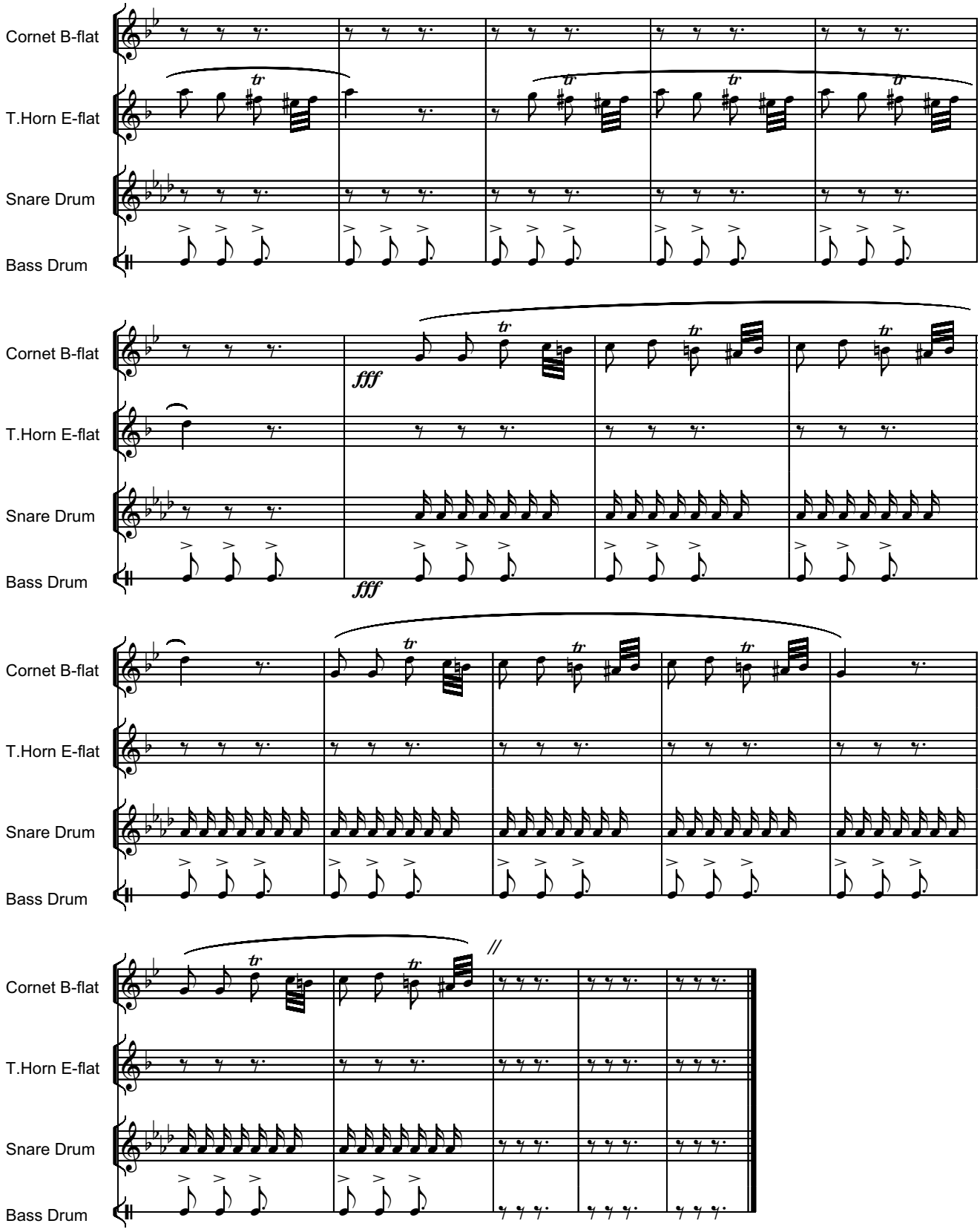

Cornet B-flat
T.Horn E-flat
Snare Drum
Bass Drum
ff
Cornet B-flat
T.Horn E-flat
Snare Drum
Bass Drum
Cornet B-flat
T.Horn E-flat
Snare Drum
Bass Drum
Cornet B-flat
T.Horn E-flat
Snare Drum
Bass Drum
ff
ff


Cornet B-flat
T.Horn E-flat
Snare Drum
Bass Drum
Cornet B-flat
T.Horn E-flat
Snare Drum
Bass Drum
fff
Cornet B-flat
T.Horn E-flat
Snare Drum
Bass Drum
Cornet B-flat
T.Horn E-flat
Snare Drum
Bass Drum

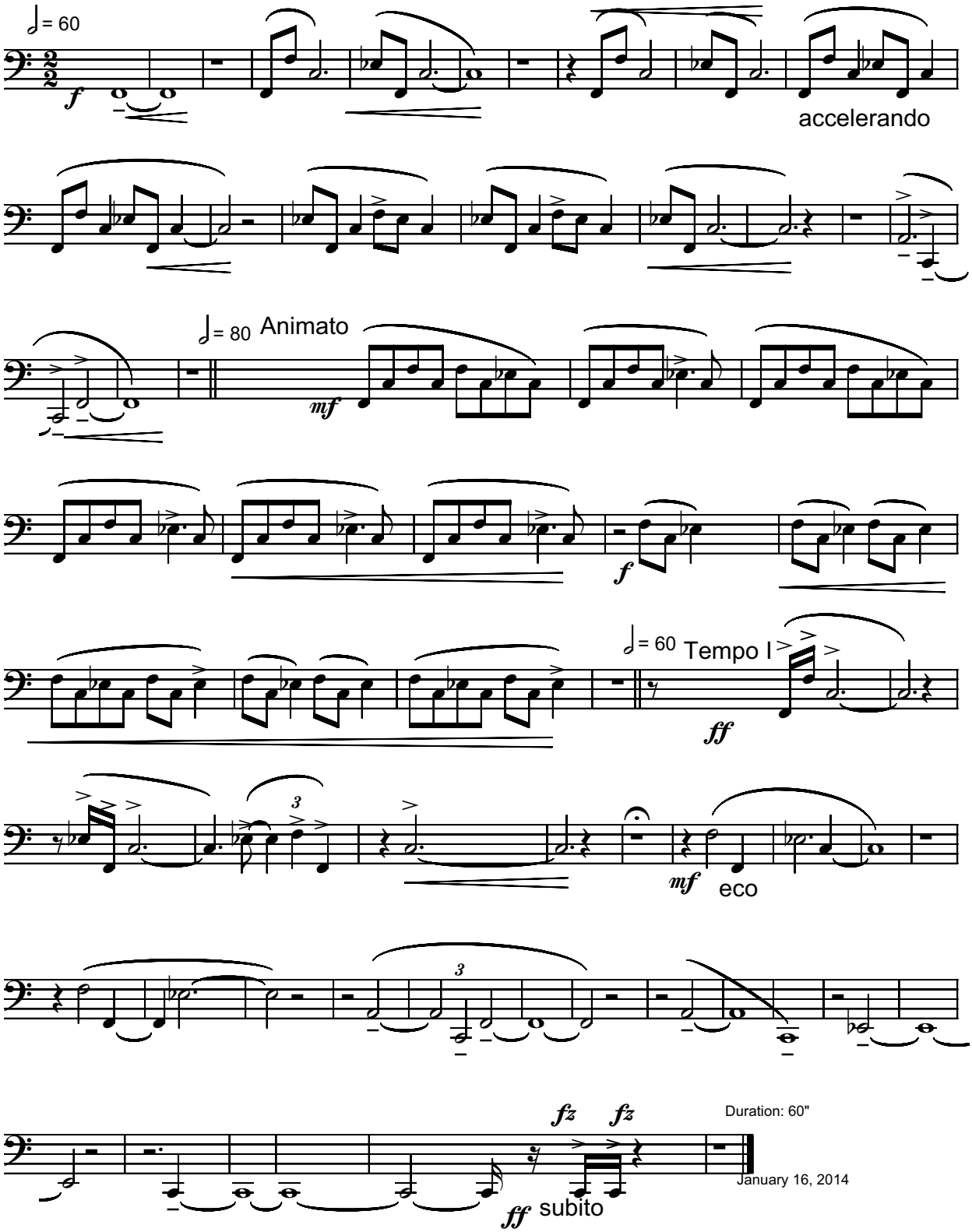

Cornet B-flat
T.Horn E-flat
Snare Drum
Bass Drum
fff
fff

Dedicated to Maestro Kenyon Wilson

Maestoso,
Molto Rubato

SIGNALS I
for Tuba

Serban Nichifor



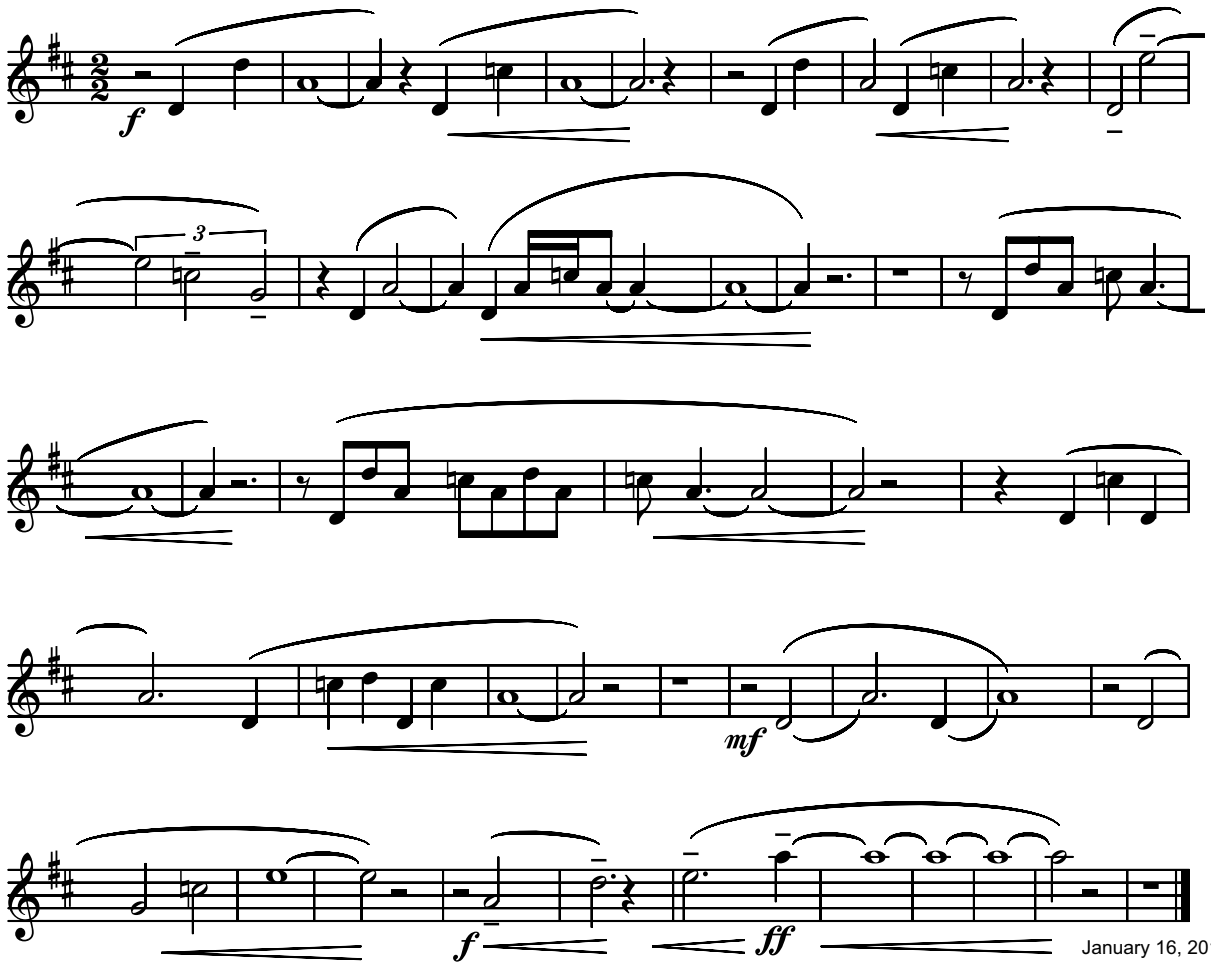
Duration: 60"

January 16, 2014

Maestoso,
Molto Rubato

SIGNALS II
for Trumpet in B-flat

Serban Nichifor

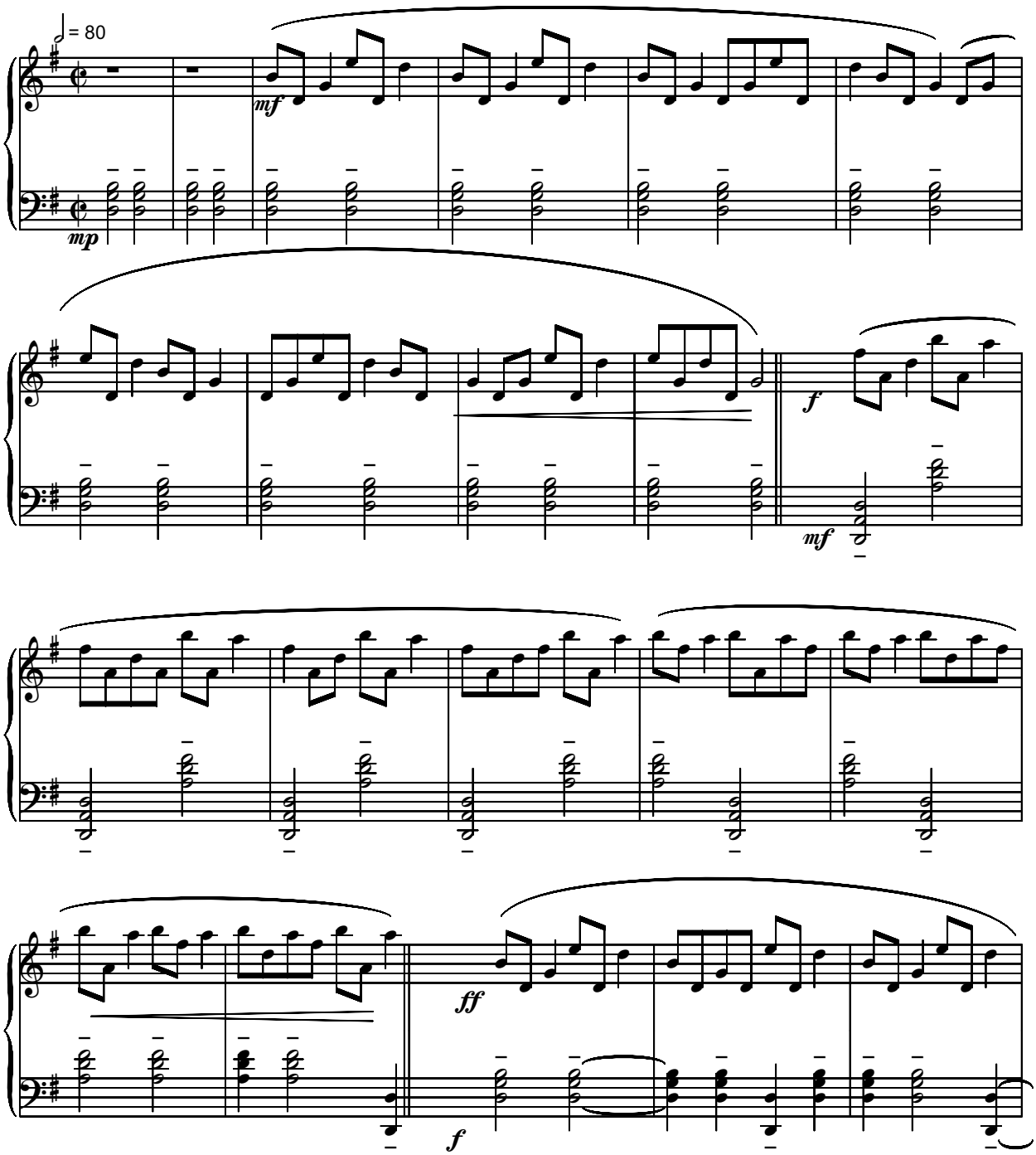


January 16, 2014

SIGNALS III
for Piano

Serban Nichifor

Giocoso



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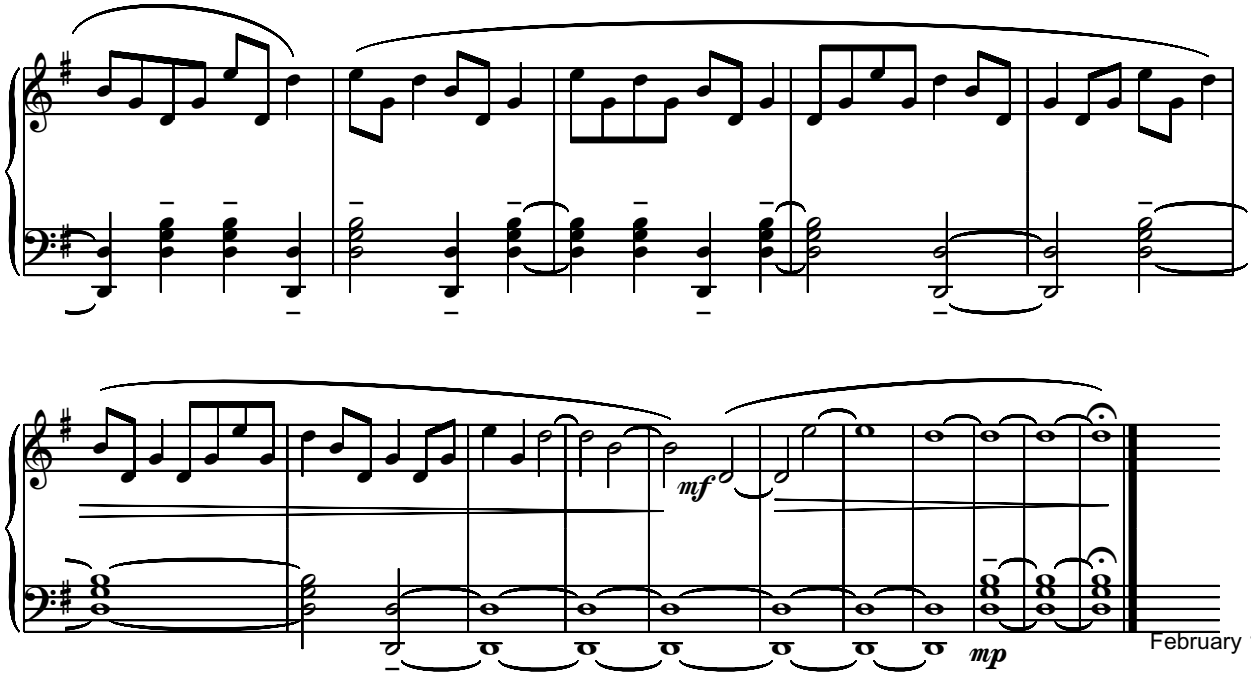
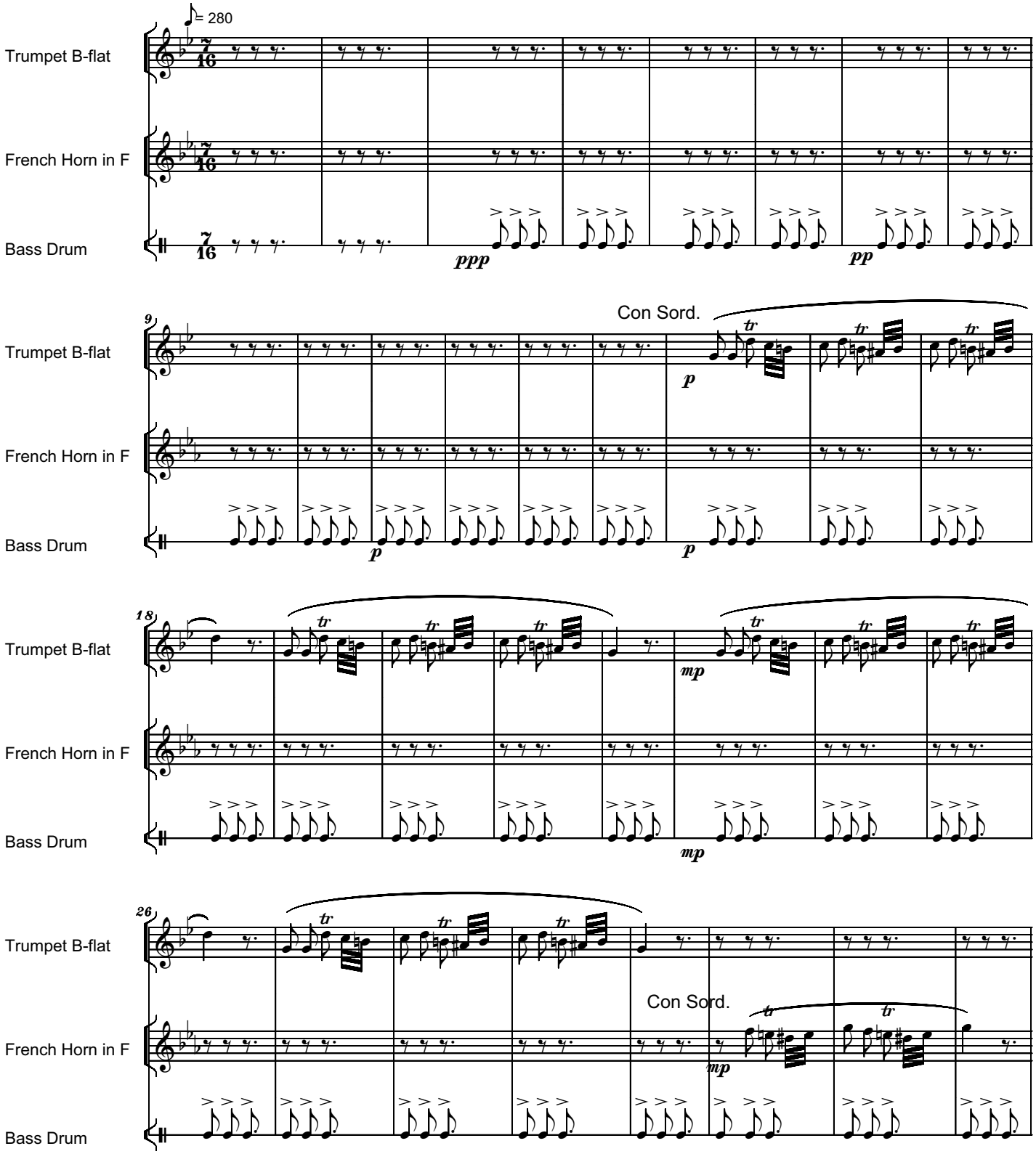


February 1, 2014

SIGNALS 4
- A Souvenir: Christmas Eve in the streets of "Militari" neighbourhood, Bucharest, December 24, 2005 -

Vivace **Serban Nichifor**



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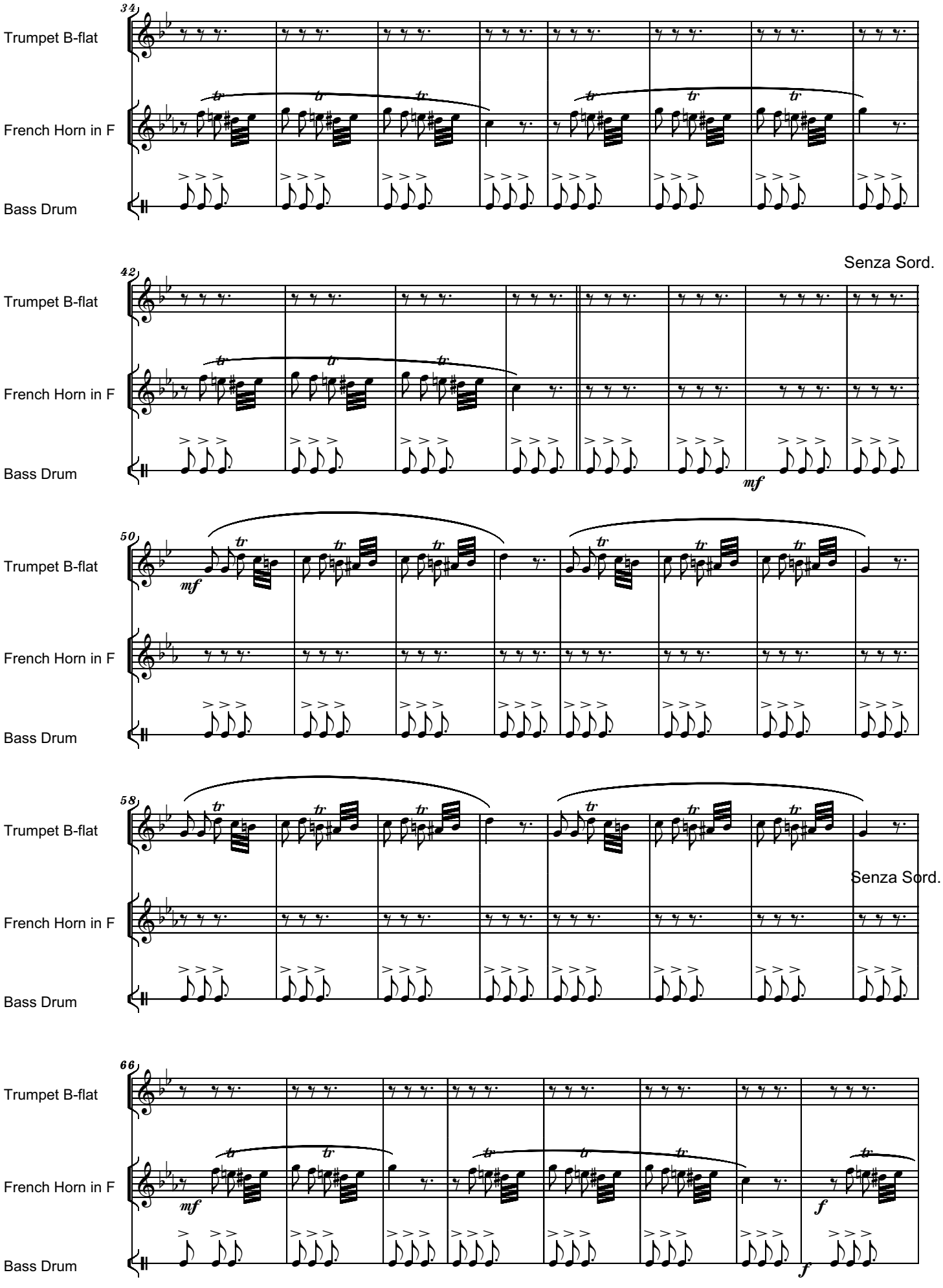
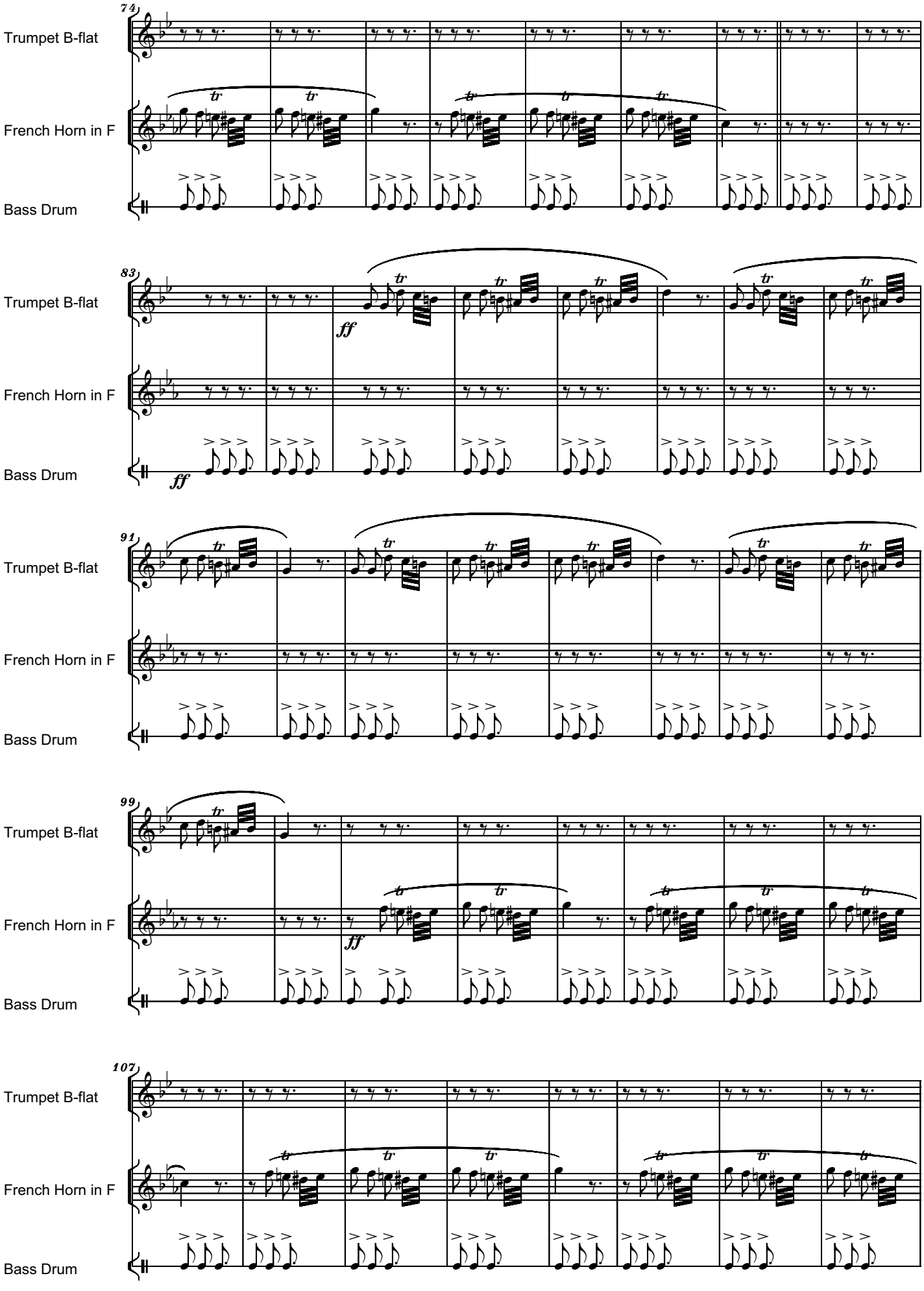
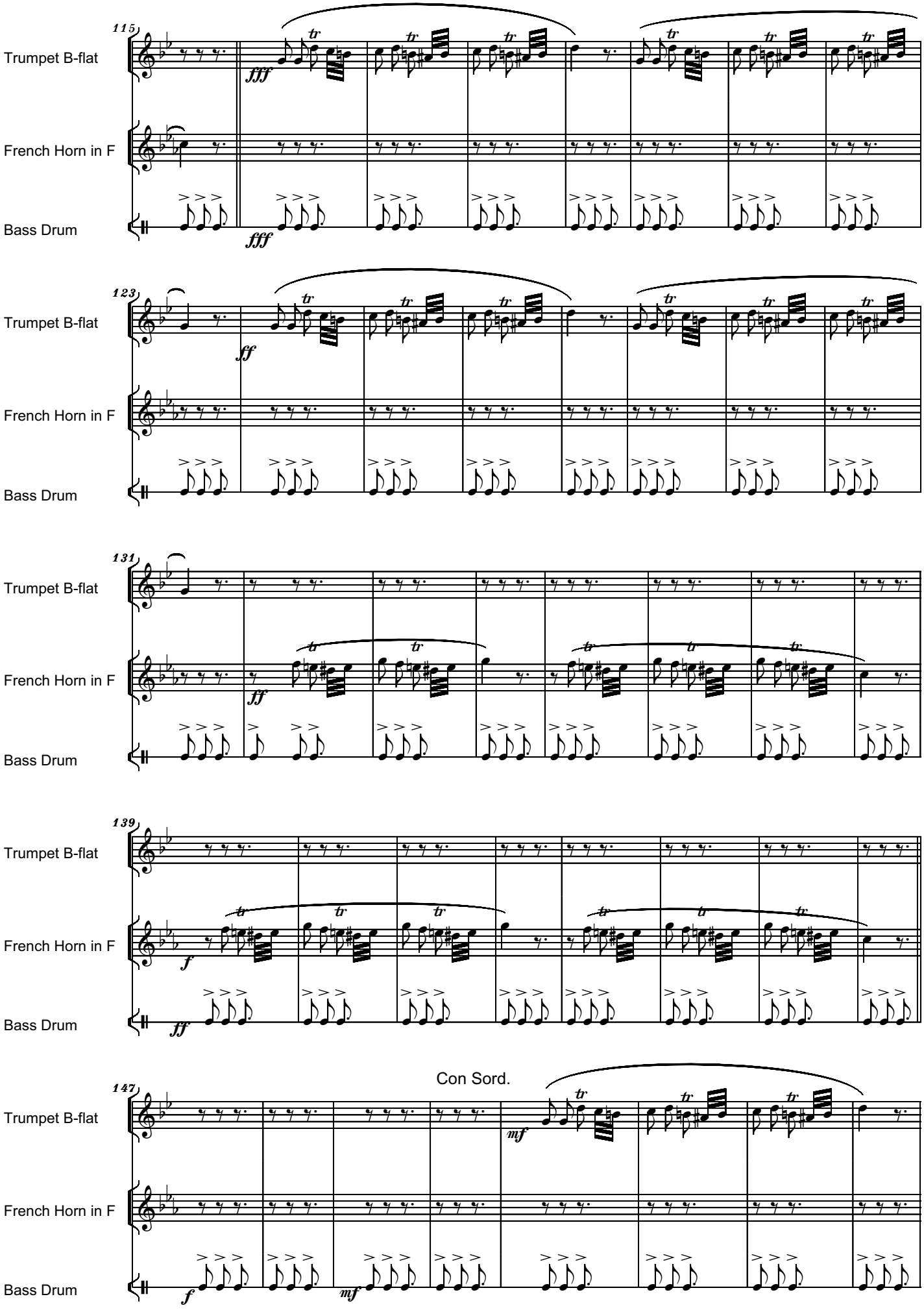
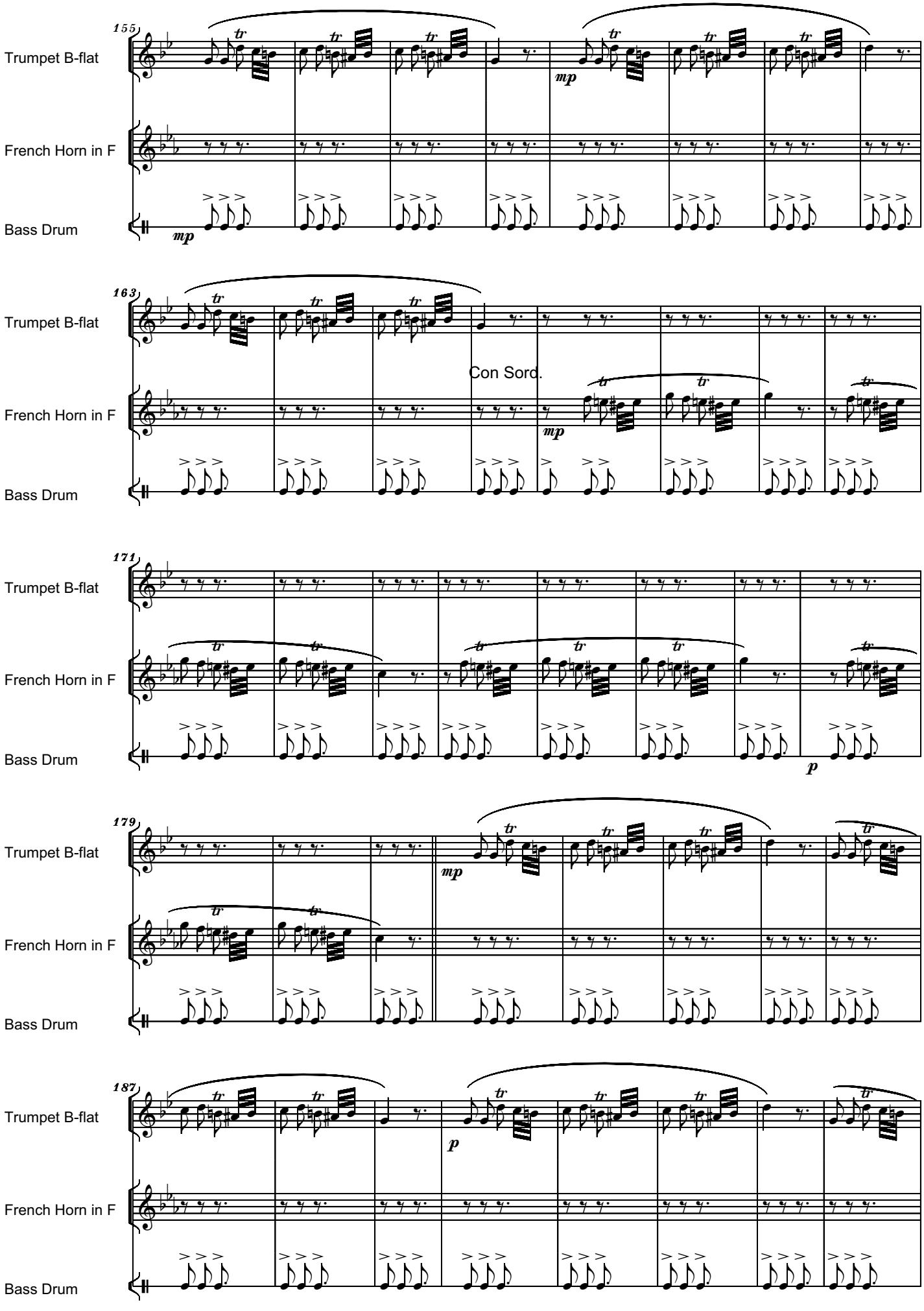
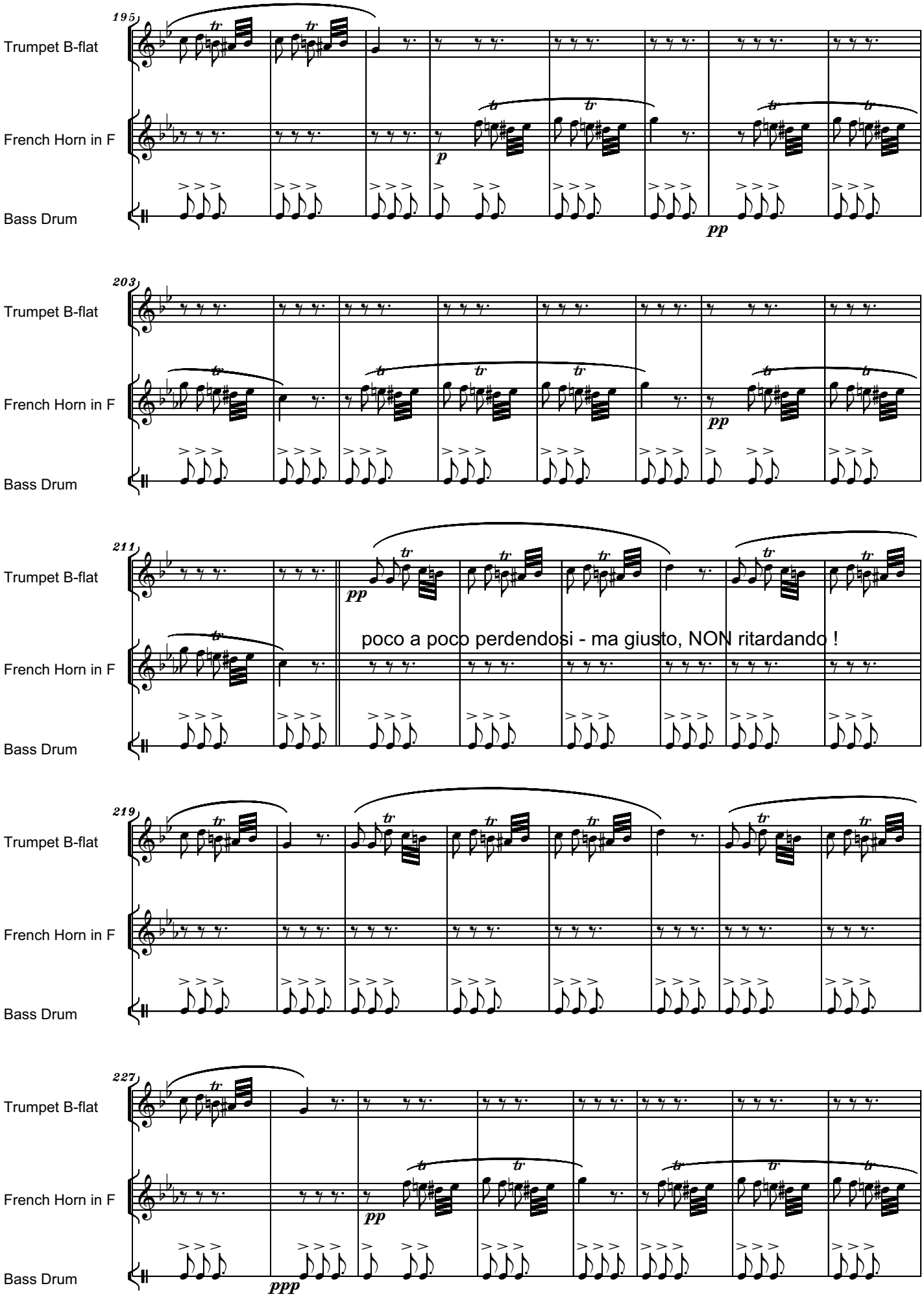
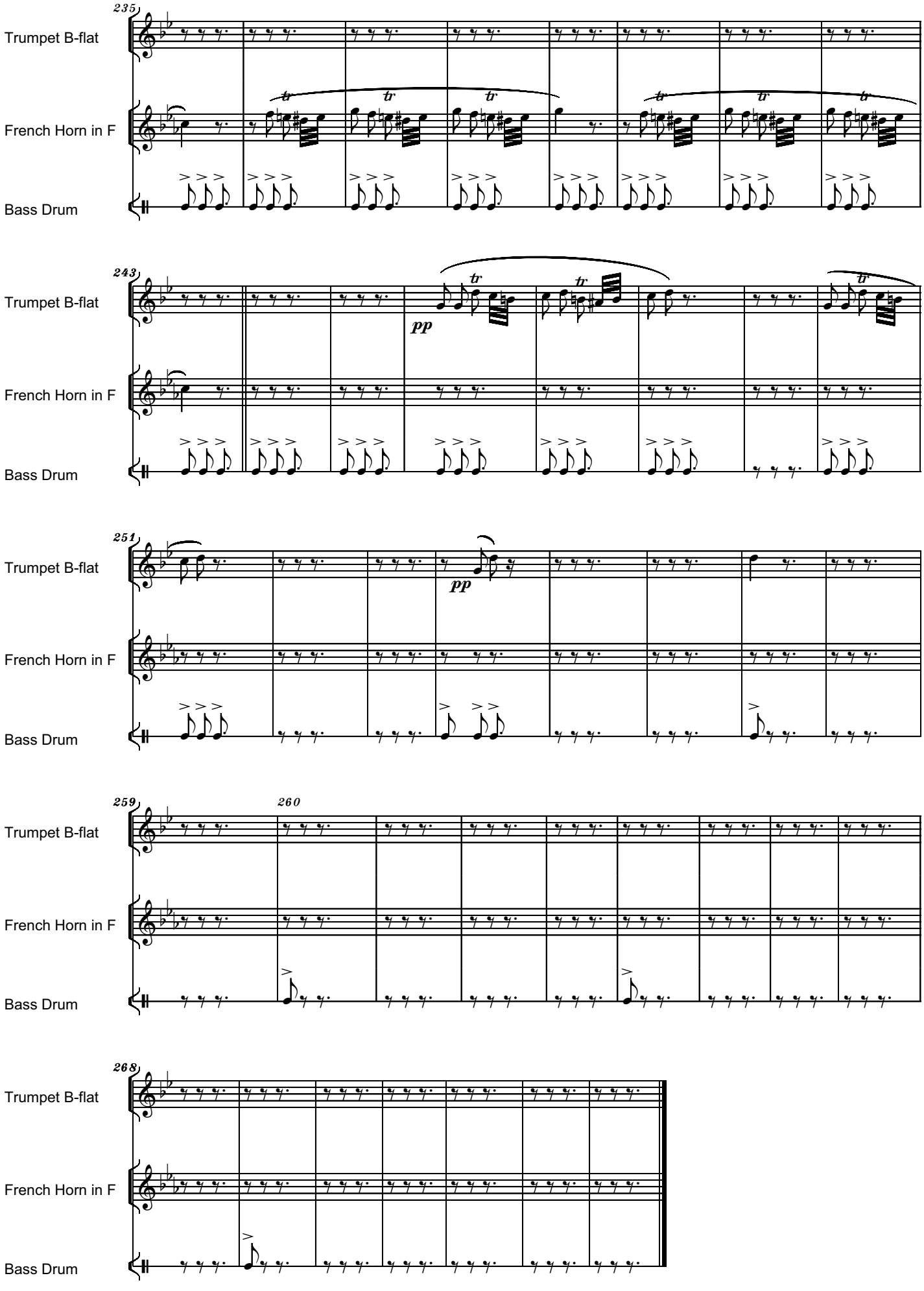

34
Trumpet B-flat
French Horn in F
Bass Drum
42
Senza Sord.
mf
50
mf
58
Senza Sord.
66
mf
f
f


74
Trumpet B-flat
French Horn in F
Bass Drum
83
ff
ff
91
99
ff
107


115
Trumpet B-flat
French Horn in F
Bass Drum
fff
fff
123
Trumpet B-flat
French Horn in F
Bass Drum
ff
131
Trumpet B-flat
French Horn in F
Bass Drum
ff
139
Trumpet B-flat
French Horn in F
Bass Drum
f
ff
147
Con Sord.
Trumpet B-flat
French Horn in F
Bass Drum
mf
f
mf


155
Trumpet B-flat
French Horn in F
Bass Drum
mp
mp
163
Trumpet B-flat
French Horn in F
Bass Drum
Con Sord.
mp
171
Trumpet B-flat
French Horn in F
Bass Drum
p
179
Trumpet B-flat
French Horn in F
Bass Drum
mp
187
Trumpet B-flat
French Horn in F
Bass Drum
p

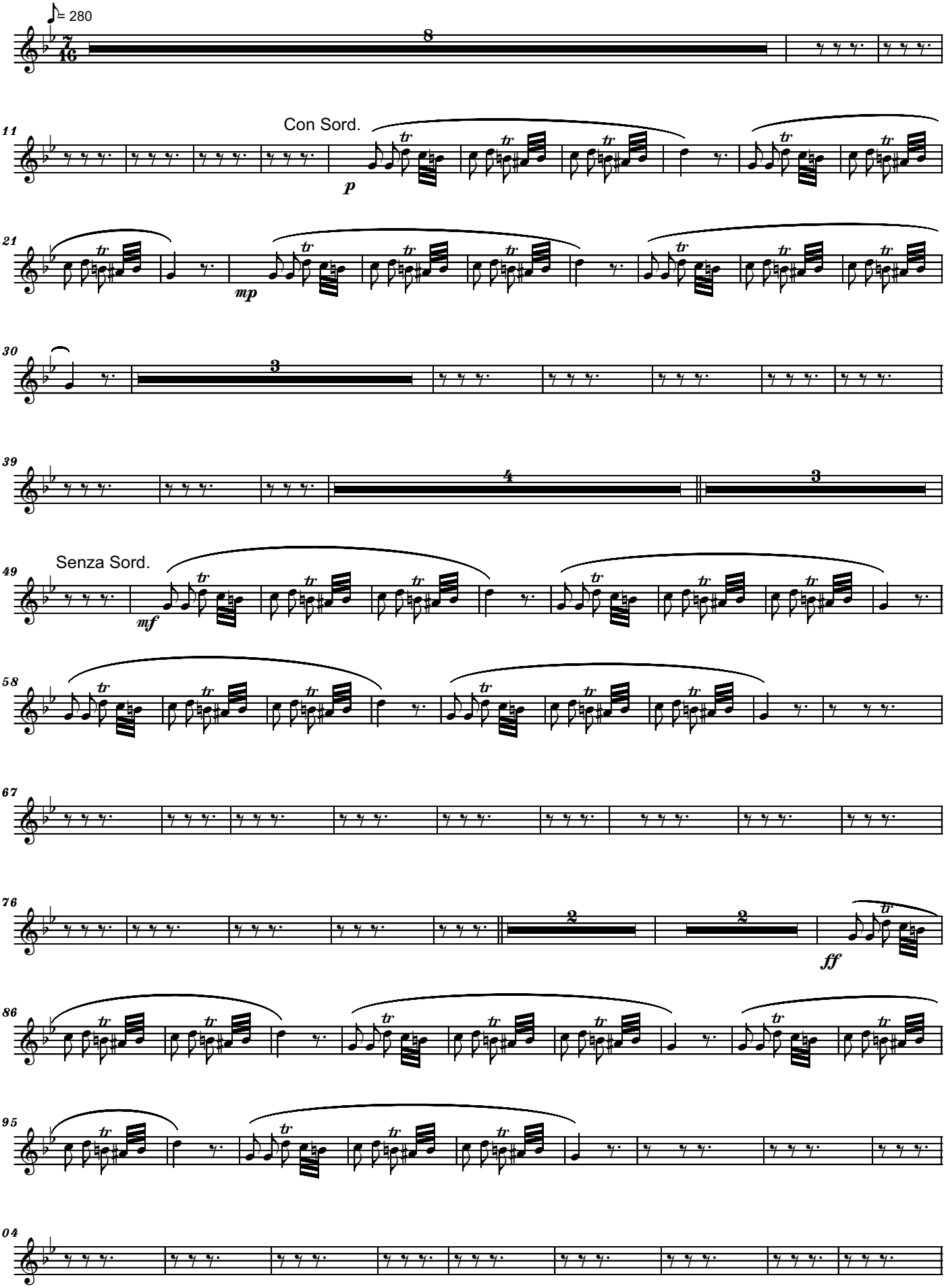

195
Trumpet B-flat
French Horn in F
Bass Drum
p
pp
203
Trumpet B-flat
French Horn in F
Bass Drum
pp
211
Trumpet B-flat
French Horn in F
Bass Drum
pp
poco a poco perdendosi - ma giusto, NON ritardando !
219
Trumpet B-flat
French Horn in F
Bass Drum
227
Trumpet B-flat
French Horn in F
Bass Drum
pp
ppp


235
Trumpet B-flat
French Horn in F
Bass Drum
243
Trumpet B-flat
French Horn in F
Bass Drum
pp
251
Trumpet B-flat
French Horn in F
Bass Drum
pp
259
260
Trumpet B-flat
French Horn in F
Bass Drum
268
Trumpet B-flat
French Horn in F
Bass Drum

SIGNALS 4
Trumpet in B-flat part

Vivace

Serban Nichifor



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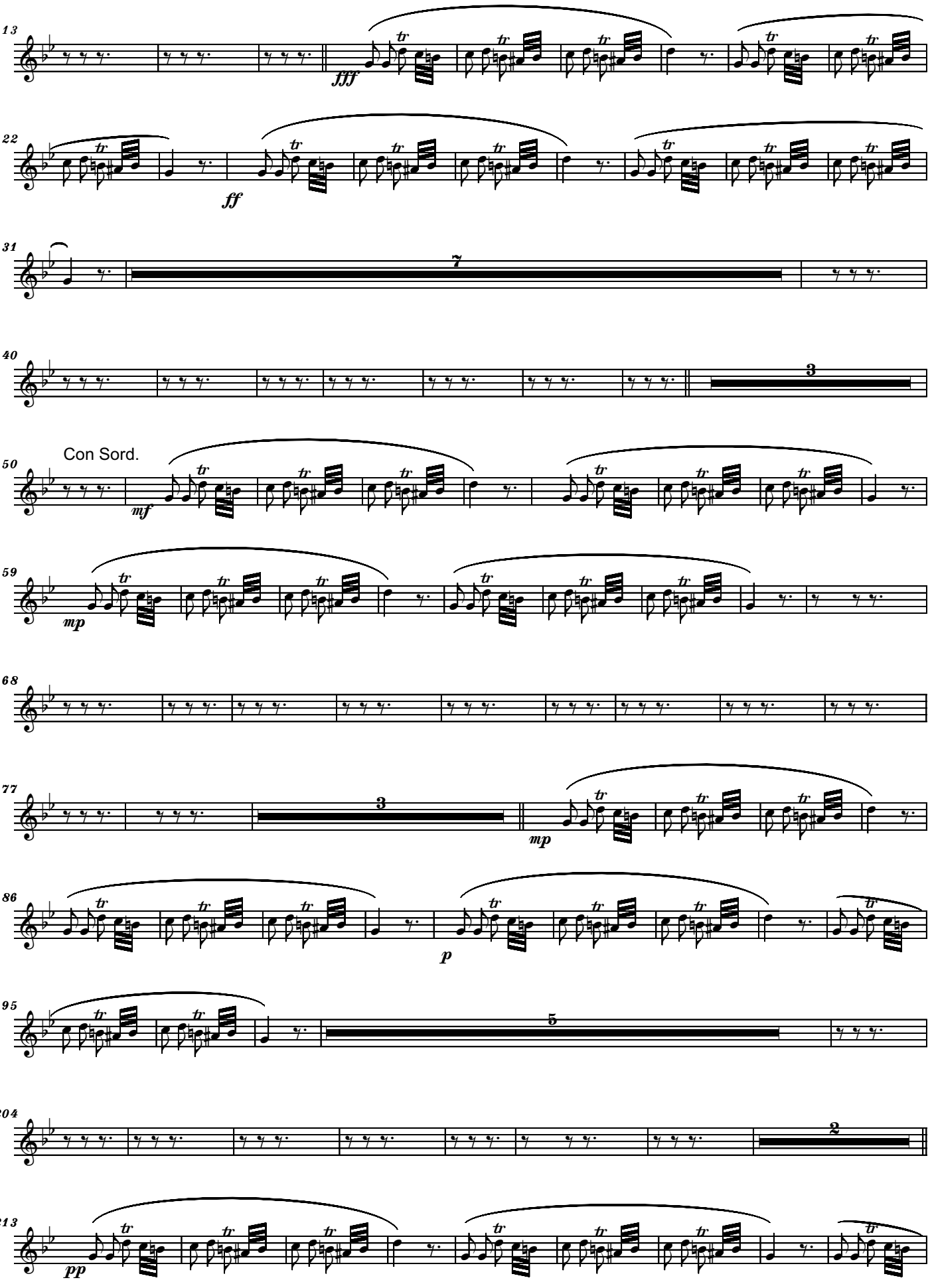
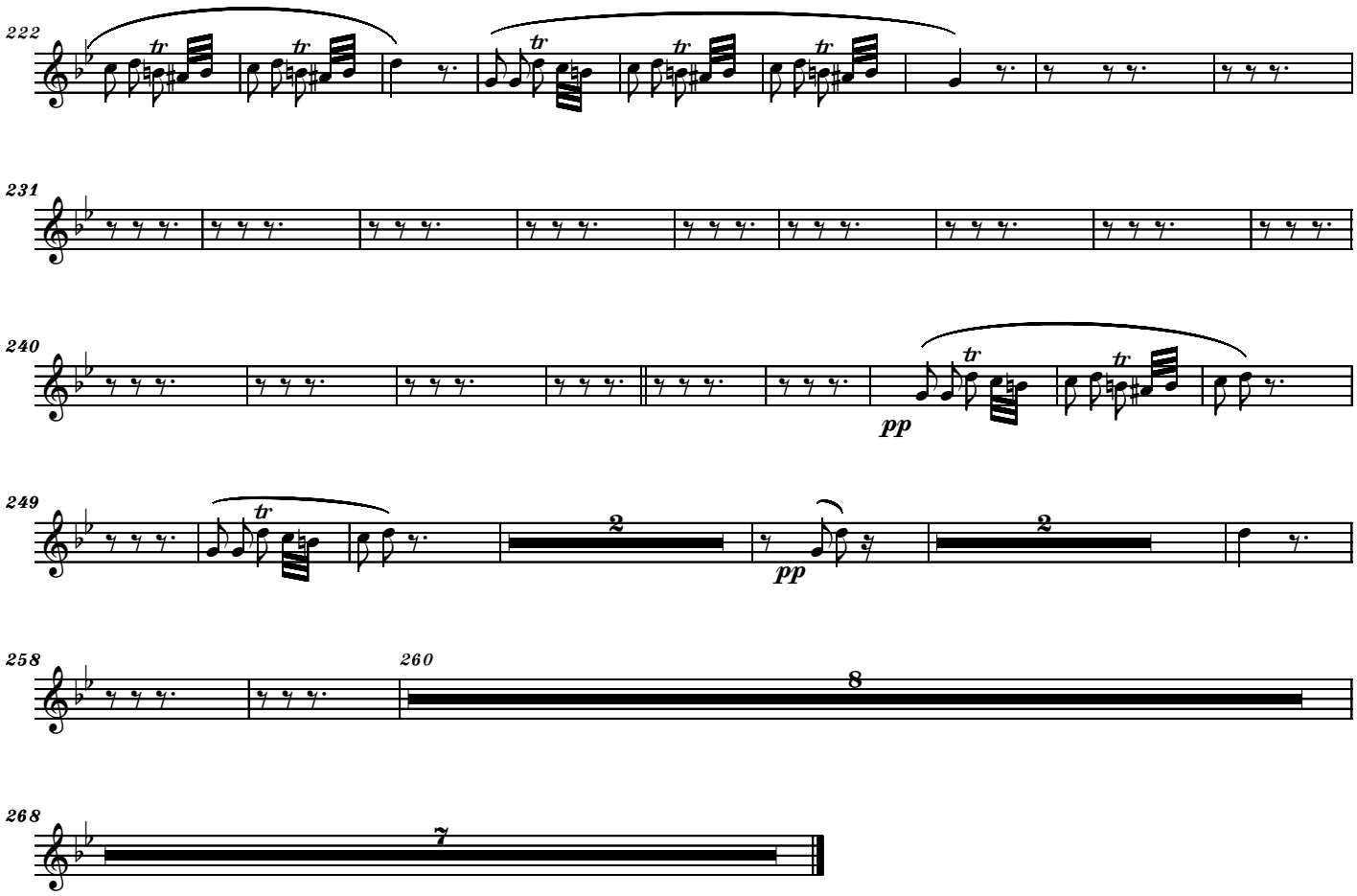
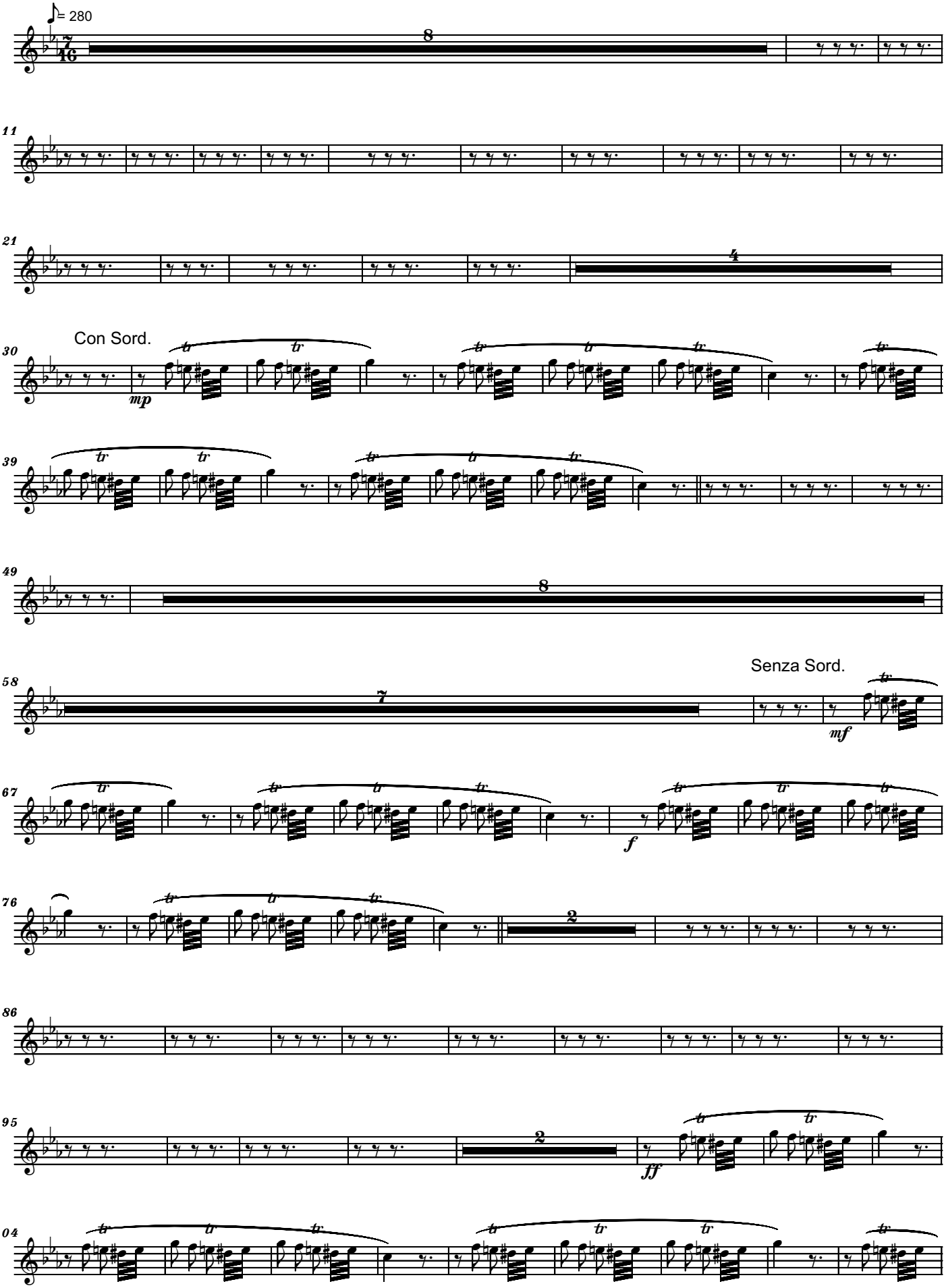

113
fff
122
ff
131
7
140
3
150
Con Sord.
mf
159
mp
168
177
3
mp
186
p
195
5
204
2
213
pp


222
231
240
pp
249
2
pp
2
258
260
8
268
7

SIGNALS 4
French Horn in F part

Vivace

Serban Nichifor



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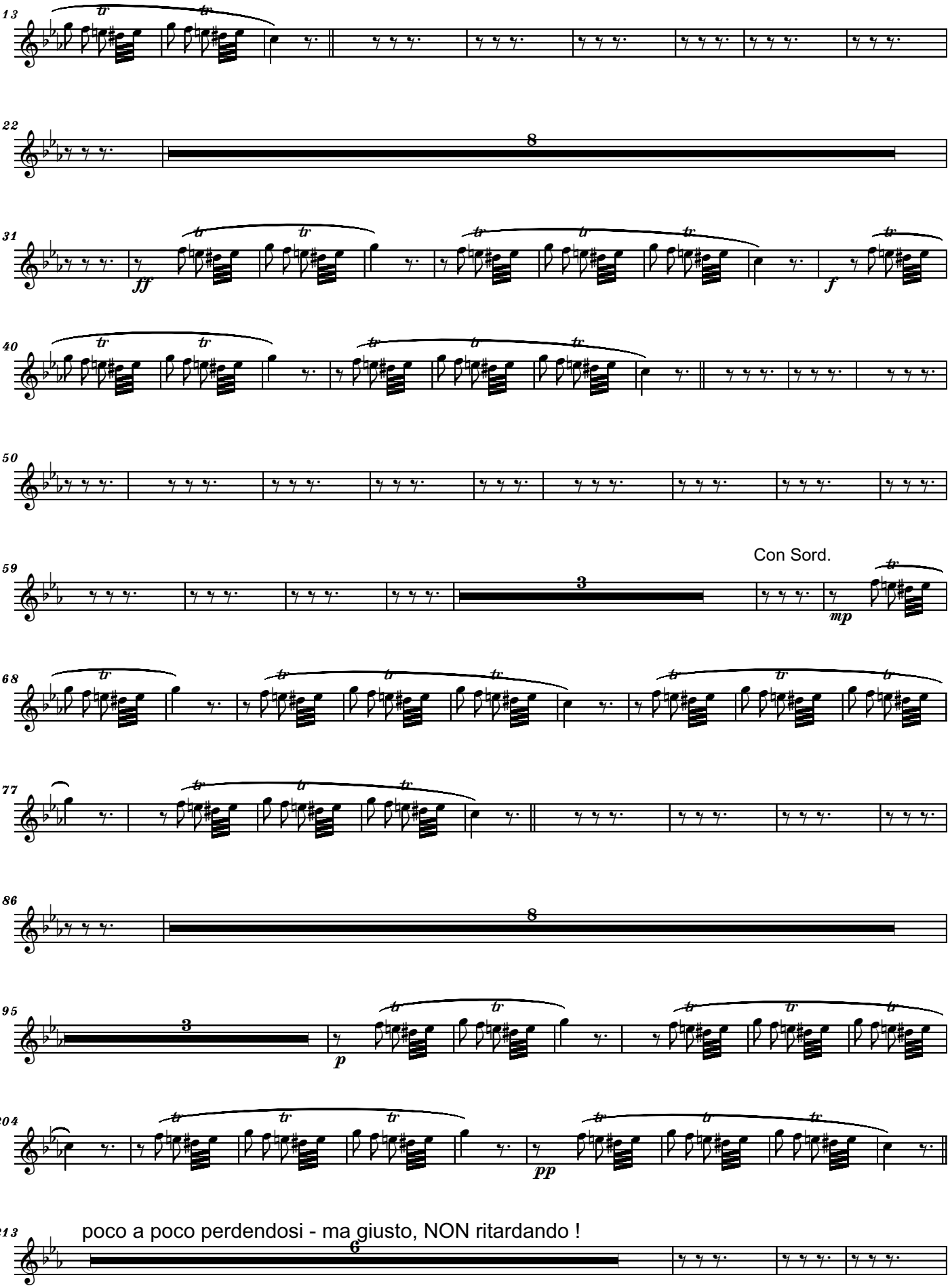
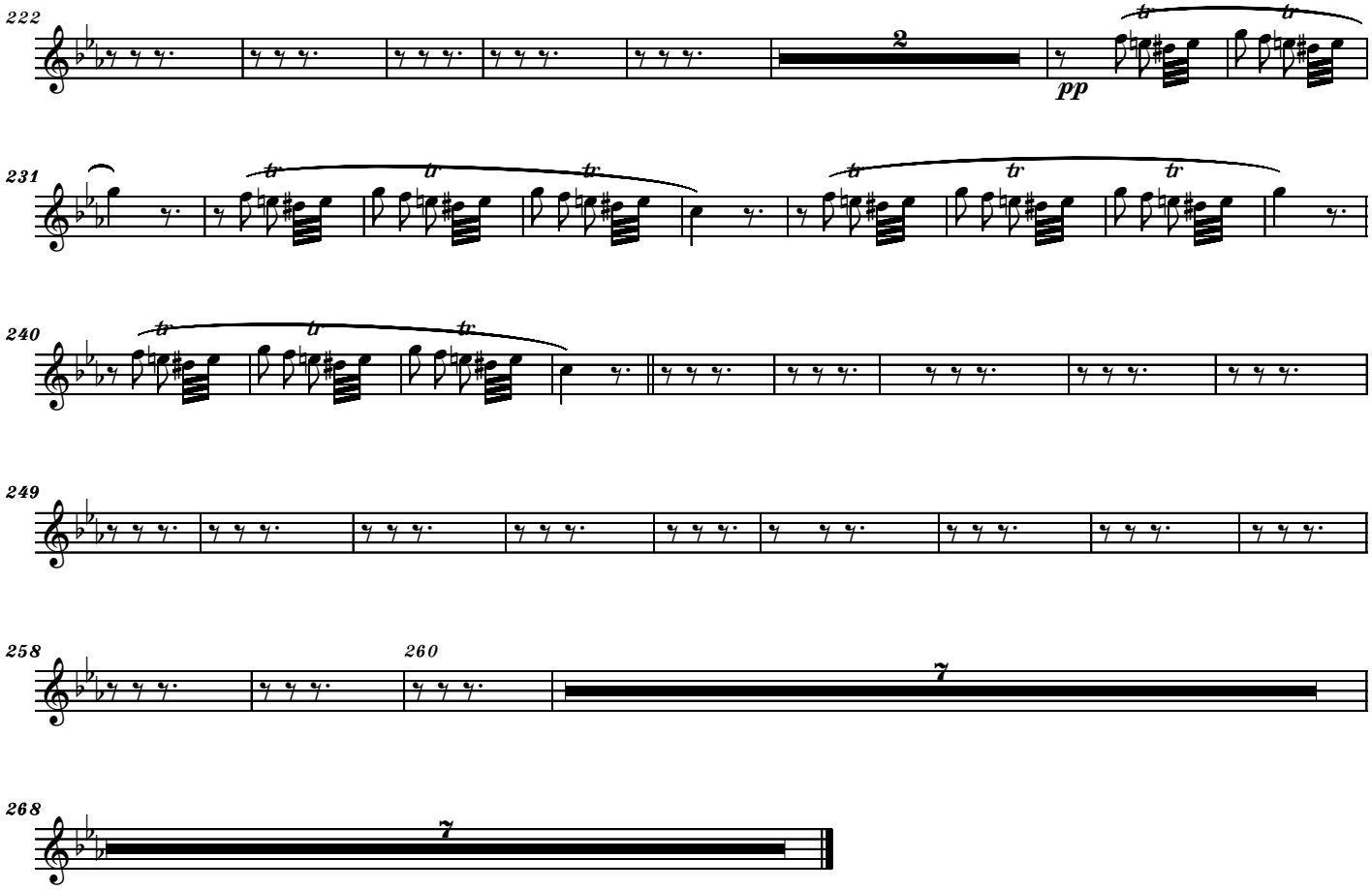
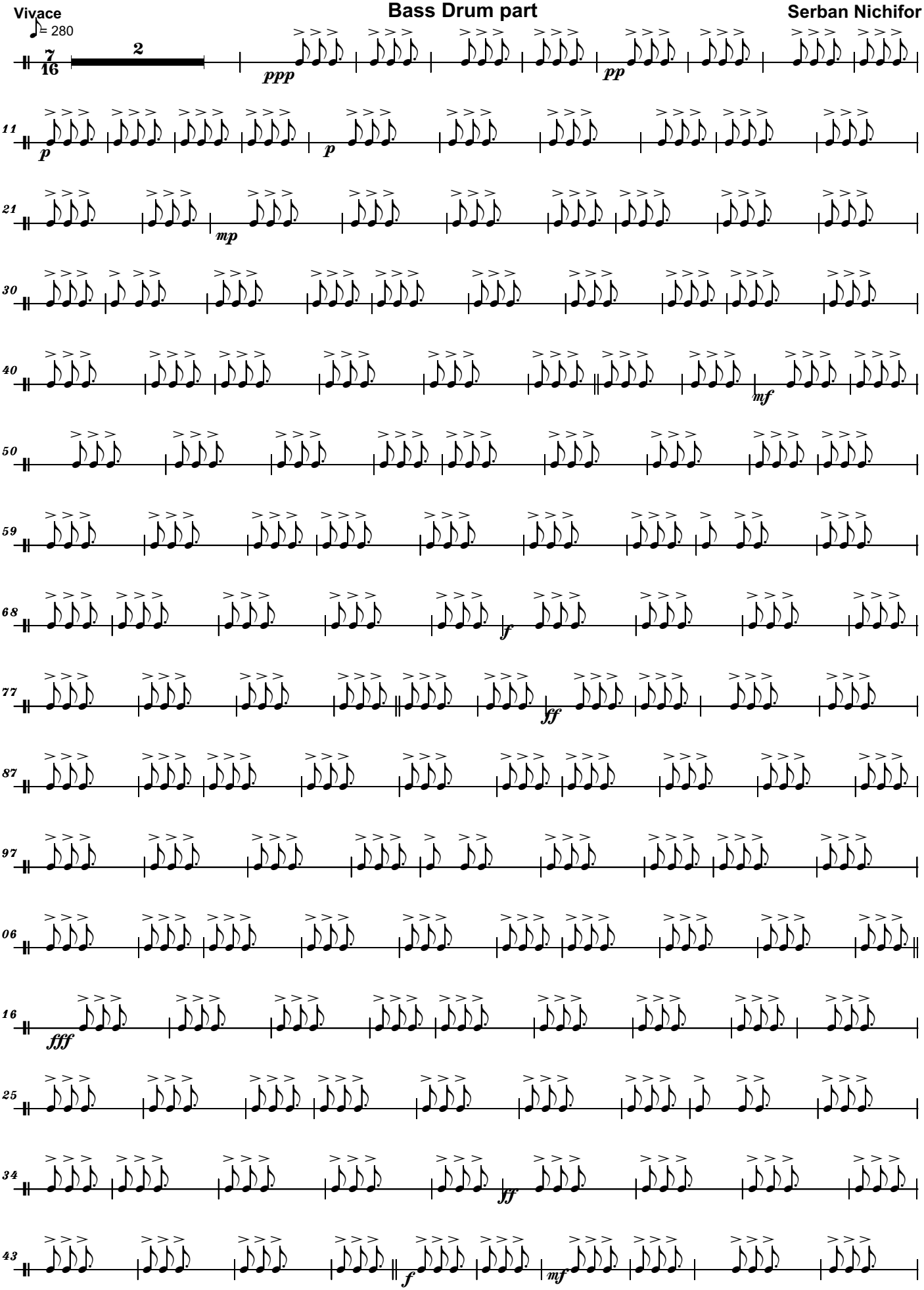

113
122
8
131
ff
f
140
150
159
Con Sord.
3
mp
168
177
186
8
195
3
p
204
pp
213
poco a poco perdendosi - ma giusto, NON ritardando !
6


222
2
pp
231
240
249
258
260
7
268
7

SIGNALS 4
Bass Drum part

Serban Nichifor



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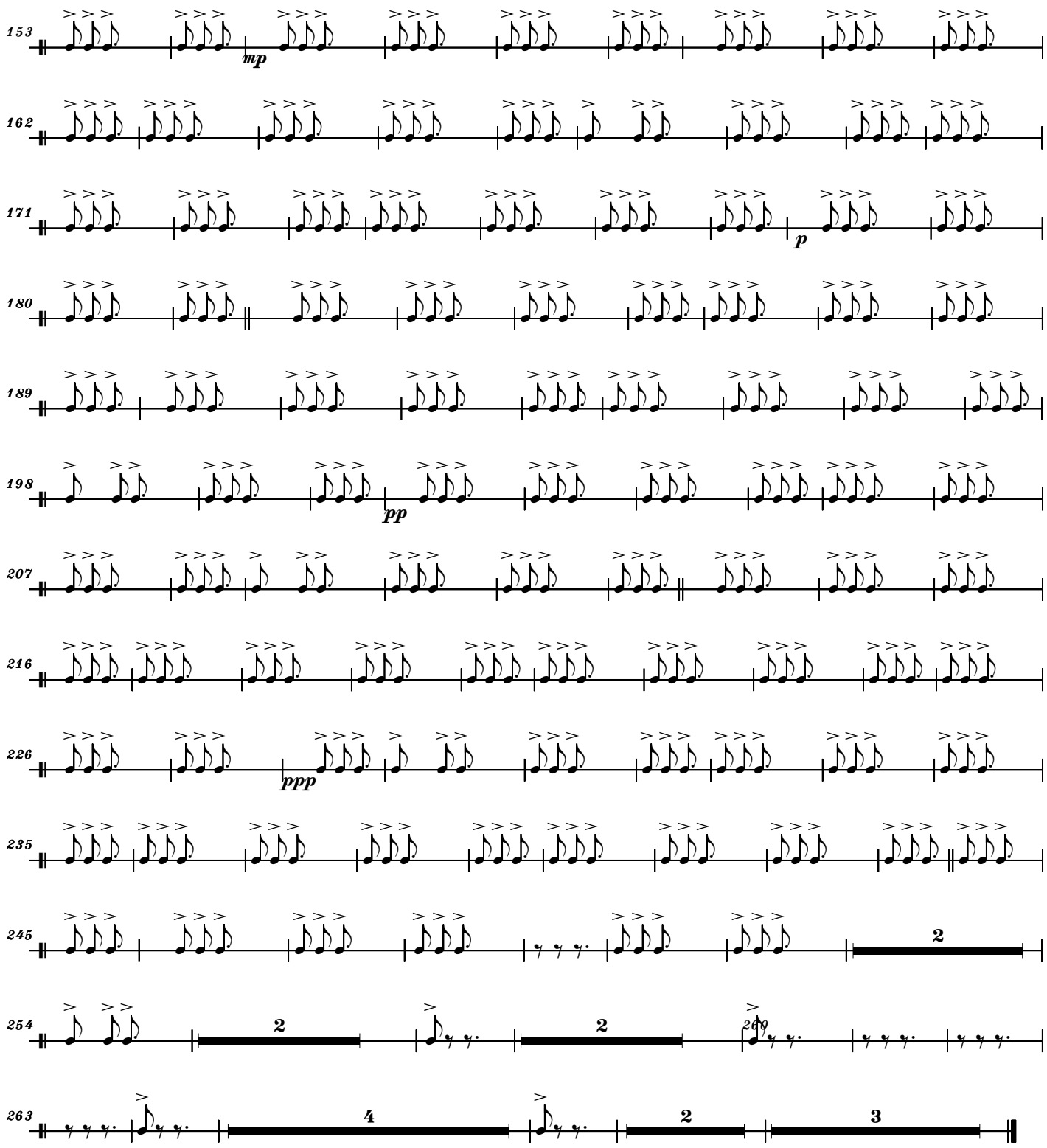
153
mp
162
171
p
180
189
198
pp
207
216
226
ppp
235
245
2
254
2
2
269
263
4
2
3

Dedicated to
President NED CROMAR HILL

SERBAN NICHIFOR

SONGS OF THE HEART

Variations on the LDS Church Hymns

"For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads." [D&C 25:12.]

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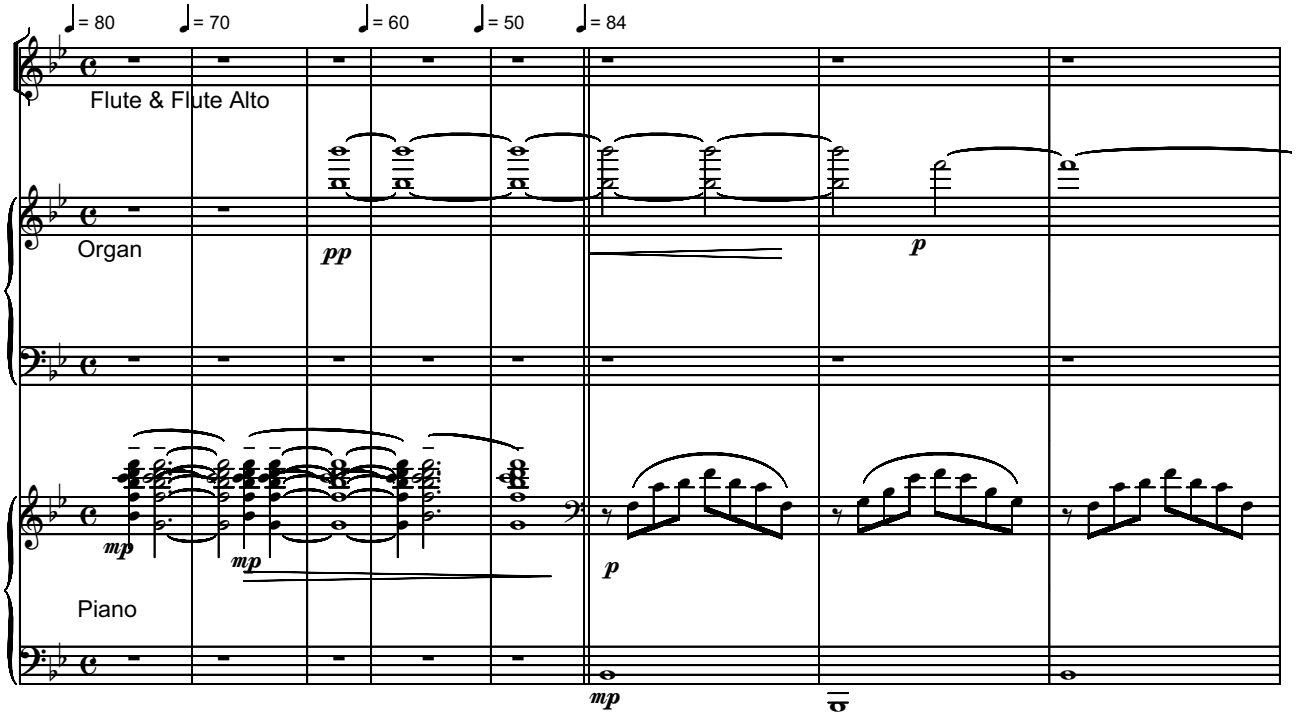
IPI Name No 46376567
Bucharest (Romania), June 23, 2013

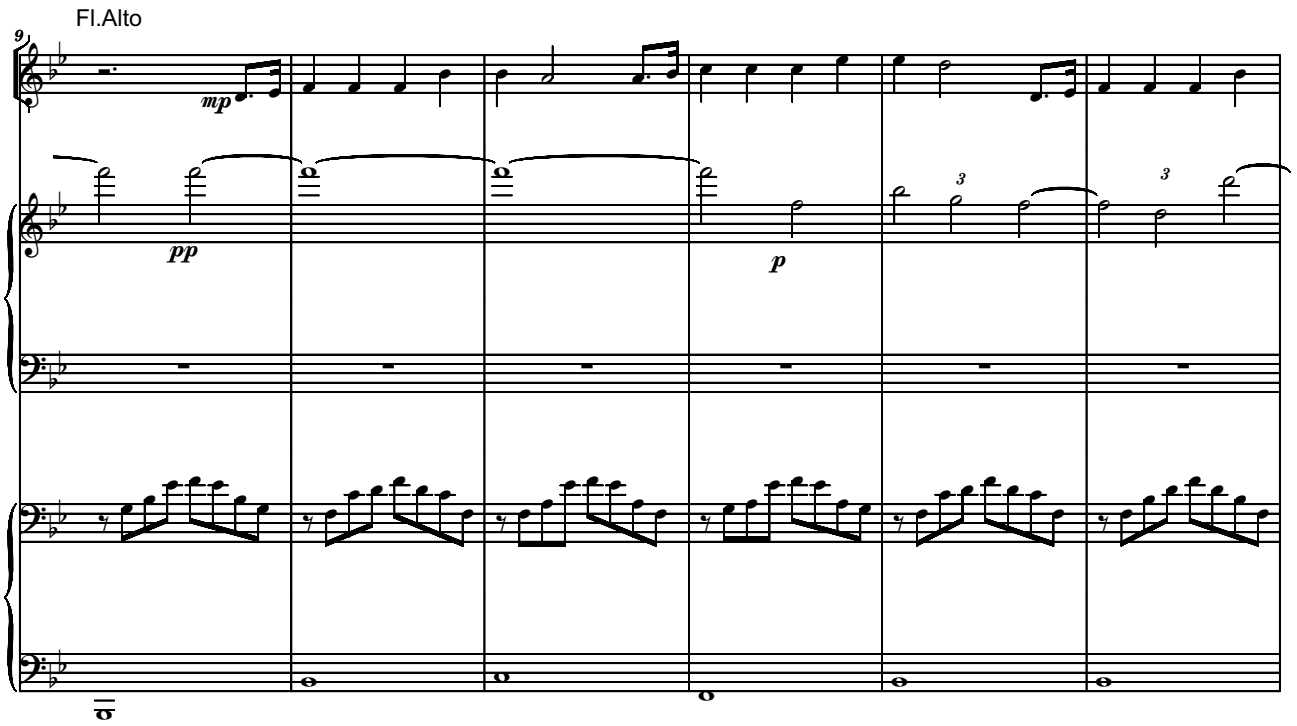
File: Mozart1c

Variations on
"Joseph Smith's First Prayer"

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 22, 2013

Lontano e Dolce





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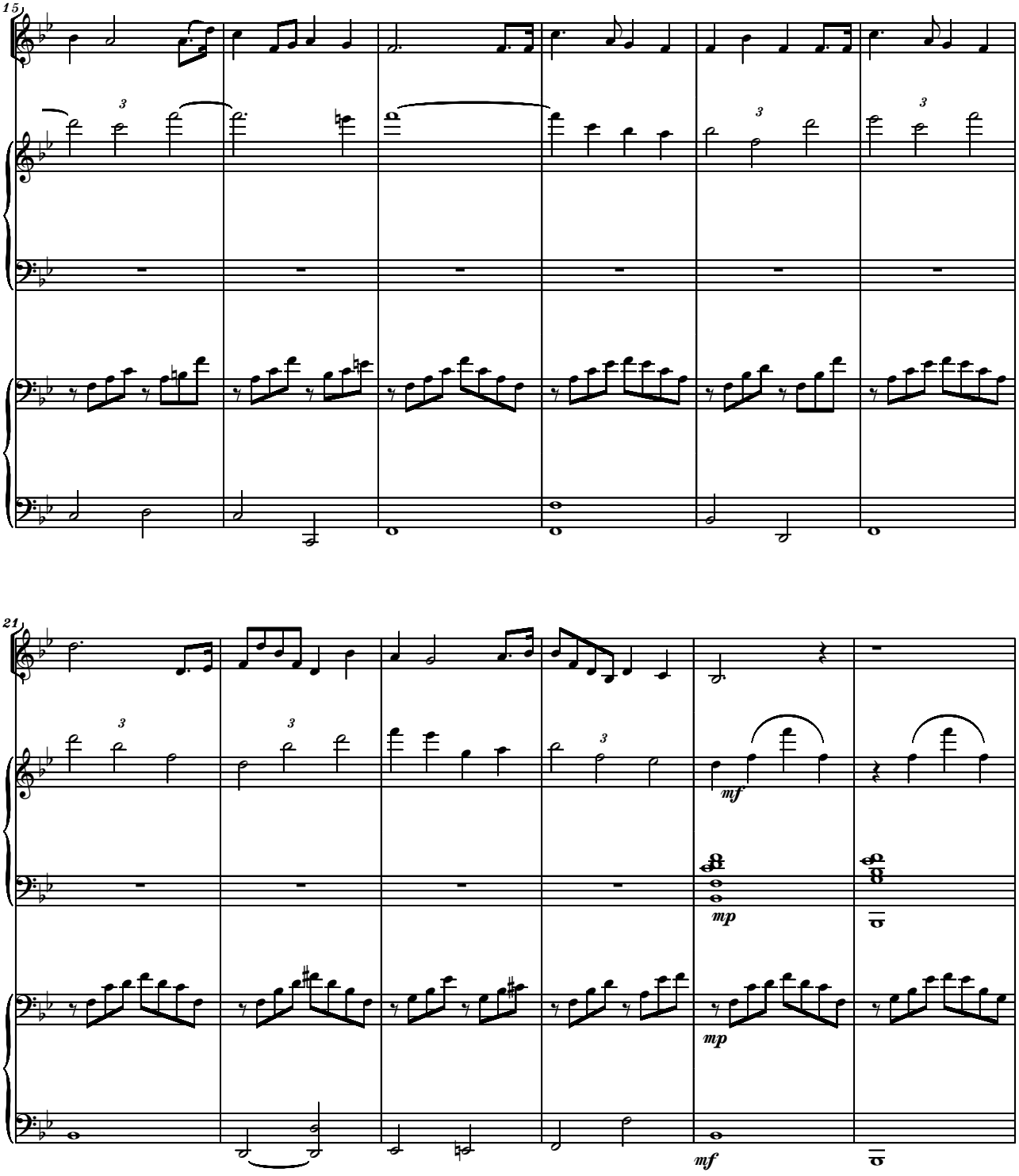
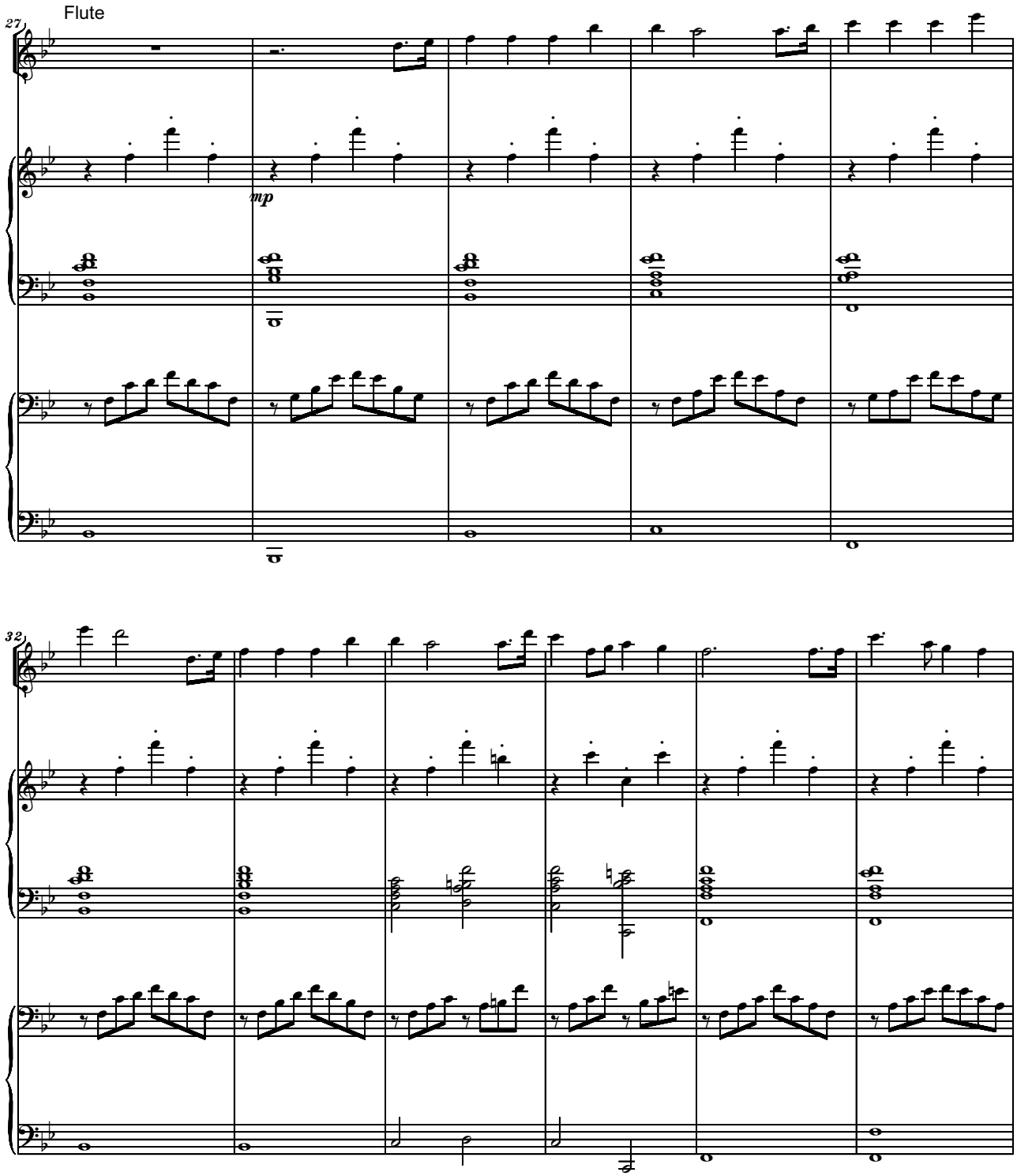
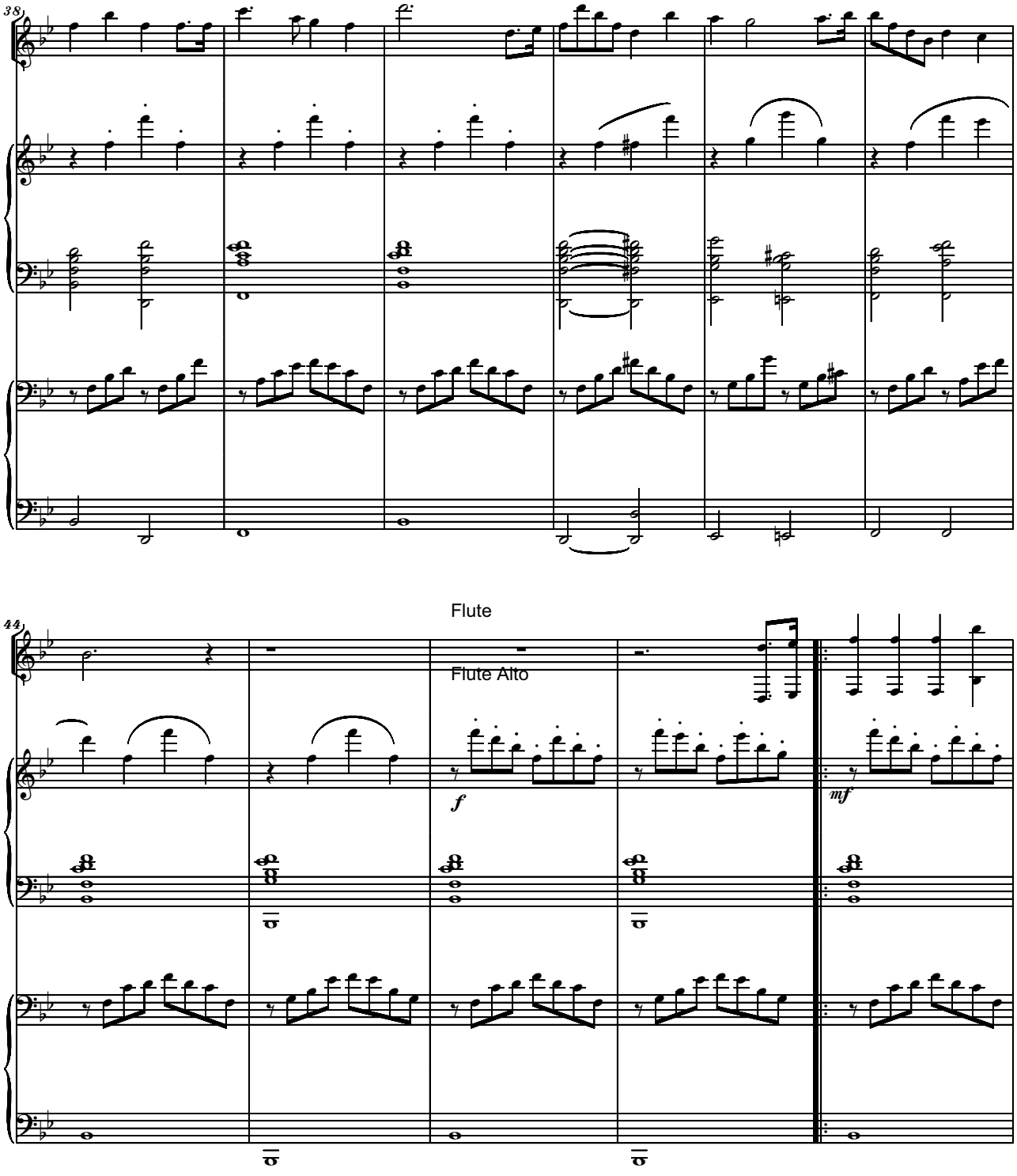
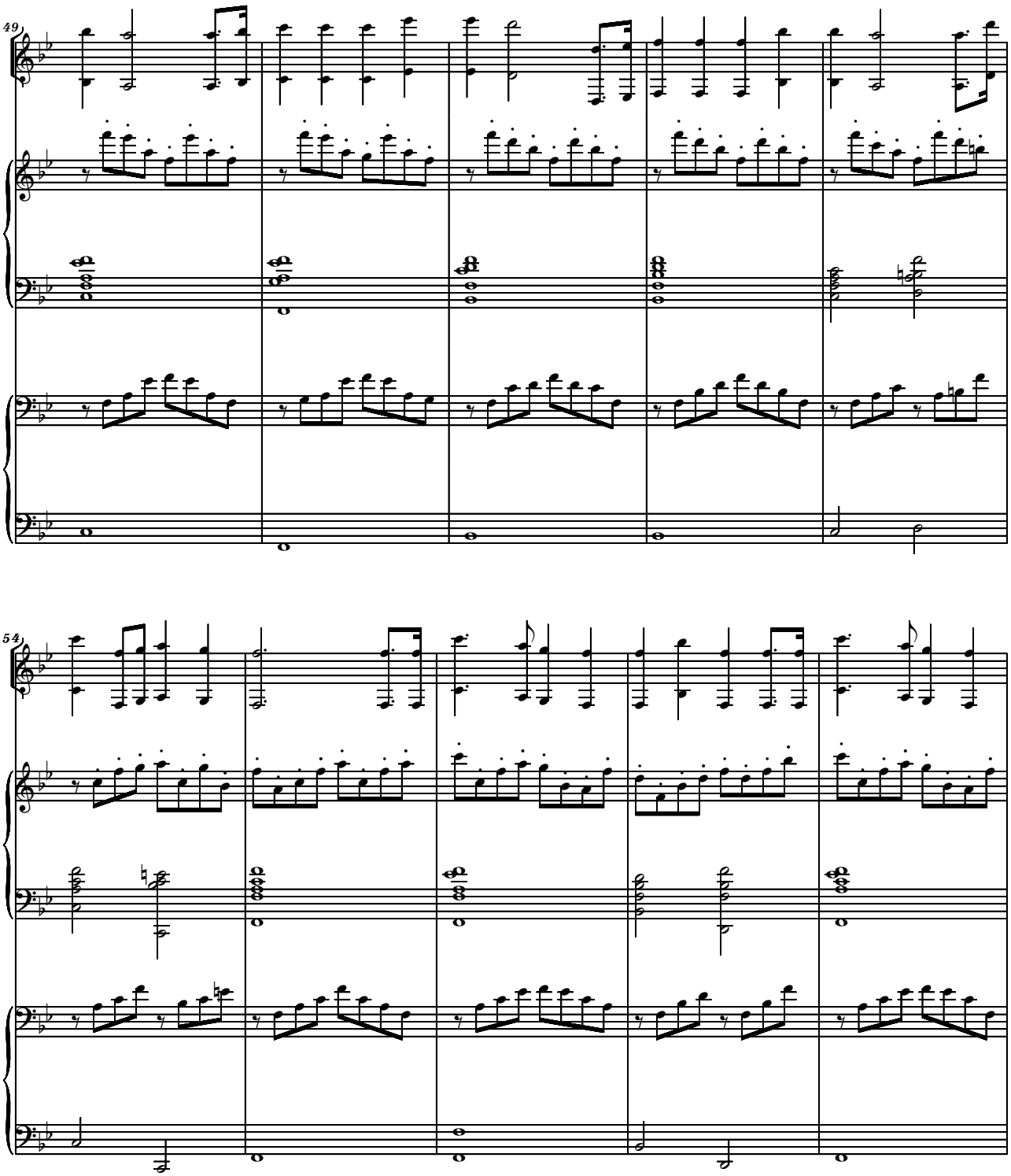
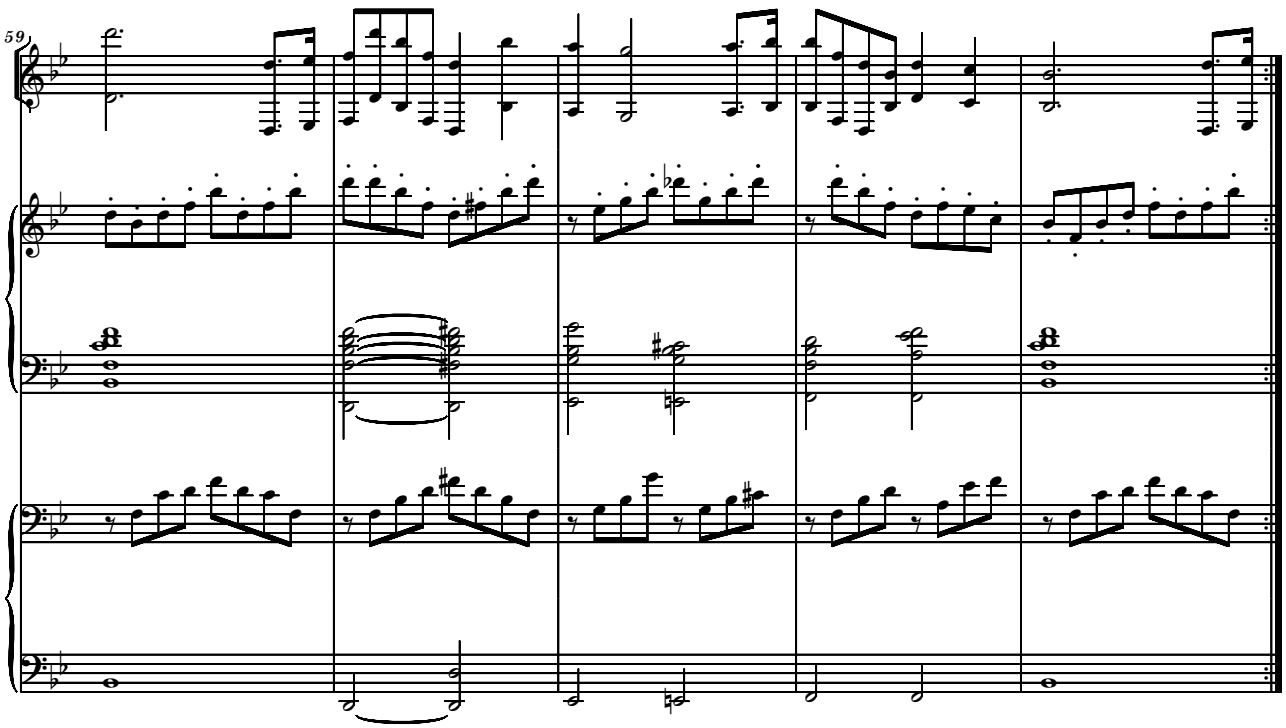
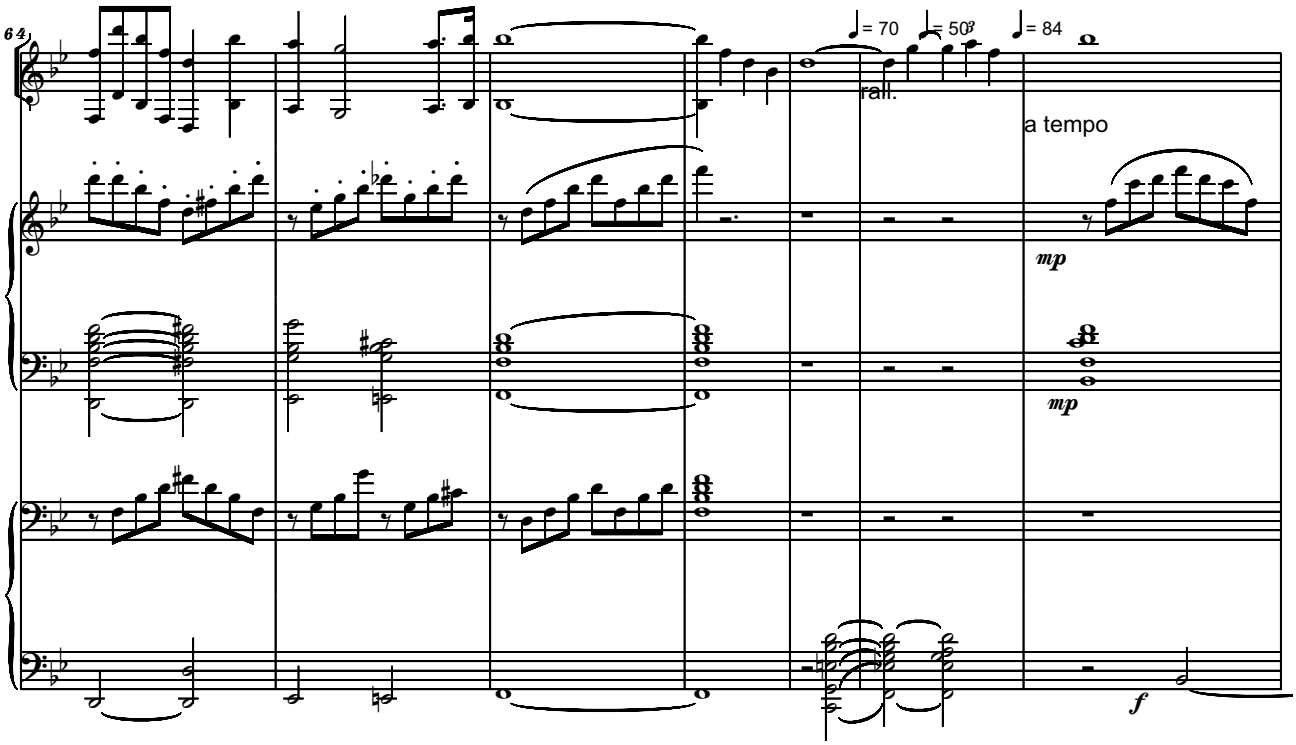

15
21
mf
mp
mp
mf

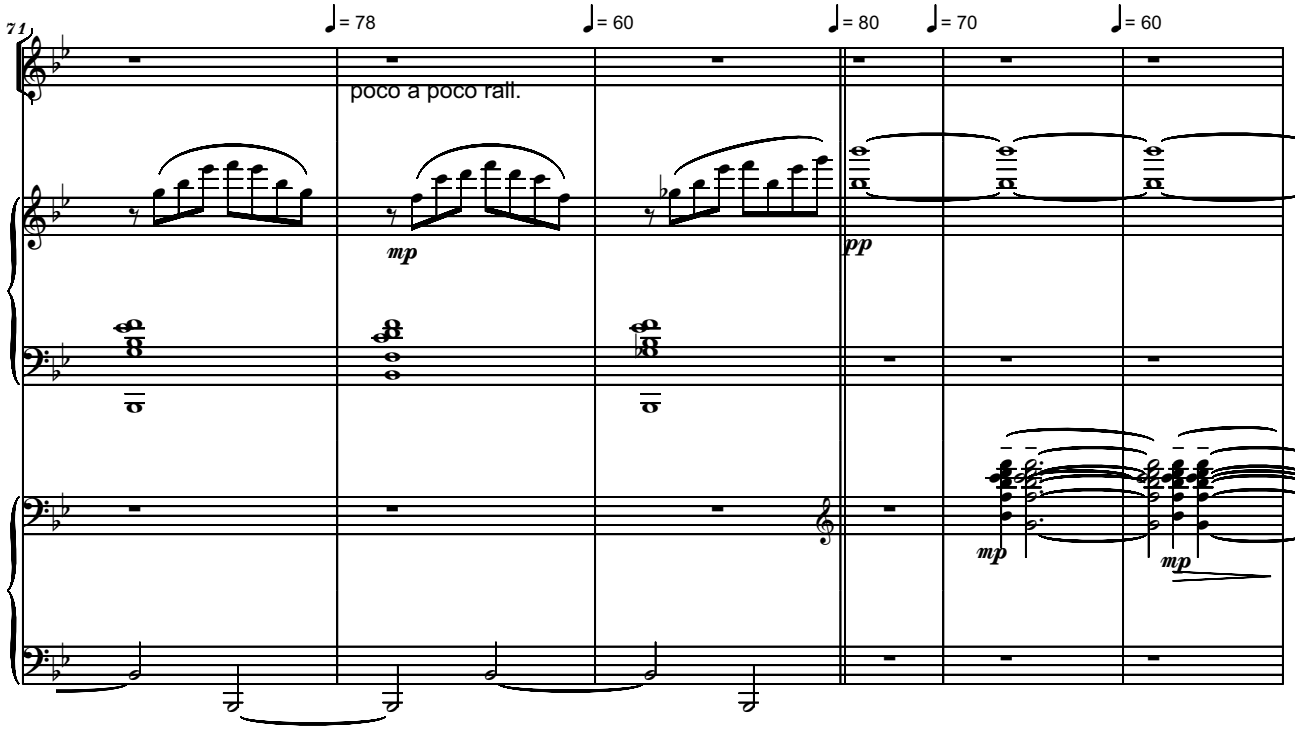

Flute
27
mp
32

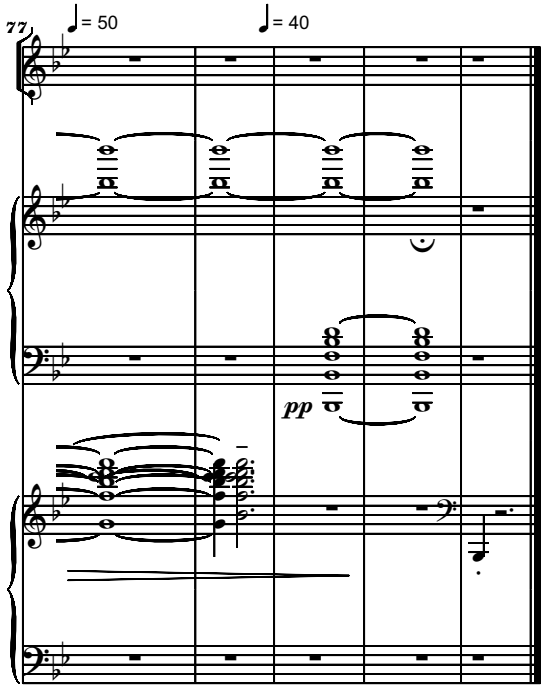

38
Flute
Flute Alto
44
f
mf


49
54


59


64
♩= 70
♩= 50
♩= 84
rall.
a tempo
mp
mp
f


71
♩= 78
♩= 60
♩= 80
♩= 70
♩= 60
poco a poco rall.
mp
pp
mp
mp


77
♩= 50
♩= 40
pp

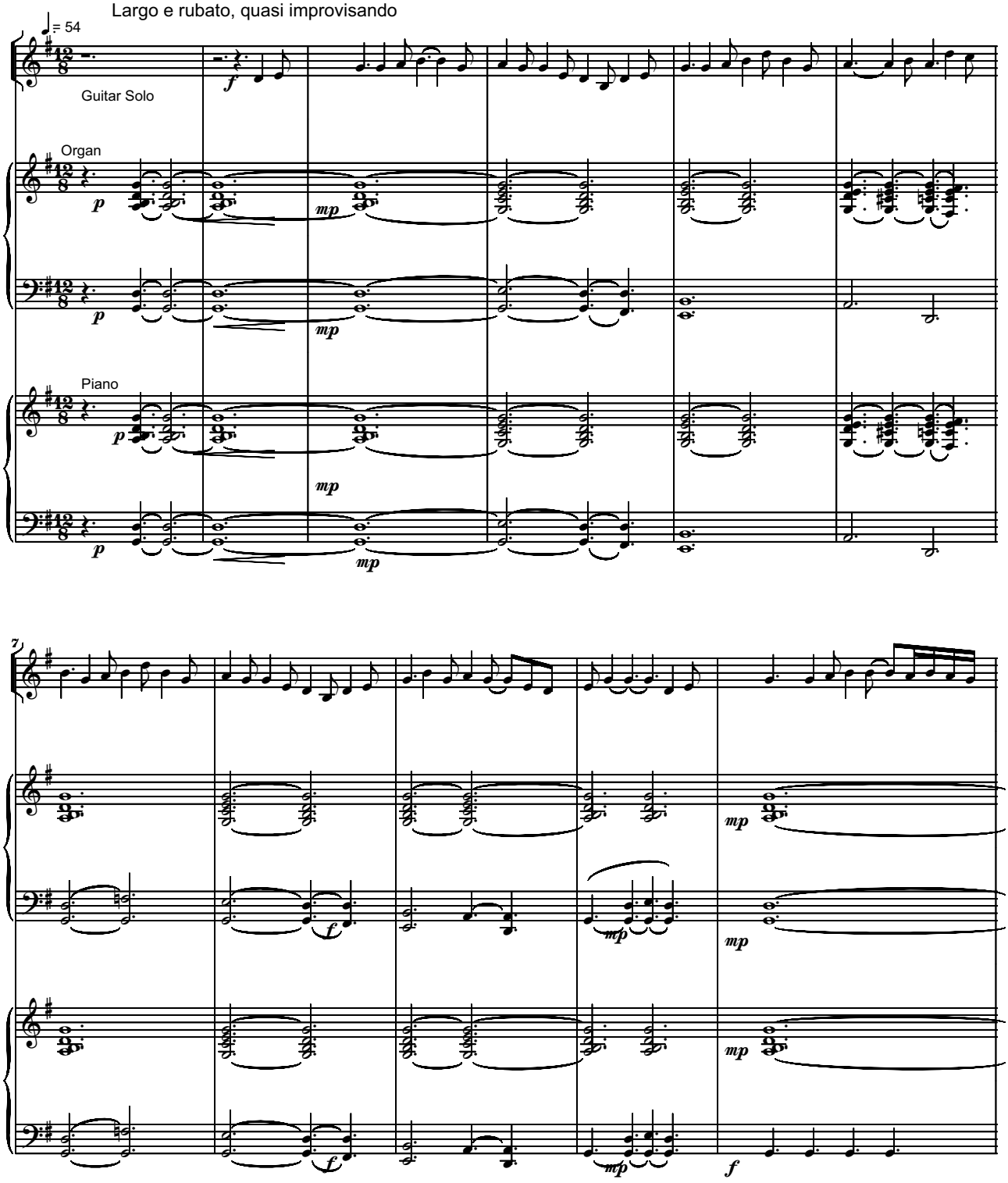
File: Mozart3h!!!

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 21, 2013

With conviction

Variations on "Come, come, Ye Saints" for Guitar, Organ and Piano

Largo e rubato, quasi improvisando



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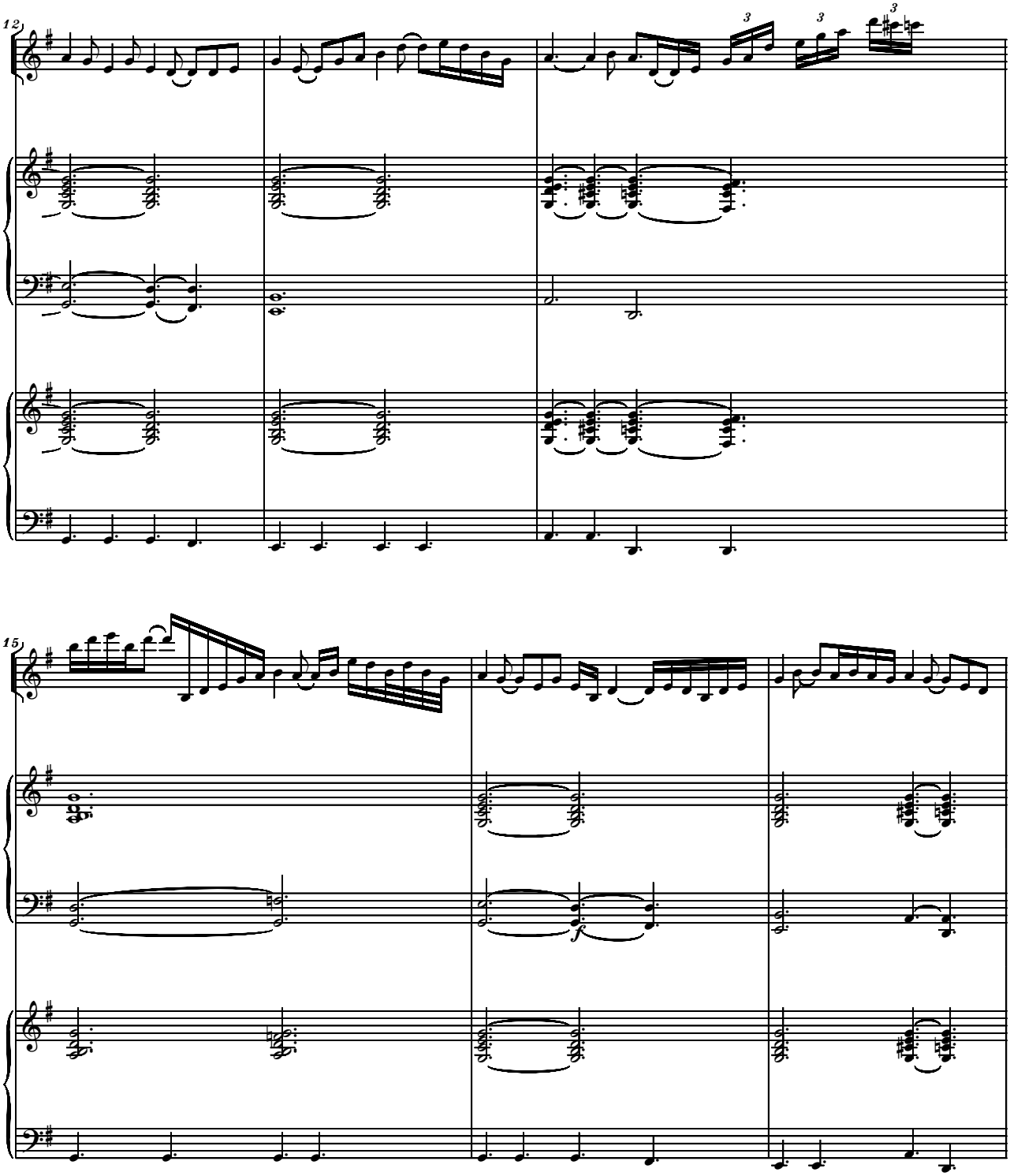
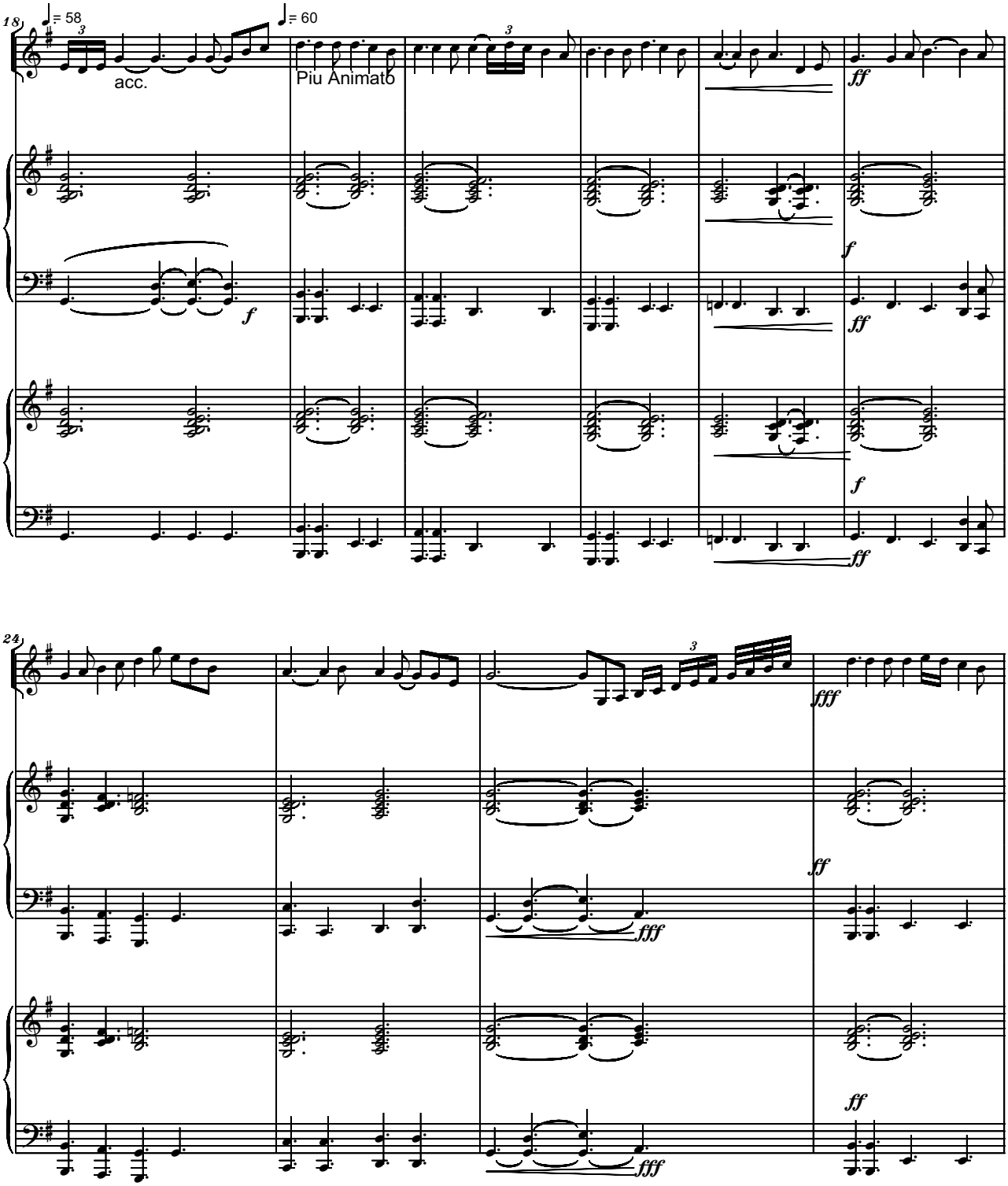
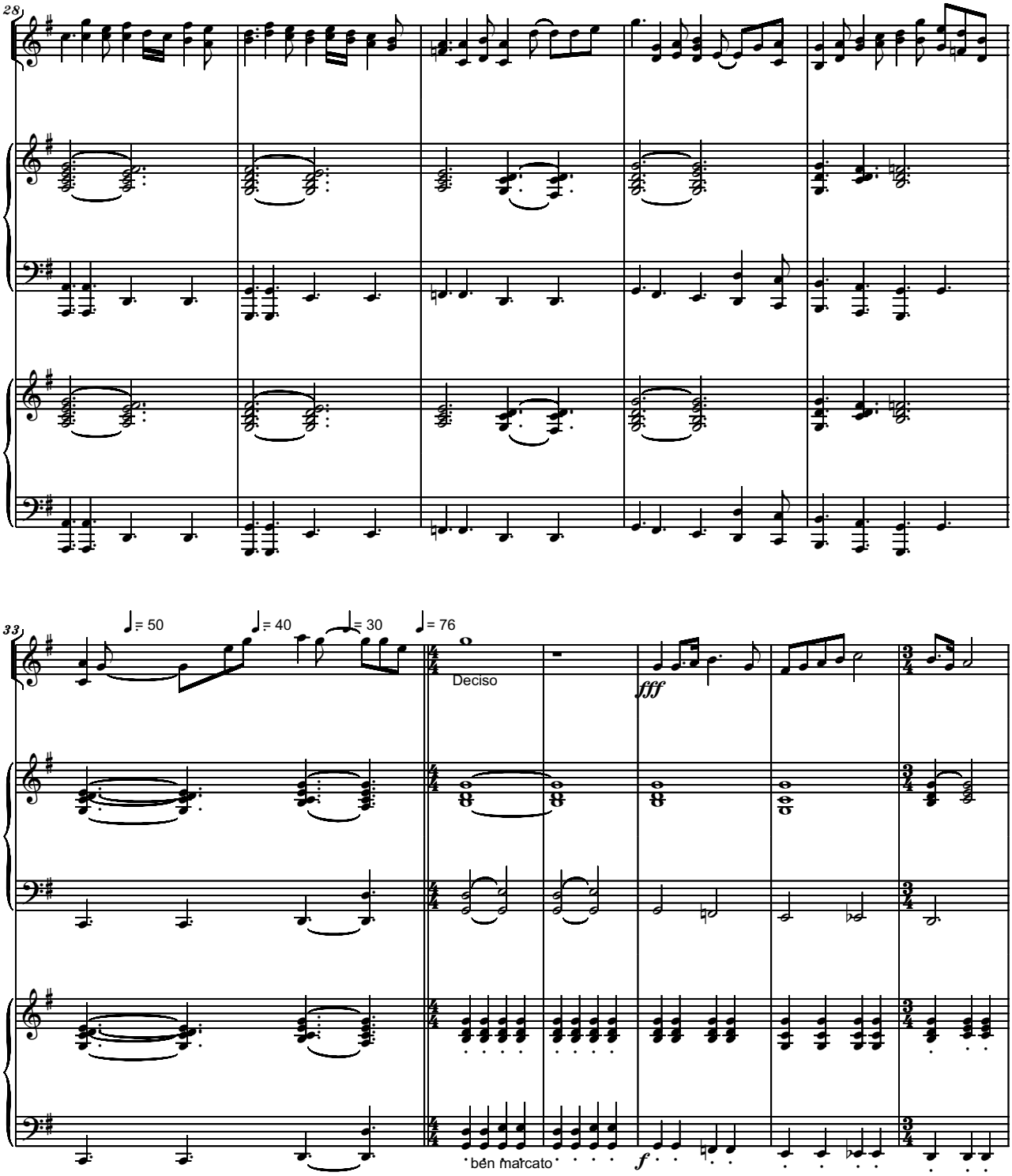
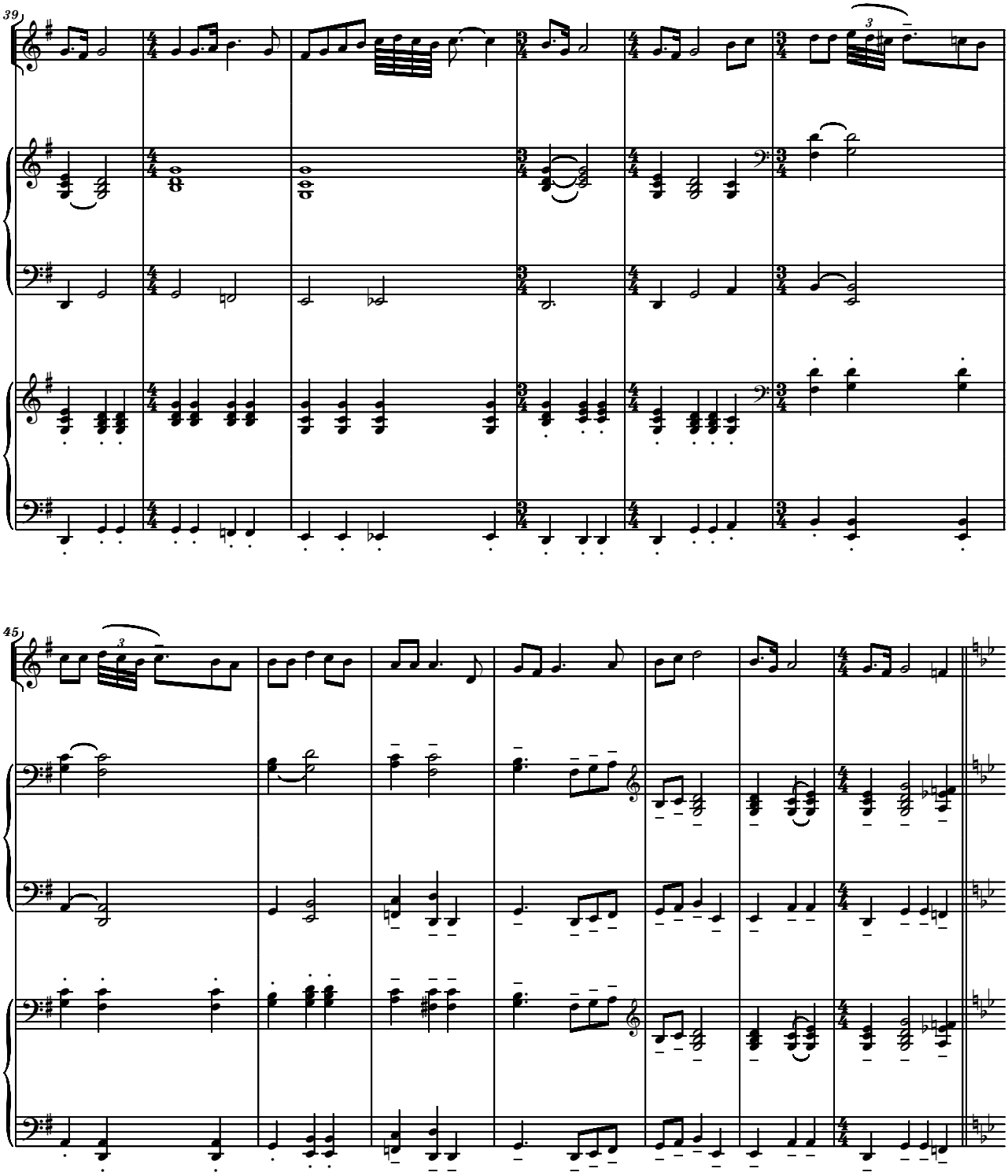
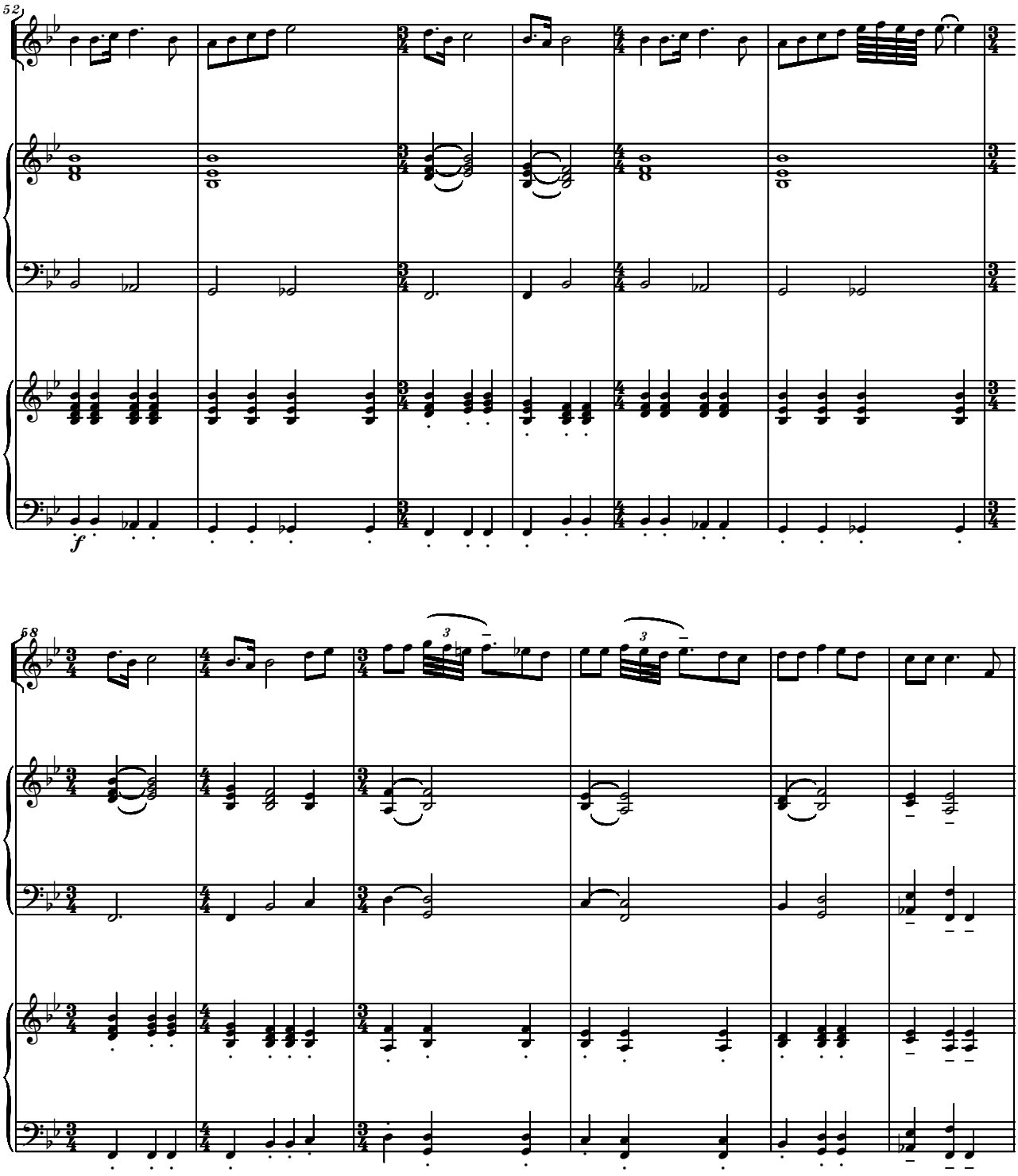
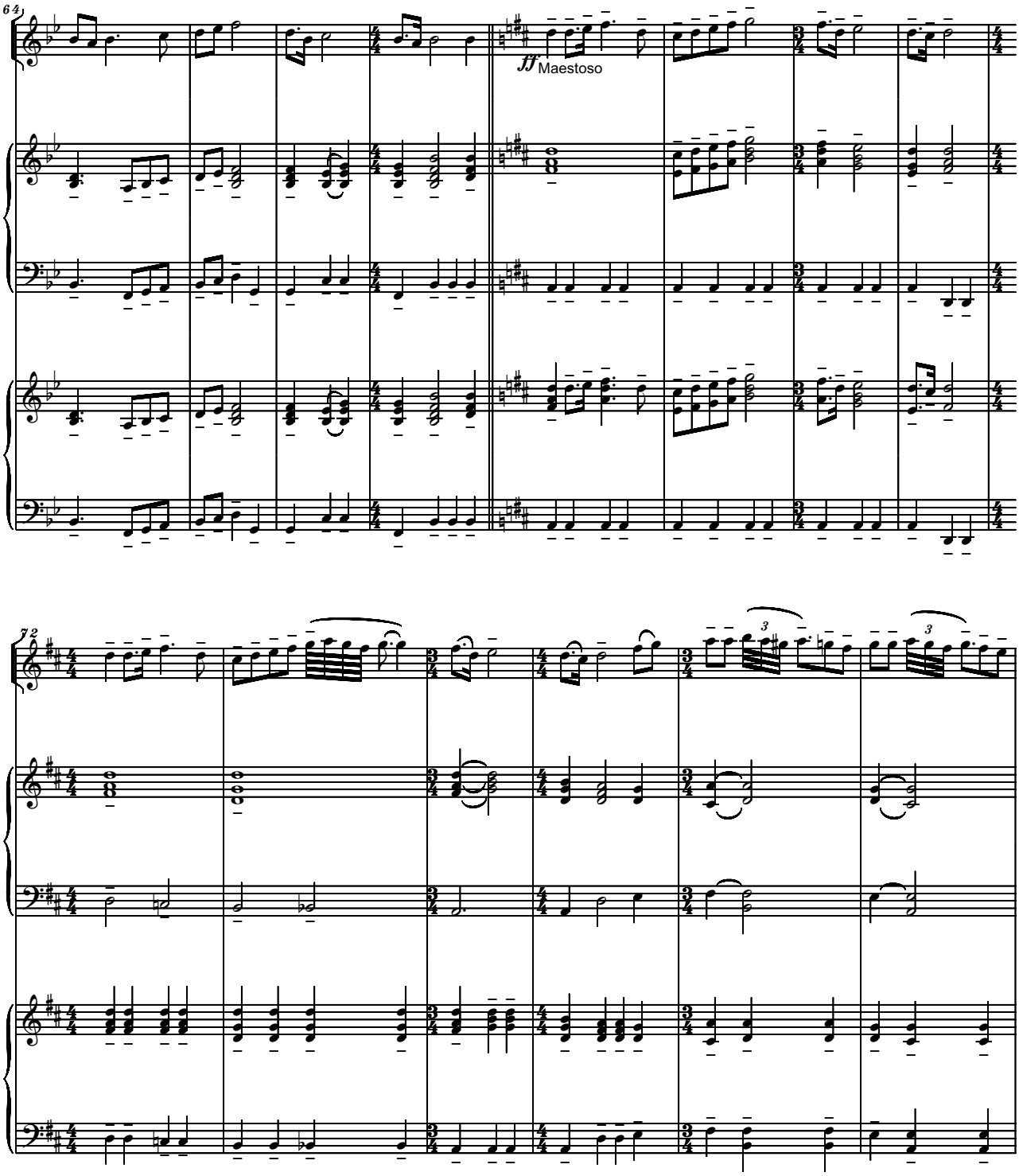

12
15

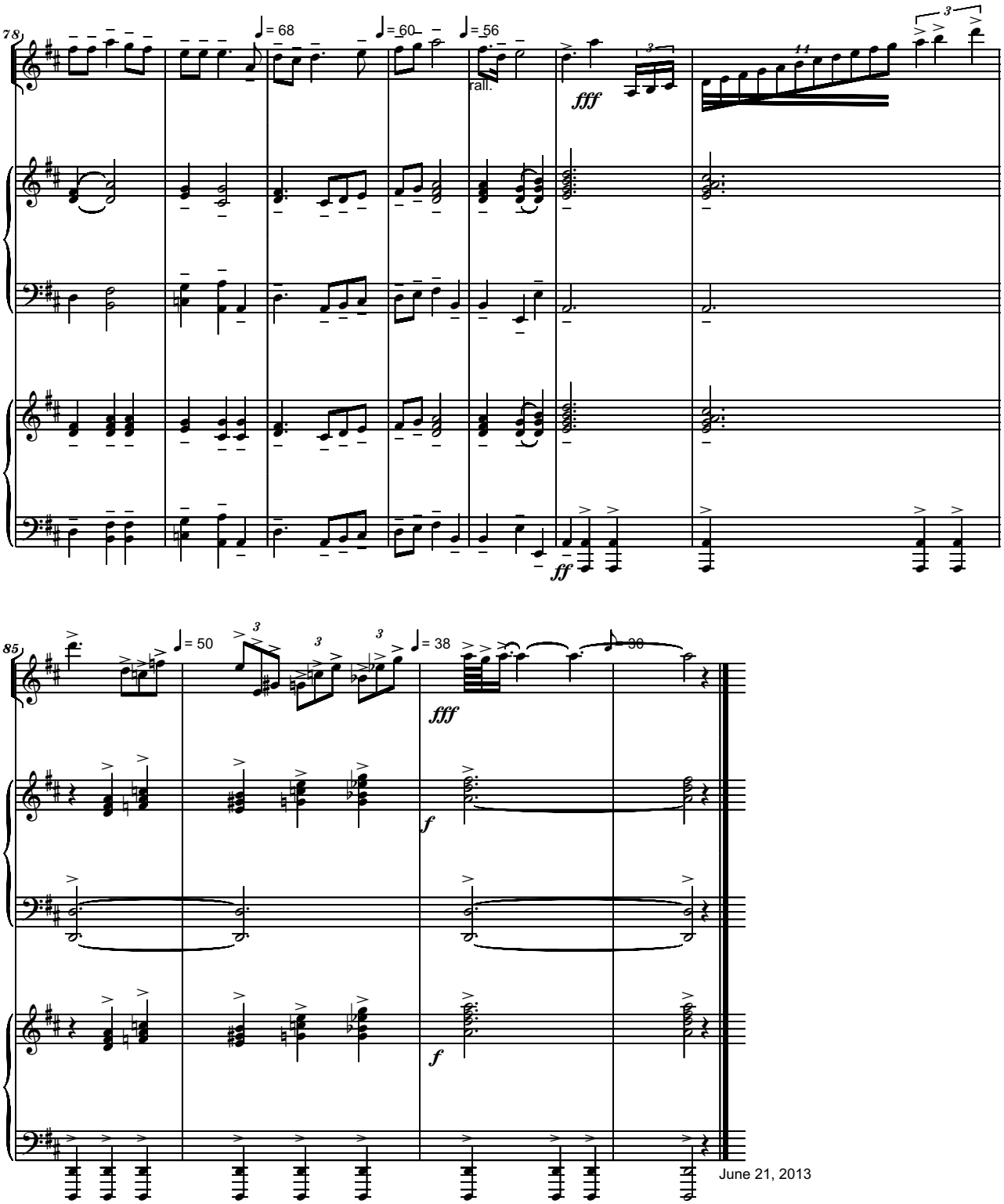

18
♩= 58
acc.
♩= 60
Piu Animato
f
ff
f
ff
f
ff
24
fff
ff
fff
ff
fff


28
33
♩= 50
♩= 40
♩= 30
♩= 76
Deciso
fff
f
ben marcato


39
3
45
3


52
f
58
3
3

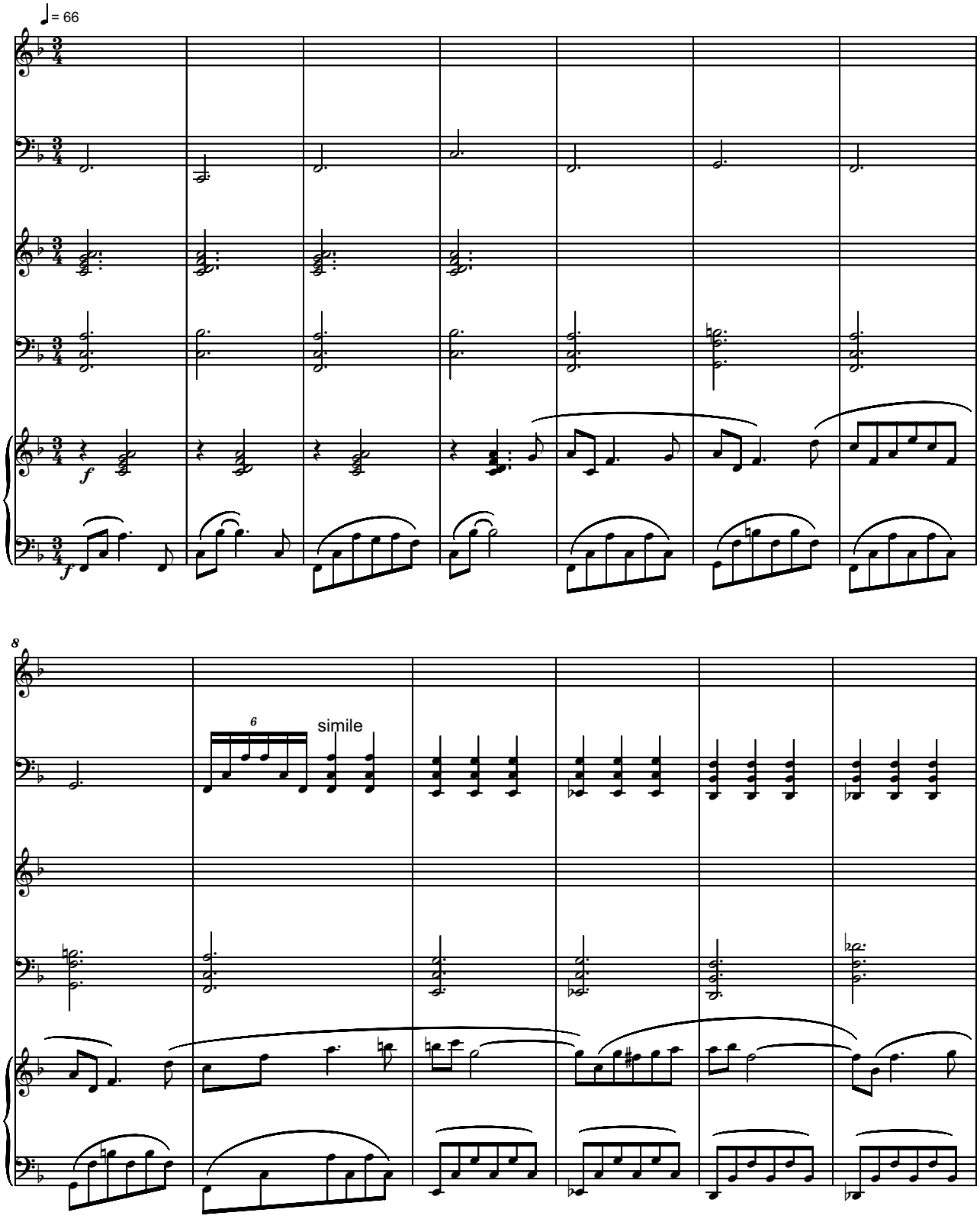

64
ff Maestoso
72
3
3

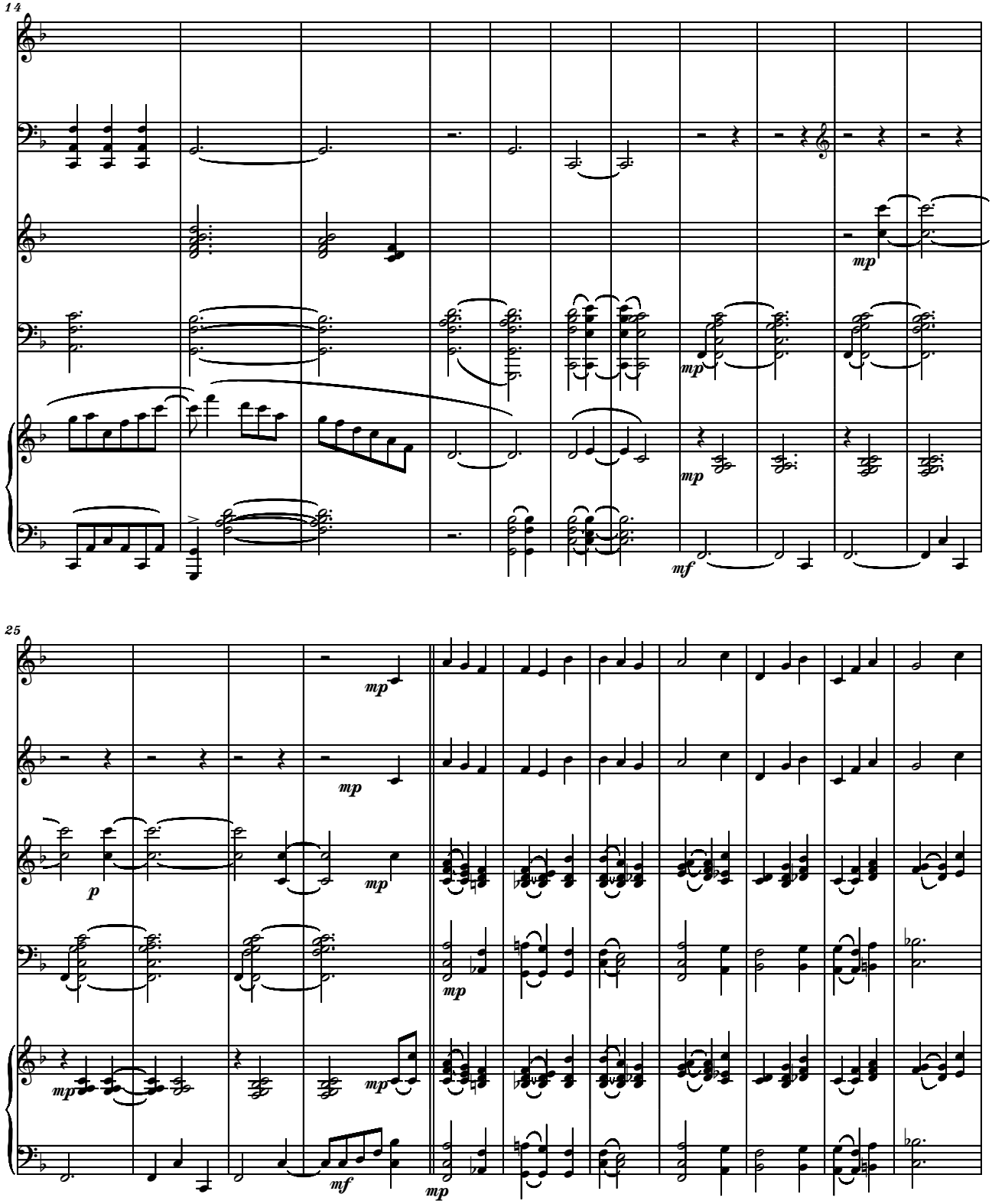

78
♩= 68
♩= 60
♩= 56
rall.
fff
ff
85
♩= 50
♩= 38
fff
f
f
June 21, 2013

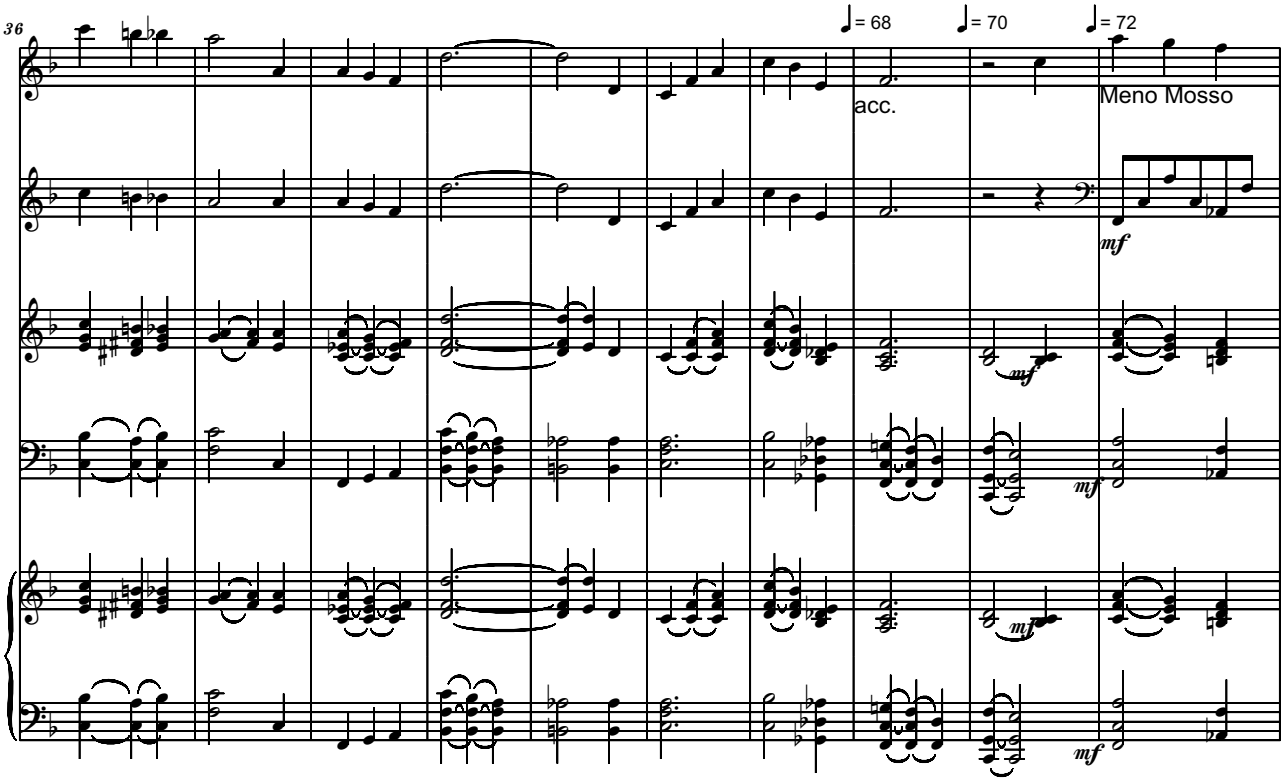
Variations on
How Great the Wisdom and the Love

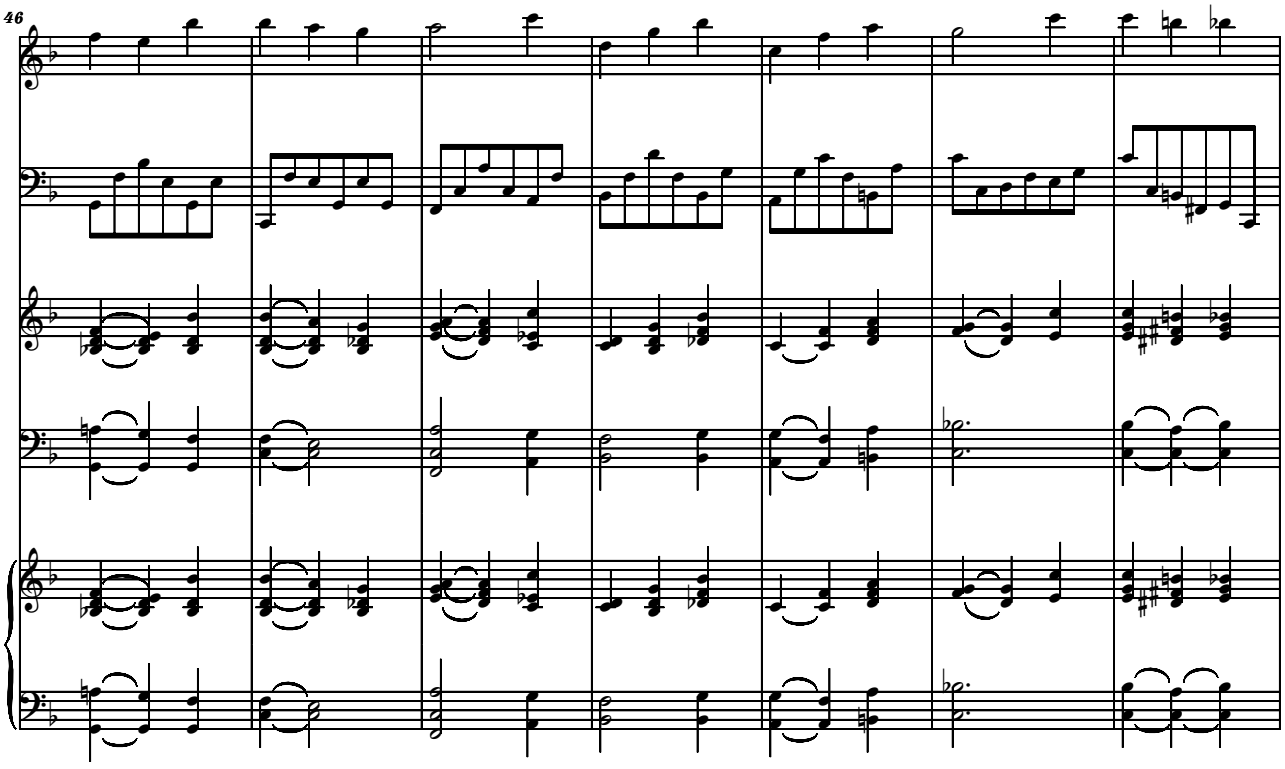
Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 19, 2013

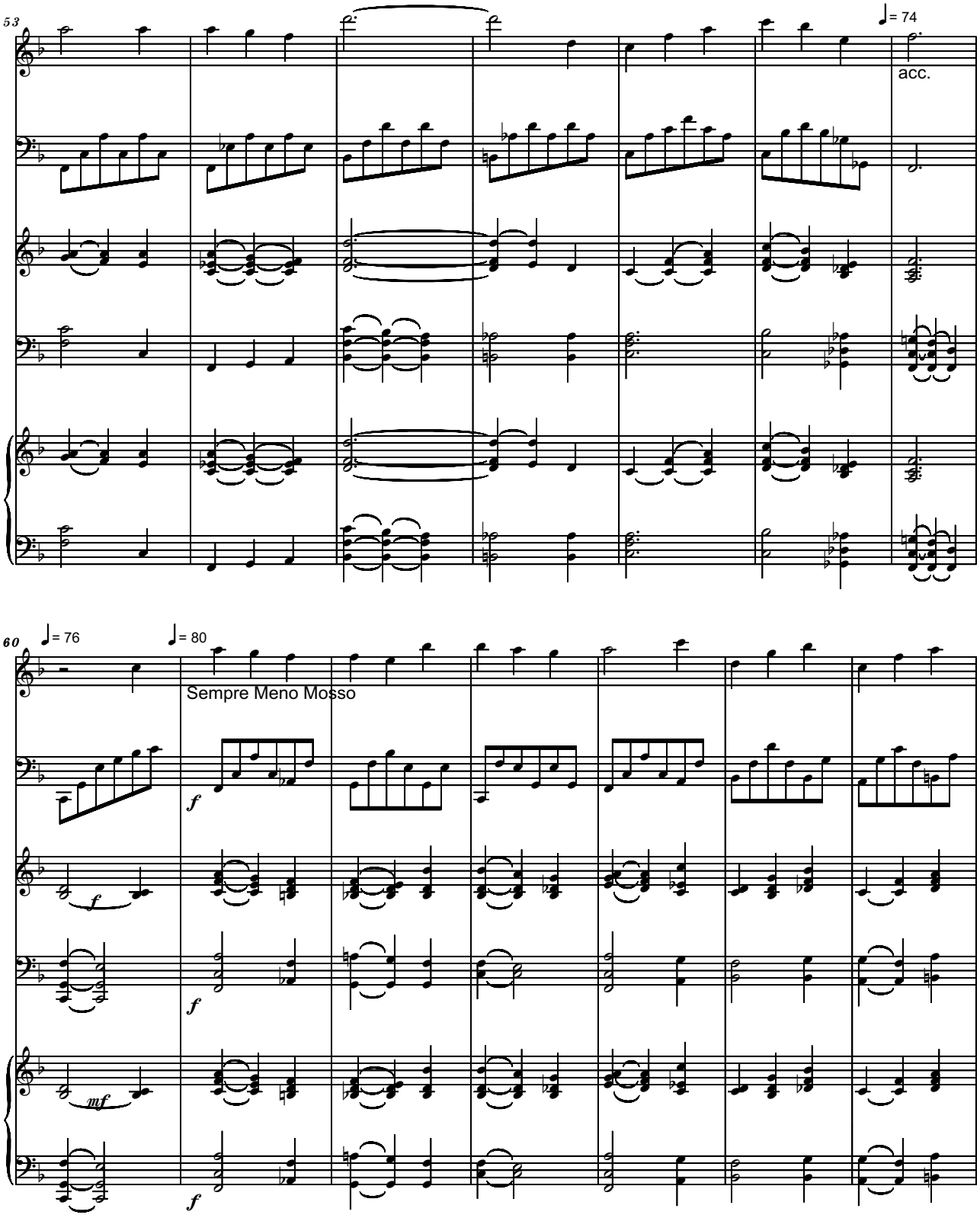
Calmly

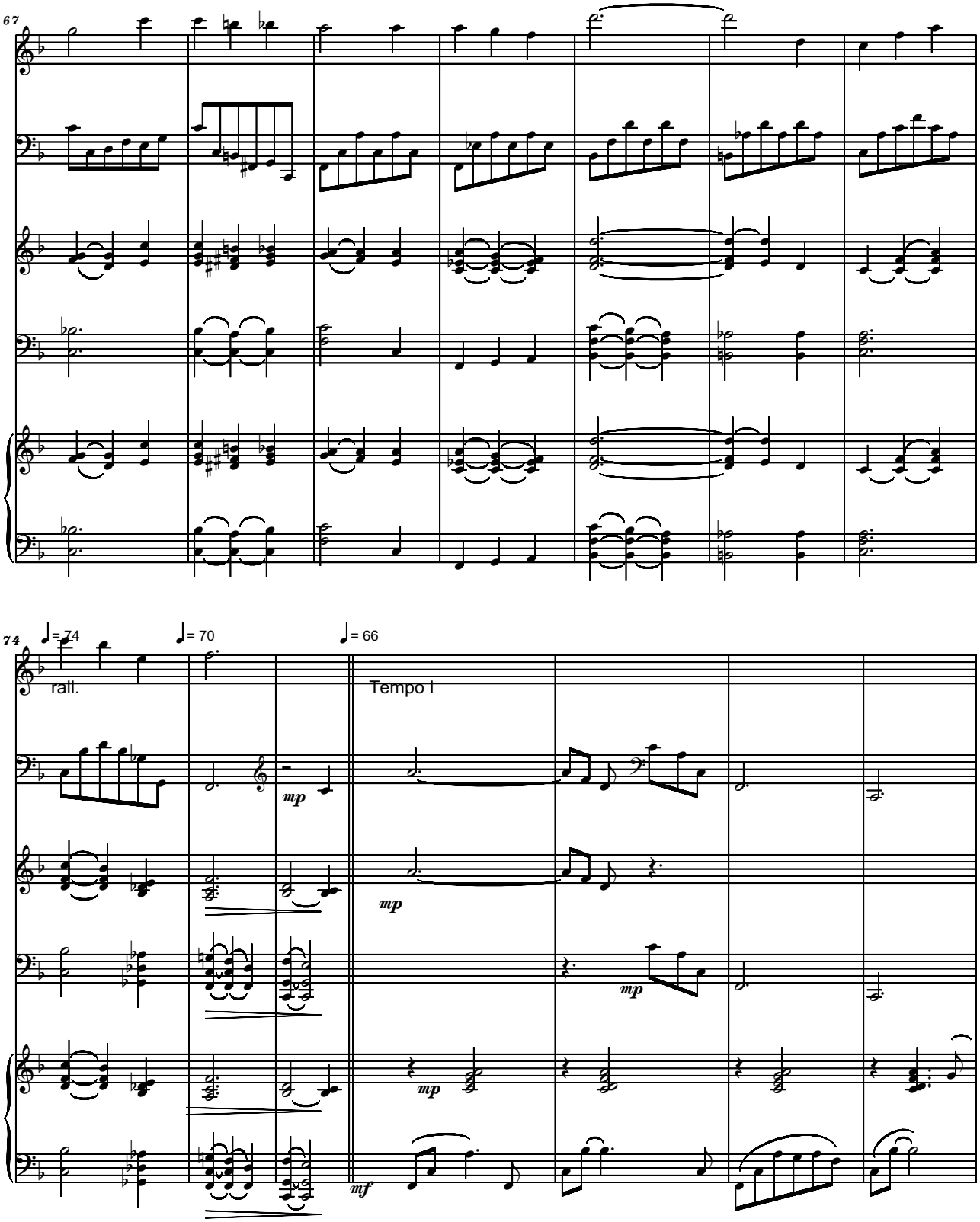


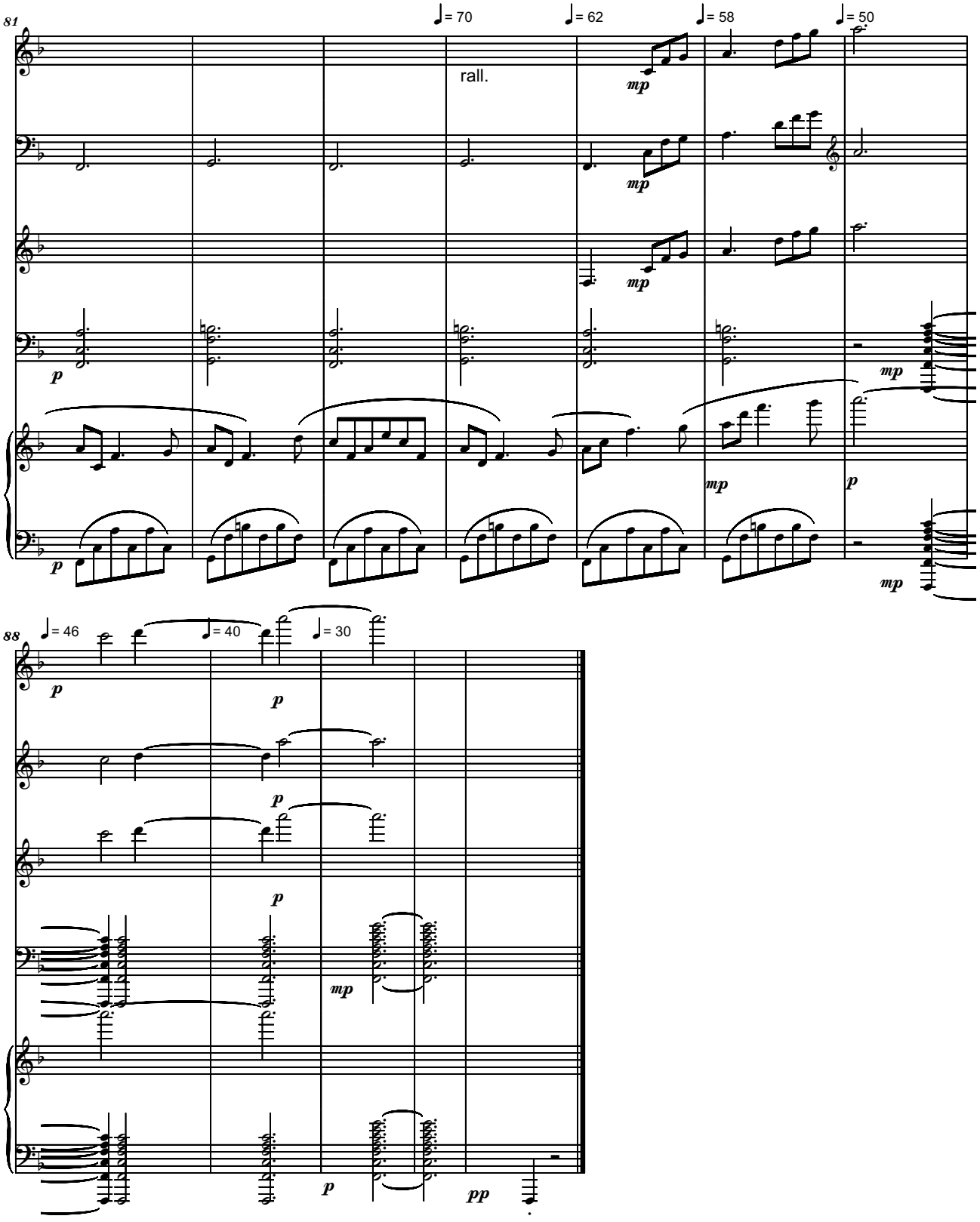

14
mp
mp
mp
mf
25
mp
mp
p
mp
mp
mp
mf
mp


36
♩= 68
♩= 70
♩= 72
acc.
Meno Mosso
mf
mf
mf
mf


46


53
♩= 74
acc.
60
♩= 76
♩= 80
Sempre Meno Mosso
f
mf

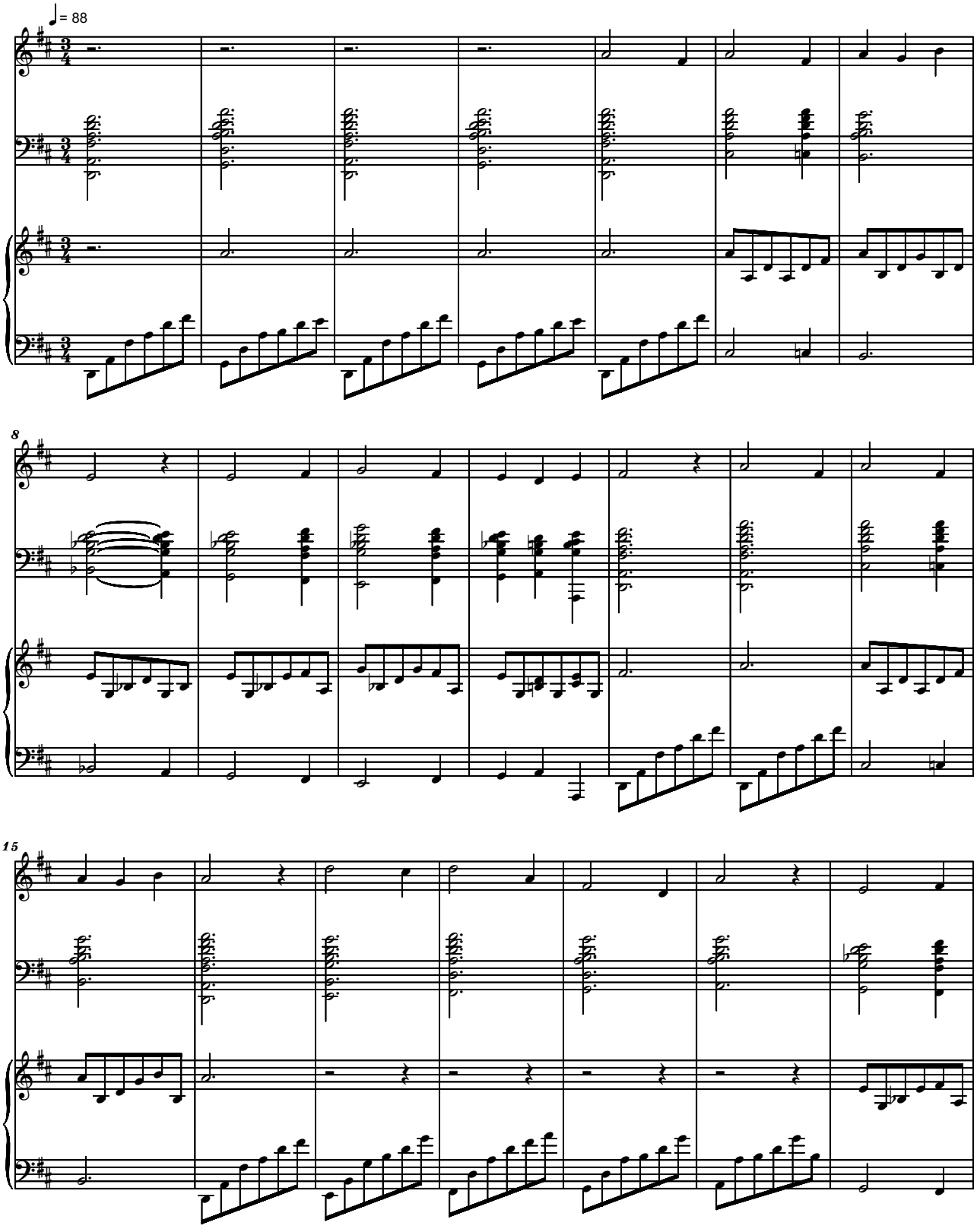

67
74
♩= 74
♩= 70
♩= 66
ralt.
Tempo I
mp
mp
mp
mp
mf

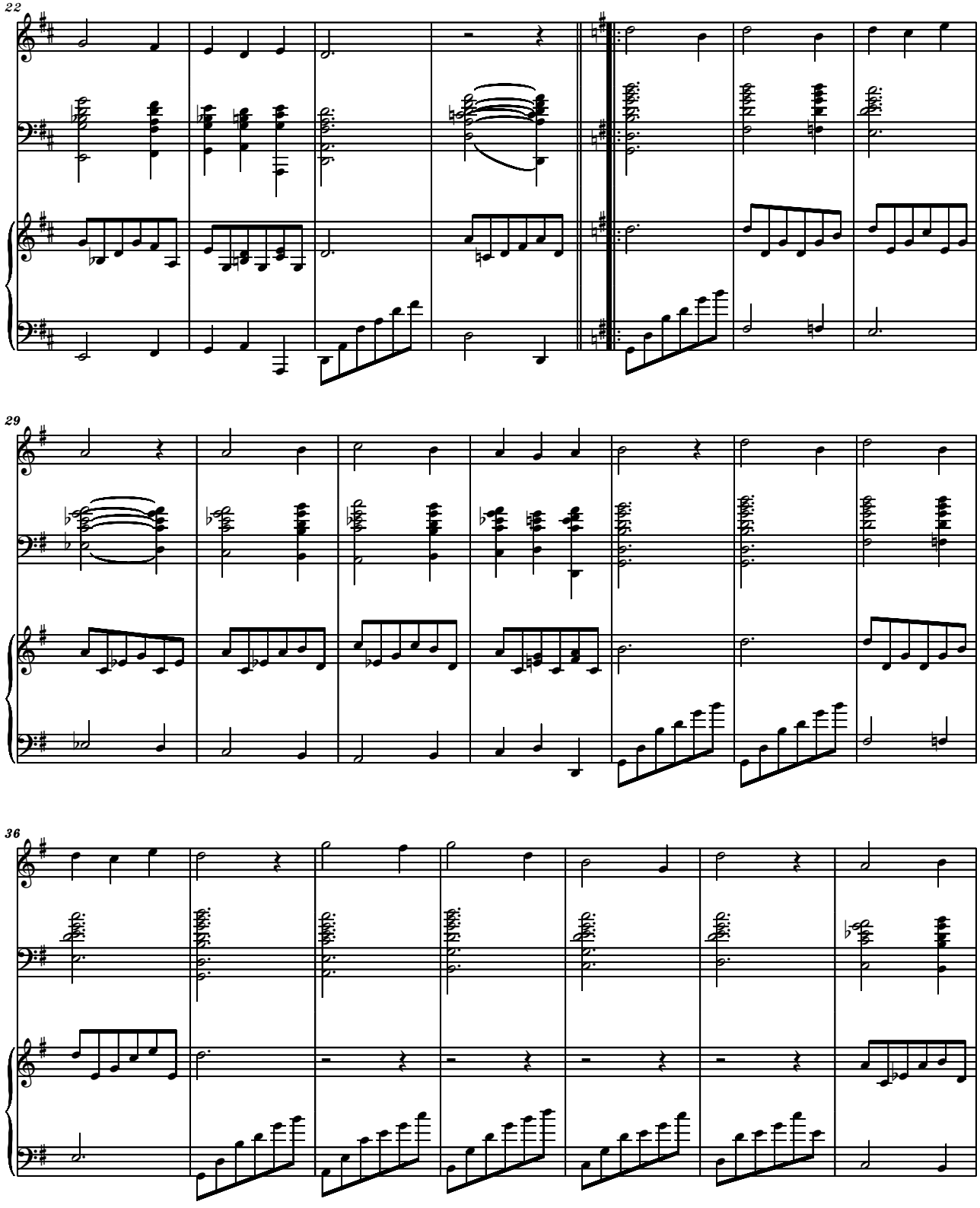

81
♩= 70
♩= 62
♩= 58
♩= 50
rall.
mp
p
88
♩= 46
♩= 40
♩= 30
mp
pp

Variations on
Jesus, Once of Humble Birth

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 19, 2013

Solemnly

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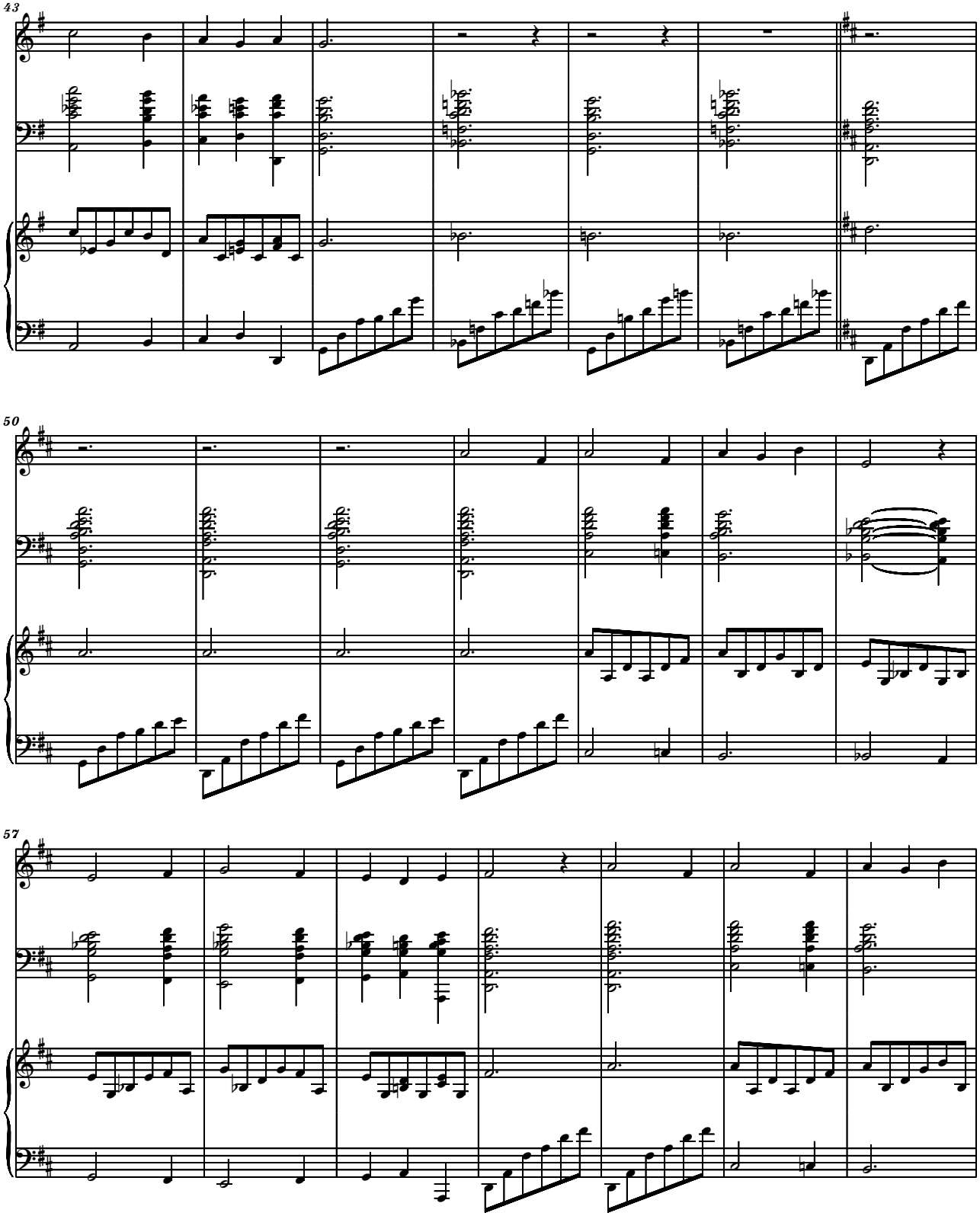
29
36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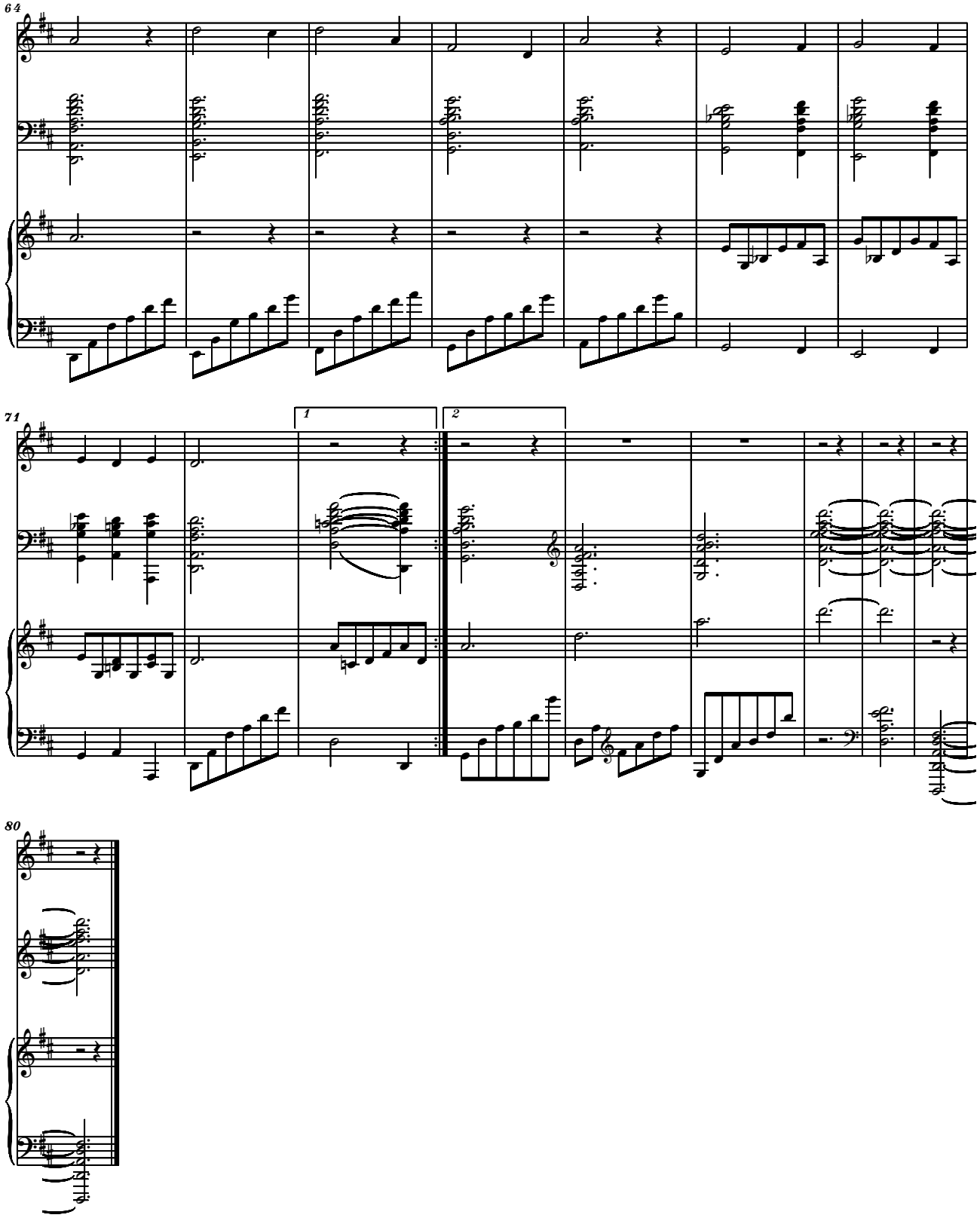
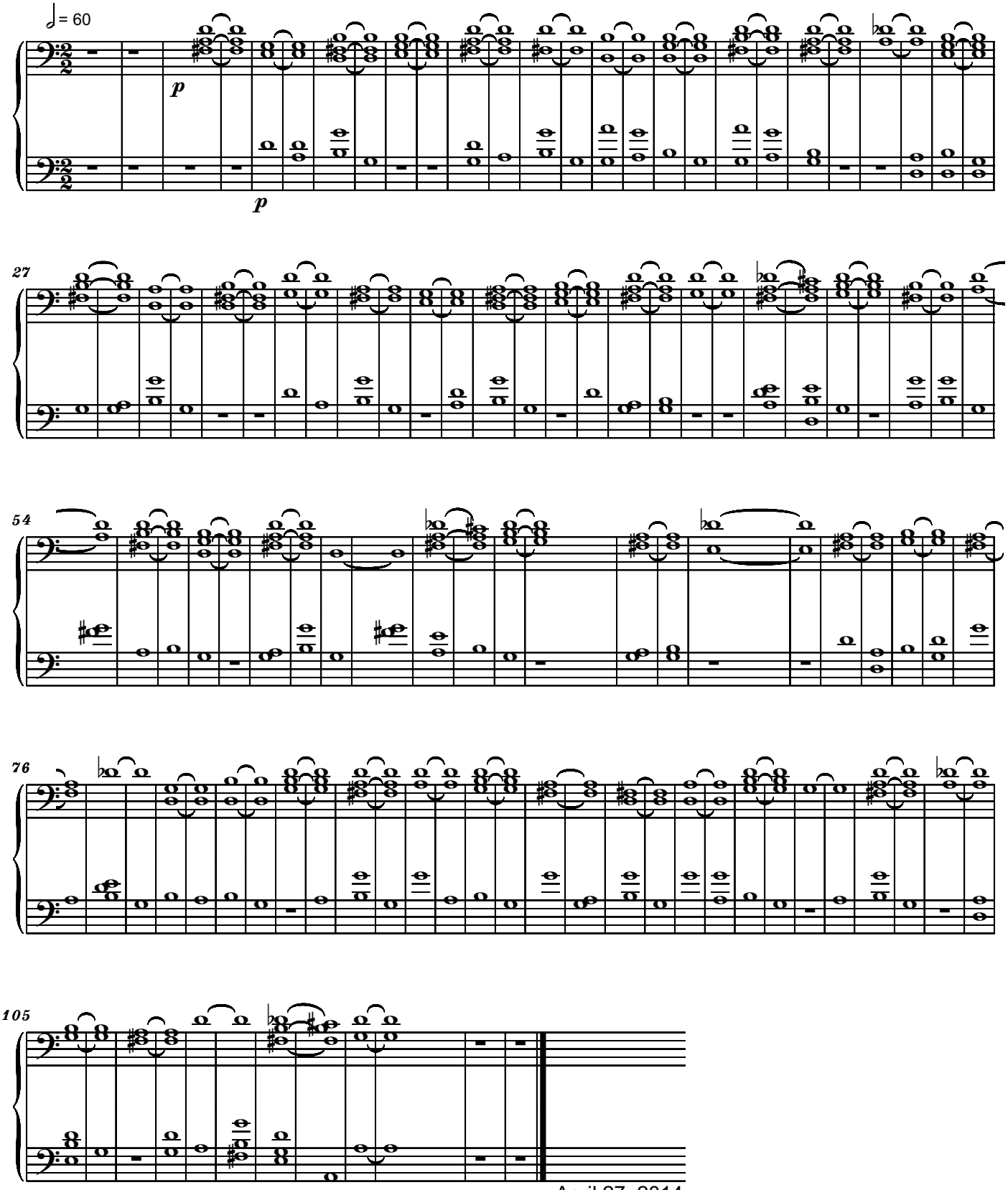
50
57


64
71
1
2
80

In Memoriam LIANA ALEXANDRA
"SONG WITHOUT WORDS"
for Chorused Piano
created with Noatikl Software

Lontano e Dolce, sempre Piano

Serban NICHIFOR



April 27, 2014

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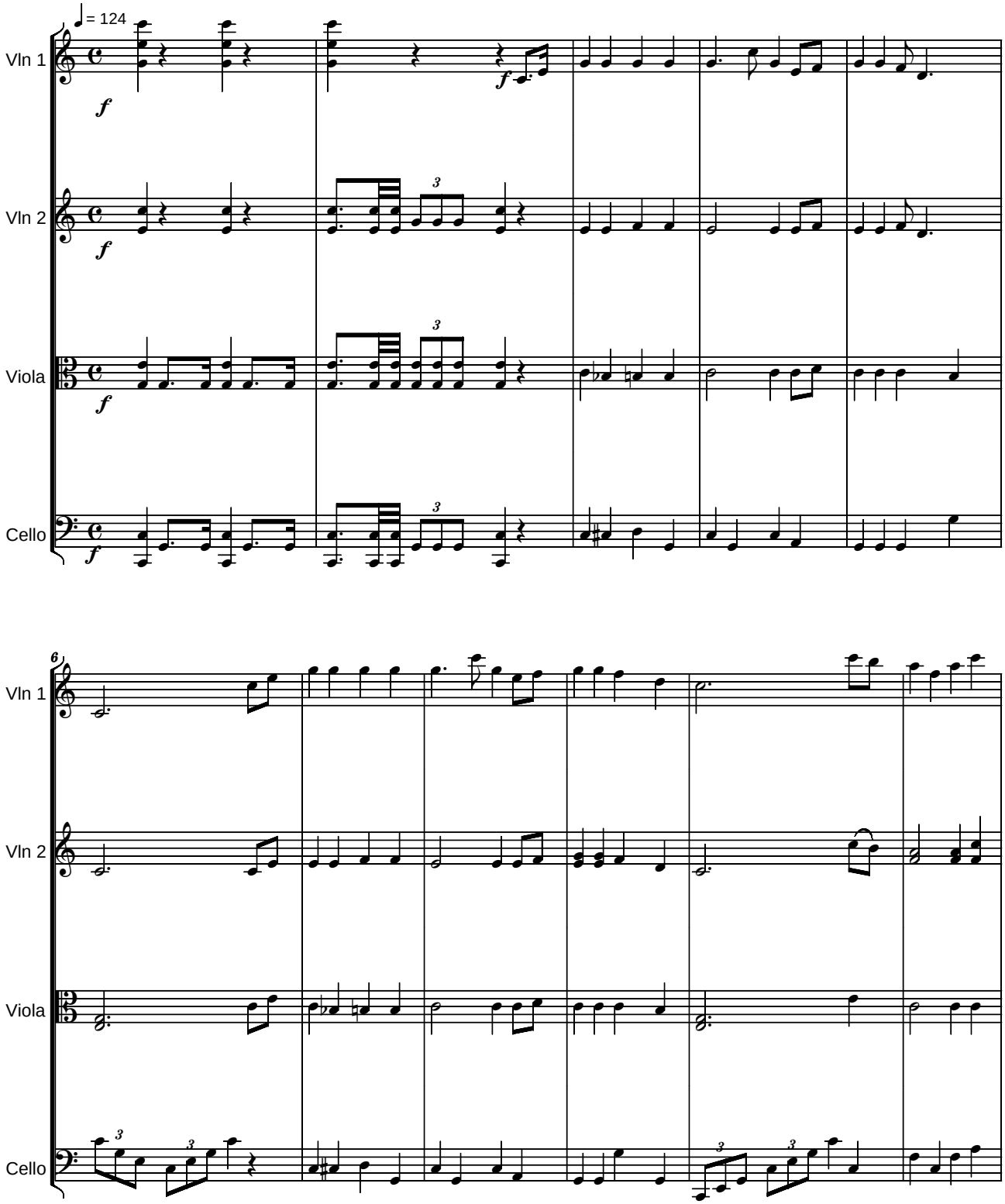
U.S. Military
arr. by Serban Nichifor

March

The Marine' s Hymn

Arrangement for String Quartet by Serban Nichifor, dedicated to Sue and Rich McCLELLAN



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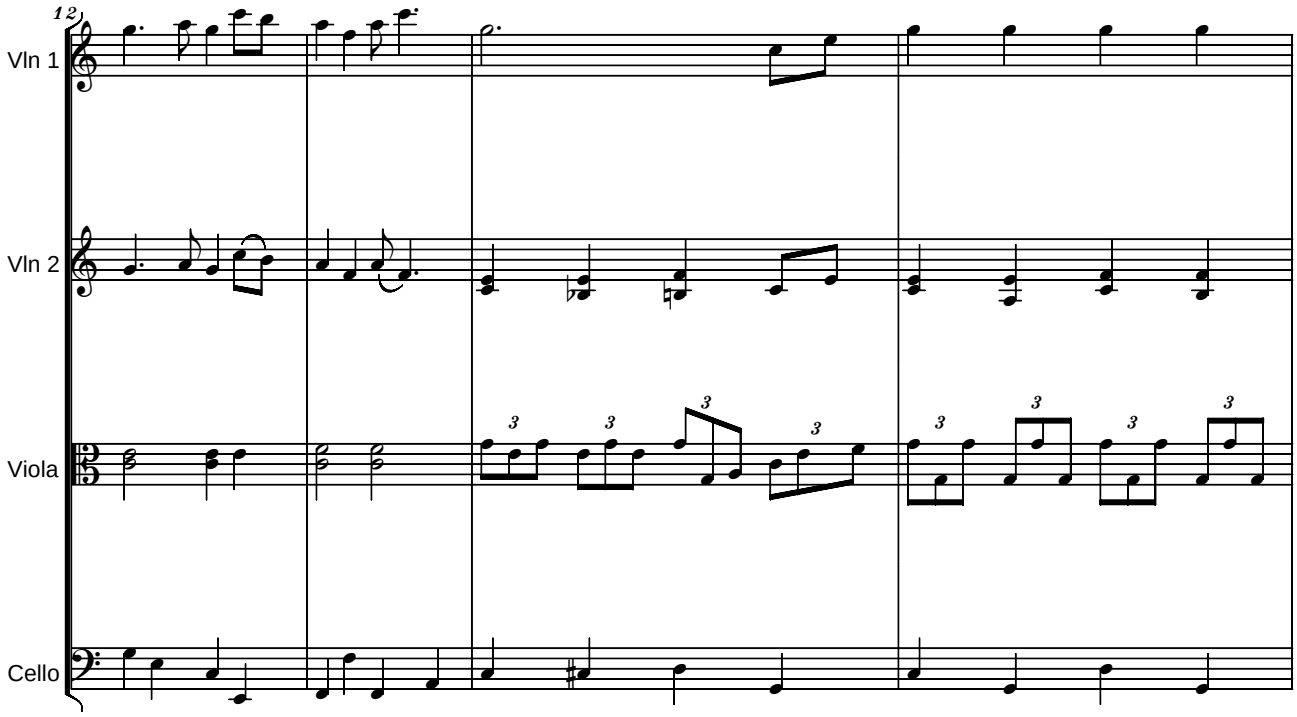
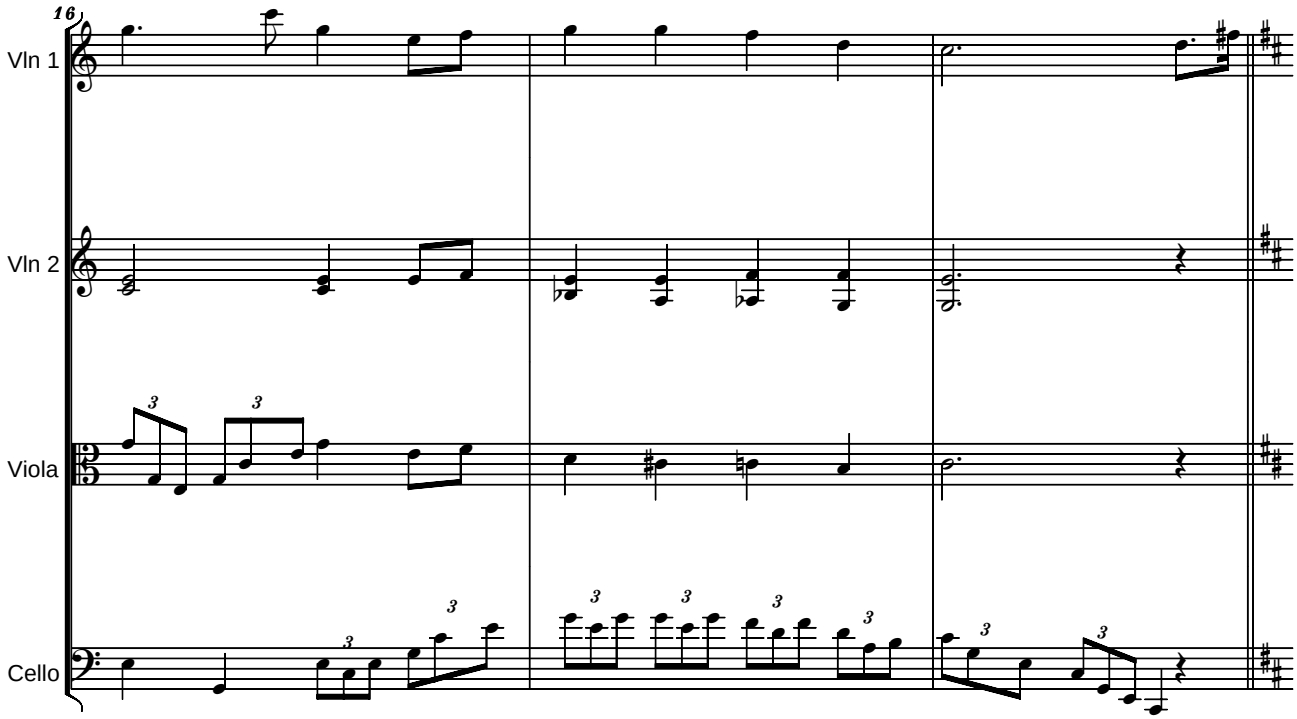
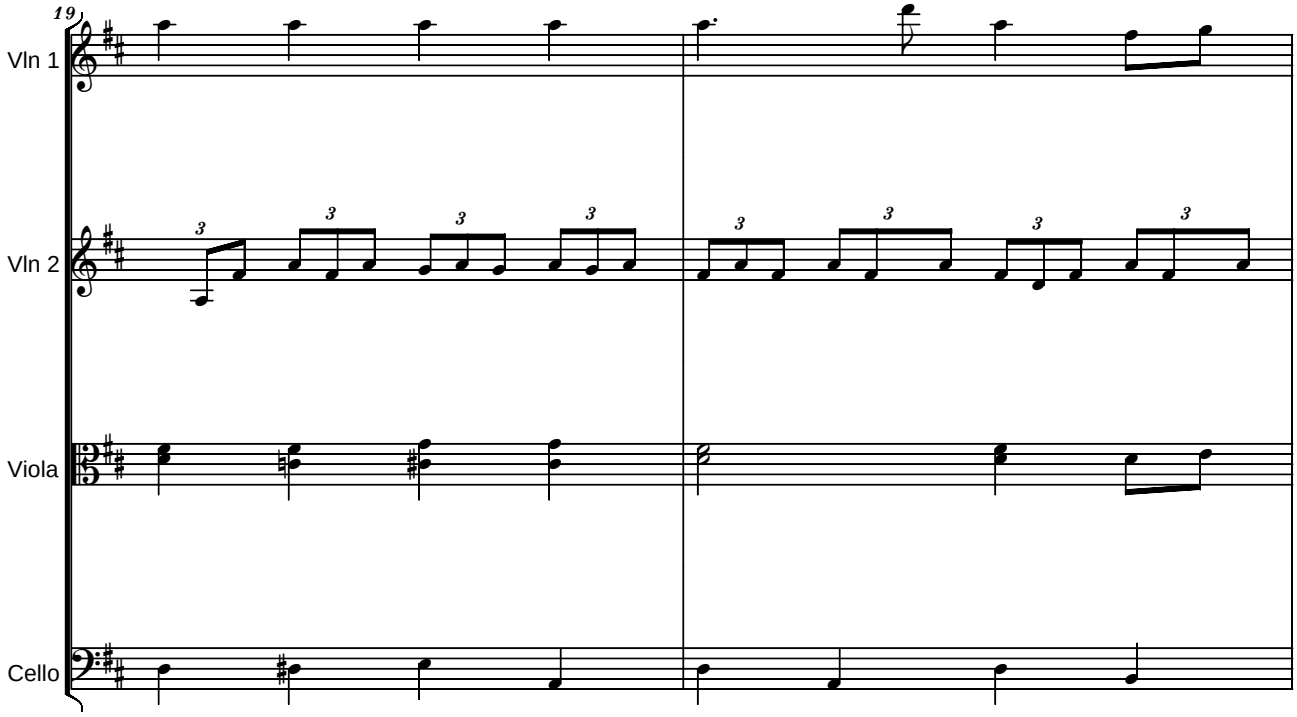
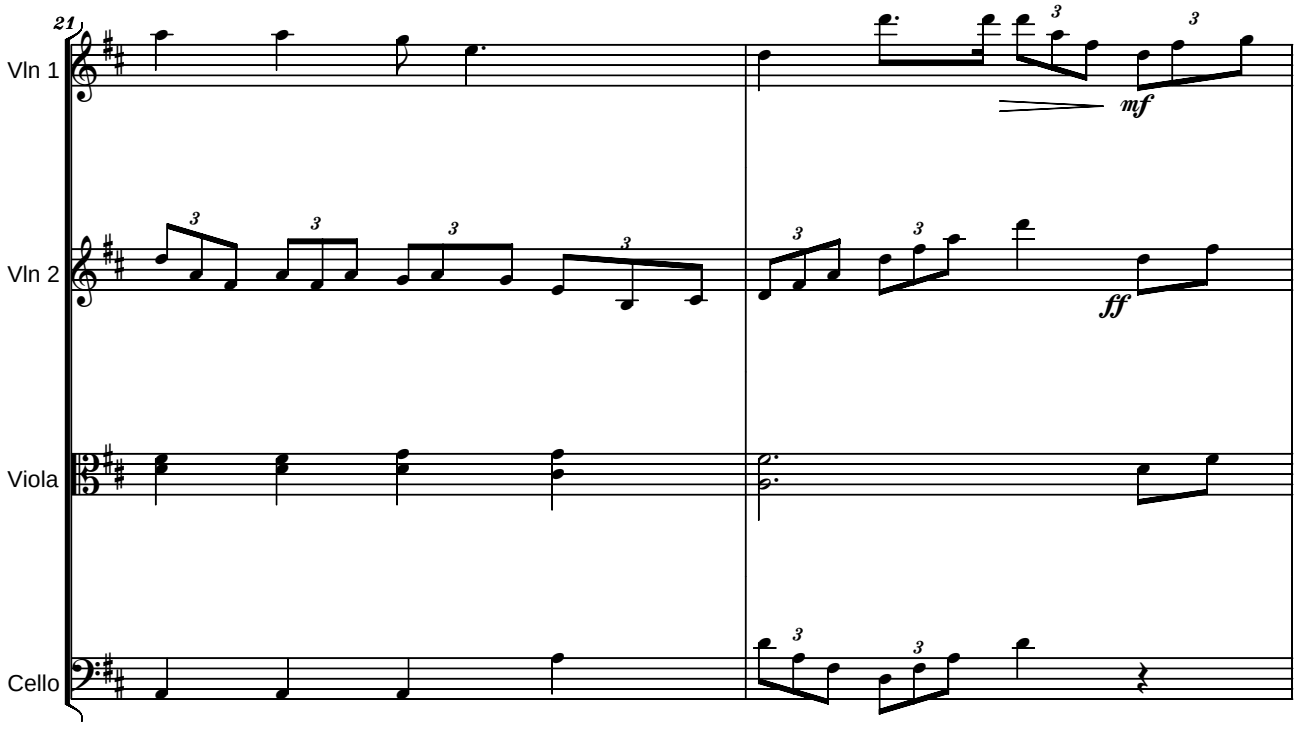
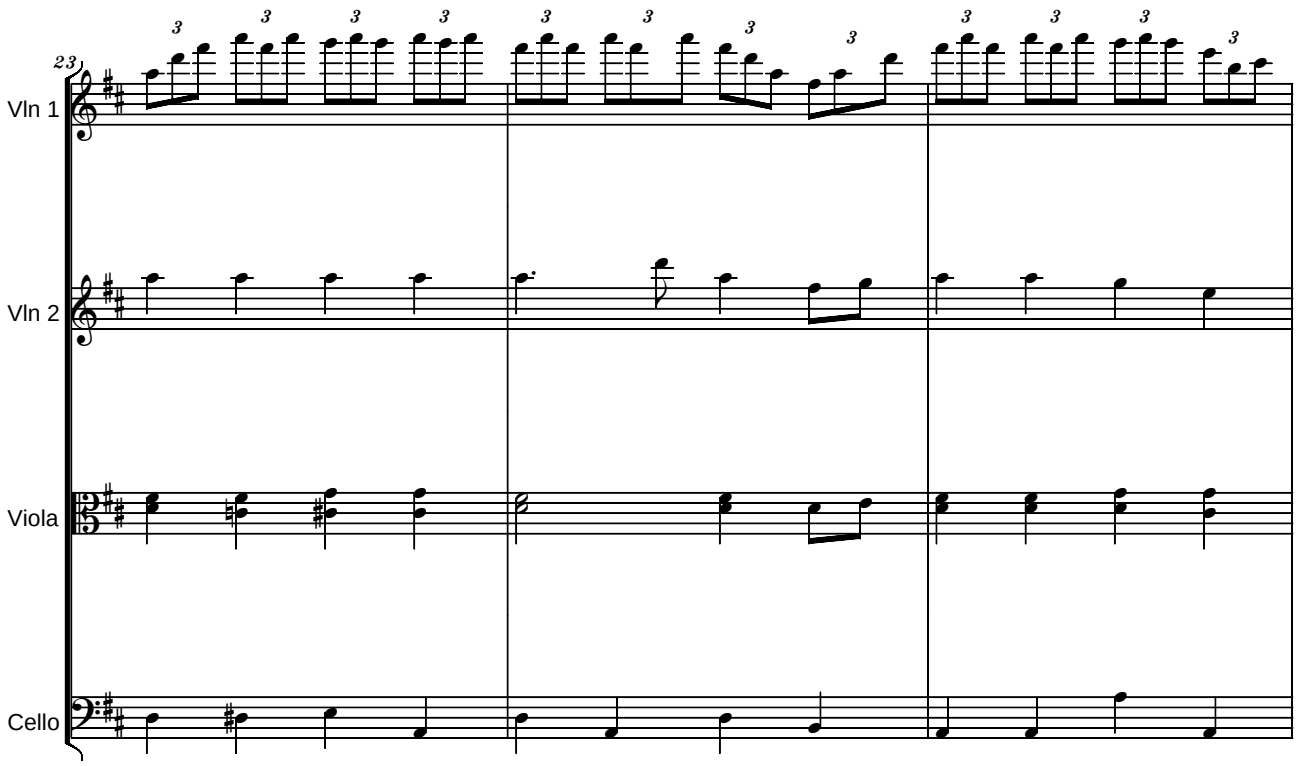
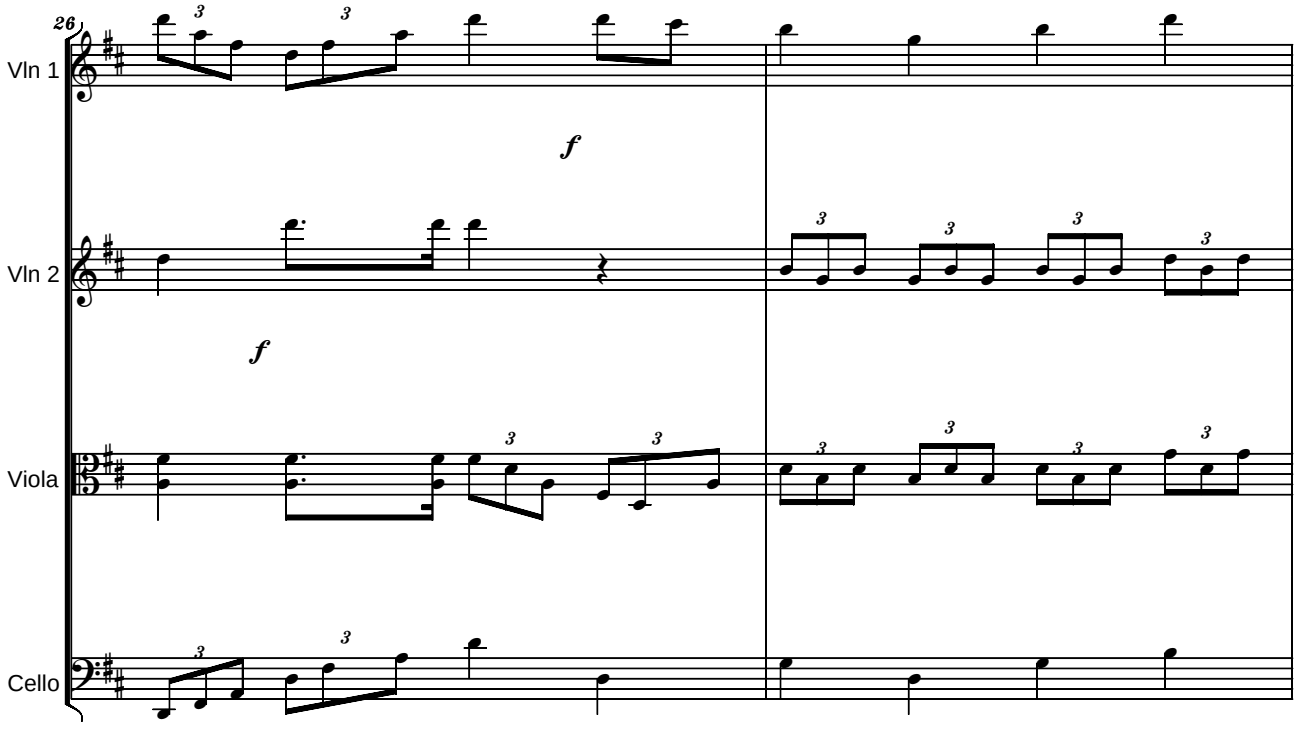

12
Vln 1
Vln 2
Viola
Cello

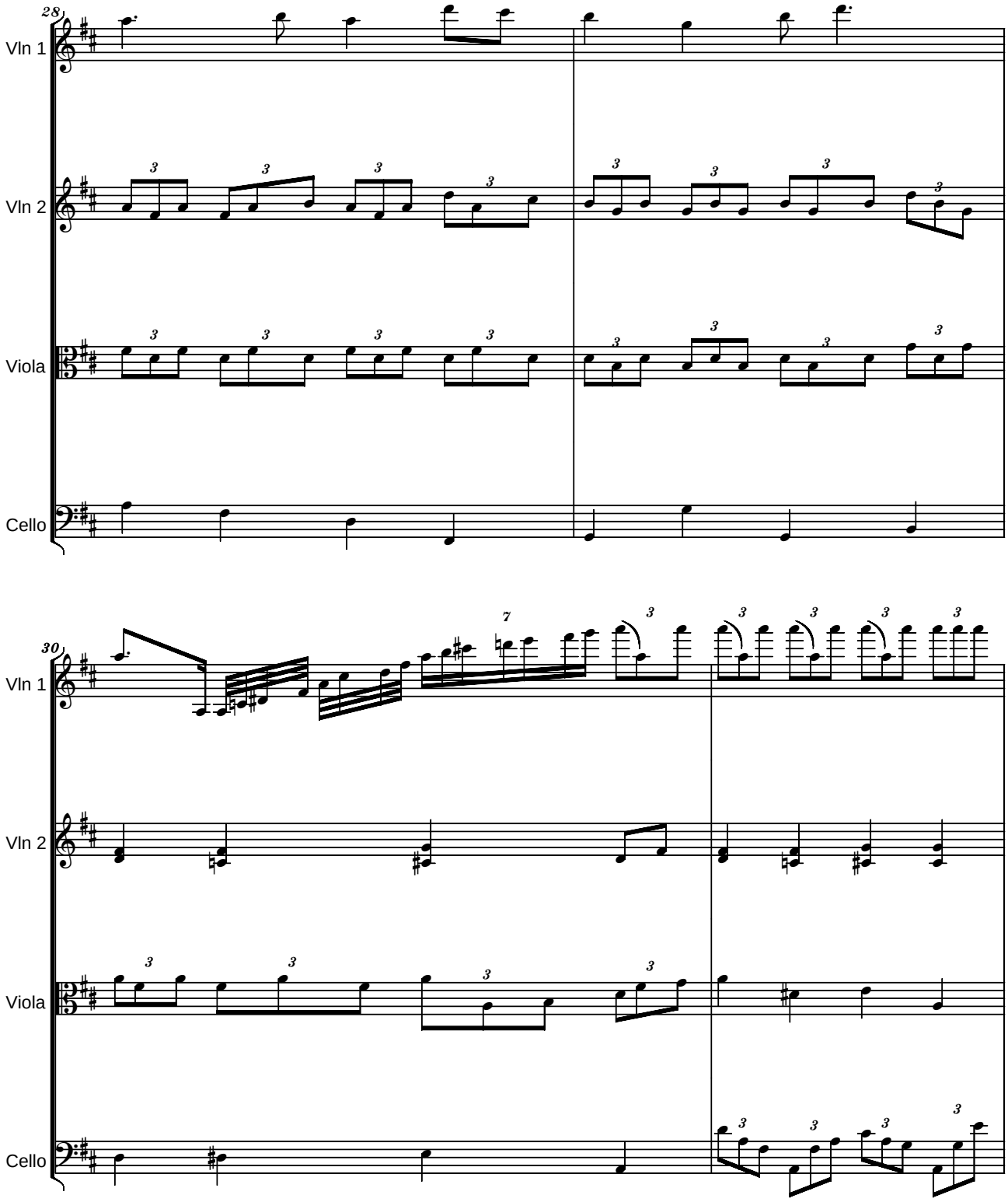

16
Vln 1
Vln 2
Viola
Cello

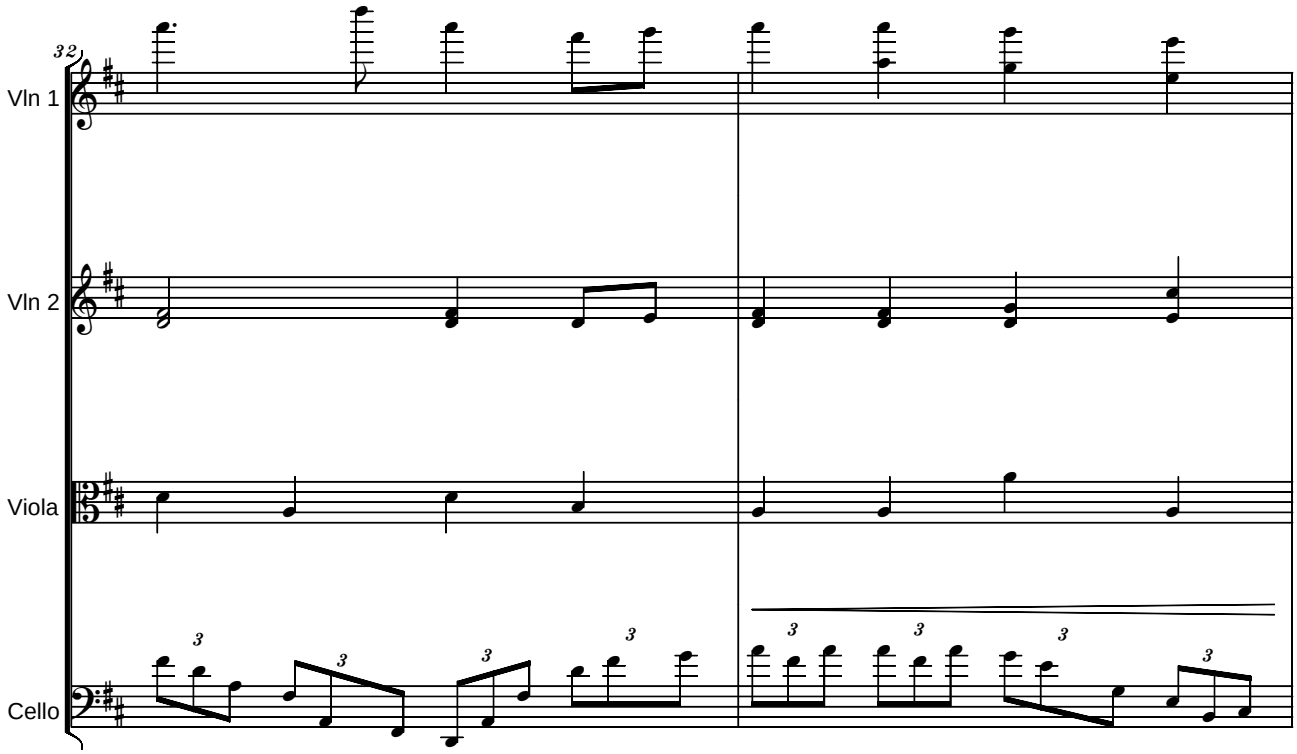

19
Vln 1
Vln 2
Viola
Cello

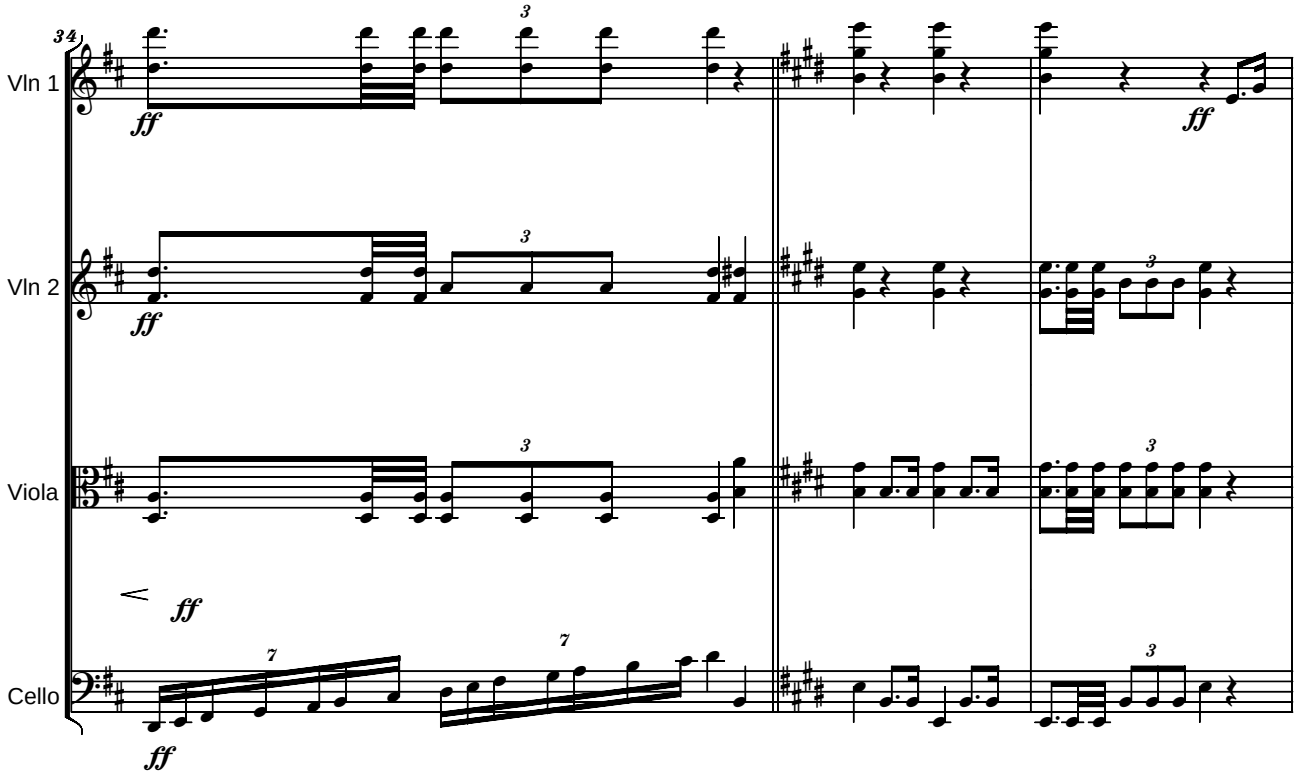

21
Vln 1
mf
Vln 2
ff
Viola
Cello

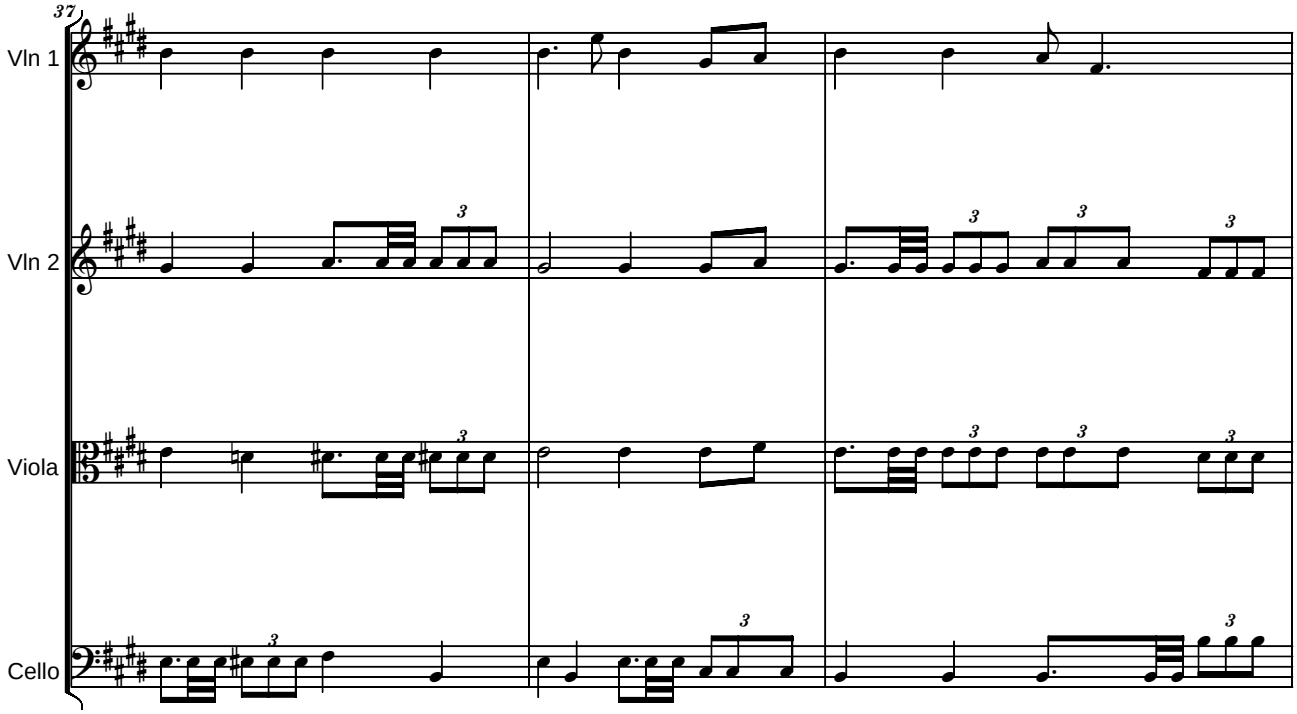

23
Vln 1
Vln 2
Viola
Cello

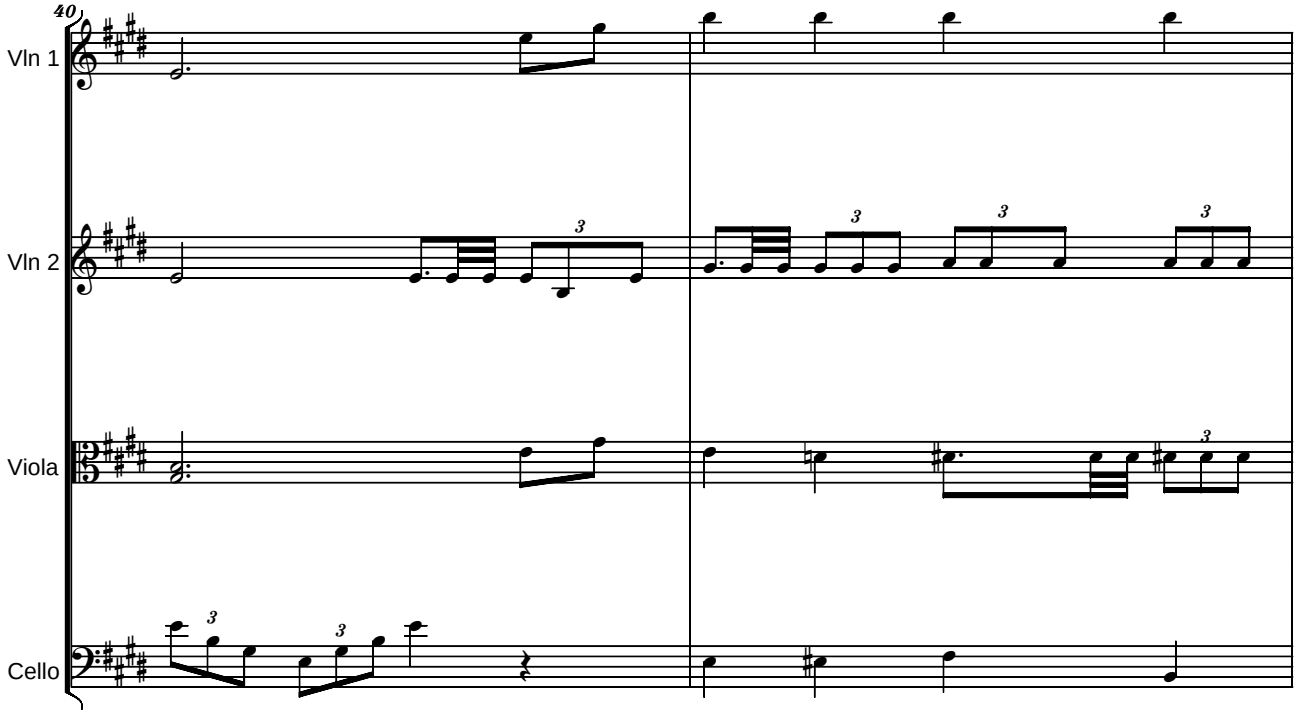

26
Vln 1
f
Vln 2
f
Viola
Cello

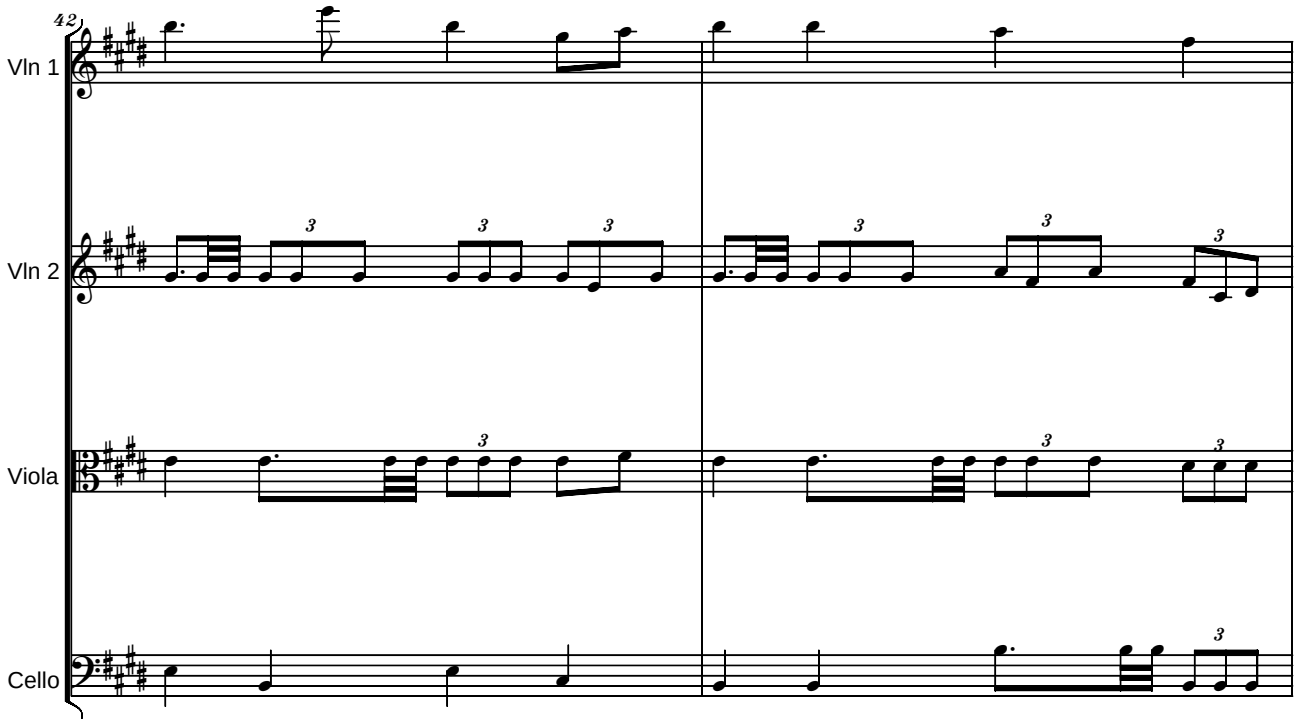

28
Vln 1
Vln 2
Viola
Cello
30
Vln 1
Vln 2
Viola
Cello

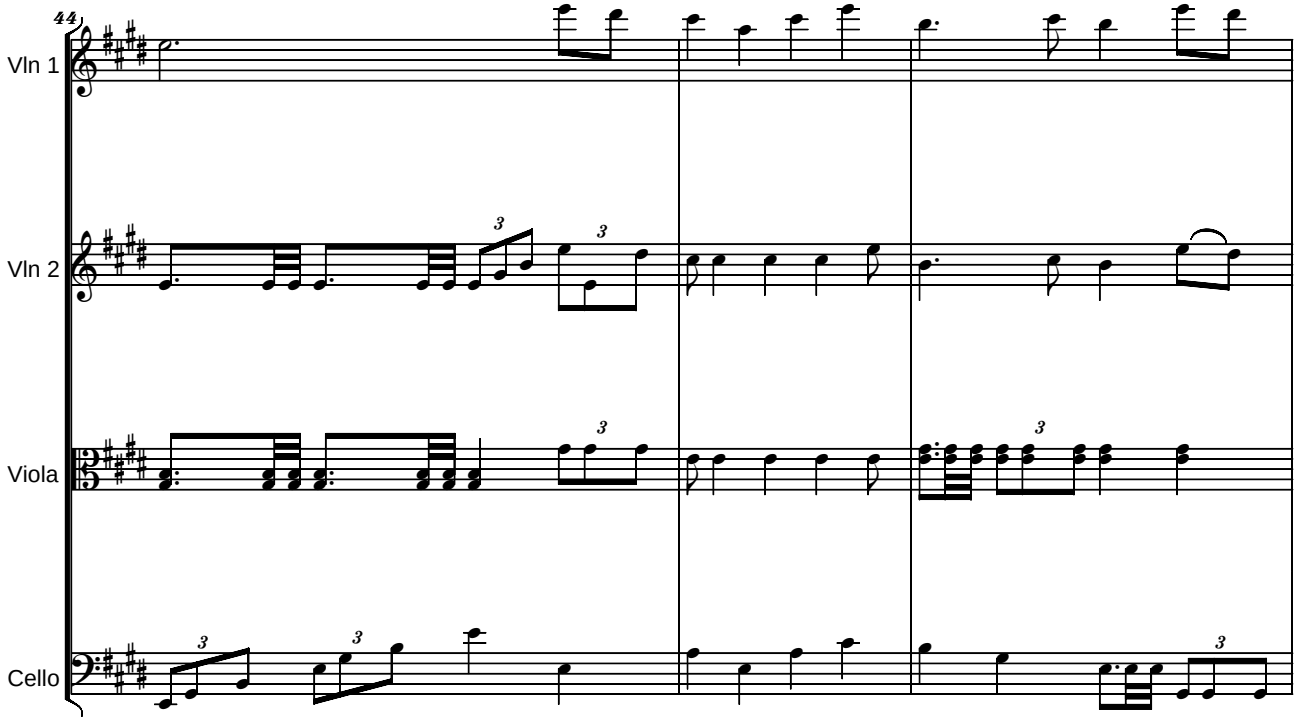

32
Vln 1
Vln 2
Viola
Cello

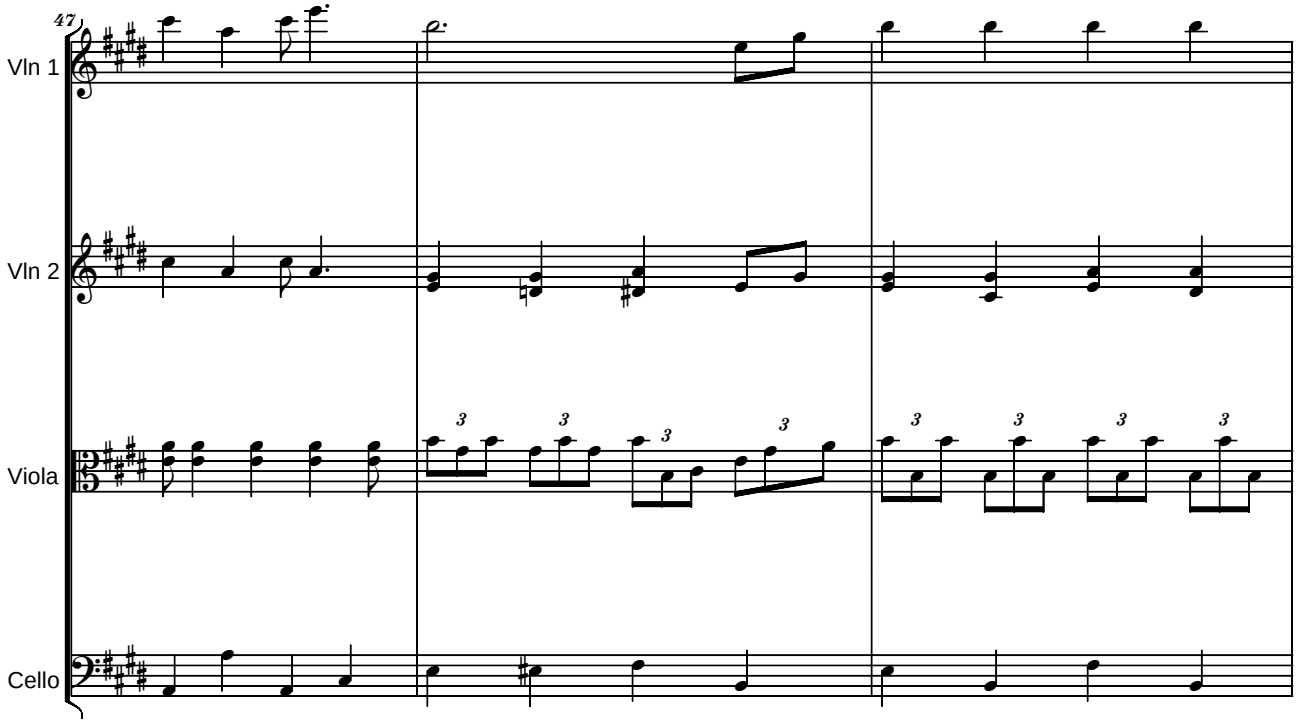

34
Vln 1
Vln 2
Viola
Cello
ff

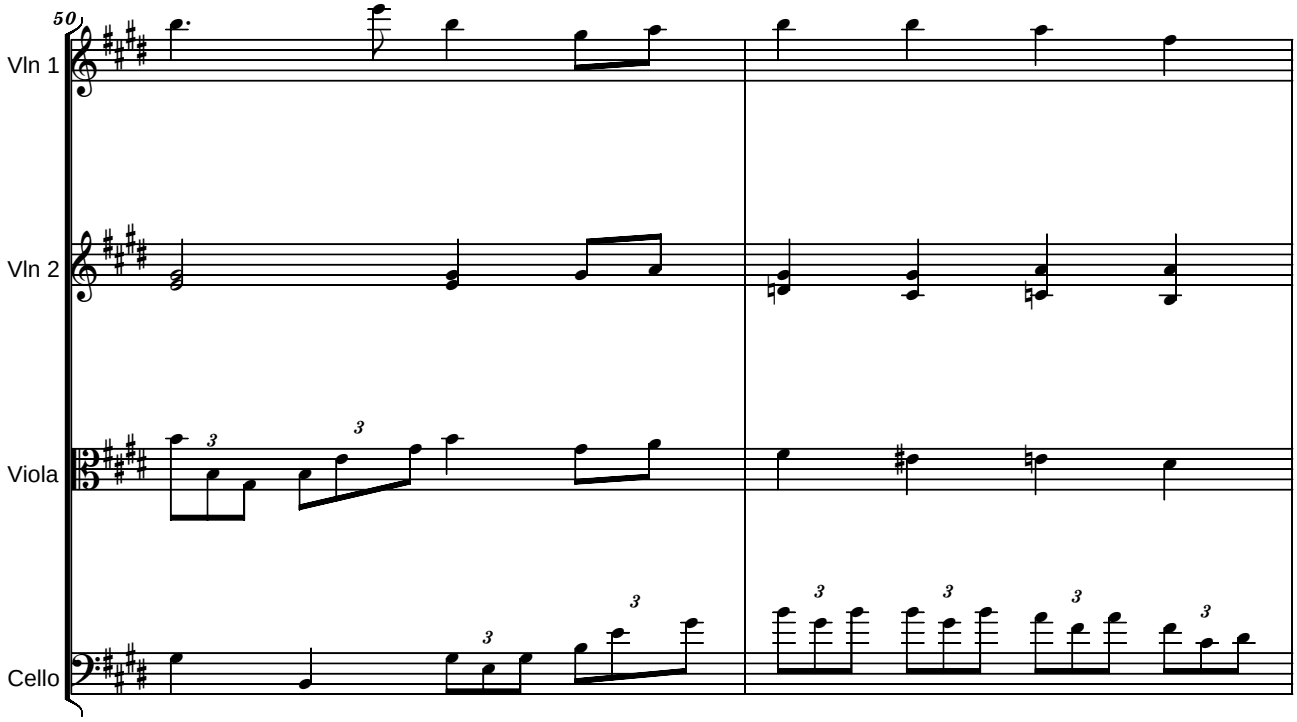

37
Vln 1
Vln 2
Viola
Cello

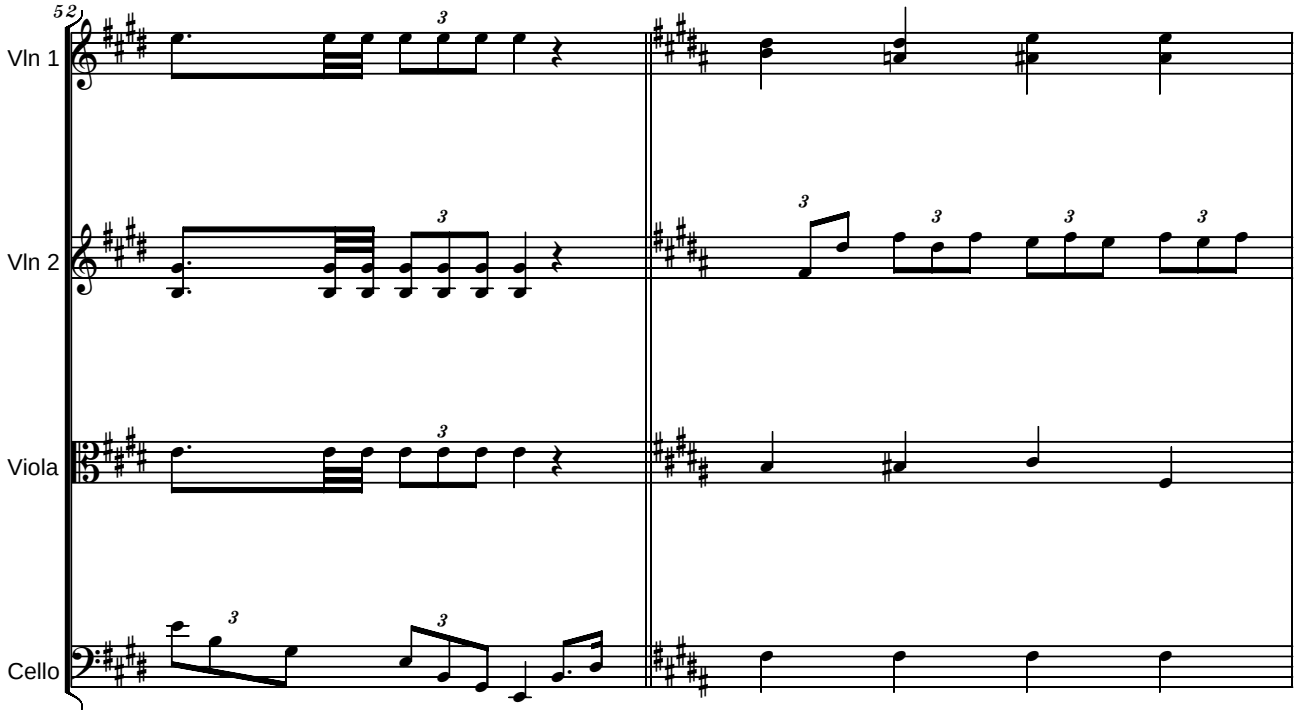

40
Vln 1
Vln 2
Viola
Cello

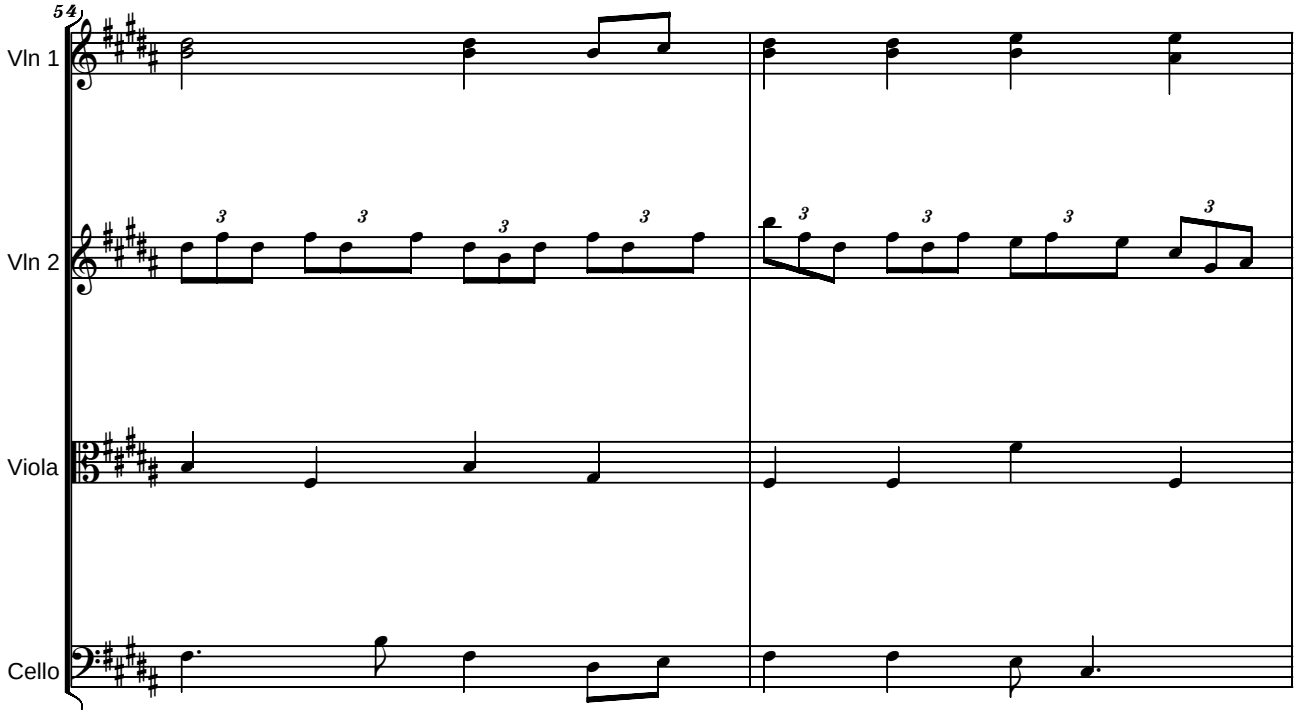

42
Vln 1
Vln 2
Viola
Cello

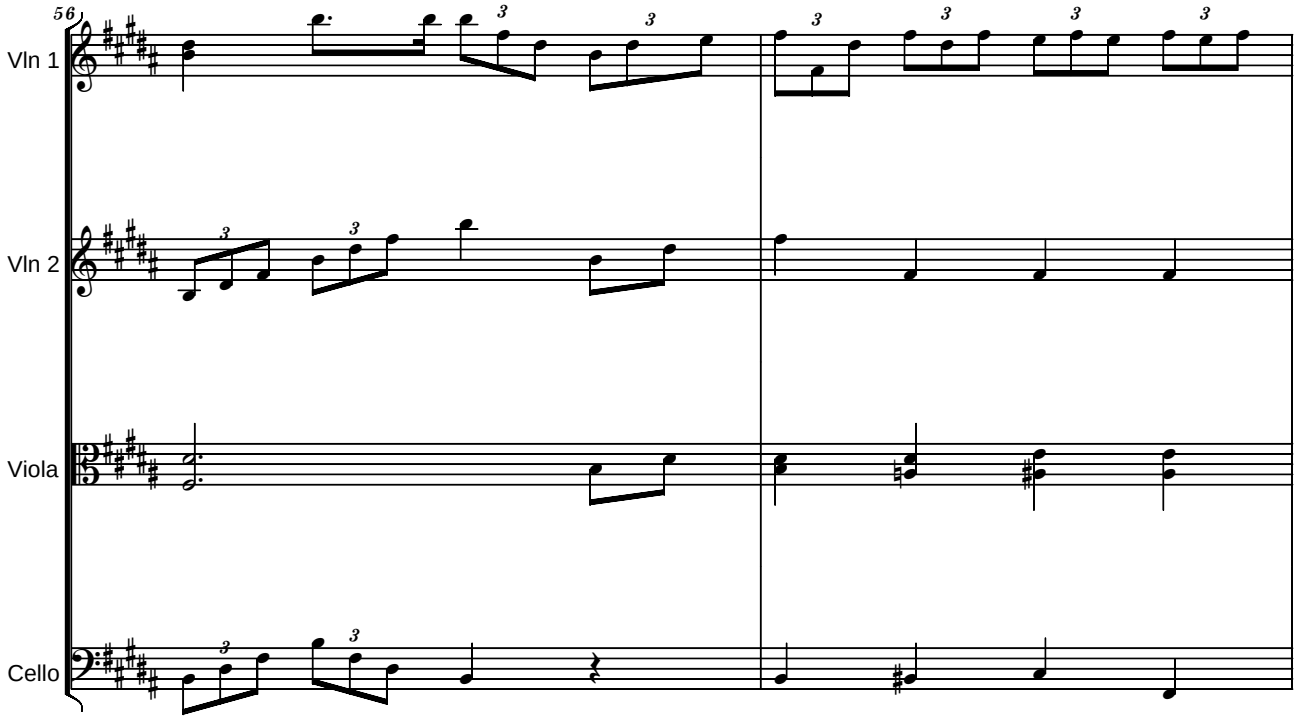

44
Vln 1
Vln 2
Viola
Cello

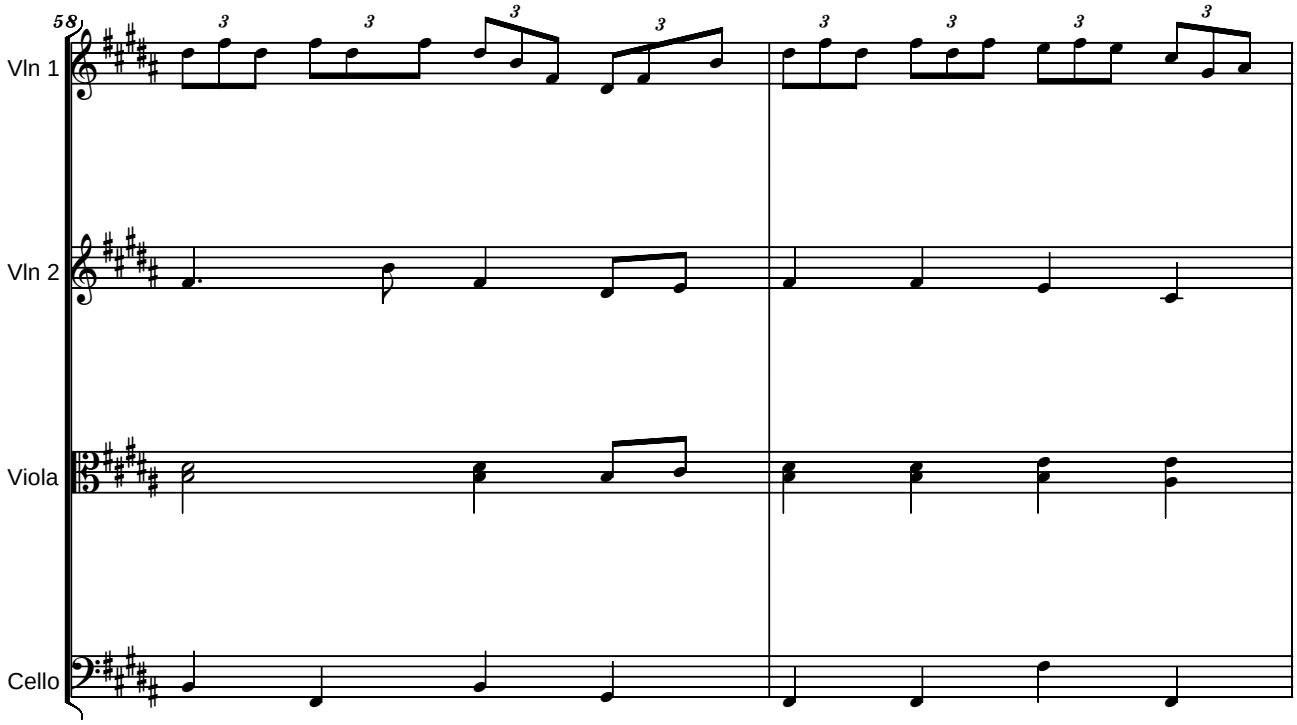

47
Vln 1
Vln 2
Viola
Cello

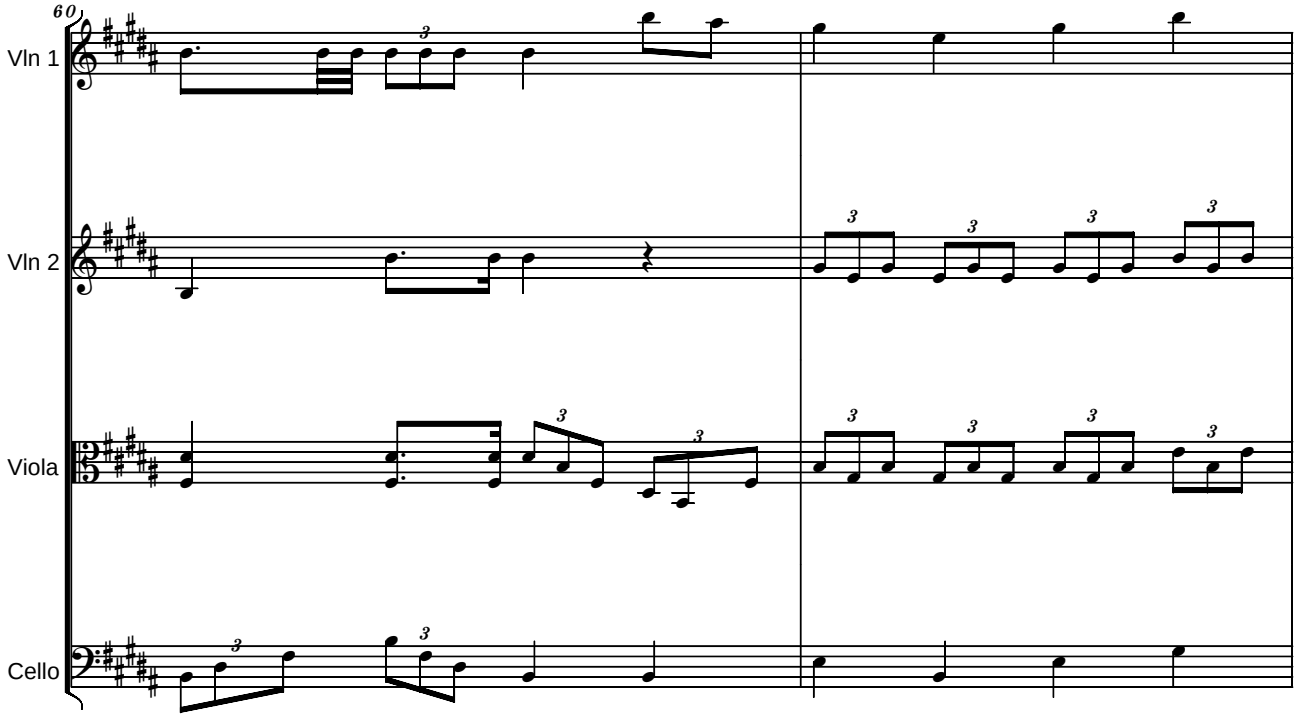

50
Vln 1
Vln 2
Viola
Cello

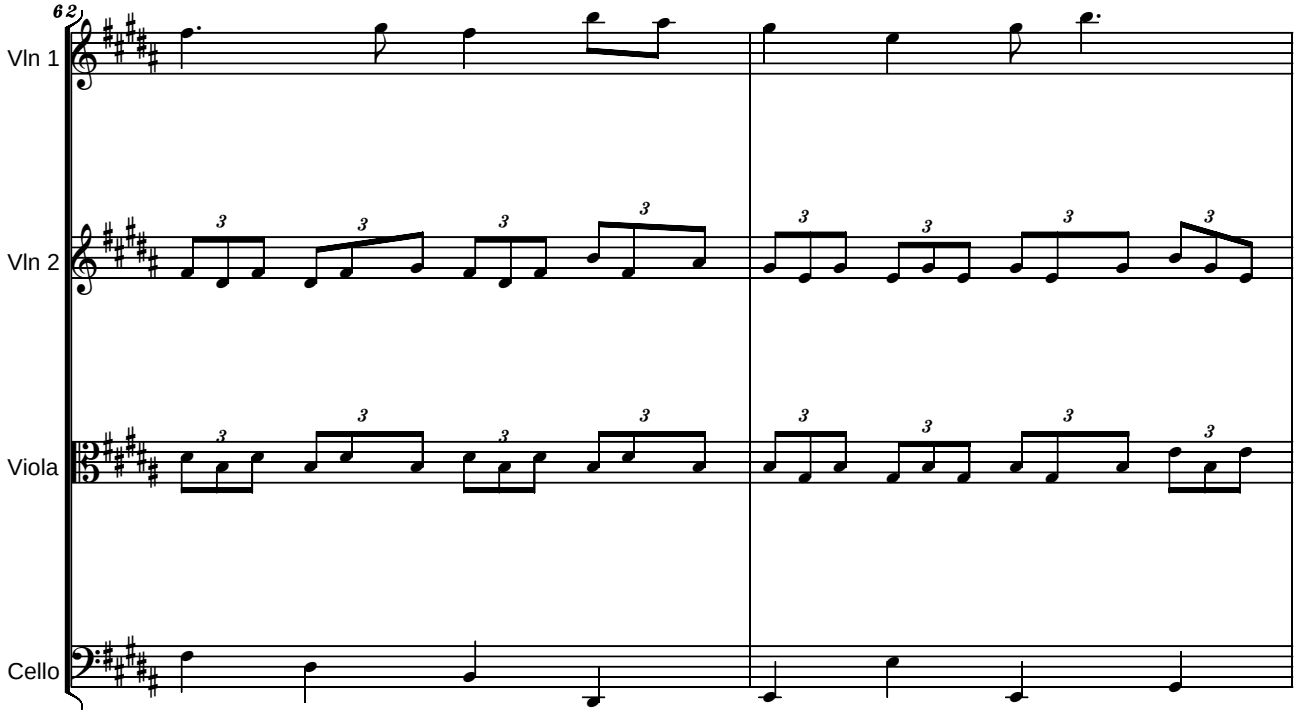

52
Vln 1
Vln 2
Viola
Cello

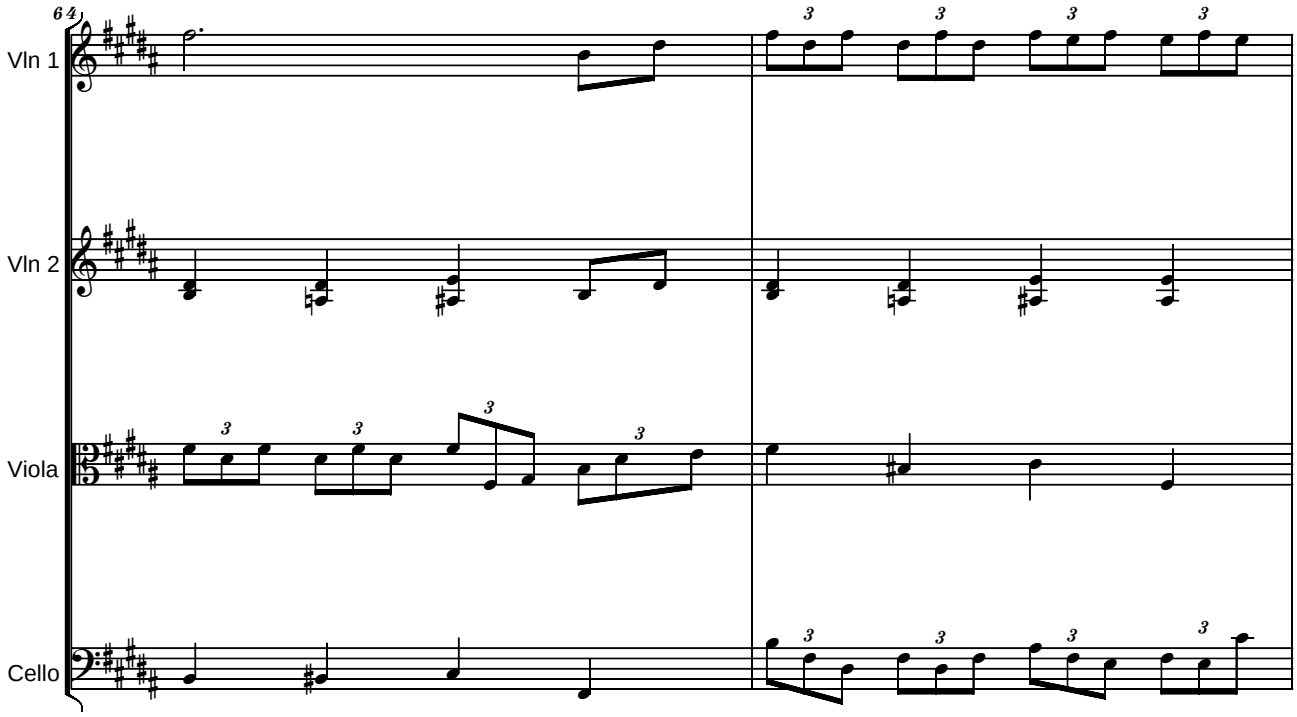

54
Vln 1
Vln 2
Viola
Cello

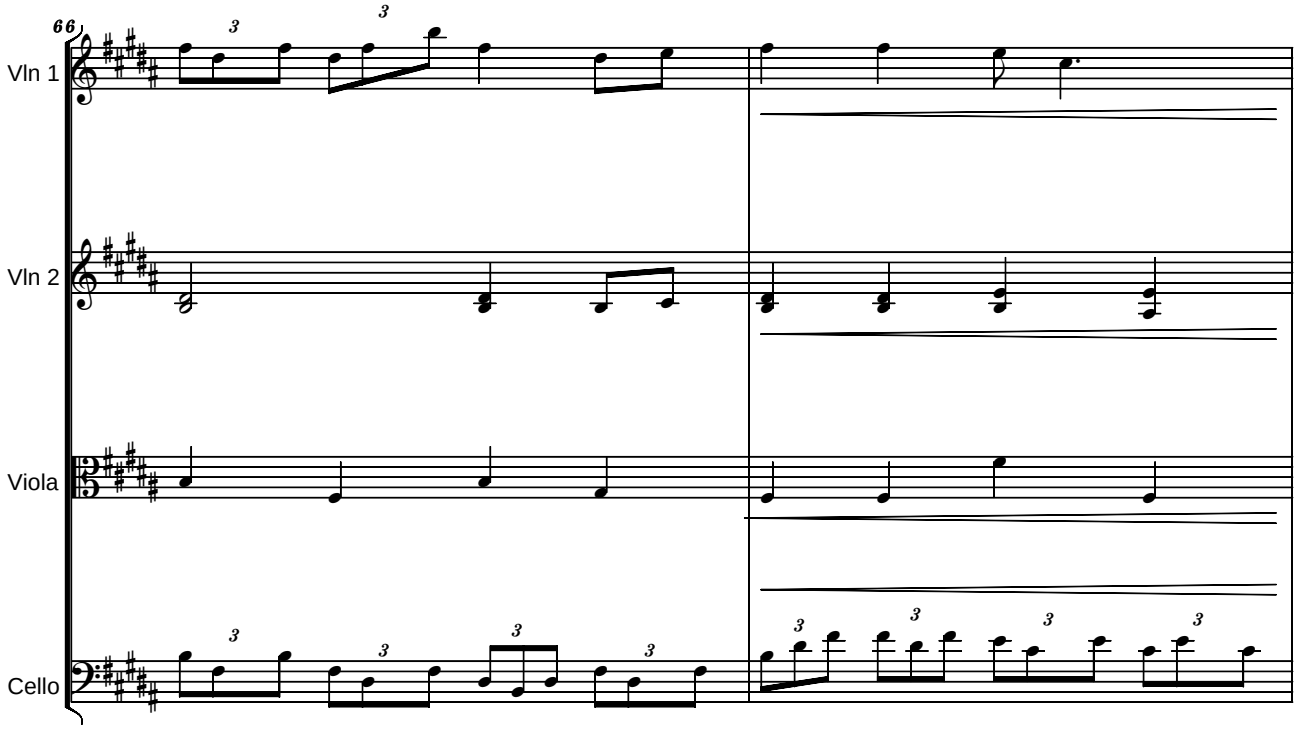

56
Vln 1
Vln 2
Viola
Cello

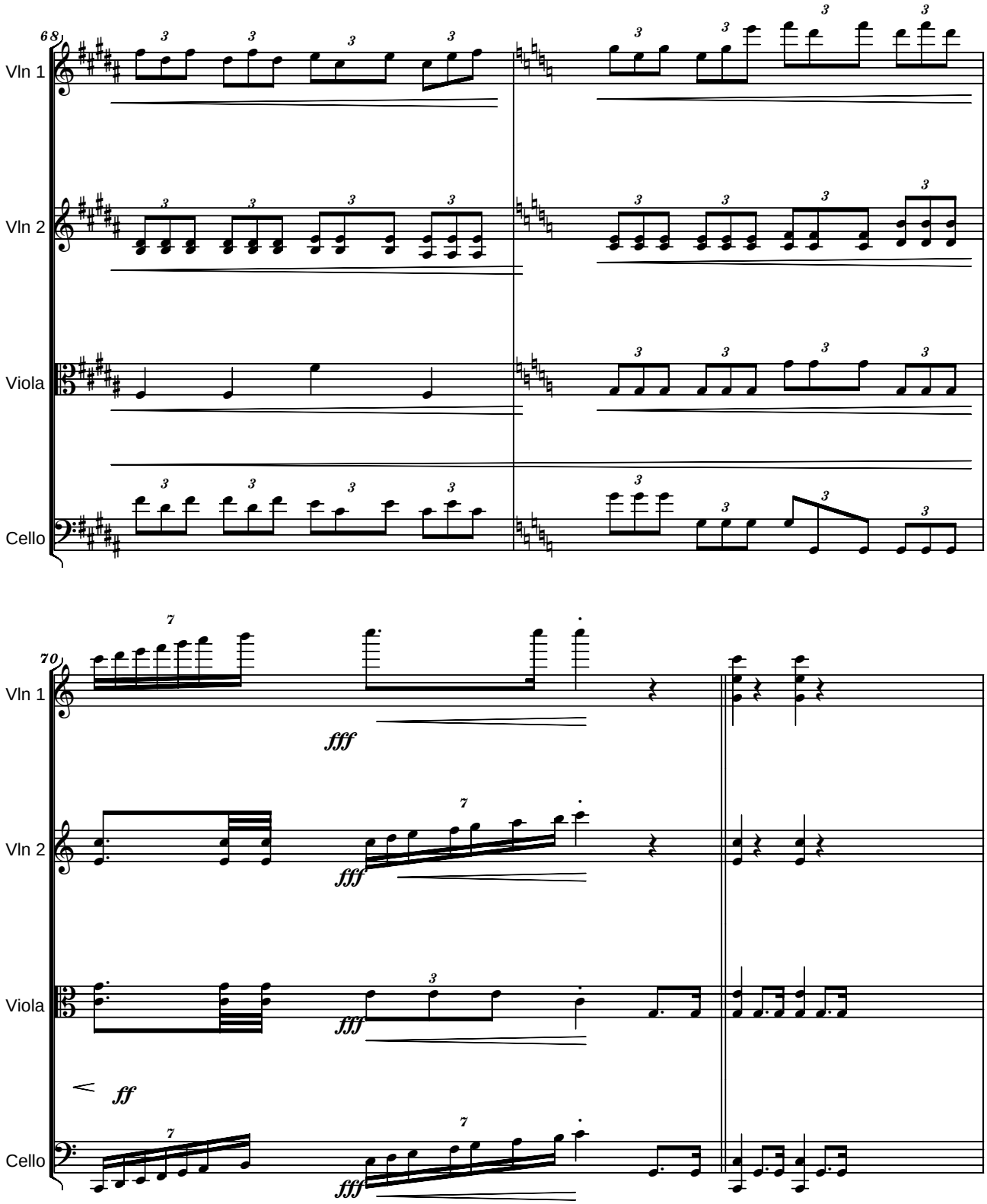

58
Vln 1
Vln 2
Viola
Cello

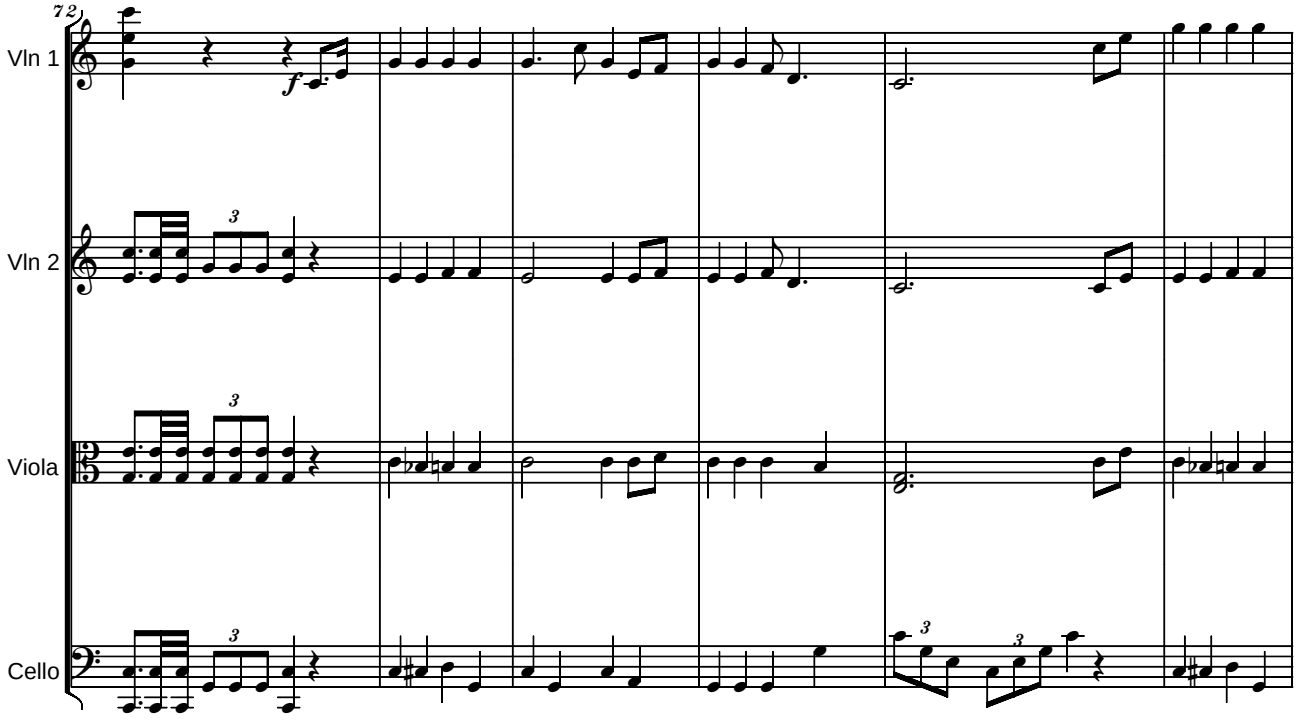

60
Vln 1
Vln 2
Viola
Cello

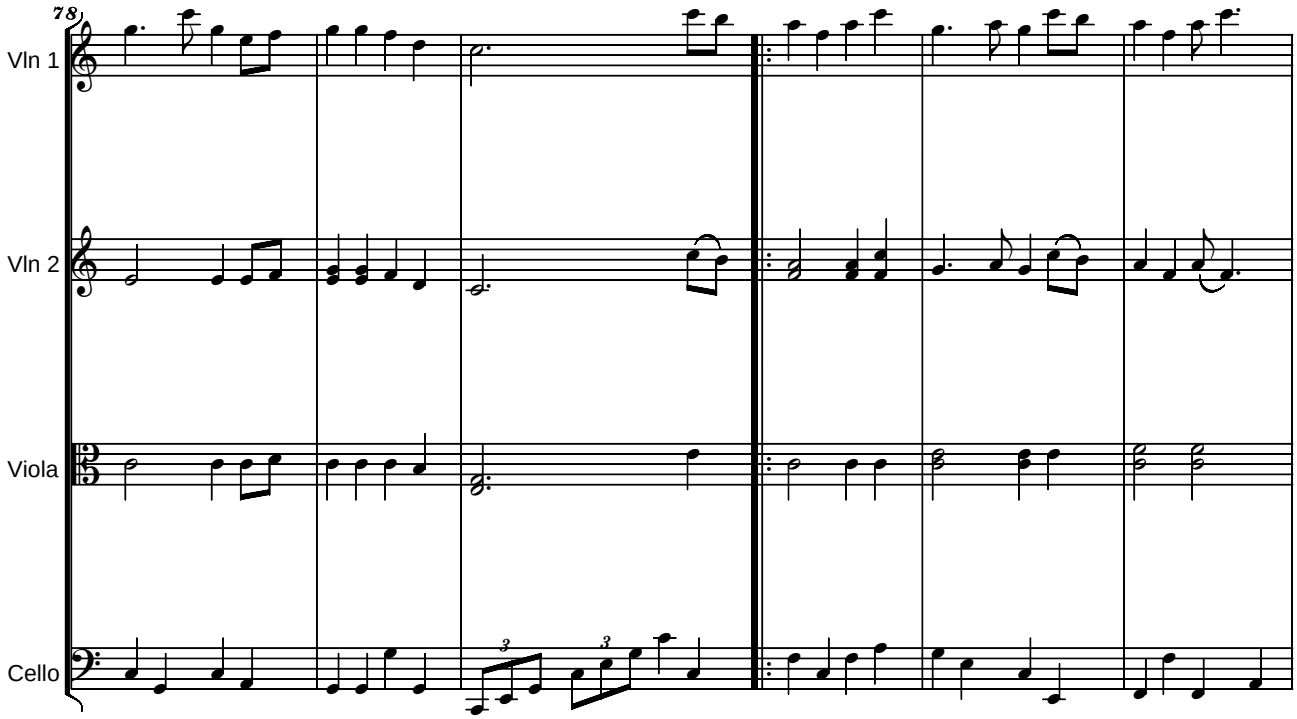

62
Vln 1
Vln 2
Viola
Cello

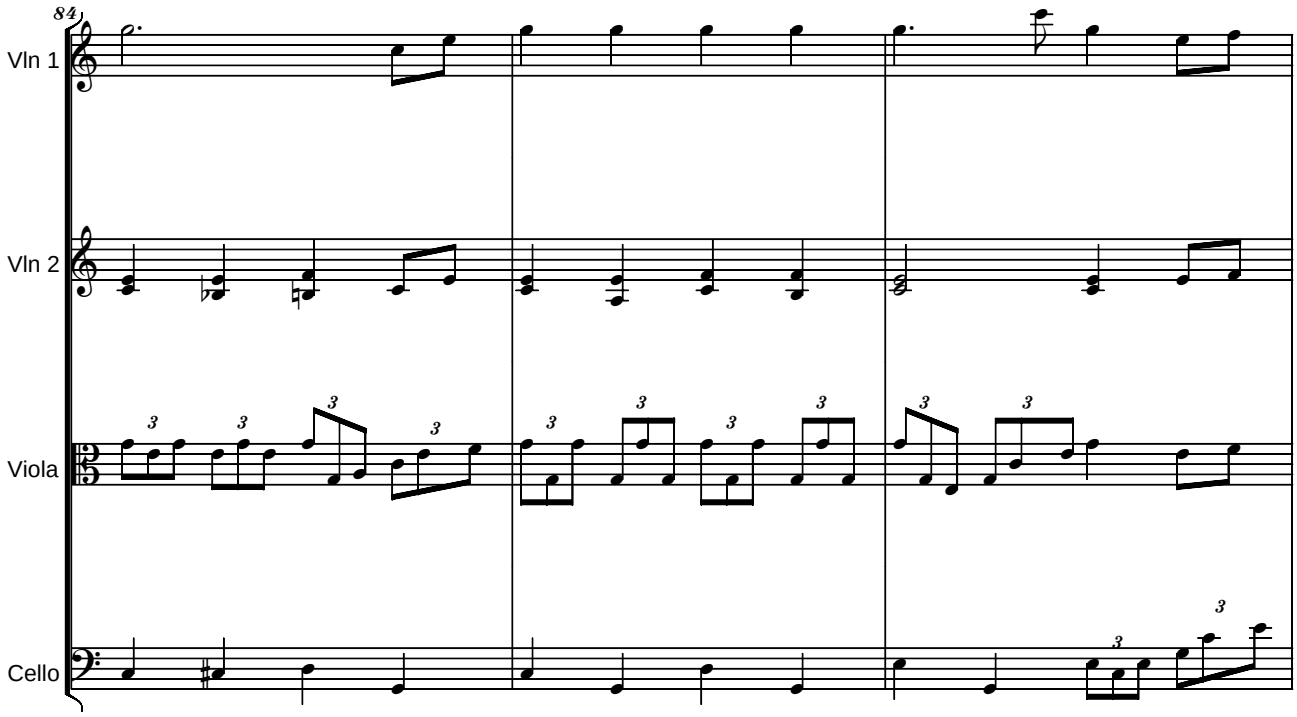

64
Vln 1
Vln 2
Viola
Cello

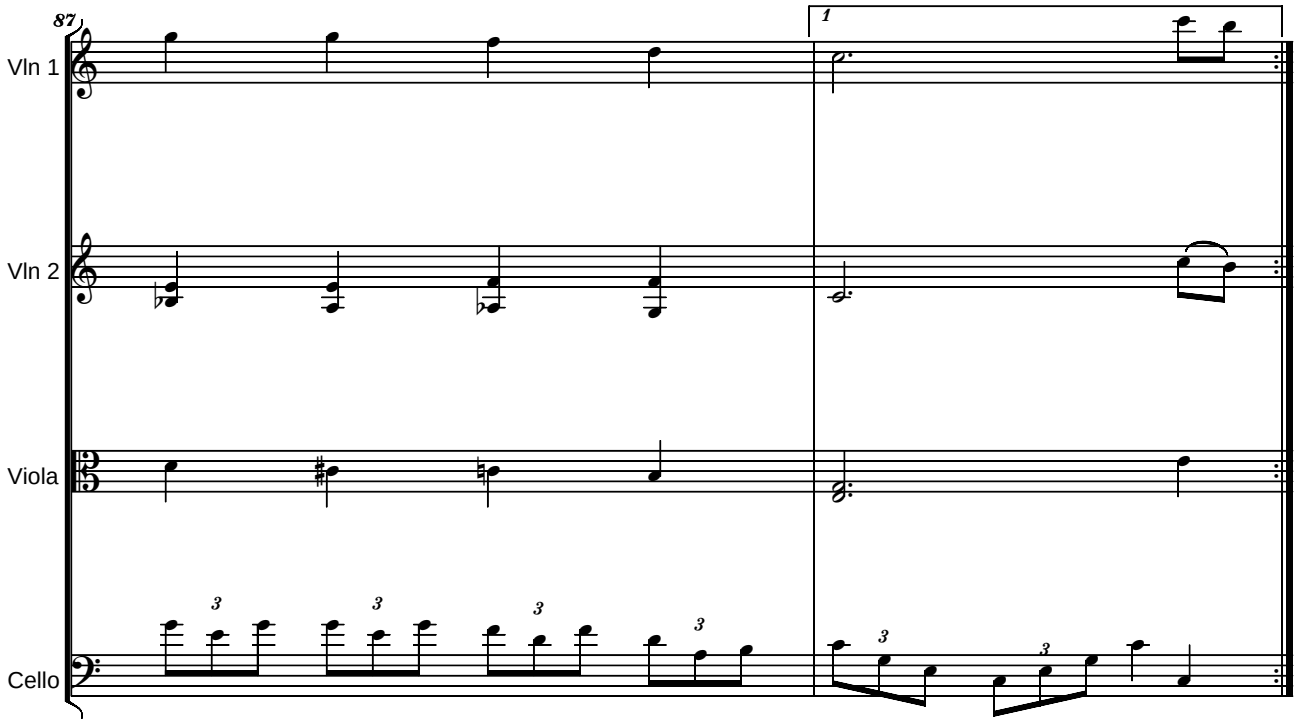

66
Vln 1
Vln 2
Viola
Cello

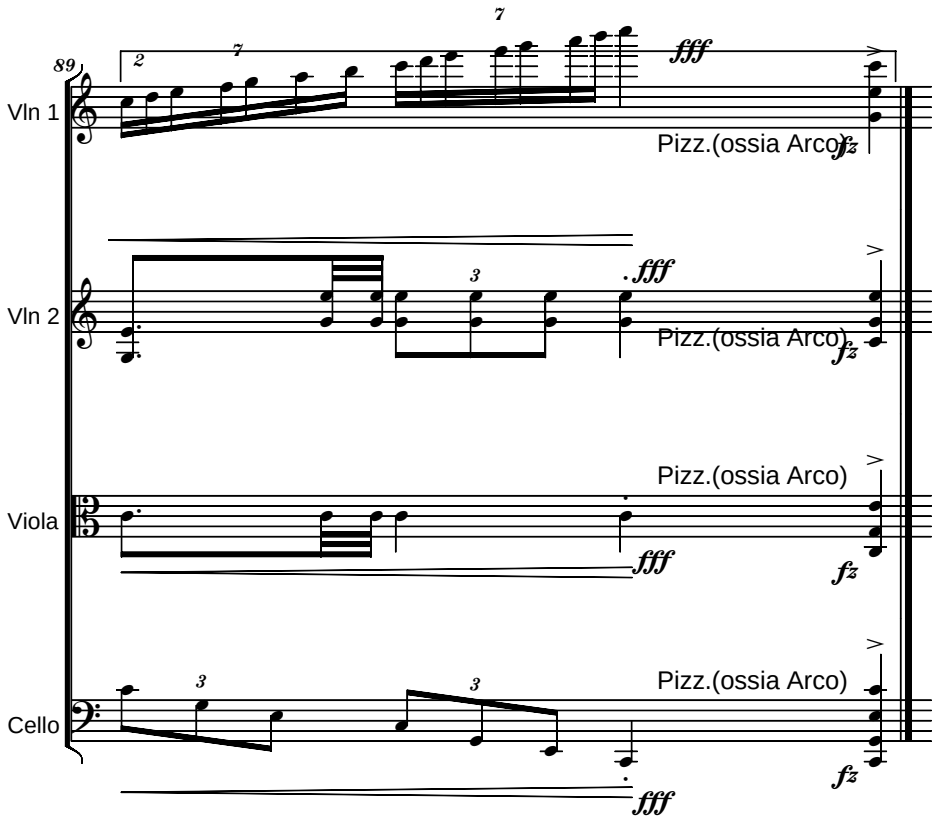

68
Vln 1
Vln 2
Viola
Cello
70
Vln 1
fff
Vln 2
fff
Viola
fff
ff
Cello
fff


72
Vln 1
Vln 2
Viola
Cello
f
3


78
Vln 1
Vln 2
Viola
Cello
3


84
Vln 1
Vln 2
Viola
Cello


87
1
Vln 1
Vln 2
Viola
Cello

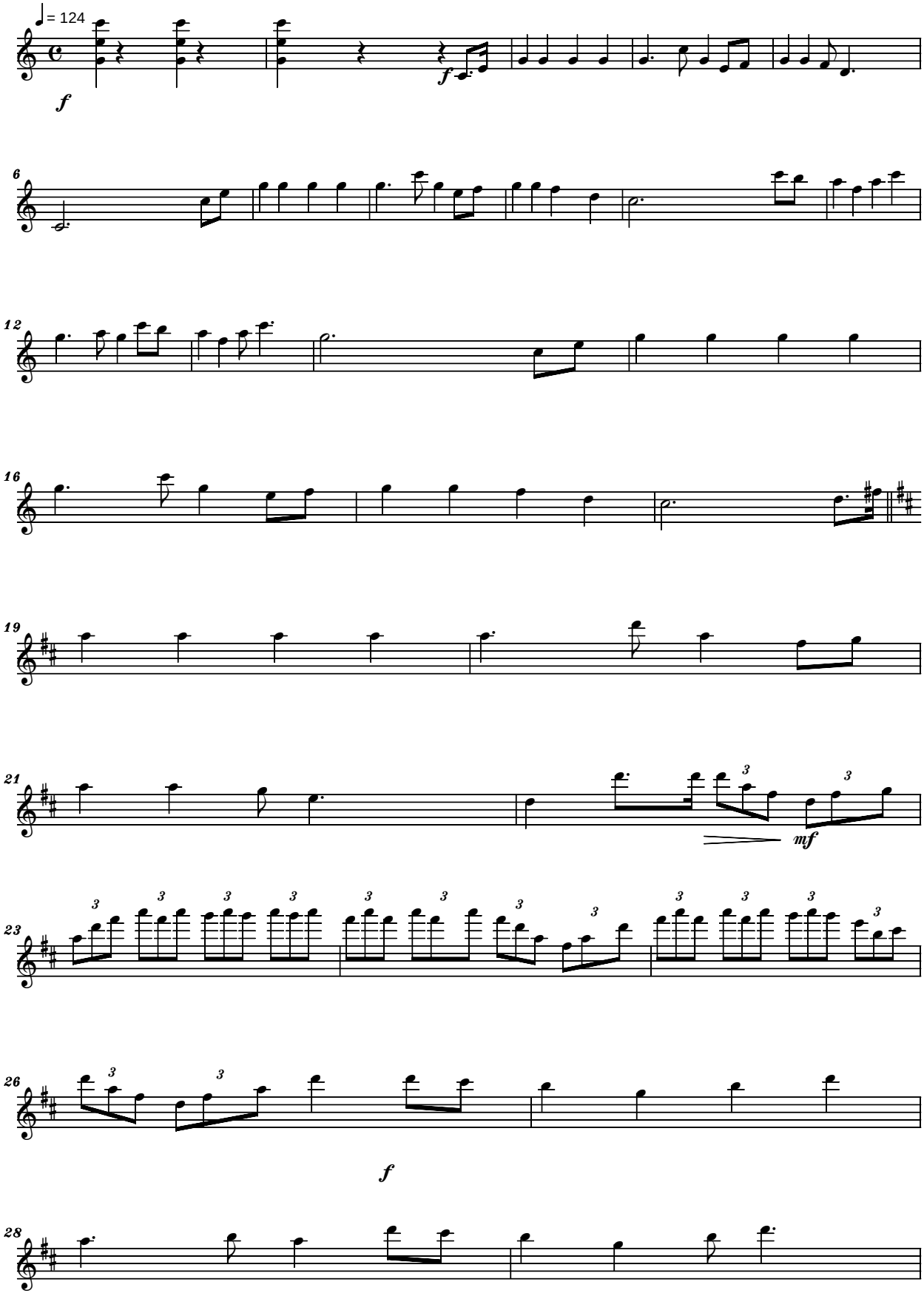

89
Vln 1
Vln 2
Viola
Cello
fff
fz
Pizz.(ossia Arco)

U.S. Military
arr. by Serban Nichifor

March

The Marine' s Hymn

Arrangement for String Quartet by Serban Nichifor, dedicated to Sue and Rich McCLELLAN



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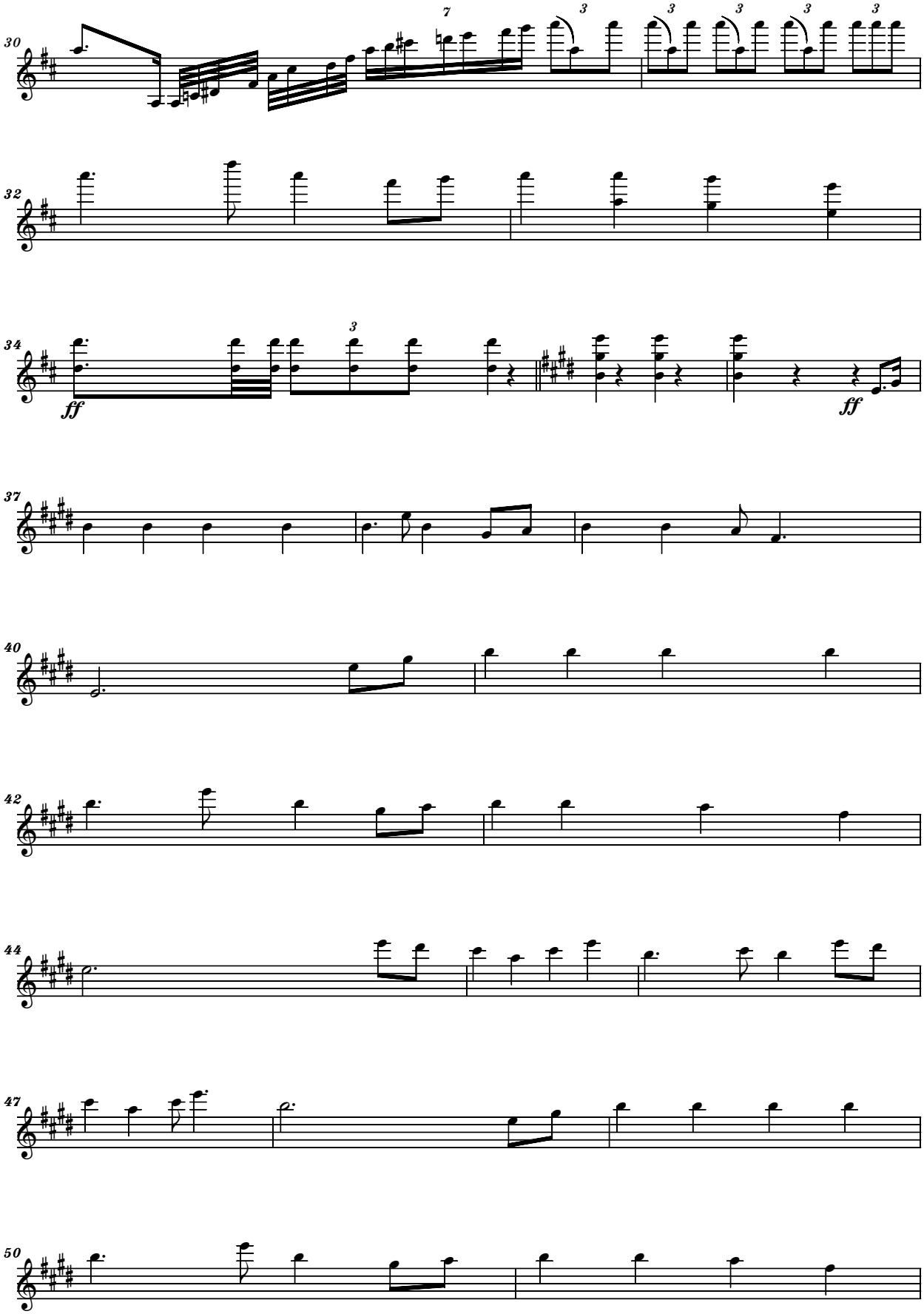
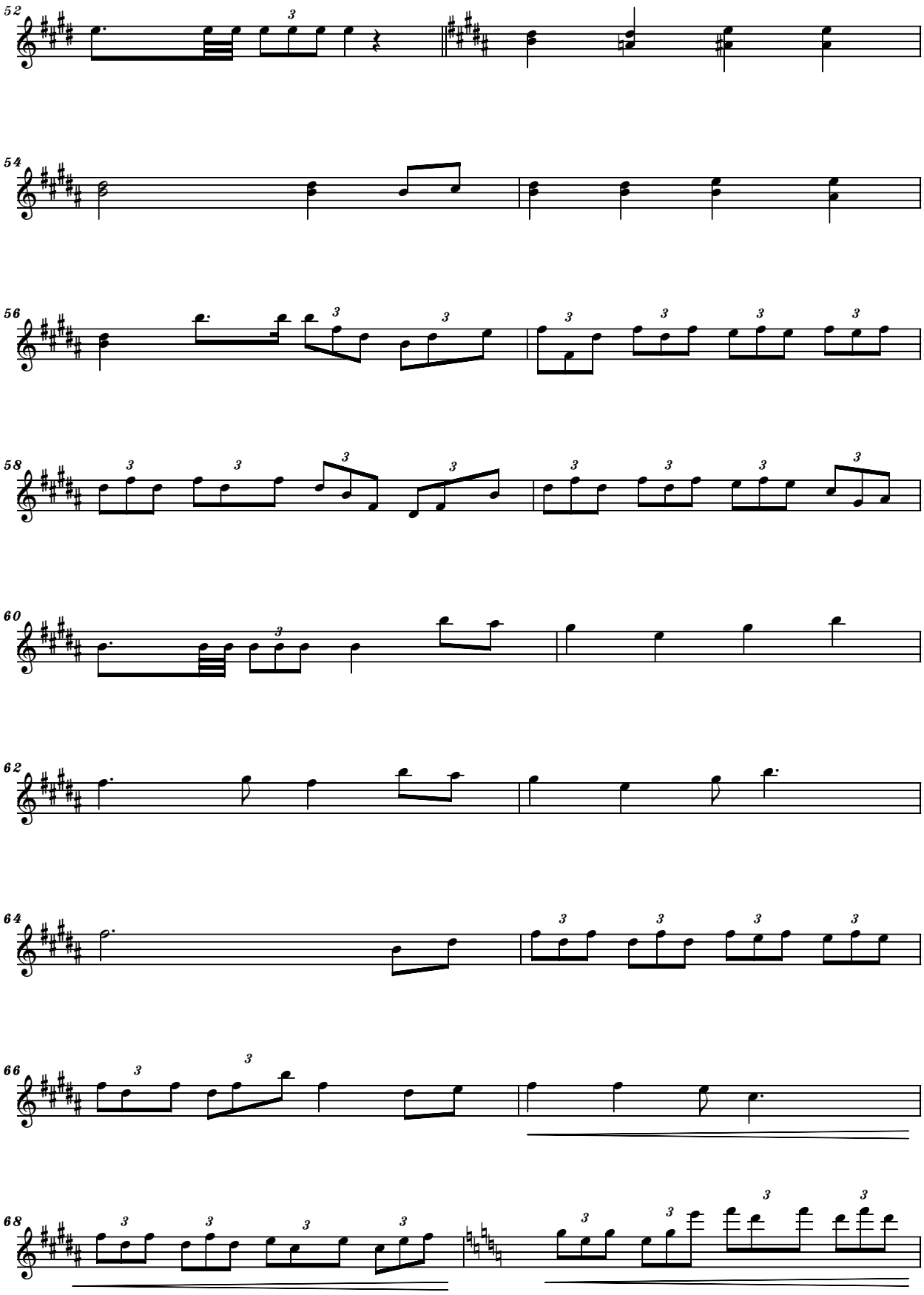
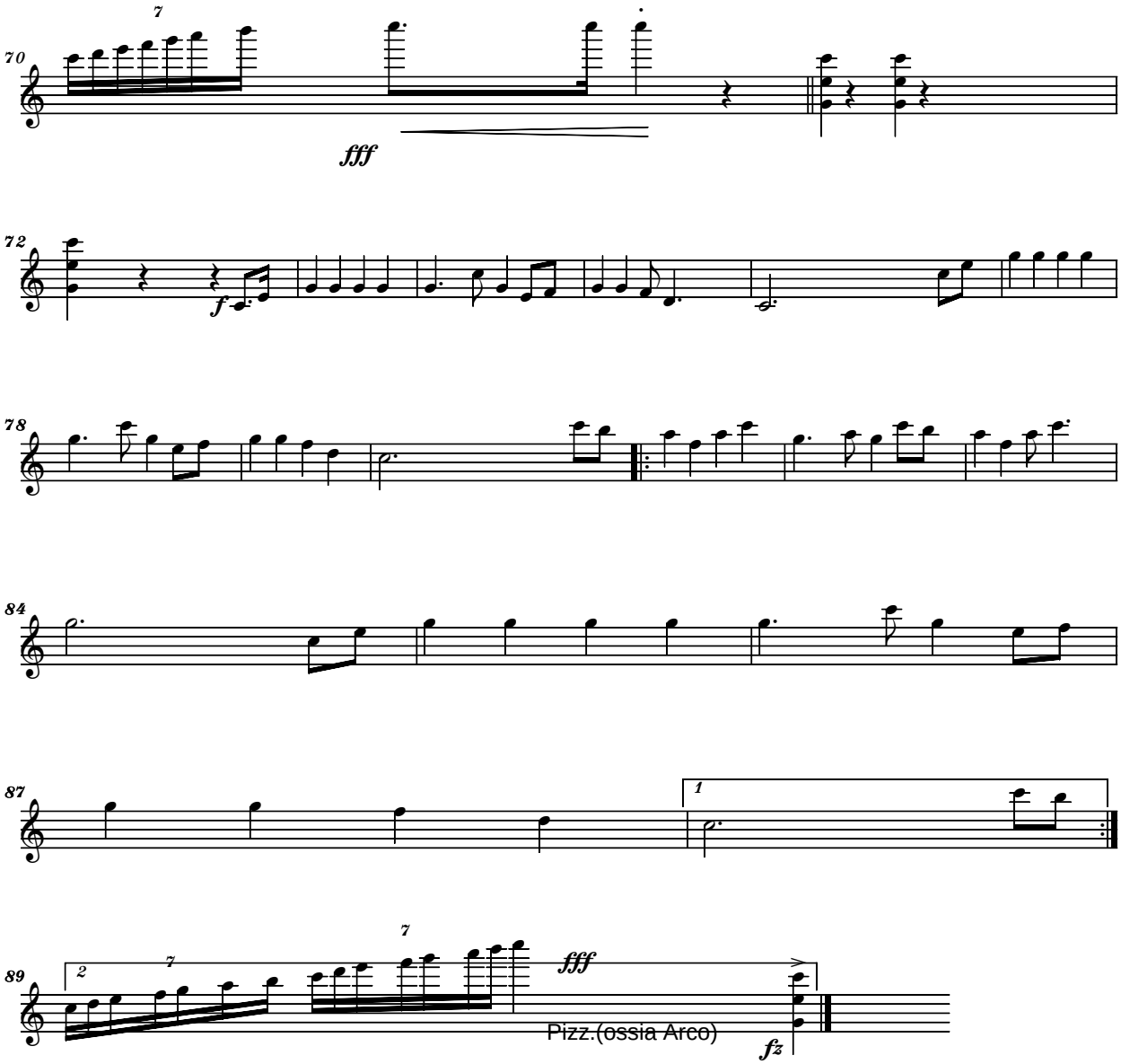

30
7
3
3
3
3
3
32
34
3
ff
ff
37
40
42
44
47
50


52
54
56
58
60
62
64
66
68

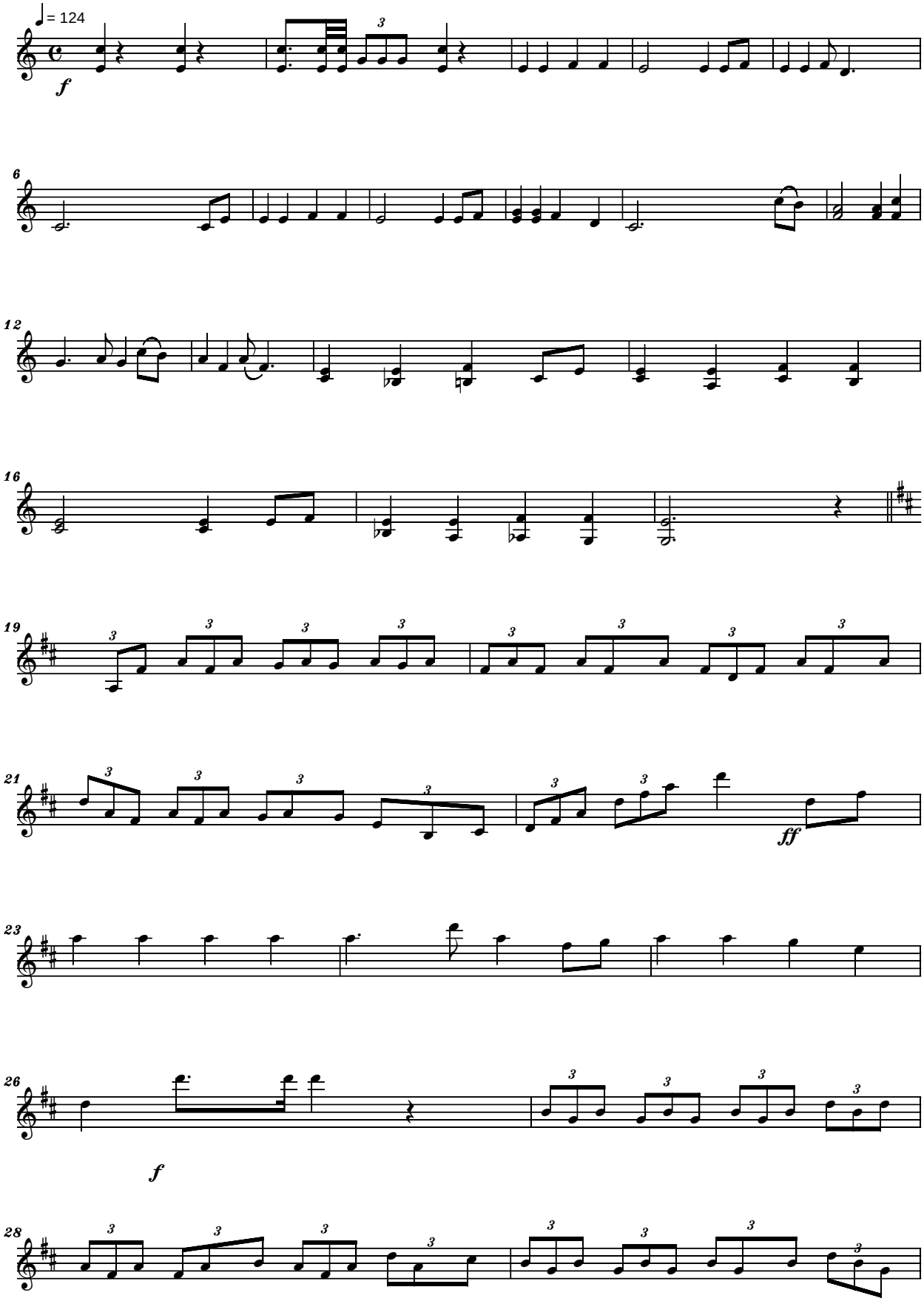

70
7
fff
72
f
78
84
87
1
89
2
7
7
fff
Pizz.(ossia Arco)
fz

File: v2

U.S. Military
arr. by Serban Nichifor

March

The Marine' s Hymn



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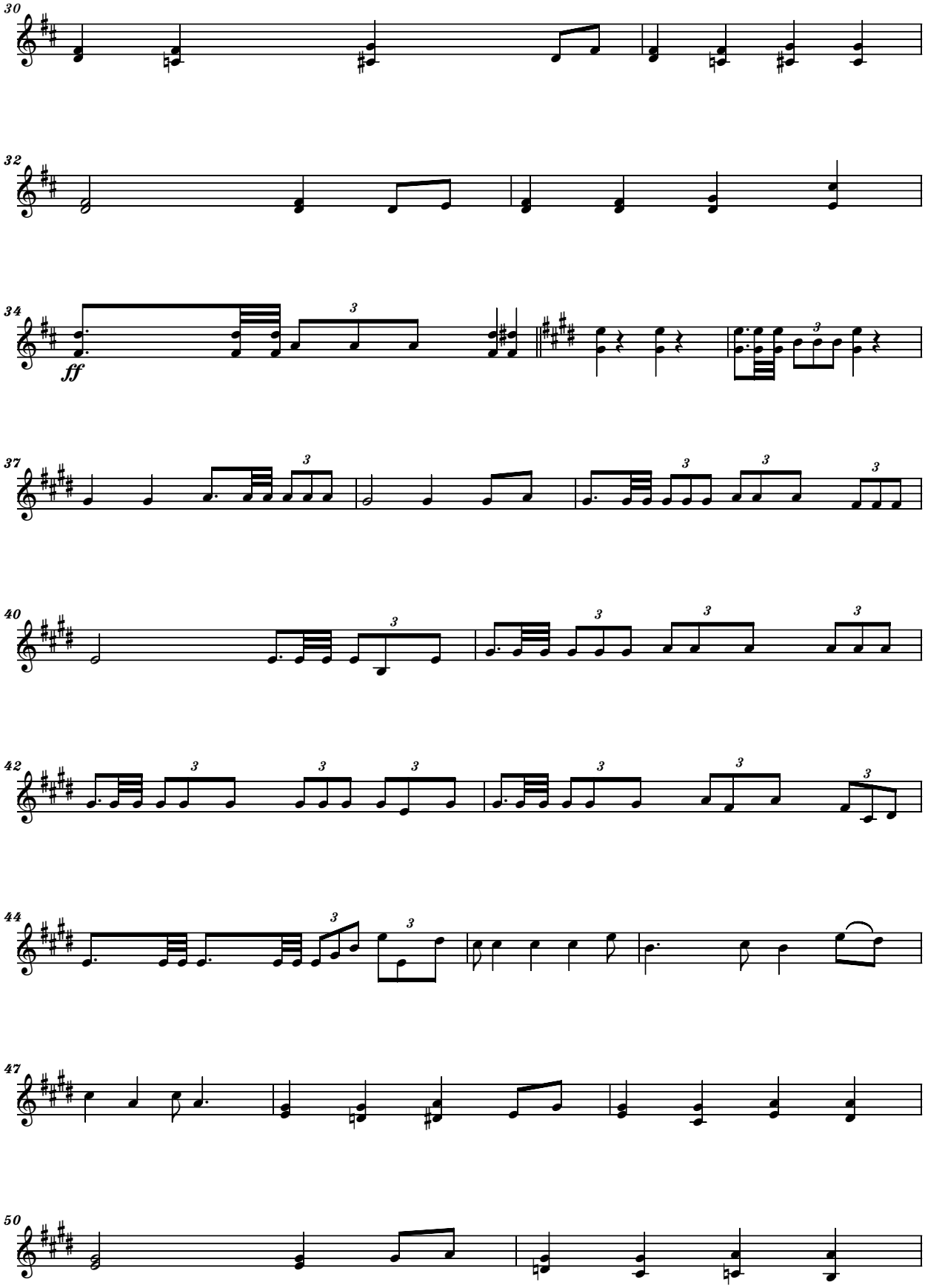
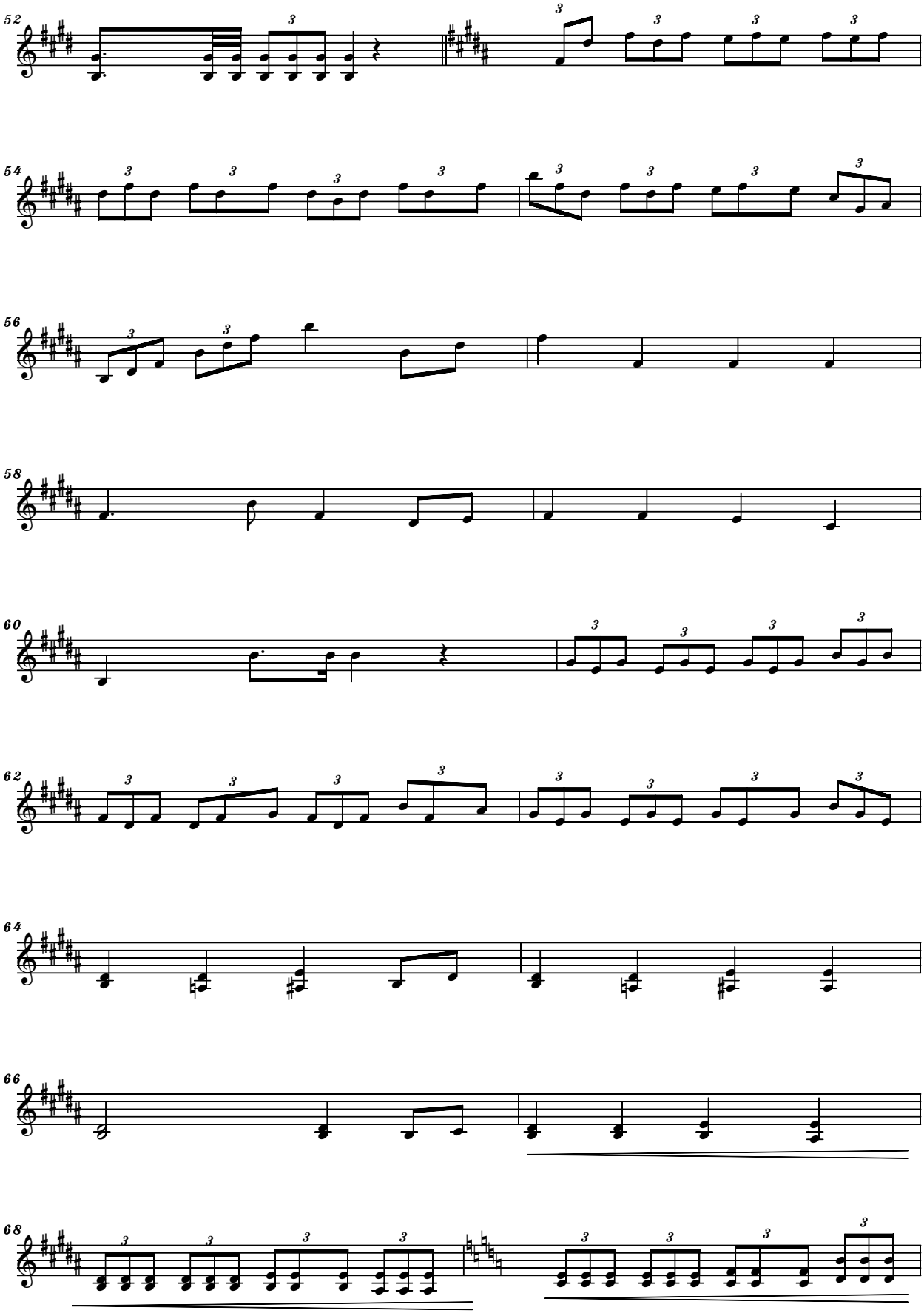

30
32
34
ff
37
40
42
44
47
50


52
54
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58
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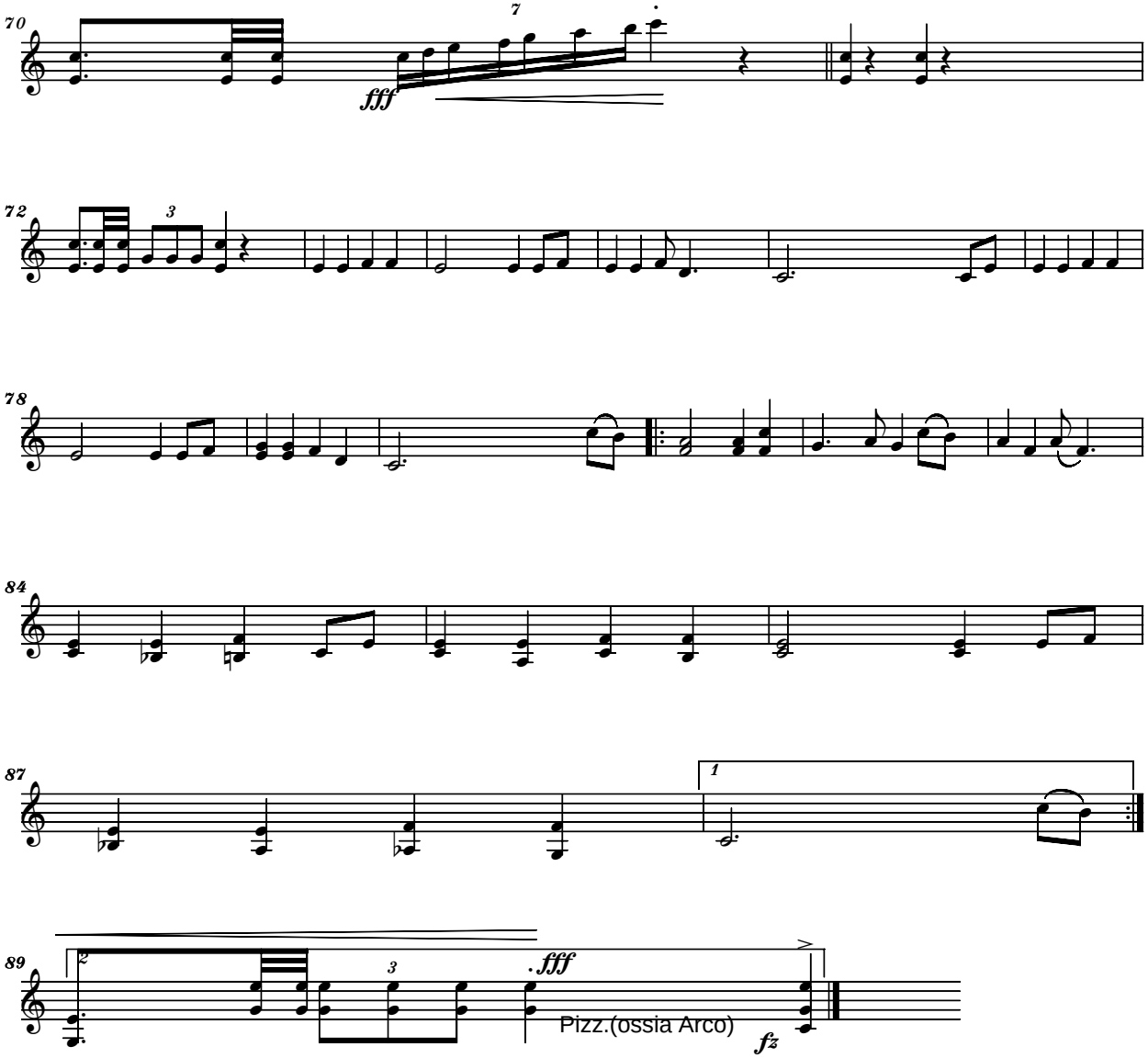
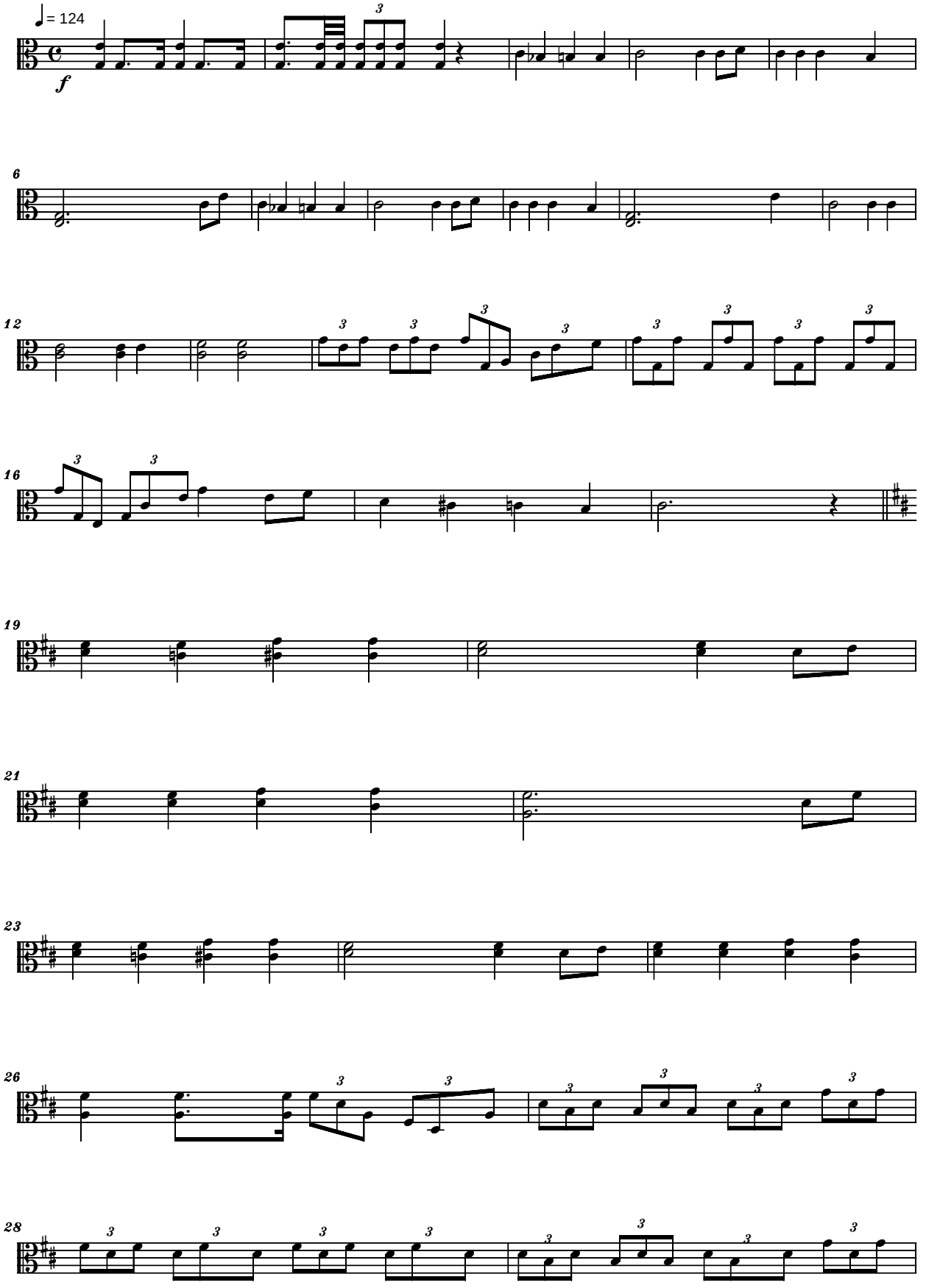
62
64
66
68


70
7
fff
72
3
78
84
87
1
89
2
3
fff
Pizz.(ossia Arco)
fz

U.S. Military
arr. by Serban Nichifor

March

The Marine' s Hymn



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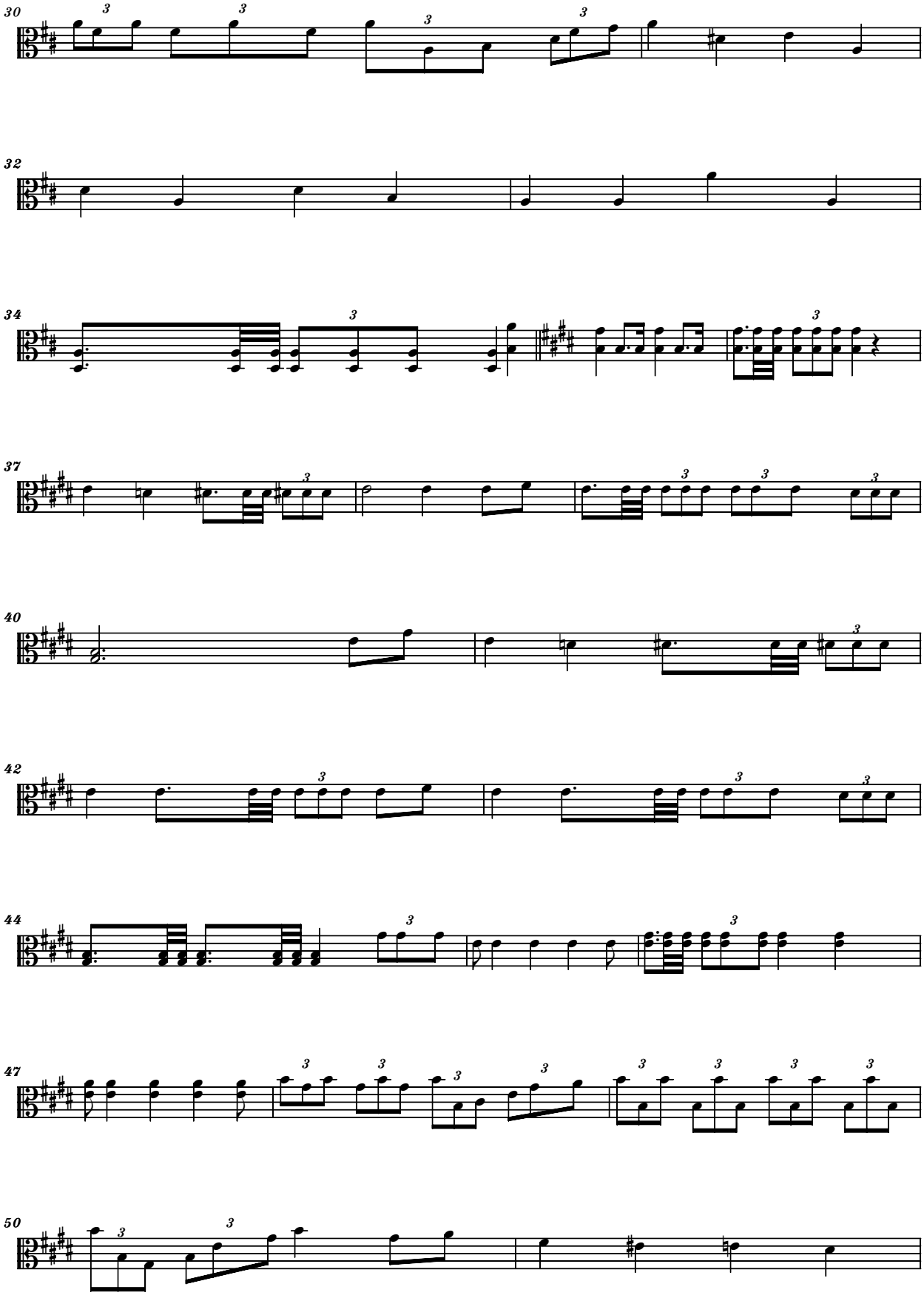
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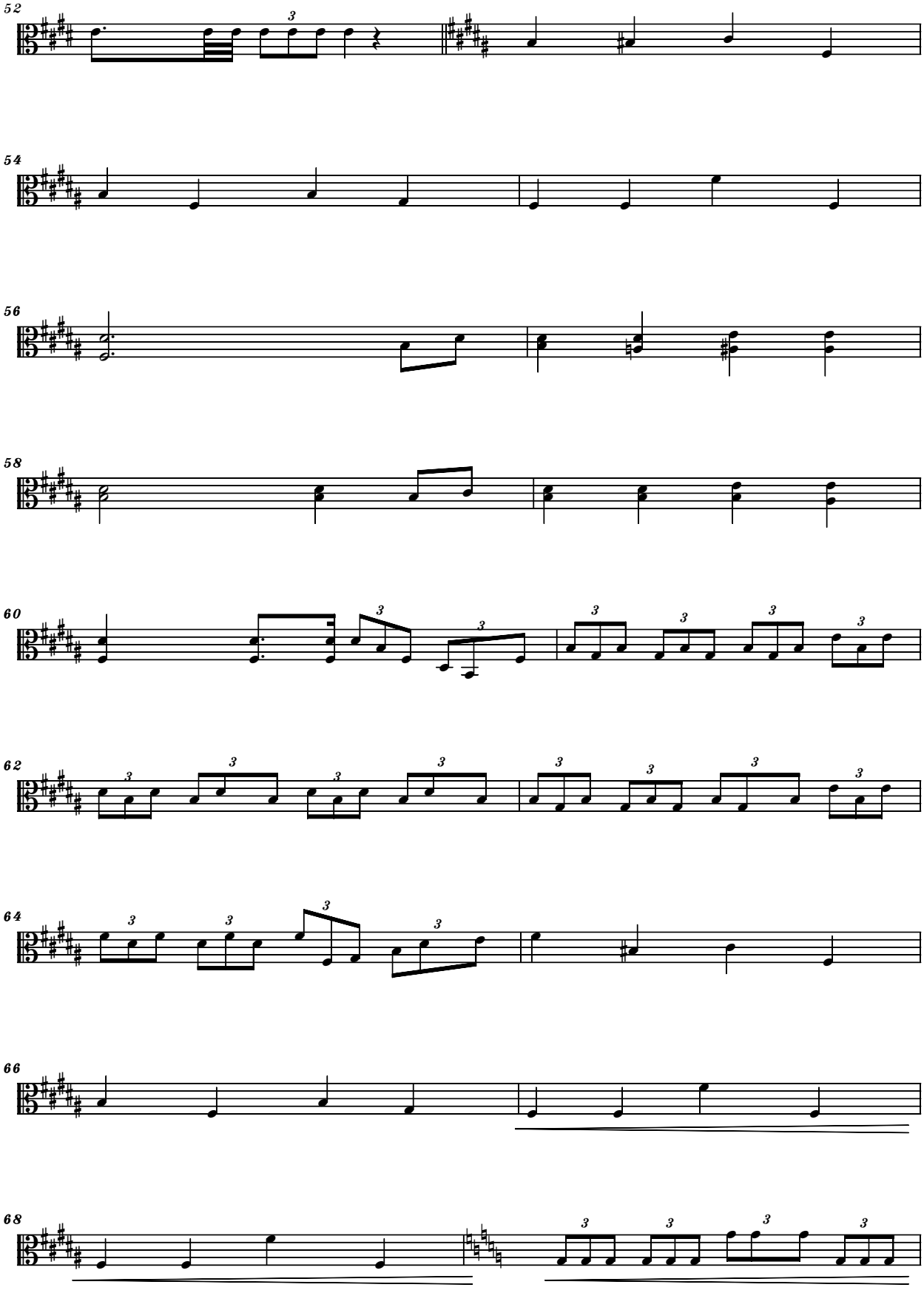
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62
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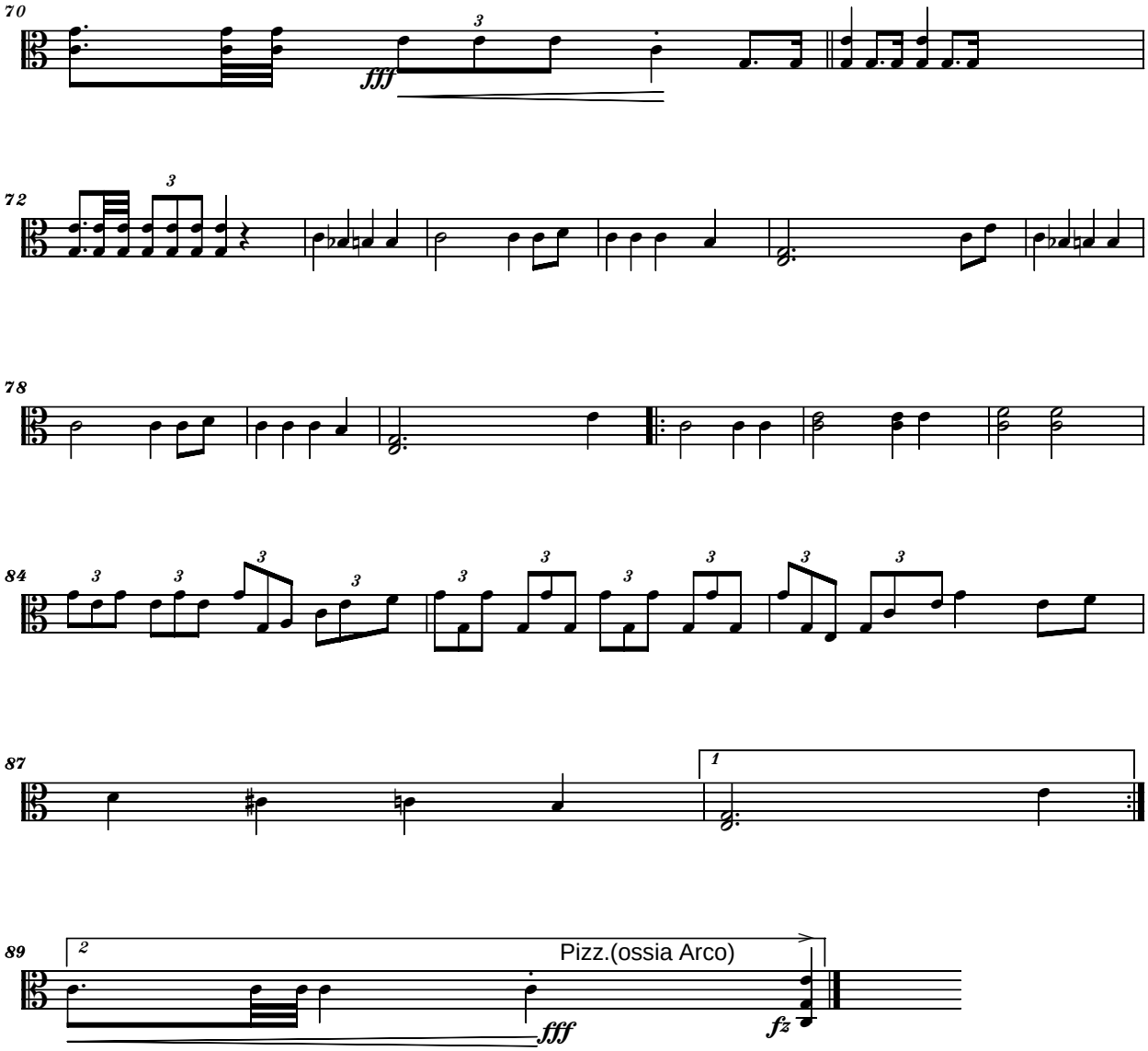
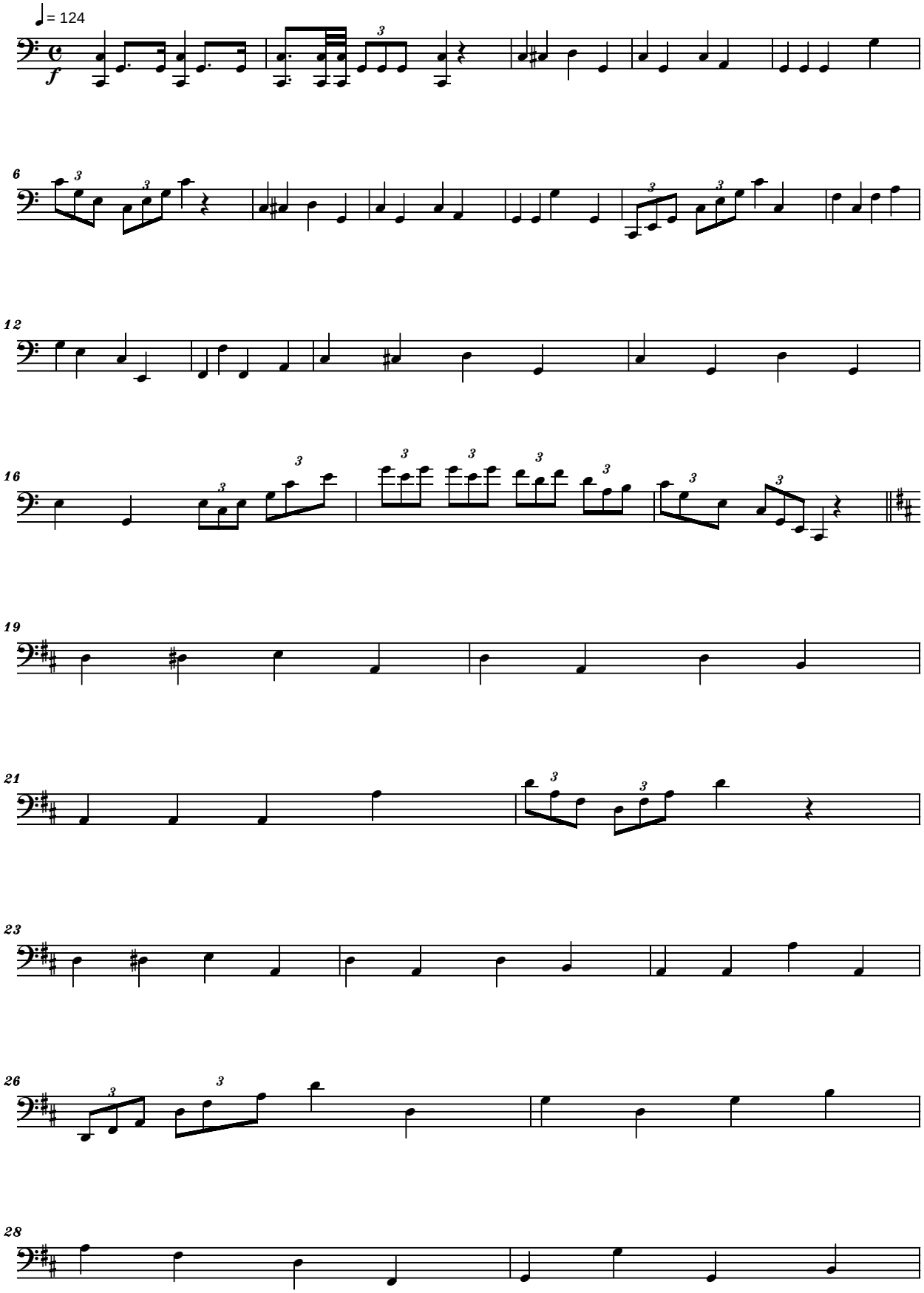
66
68


70
fff
72
78
84
87
1
89
2
Pizz.(ossia Arco)
fff
fz

U.S. Military
arr. by Serban Nichifor

March

The Marine' s Hymn



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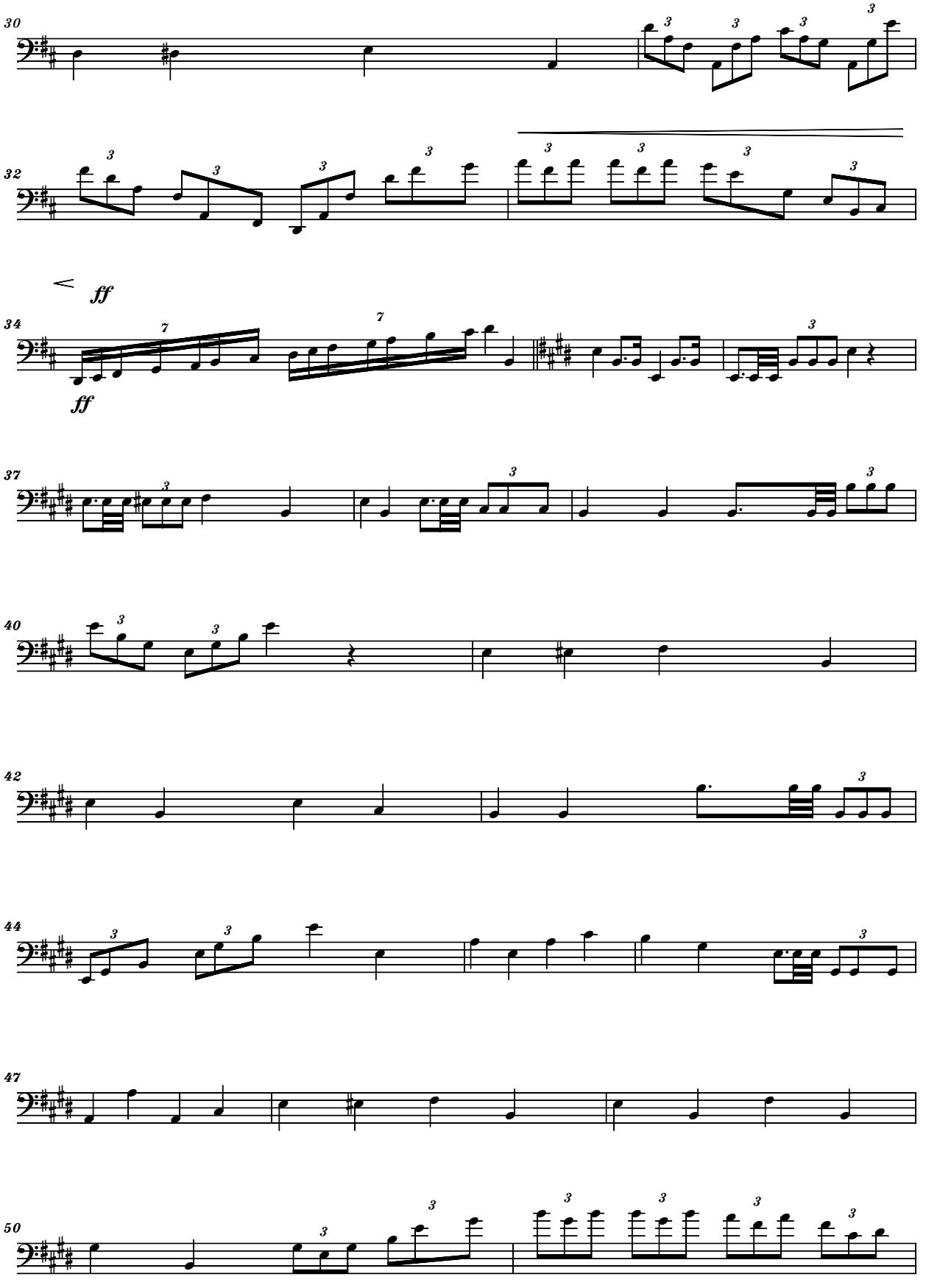
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ff
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ff
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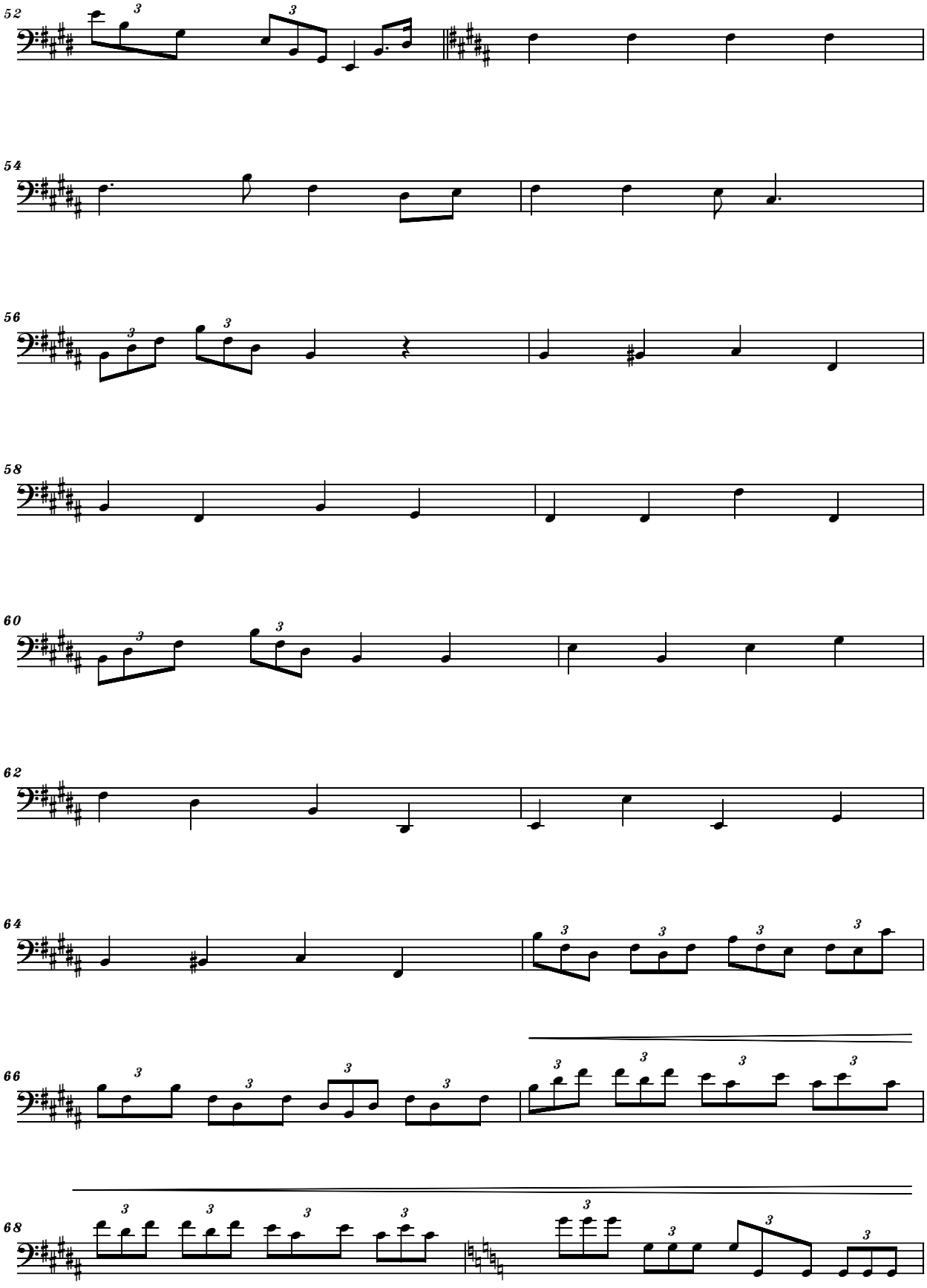
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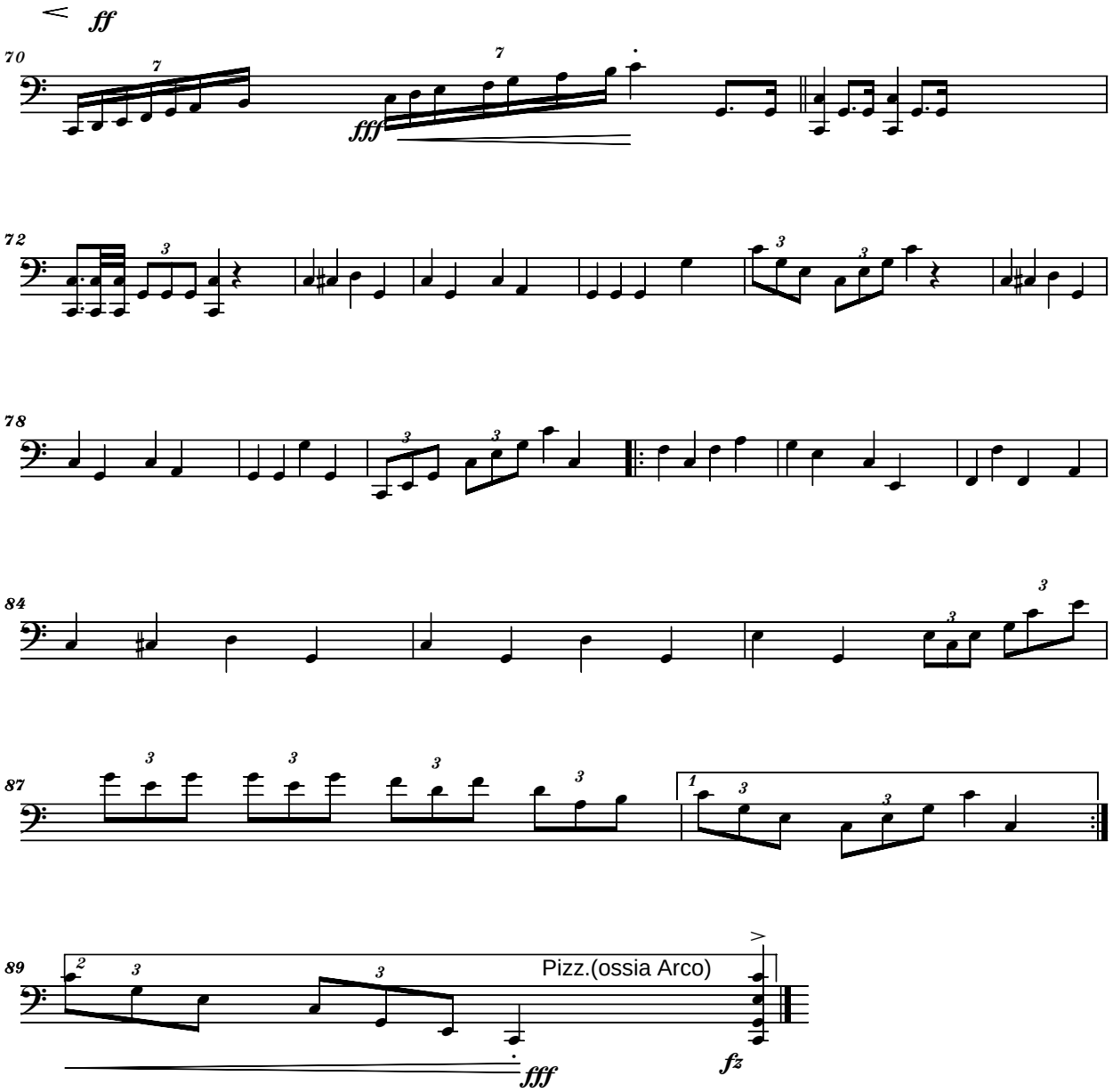
ff
70
7
7
fff
72
3
78
3
3
84
3
3
87
3
3
3
3
1
3
3
89
2
3
3
Pizz.(ossia Arco)
fff
fz

Dedicated to Miami 3 ensemble:

Michele Gingras, clarinet
Harvey Thurmer, violin
Heather MacPhail, piano

Serban Nichifor

TOM

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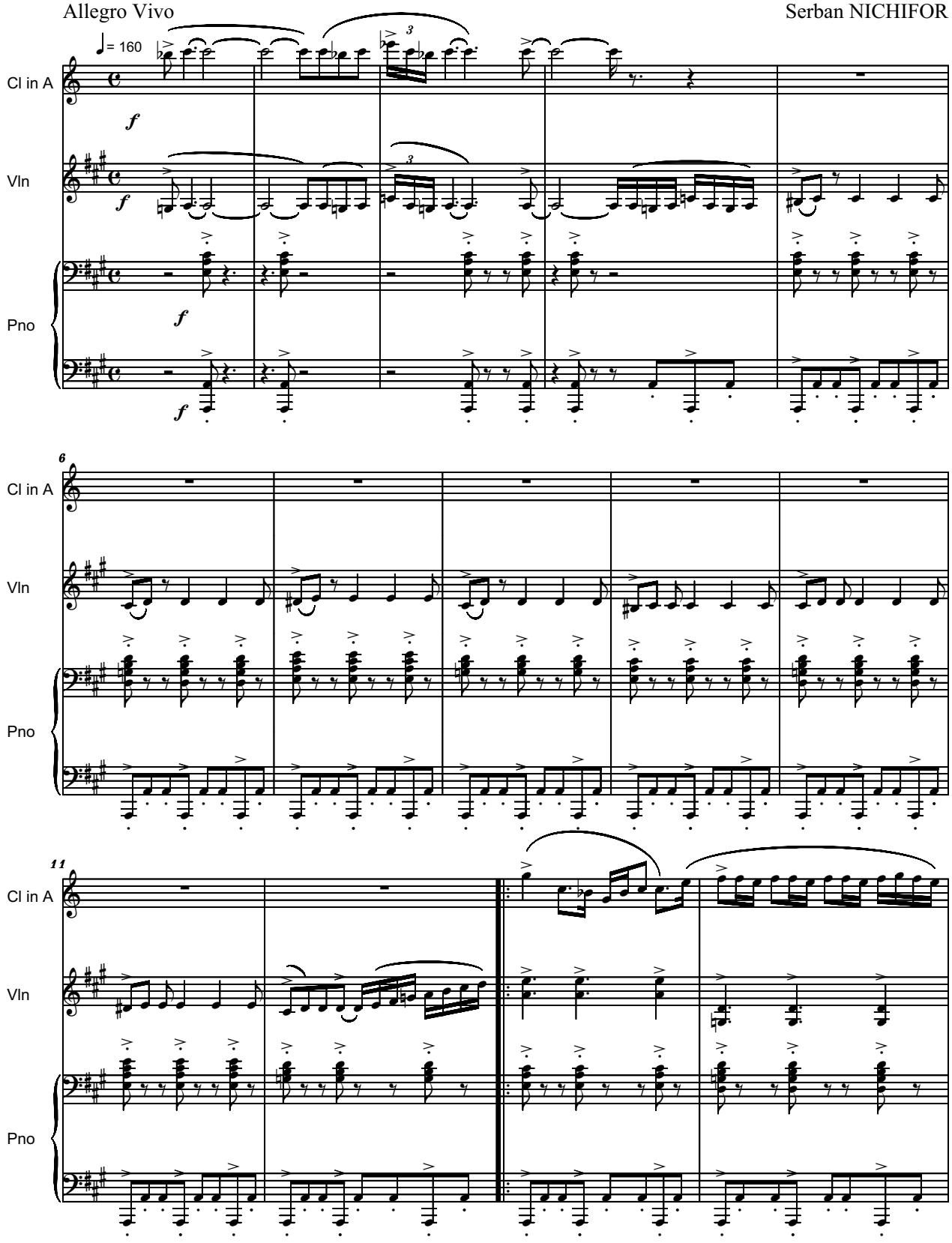
File: Tom1ClVnPf_ok_5sep2014

TOM
for Clarinet in A, Violin and Piano

Allegro Vivo

Serban NICHIFOR



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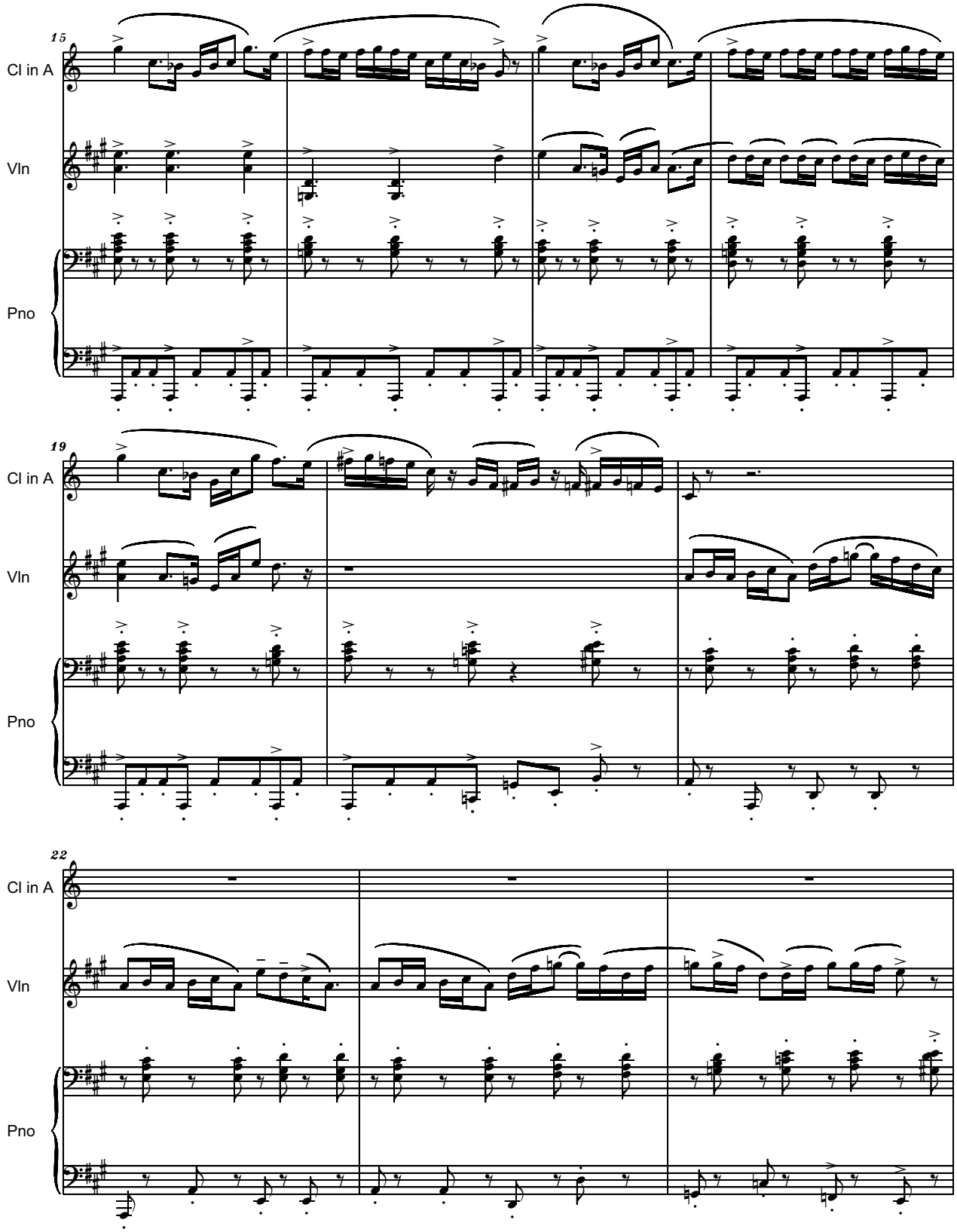
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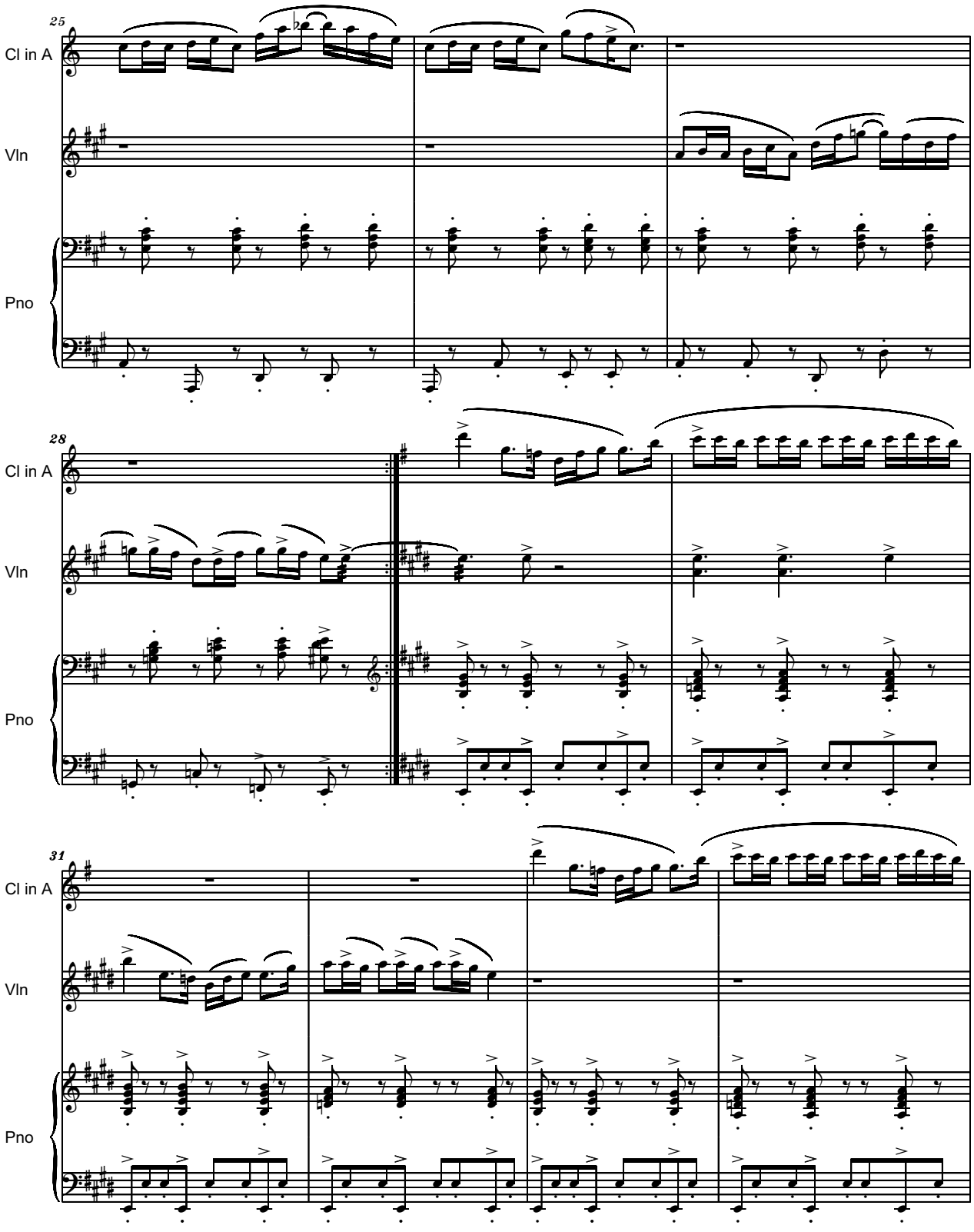
Cl in A
Vln
Pno
19
Cl in A
Vln
Pno
22
Cl in A
Vln
Pno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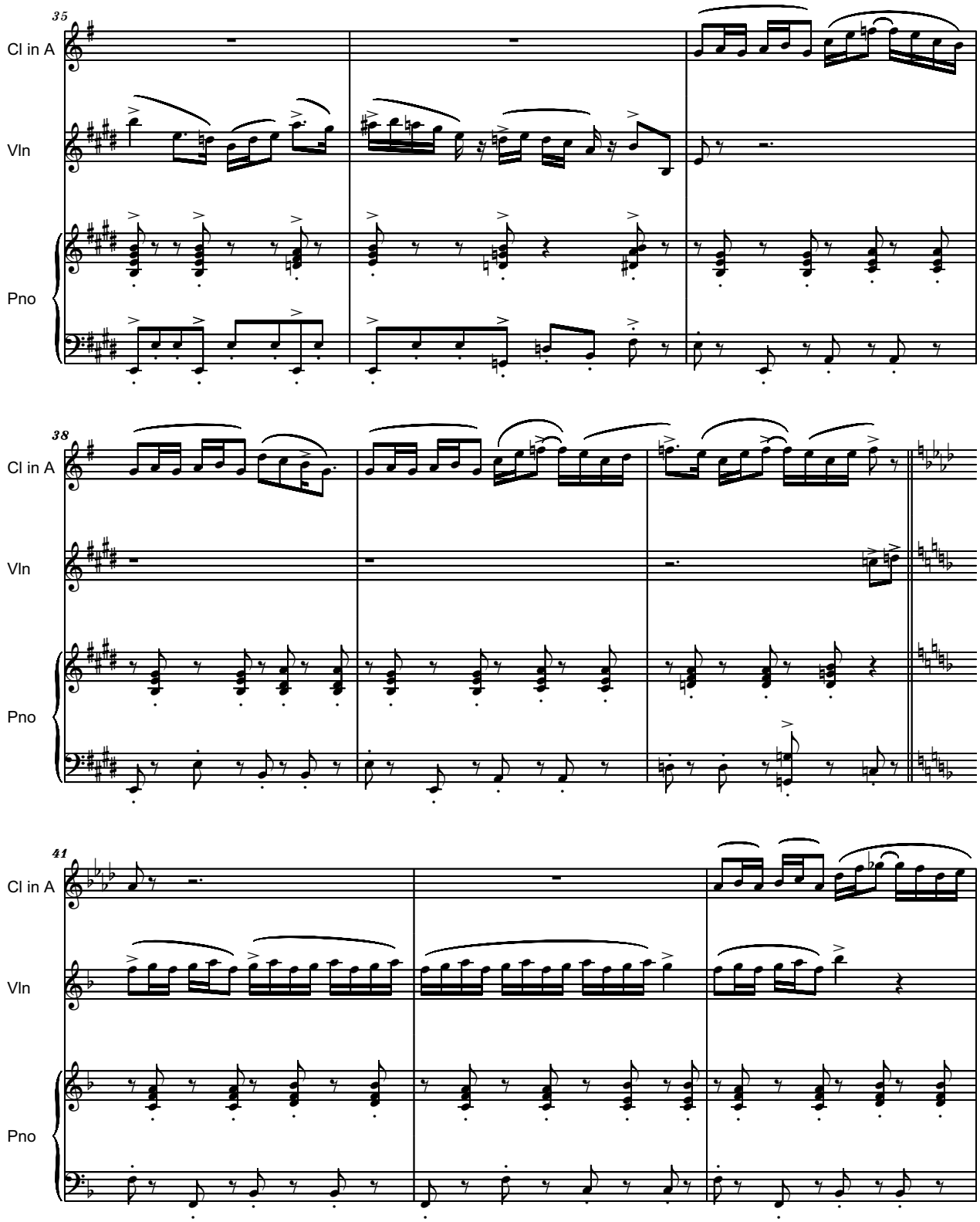
Cl in A
Vln
Pno
28
Cl in A
Vln
Pno
31
Cl in A
Vln
Pno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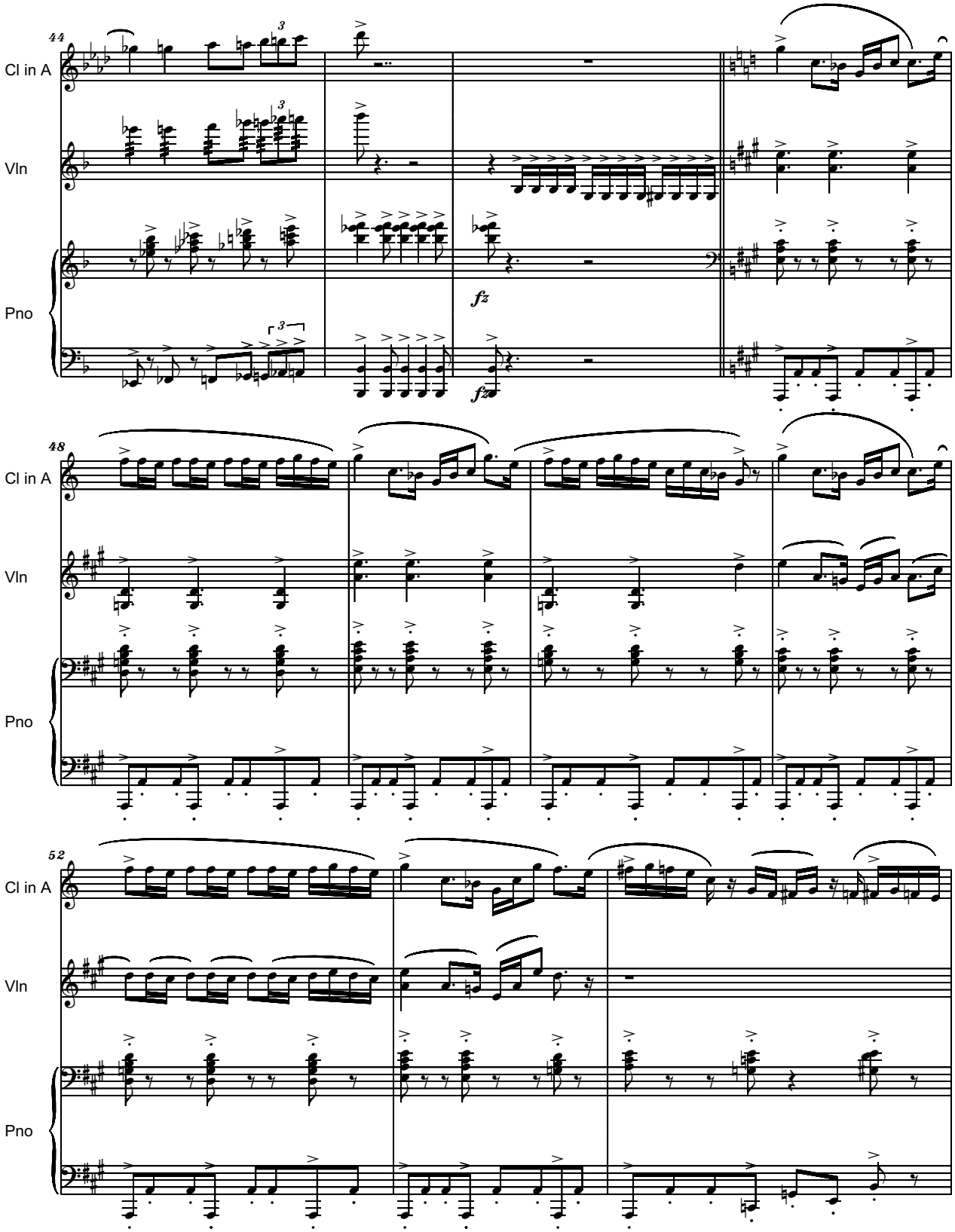
Cl in A
Vln
Pno
38
Cl in A
Vln
Pno
41
Cl in A
Vln
Pno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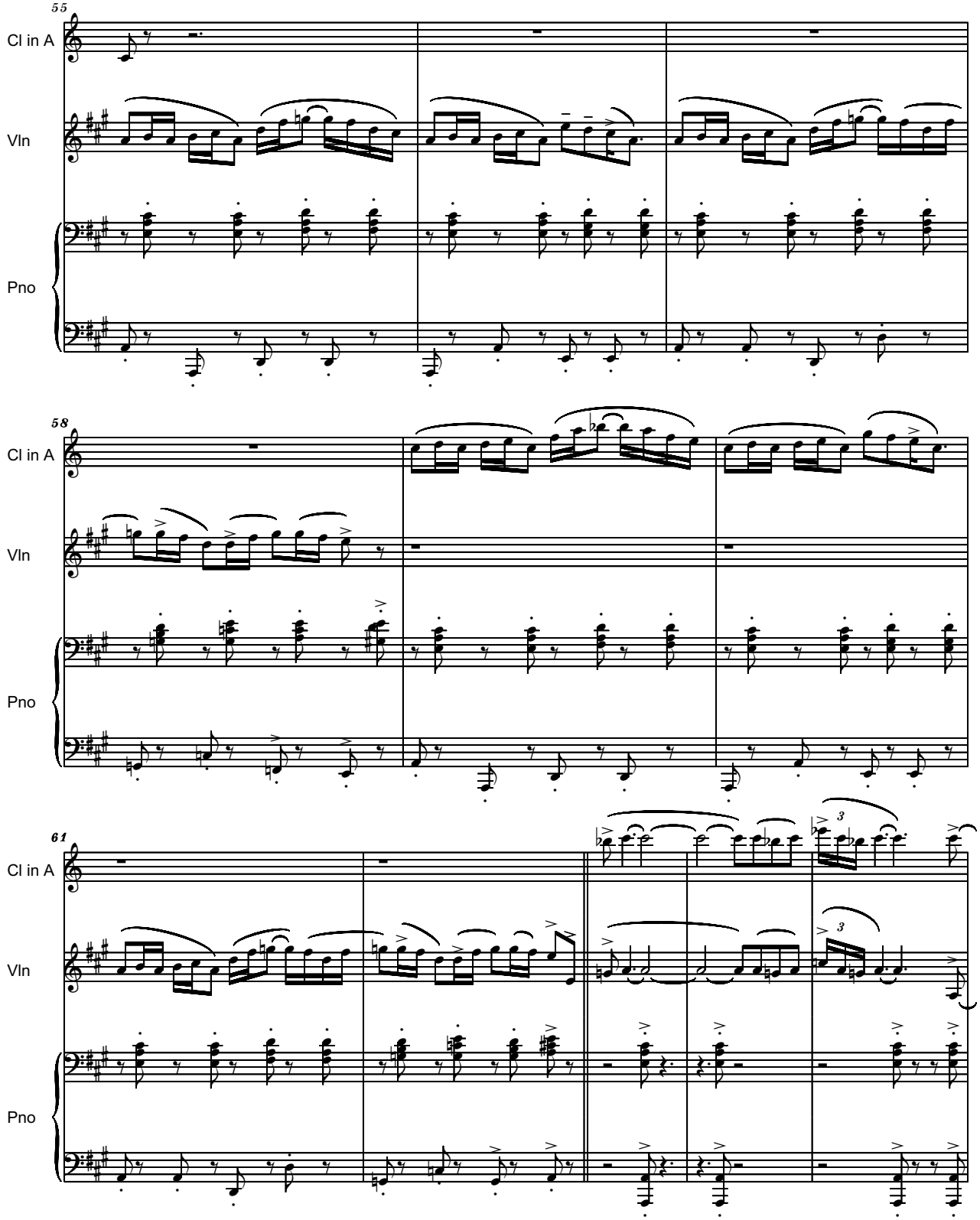
Cl in A
Vln
Pno
fz
fz
48
Cl in A
Vln
Pno
52
Cl in A
Vln
Pno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Vln
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Vln
Pno
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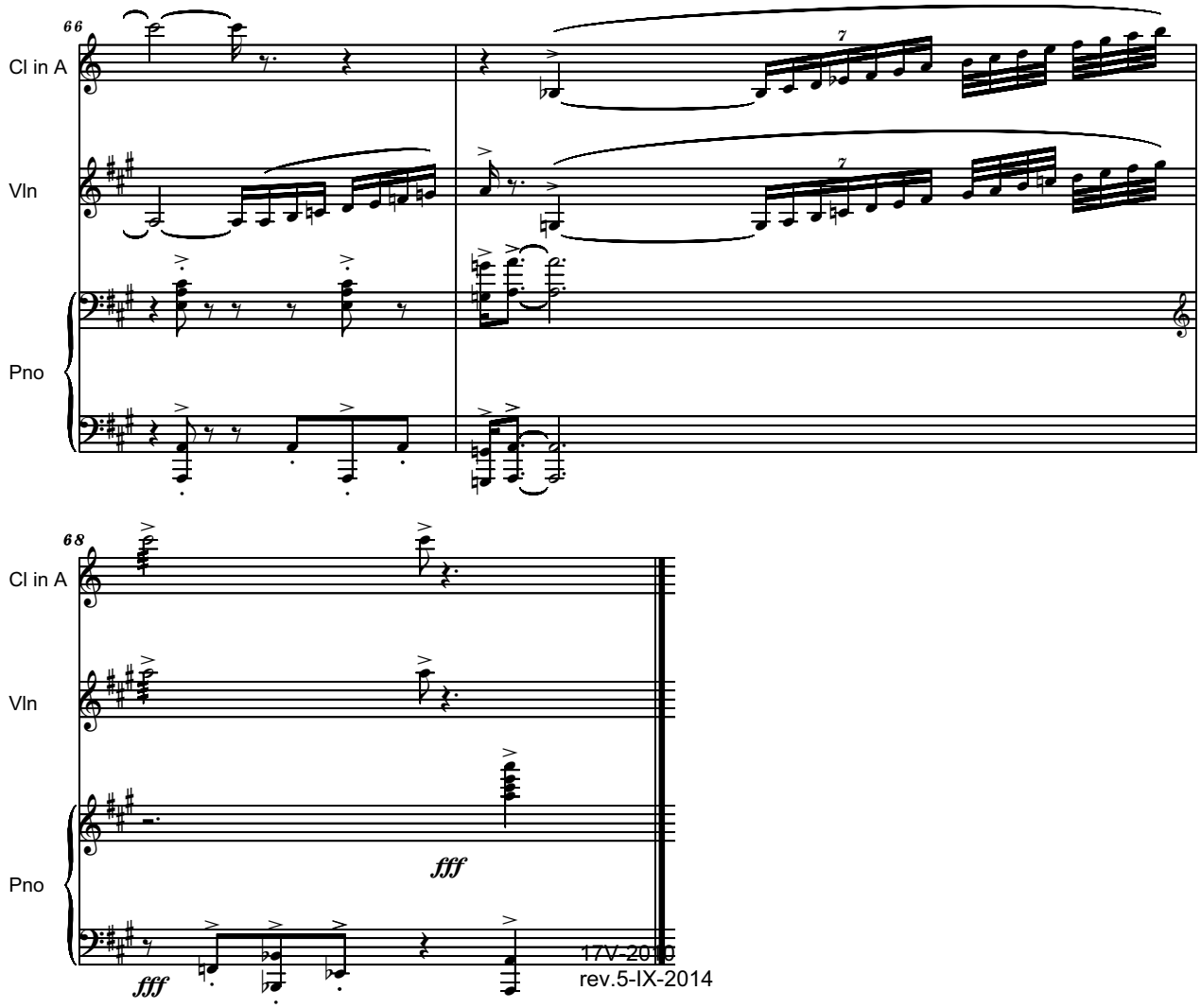
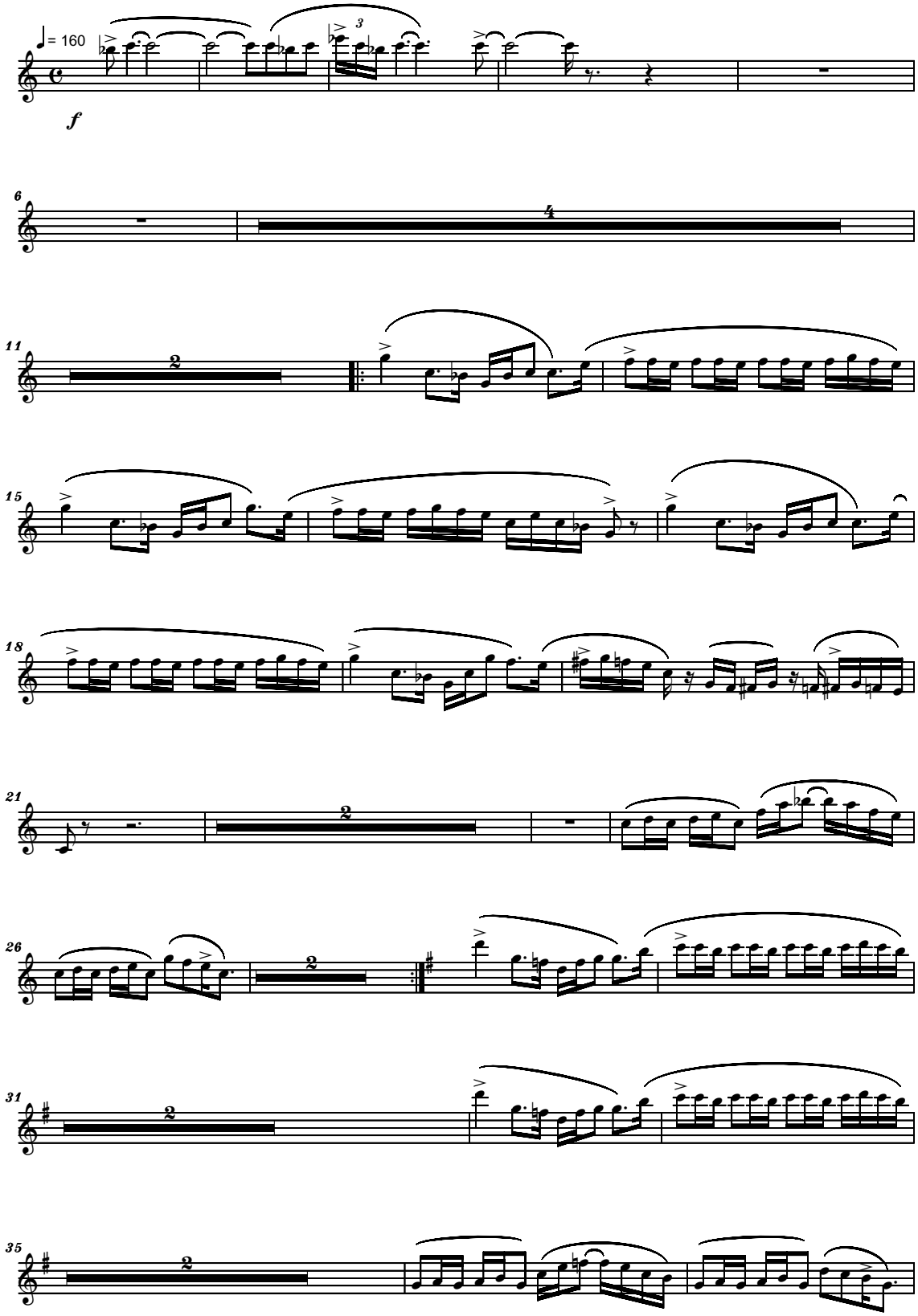
Cl in A
Vln
Pno
3
3


66
Cl in A
Vln
Pno
7
7
68
Cl in A
Vln
Pno
fff
fff
17V-2014
rev.5-IX-2014

TOM
for Clarinet in A, Violin and Piano
CLARINET IN A PART

Allegro Vivo

Serban NICHIFOR



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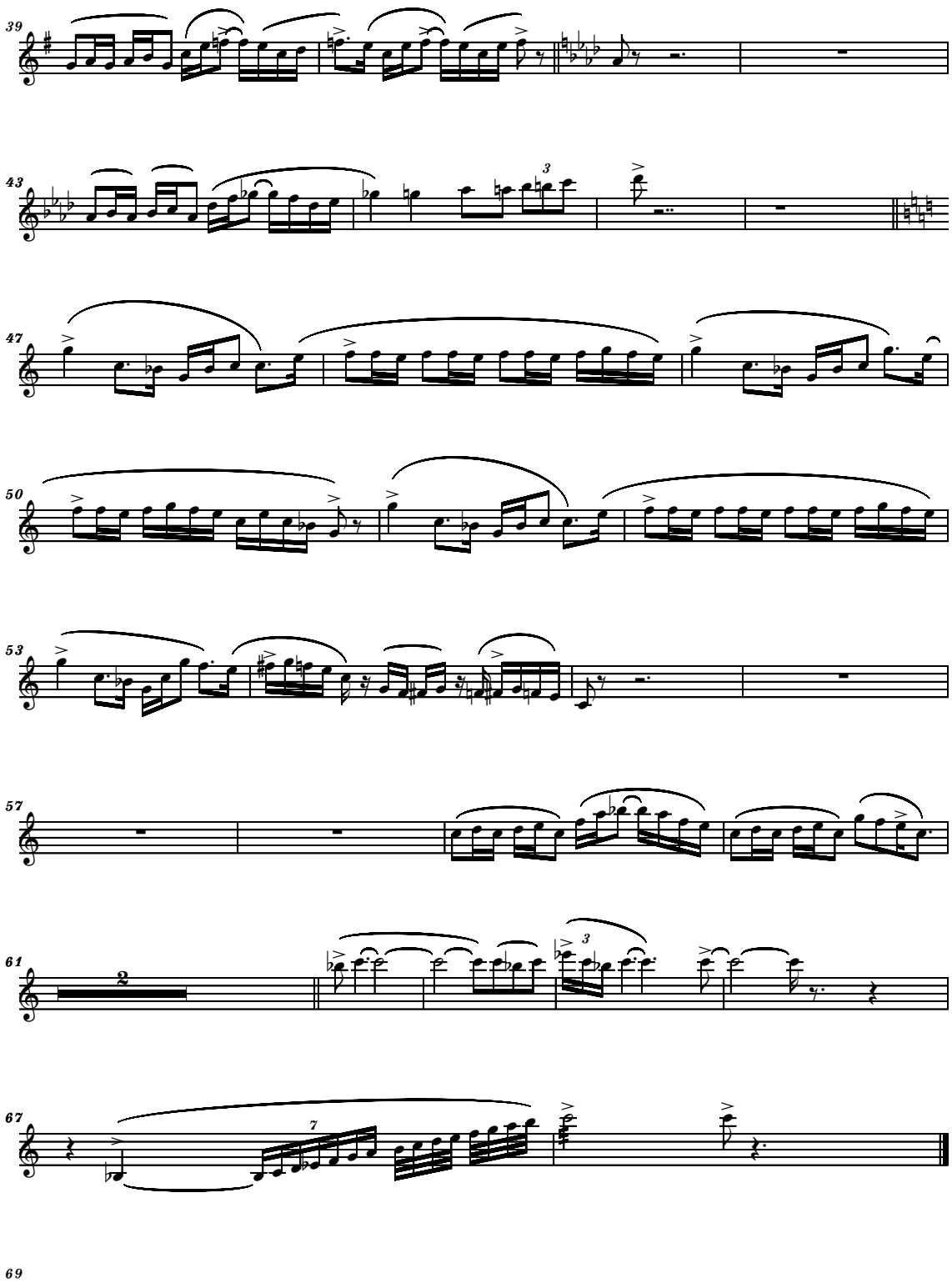
39
43
47
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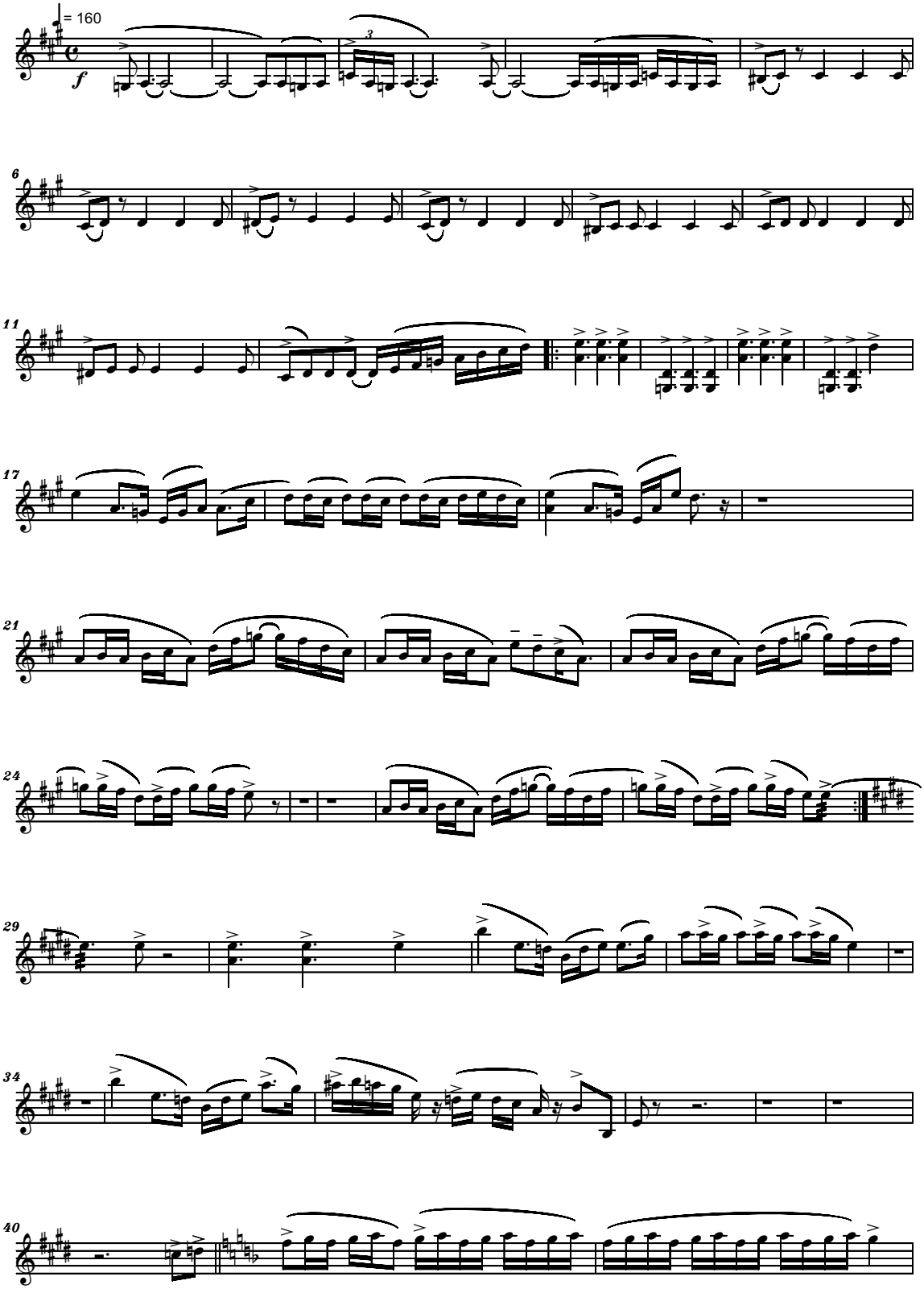
57
61
67
69

TOM
for Clarinet in A, Violin and Piano
VIOLIN PART

Allegro Vivo

Serban NICHIFOR



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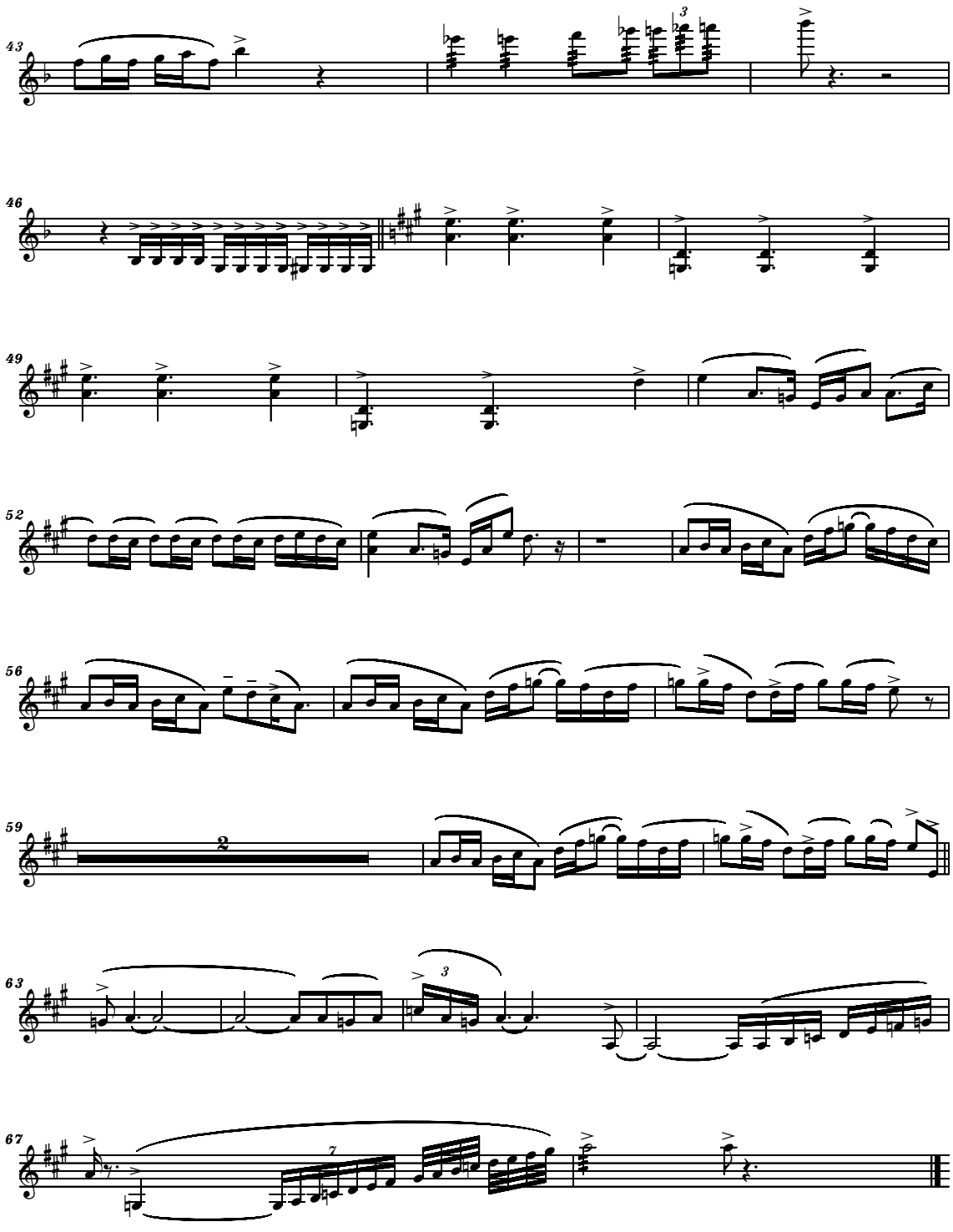
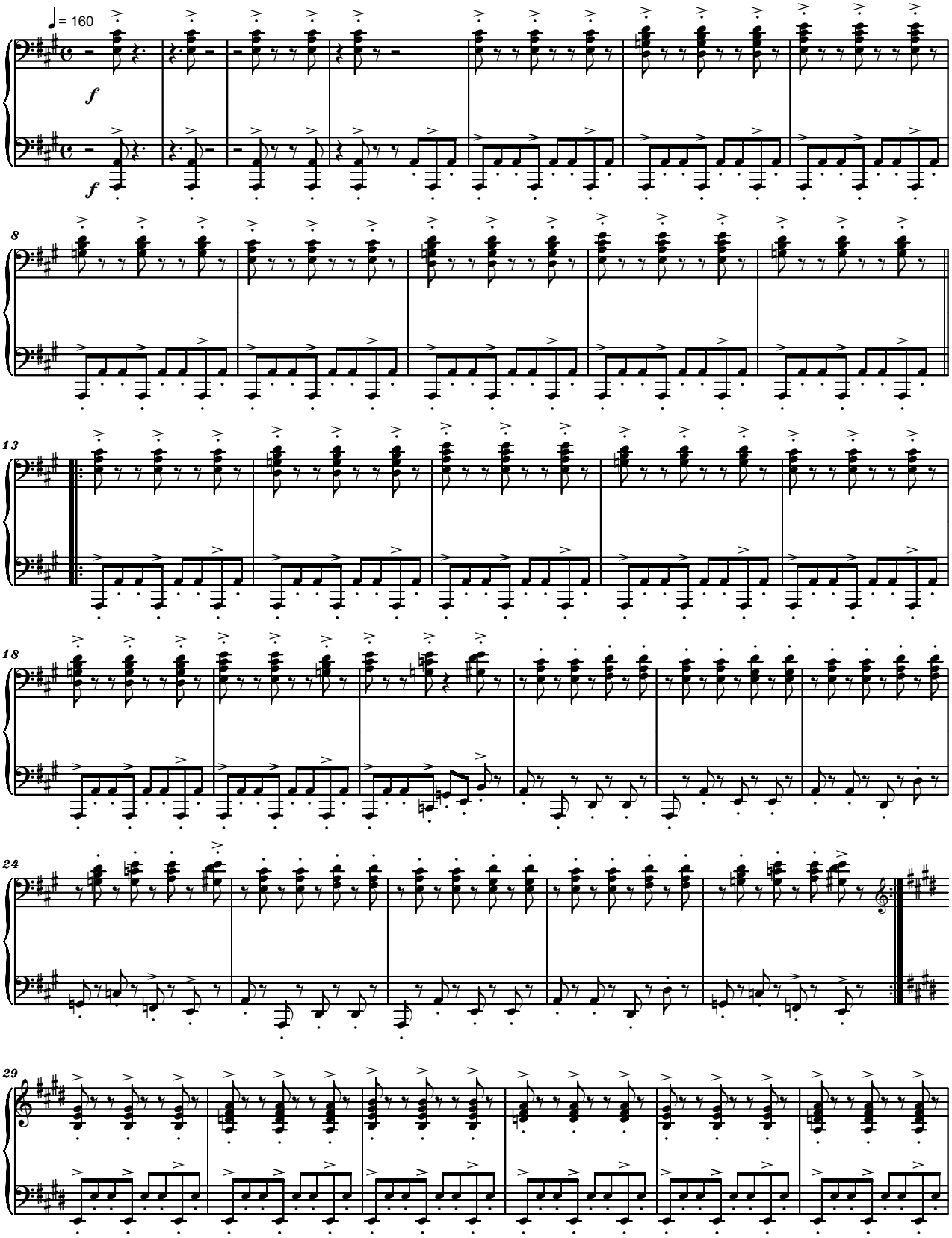

43
3
46
49
52
56
59
2
63
3
67
7

File: Pf_ok_5sep2014

TOM
for Clarinet in A, Violin and Piano
PIANO PART

Allegro Vivo

Serban NICHIFOR



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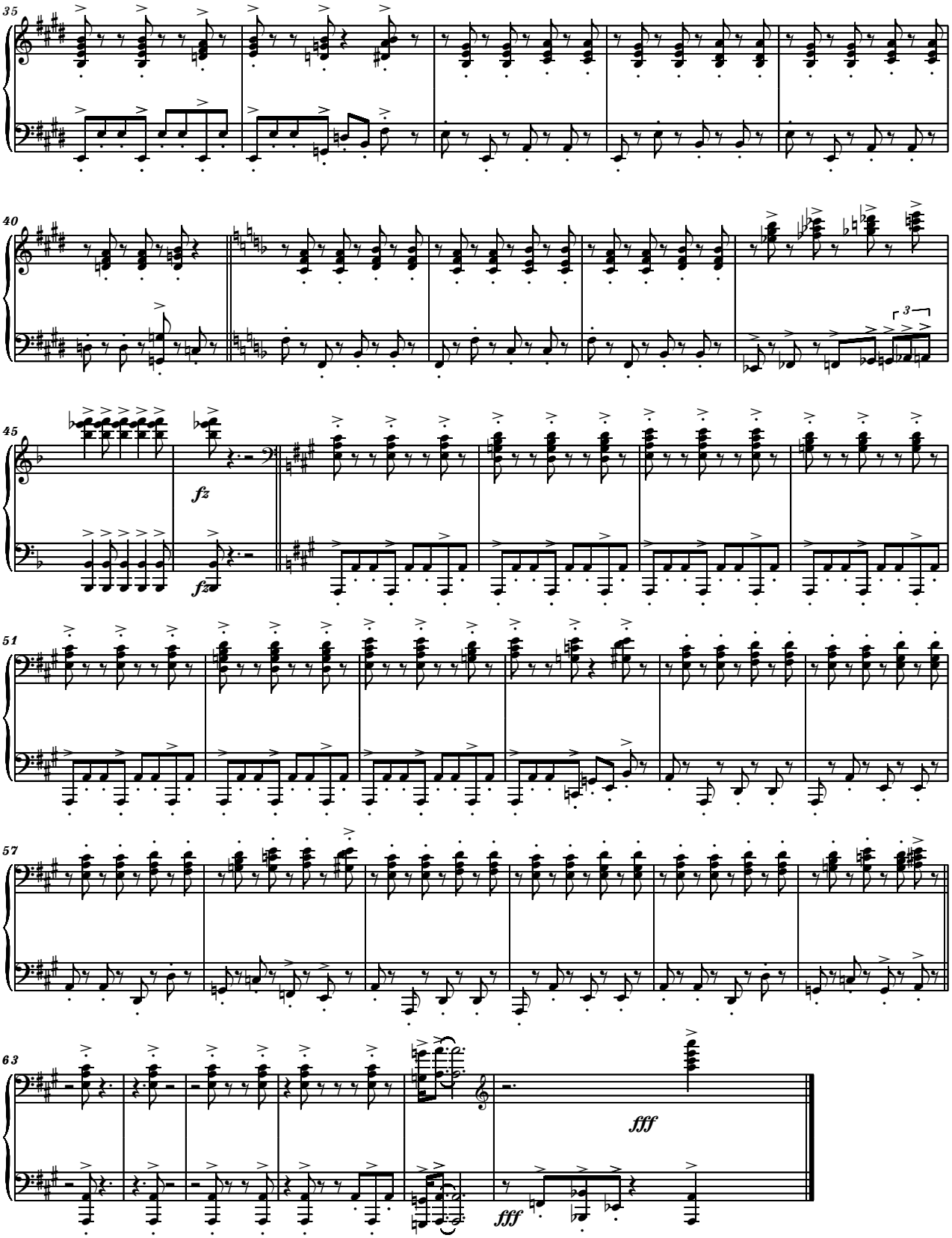
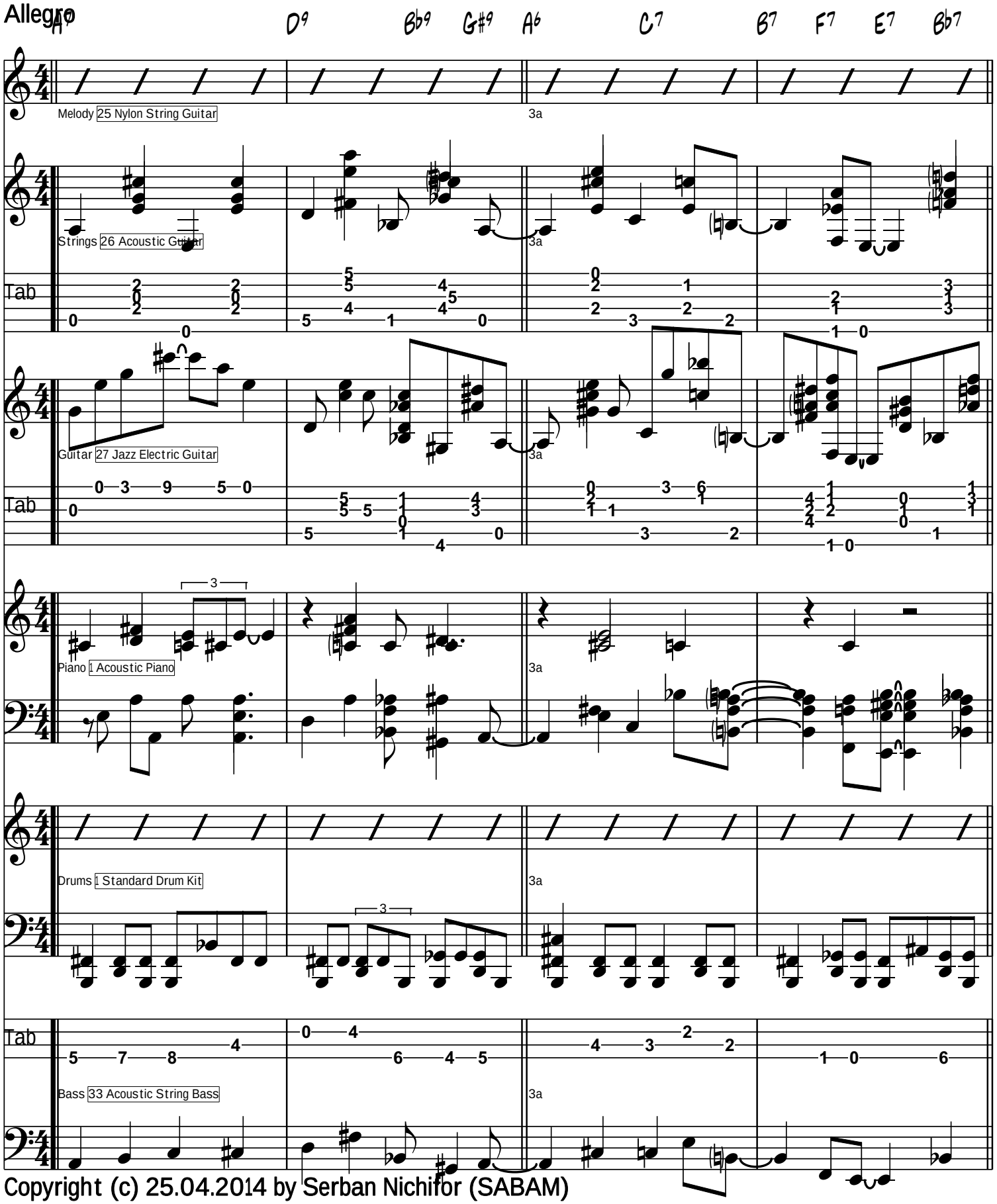

35
40
3
45
fz
fz
51
57
63
fff
fff

Serban Nichifor:TO MY BEST FRIENDS SUE, SALLIE AND RICH



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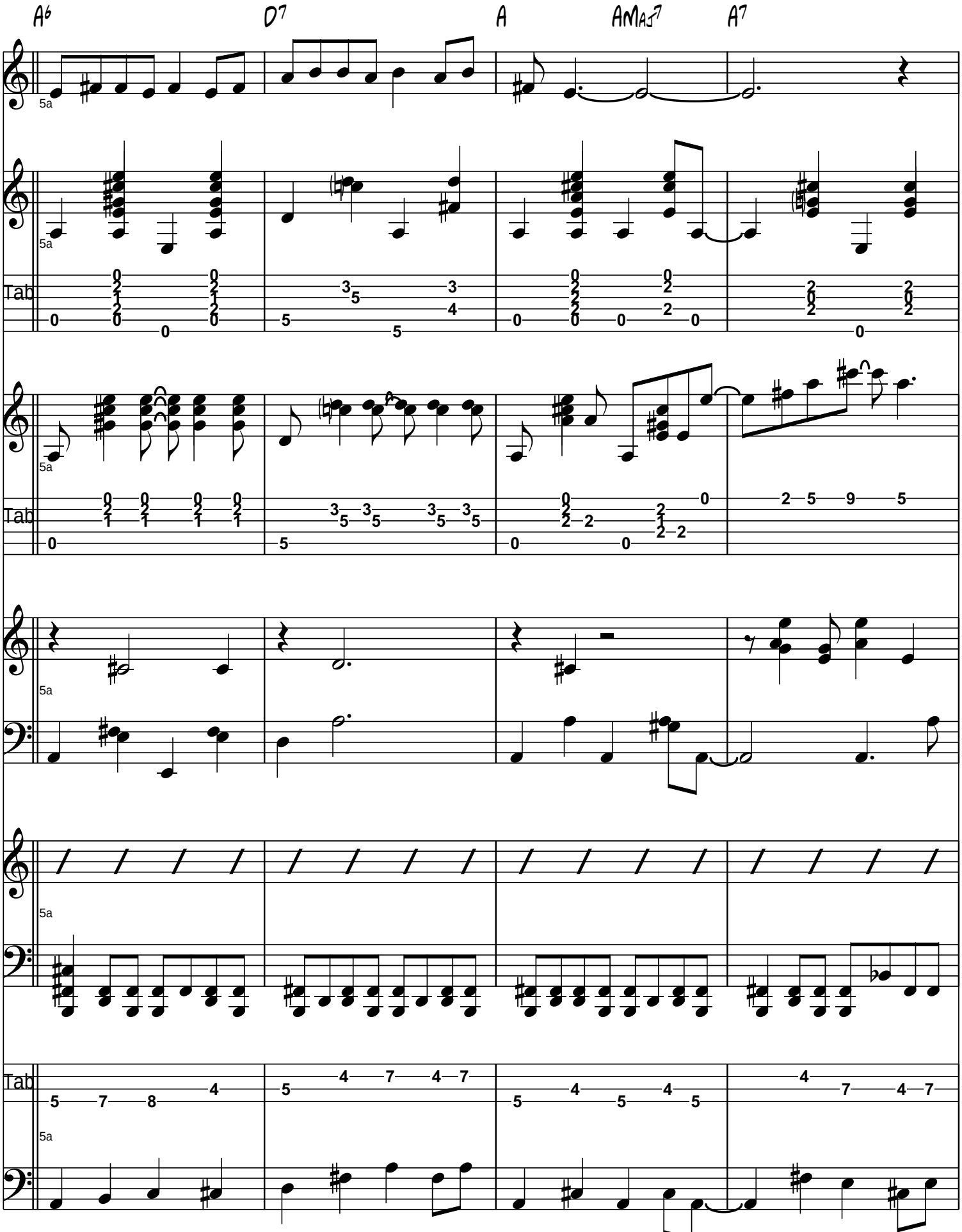
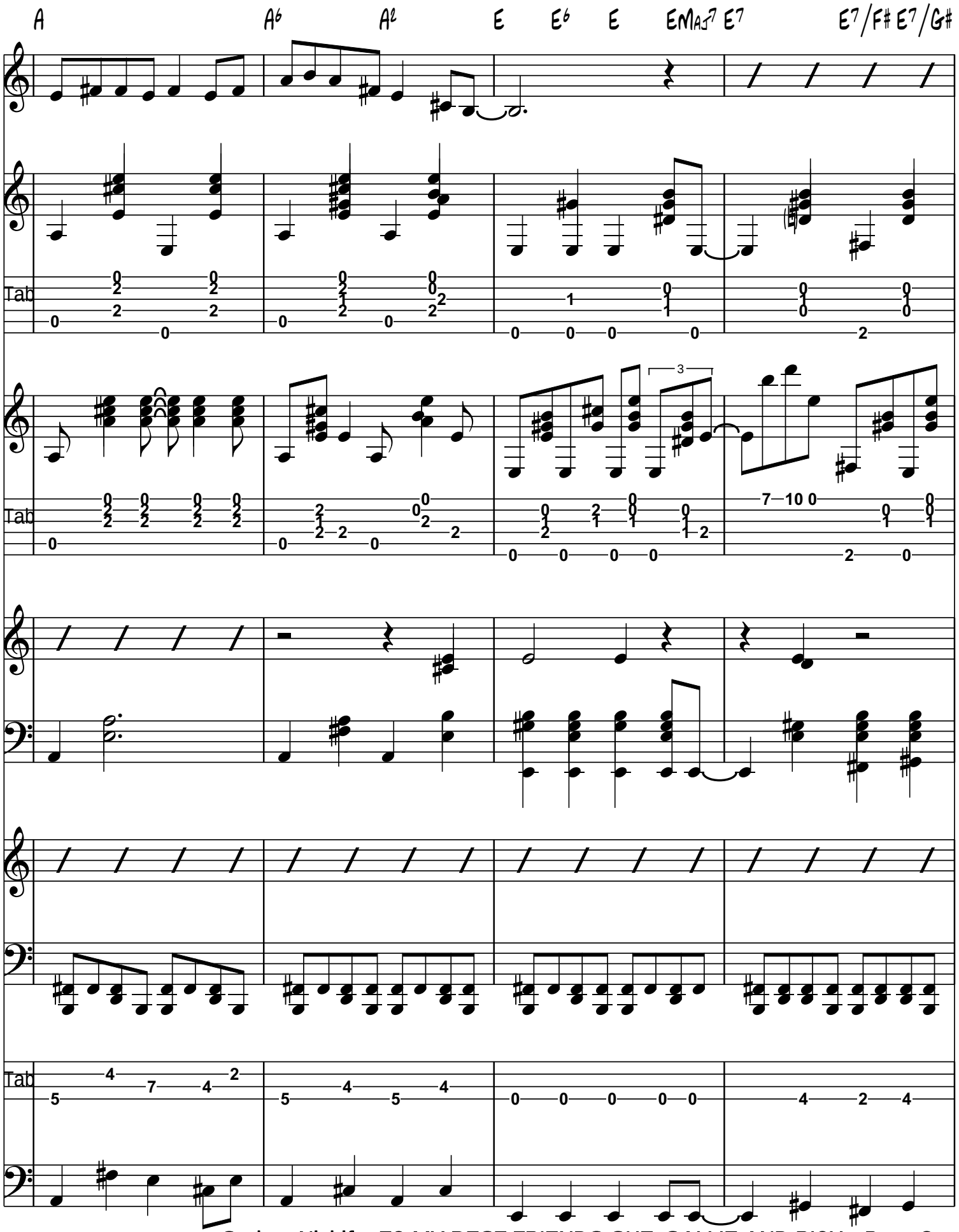
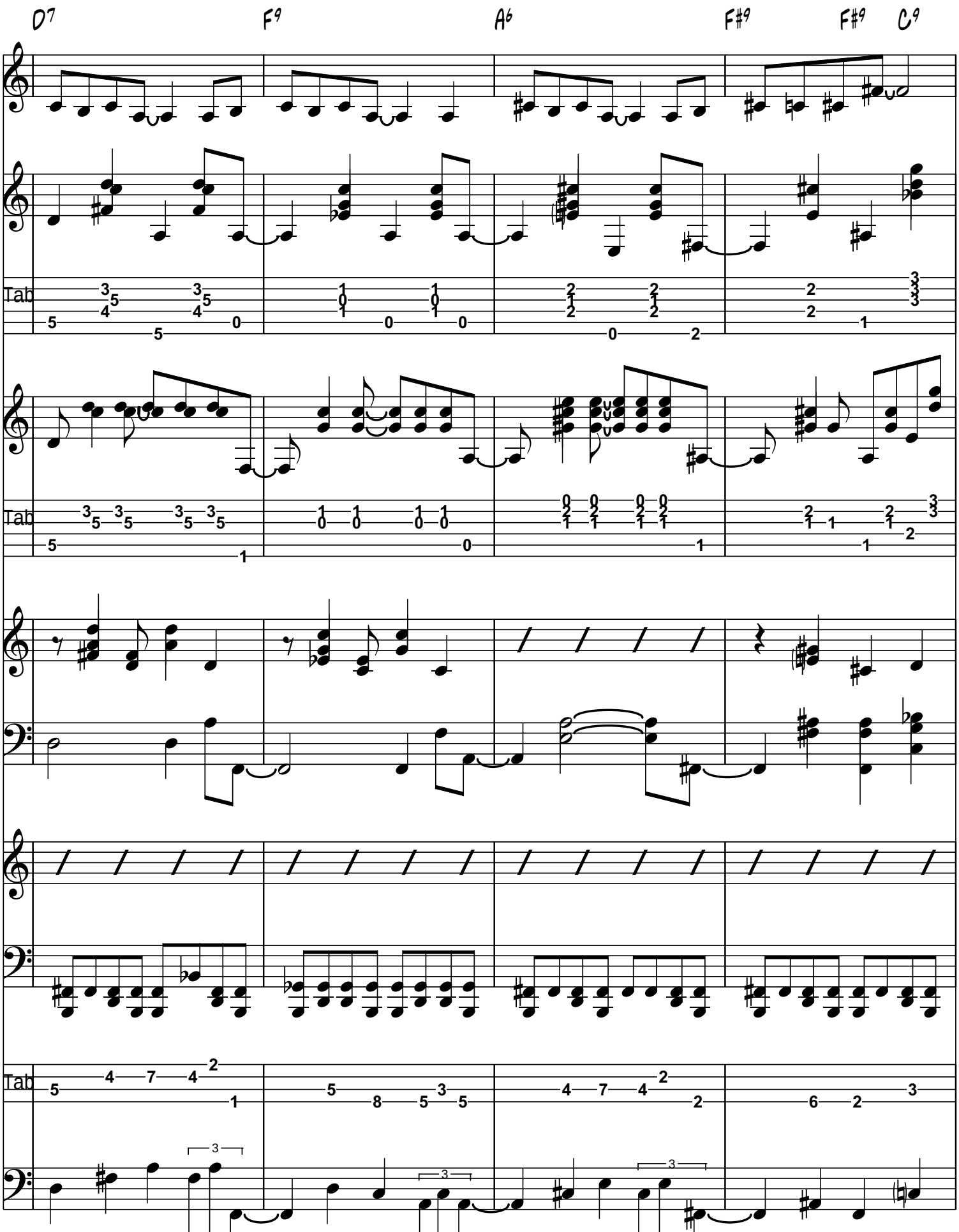
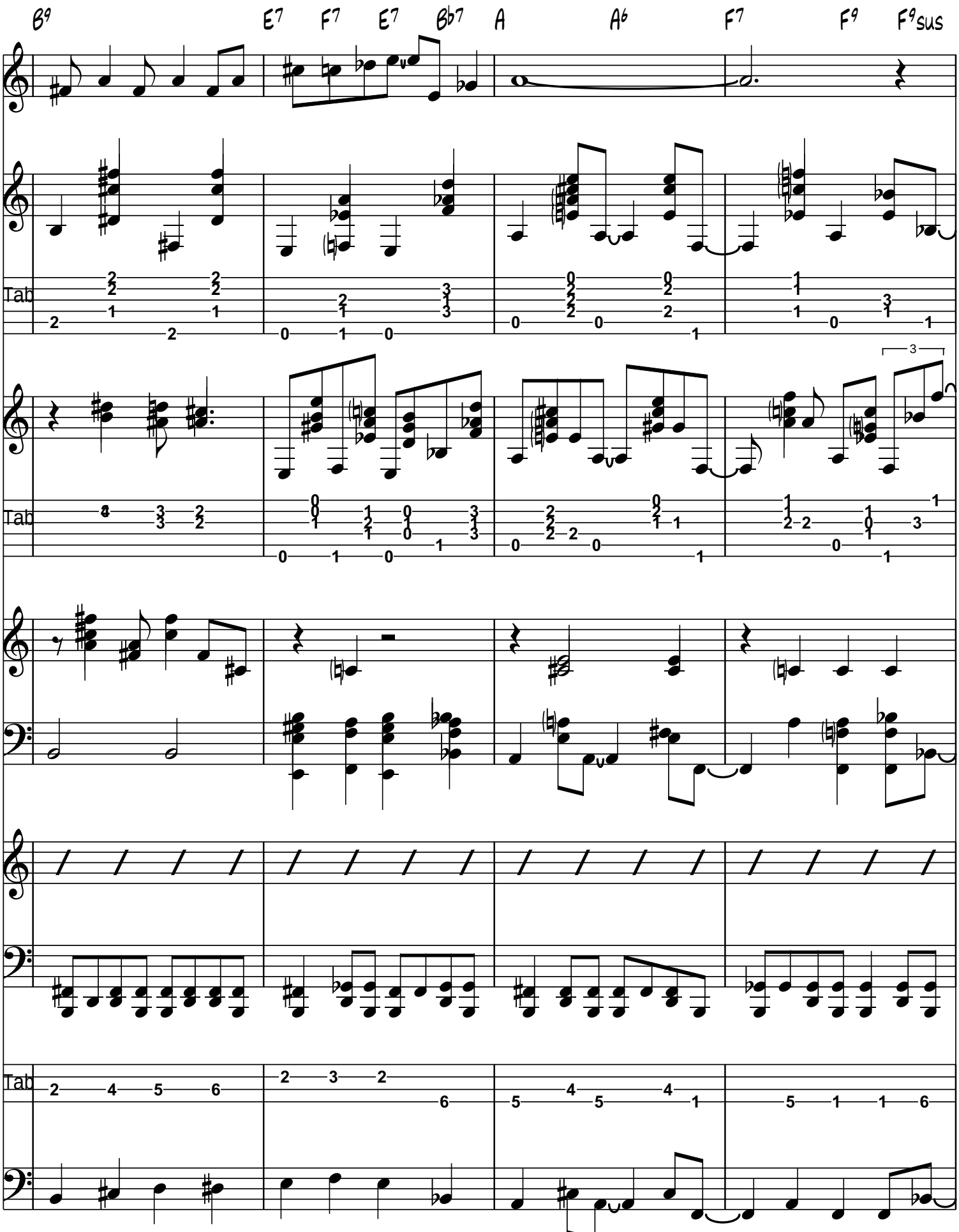
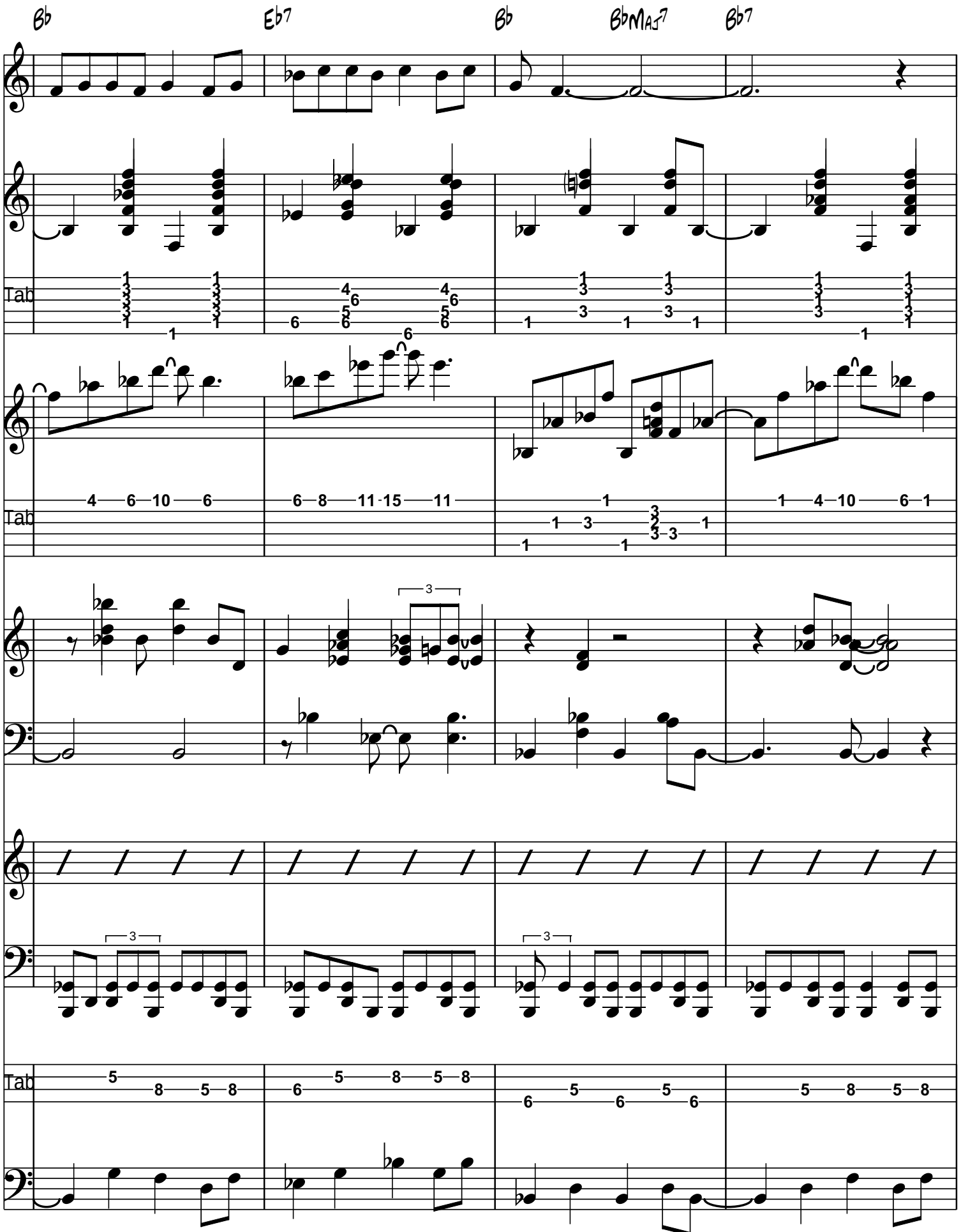
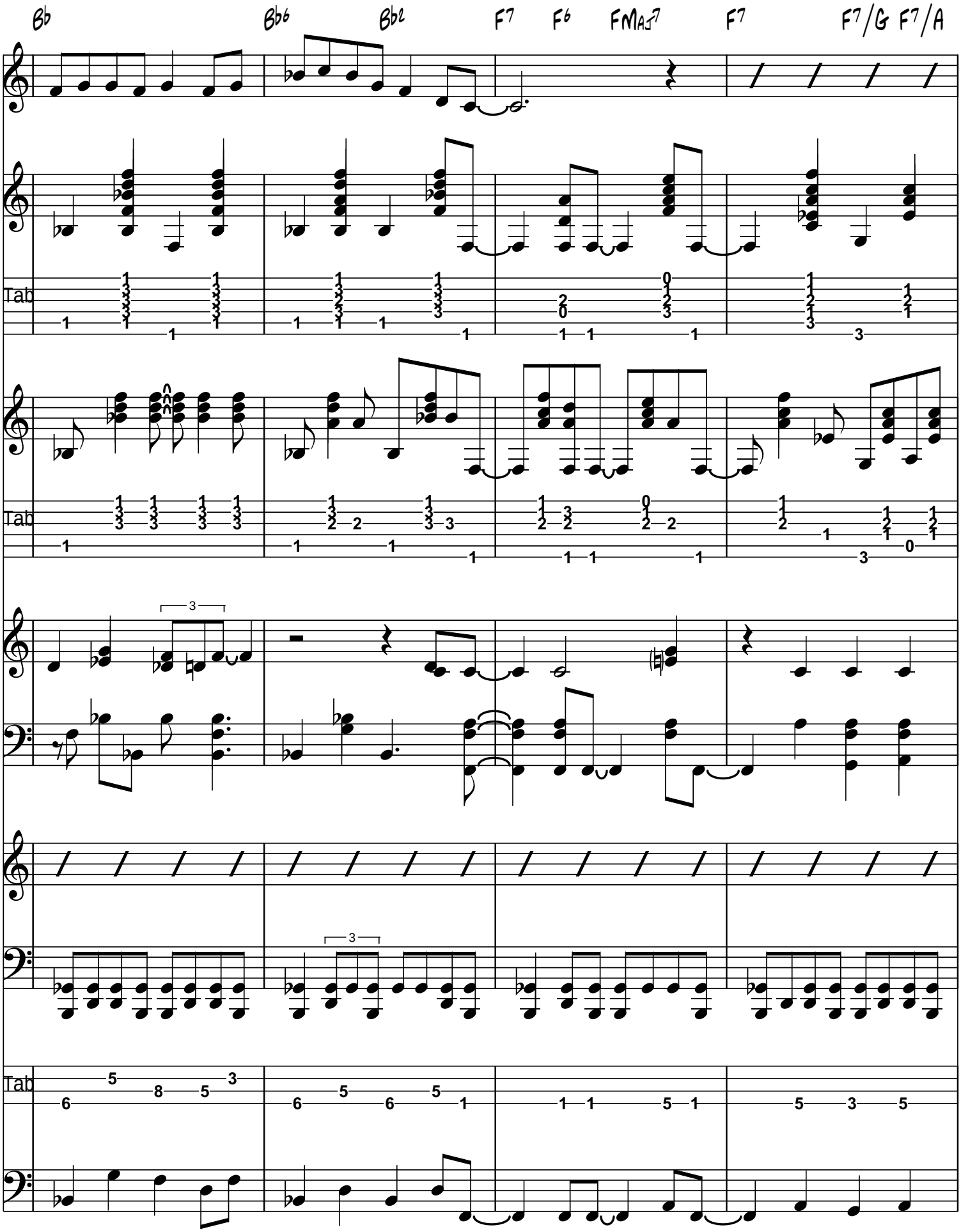

A6
D7
A
AMAJ7
A7
Tab
Tab
Tab

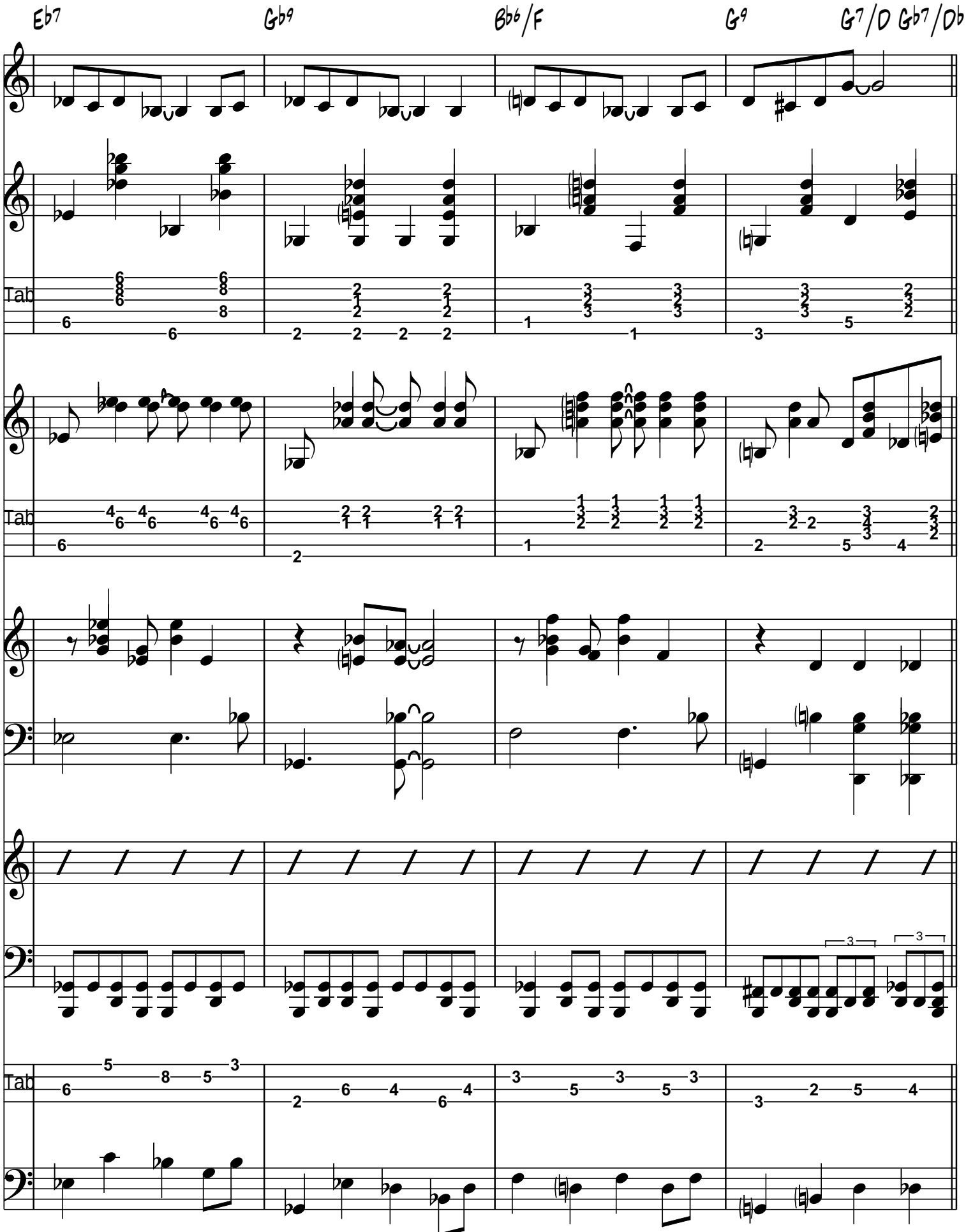

A
A6
A2
E
E6
E
EMAJ7
E7
E7/F#
E7/G#
Tab
Tab
Tab


D7
F9
A6
F#9
F#9
C9
Tab
Tab
Tab


B9
E7
F7
E7
Bb7
A
A6
F7
F9
F9sus
Tab
3
Tab
Tab


Bb
Eb7
Bb
BbMAJ7
Bb7
Tab
Tab
Tab


Bb
Bb6
Bb2
F7
F6
FMAJ7
F7
F7/G
F7/A
Tab
Tab
Tab


Eb7
Gb9
Bb6/F
G9
G7/D Gb7/Db
Tab
Tab
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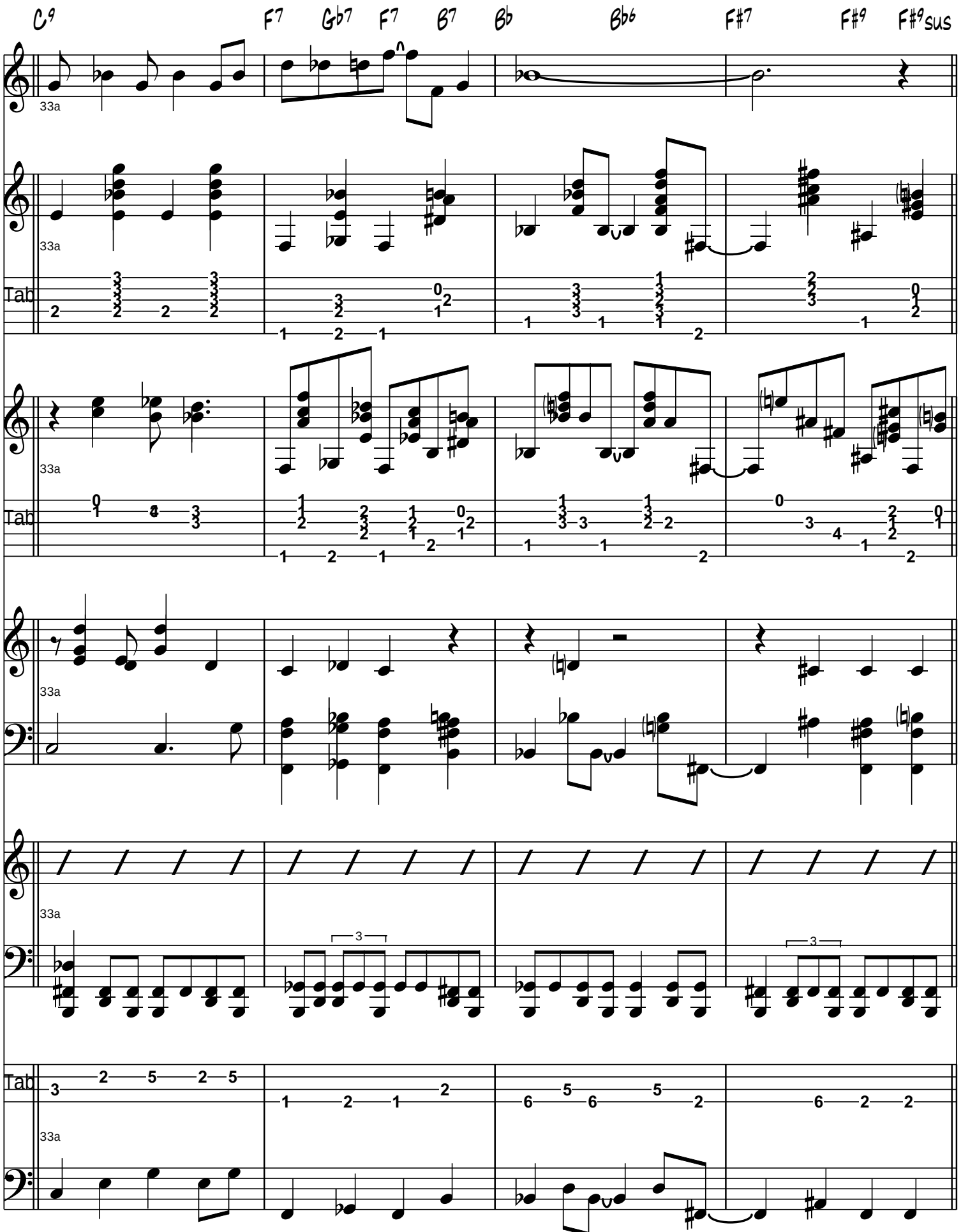
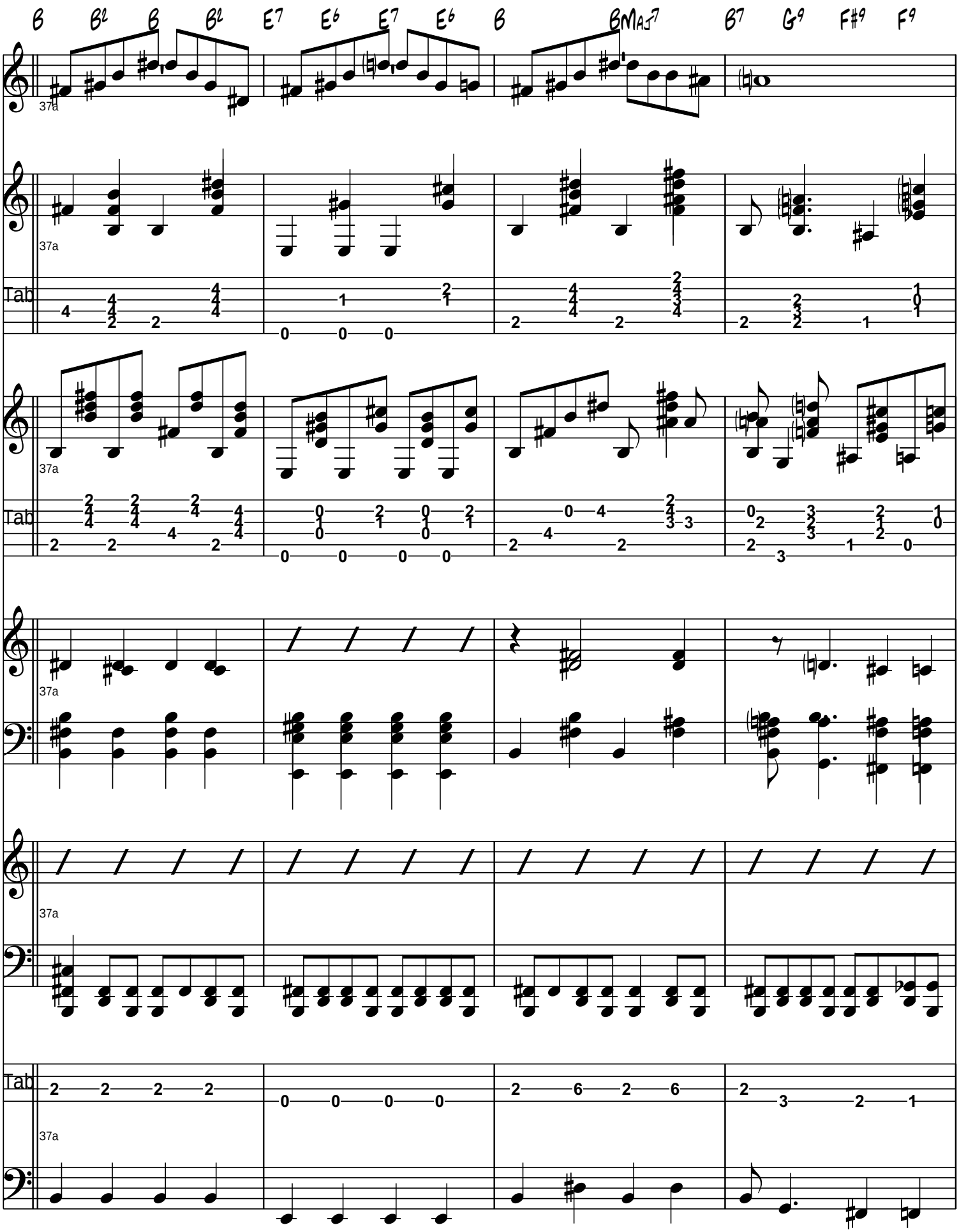
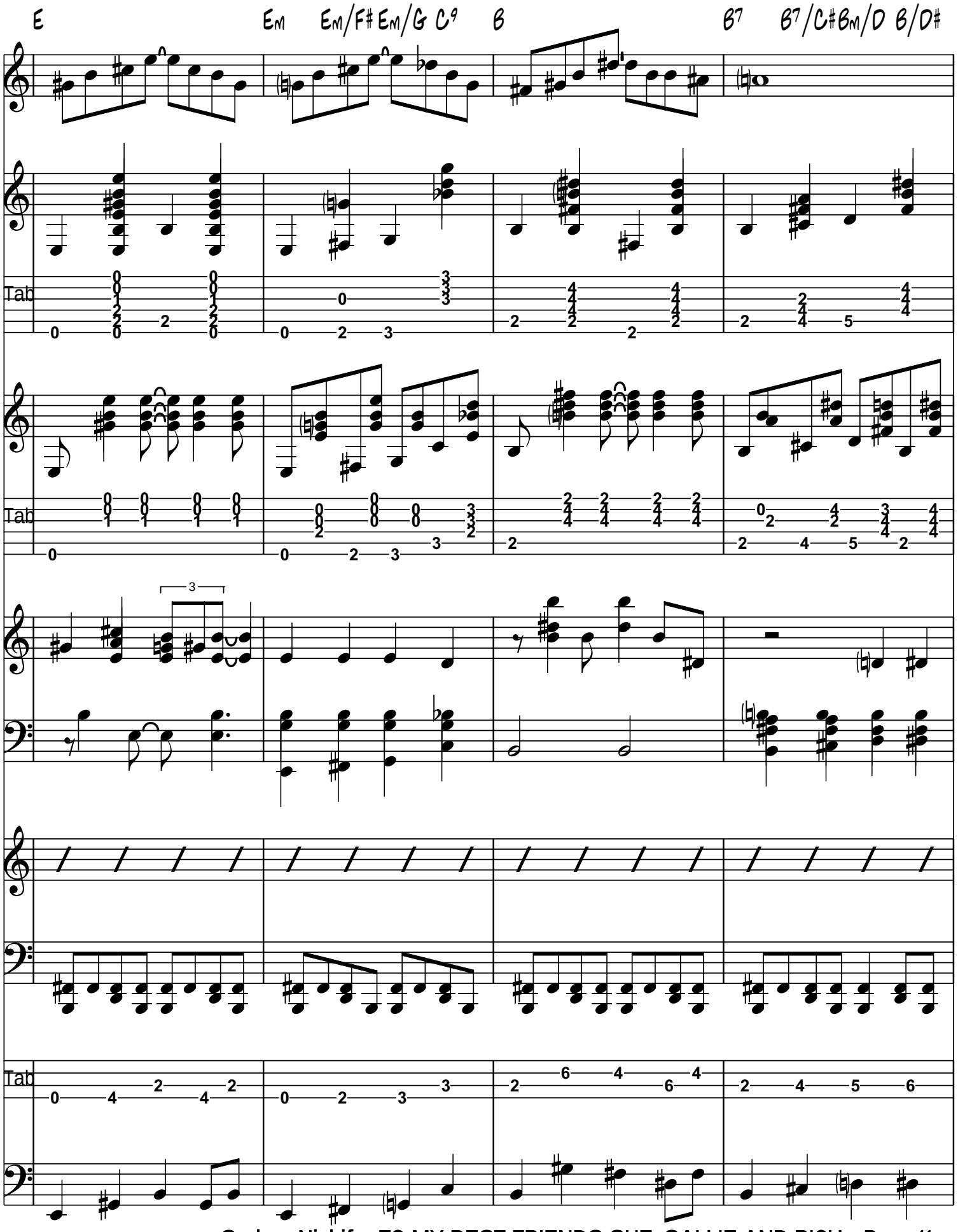
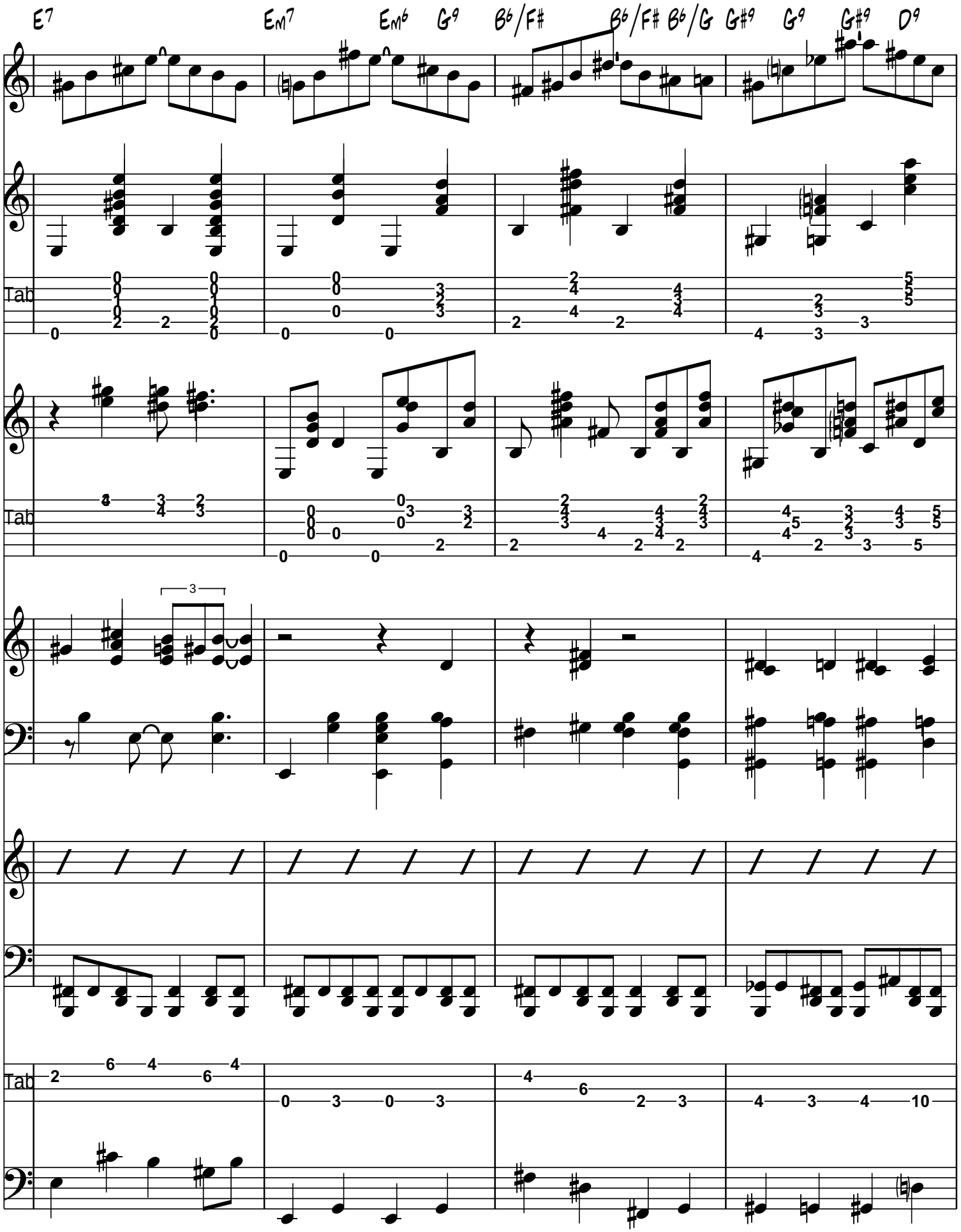
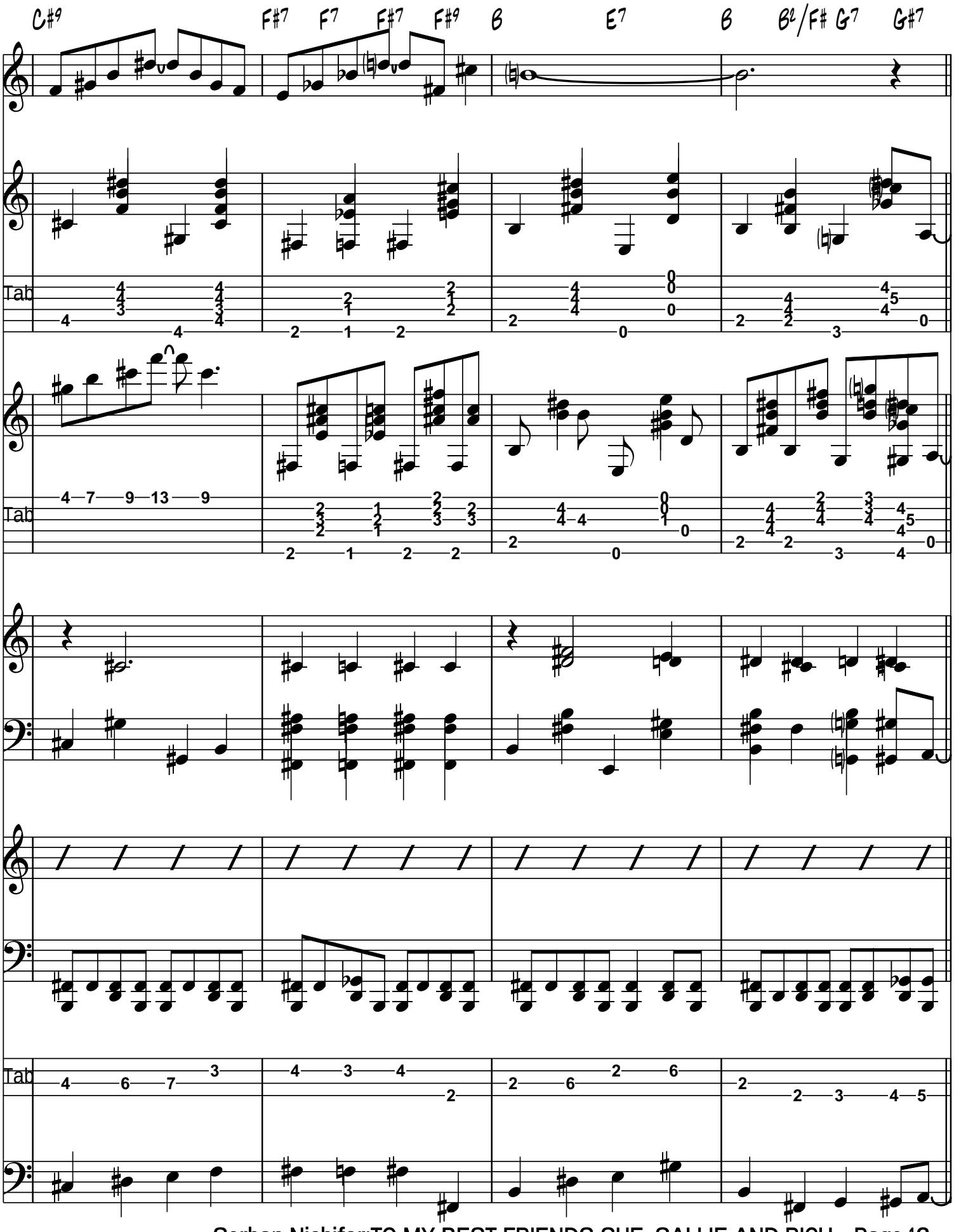

C9
F7
Gb7
F7
B7
Bb
Bb6
F#7
F#9
F#9sus
33a
Tab


B B♭ B B♭ E7 E♭ E7 E♭ B BMAJ7 B7 G9 F#9 F9
37a
Tab


E
Em
Em/F# Em/G C9
B
B7
B7/C# Bm/D B/D#
Tab
Tab
Tab


E7
Em7
Em6
G9
B6/F#
B6/F#
B6/G
G#9
G9
G#9
D9
Tab
Tab
Tab


C#9
F#7
F7
F#7
F#9
B
E7
B
B/F#
G7
G#7
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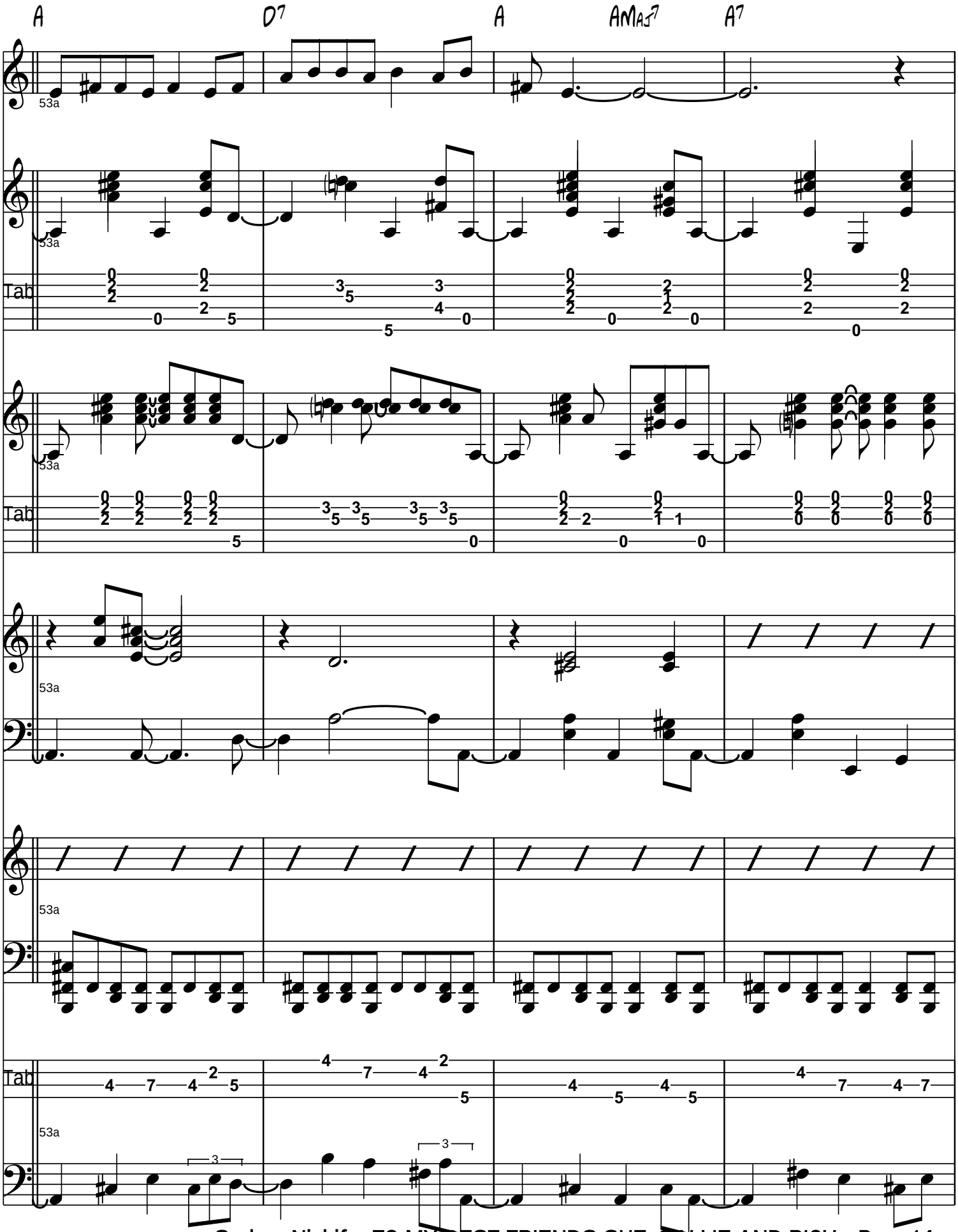
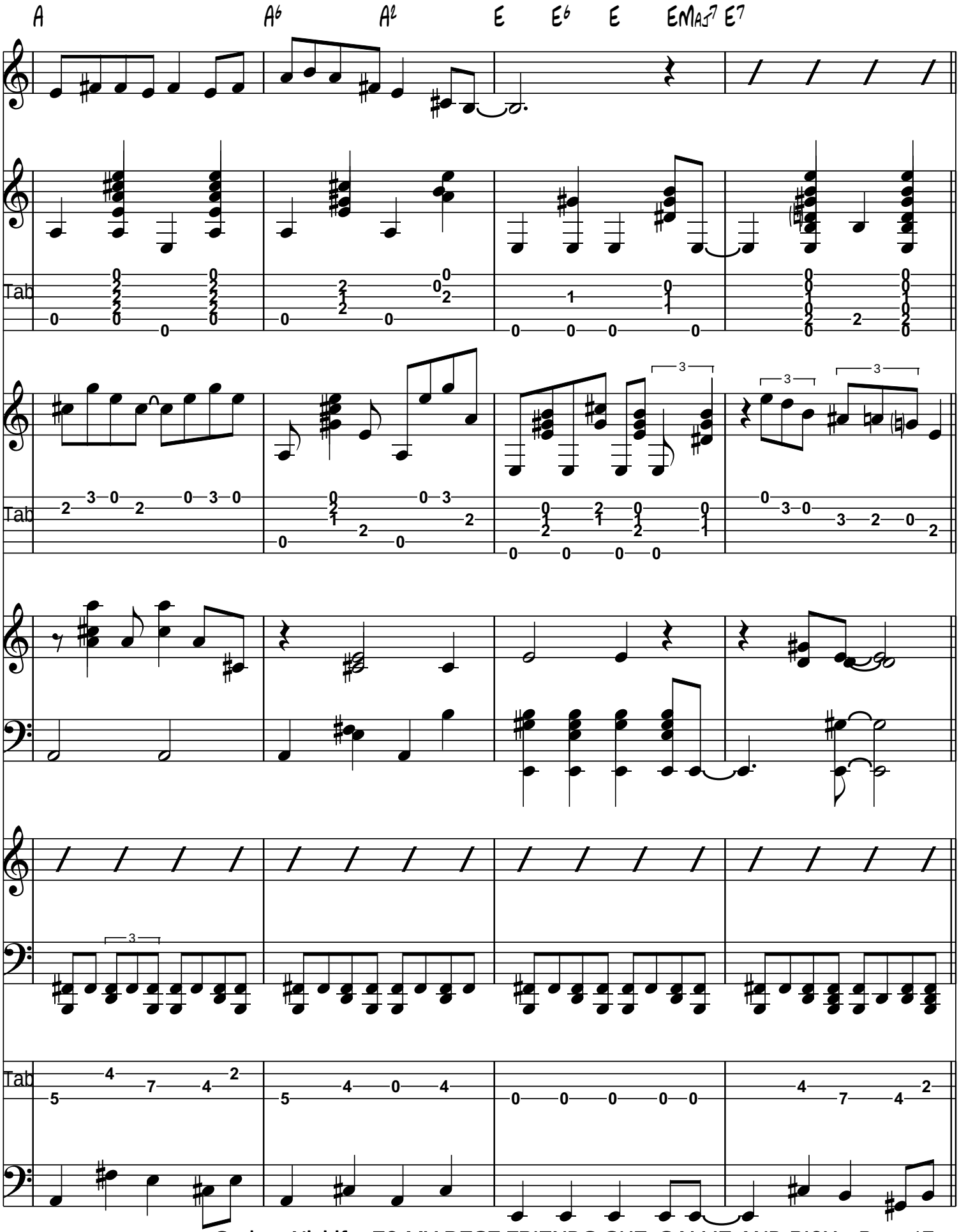
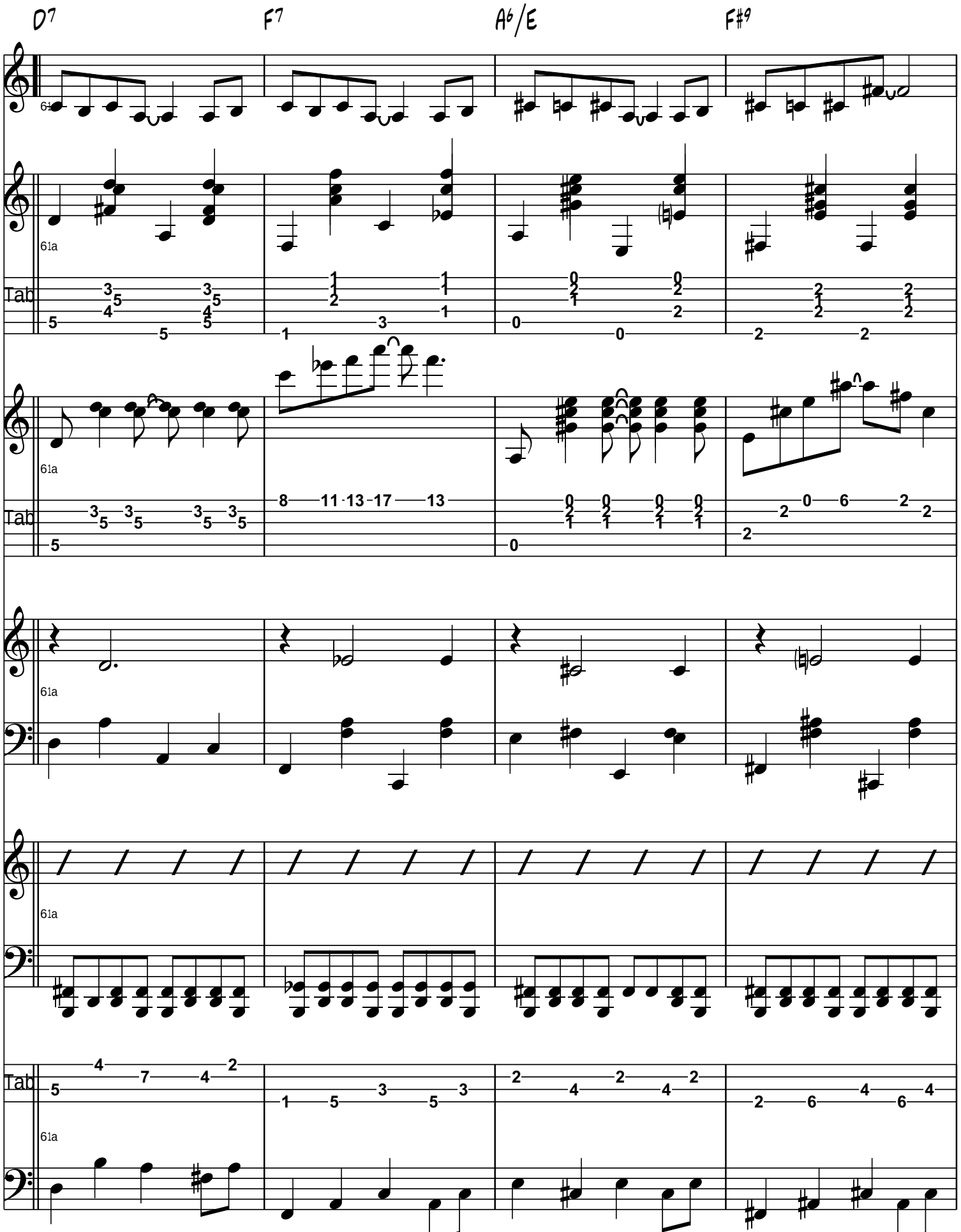

A
D7
A
AMAJ7
A7
Tab
53a


A A6 A2 E E6 E EMAJ7 E7
Tab
Tab
Tab


D7
F7
A6/E
F#9
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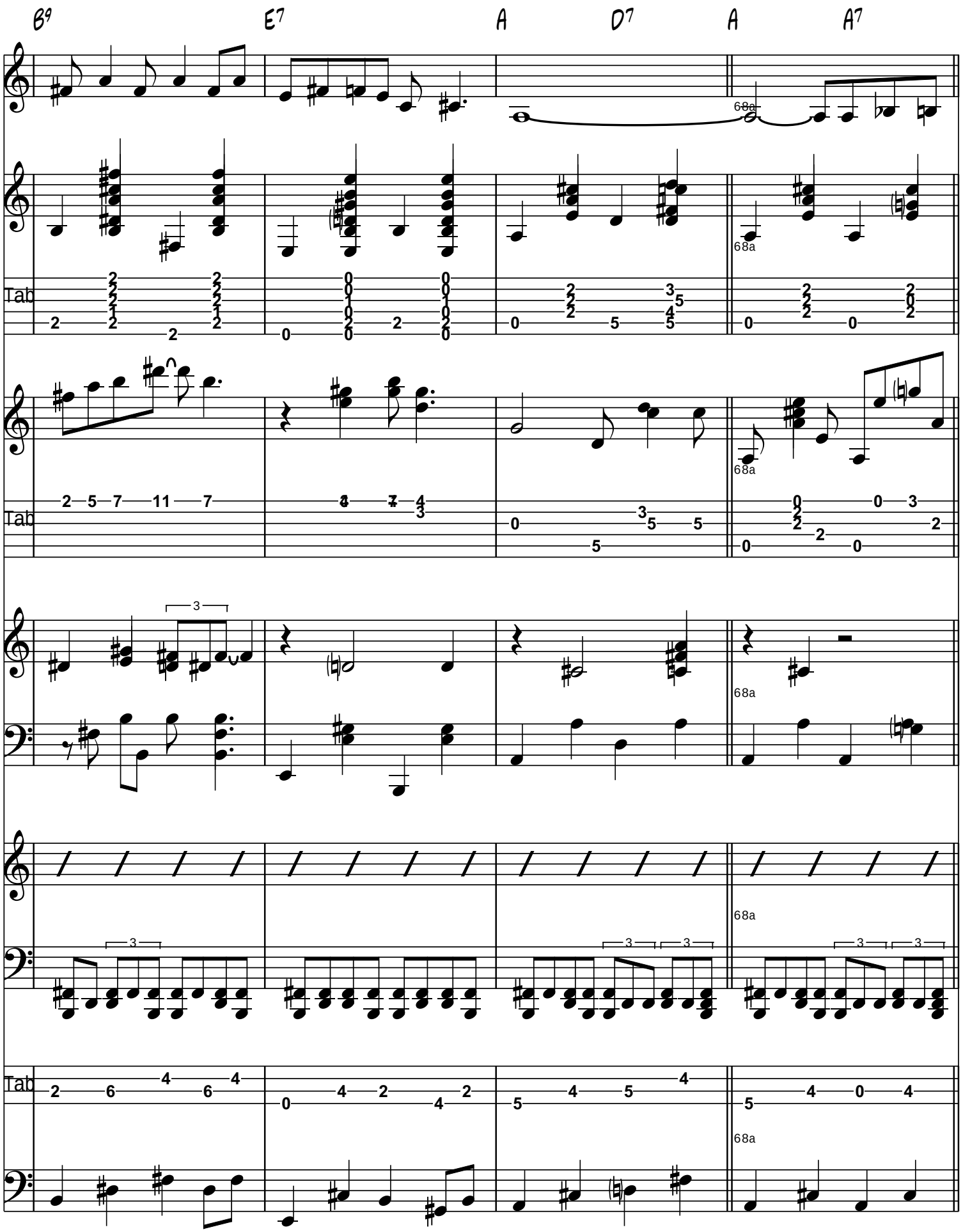
B9
E7
A
D7
A
A7
68a
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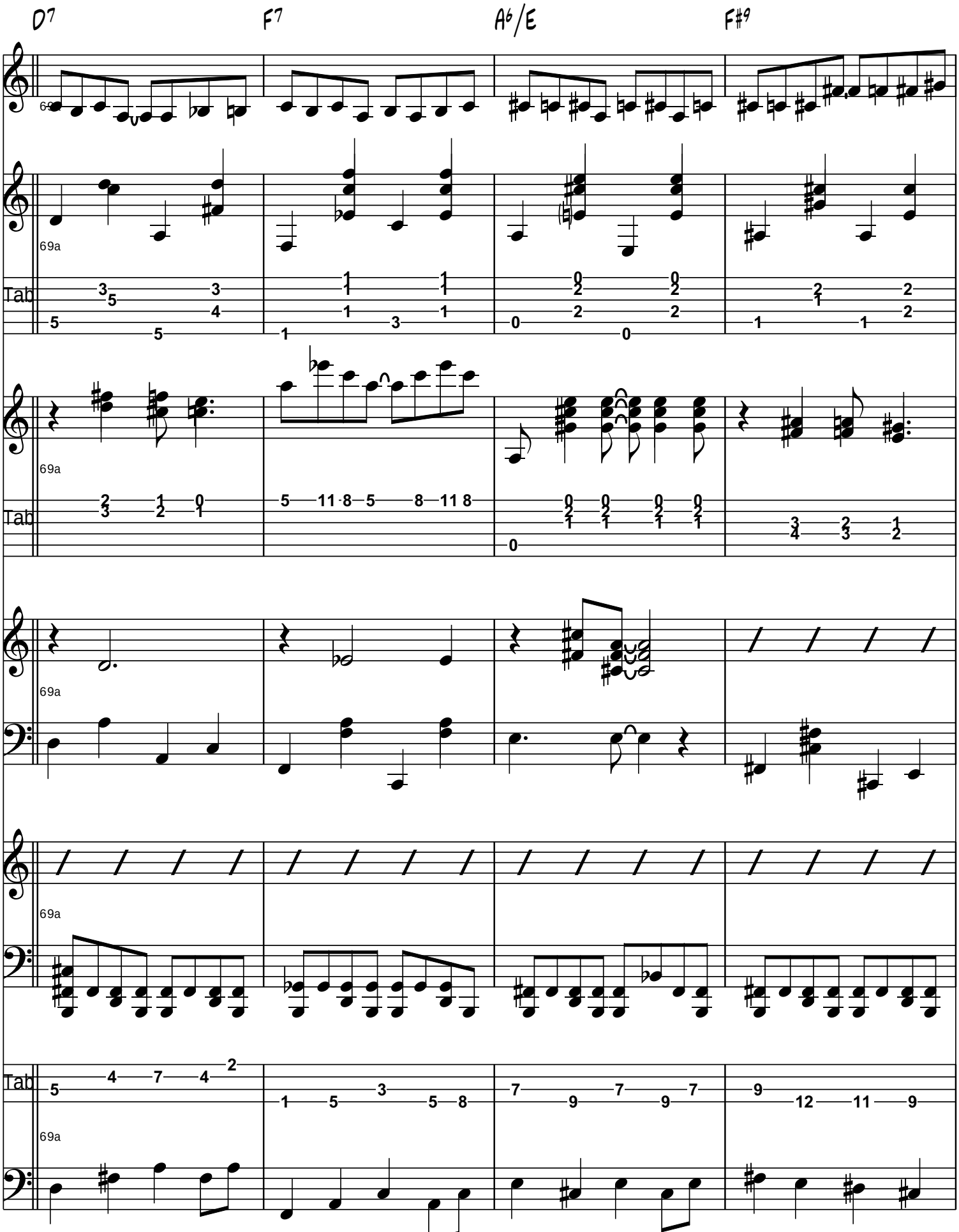
D7
F7
A6/E
F#9
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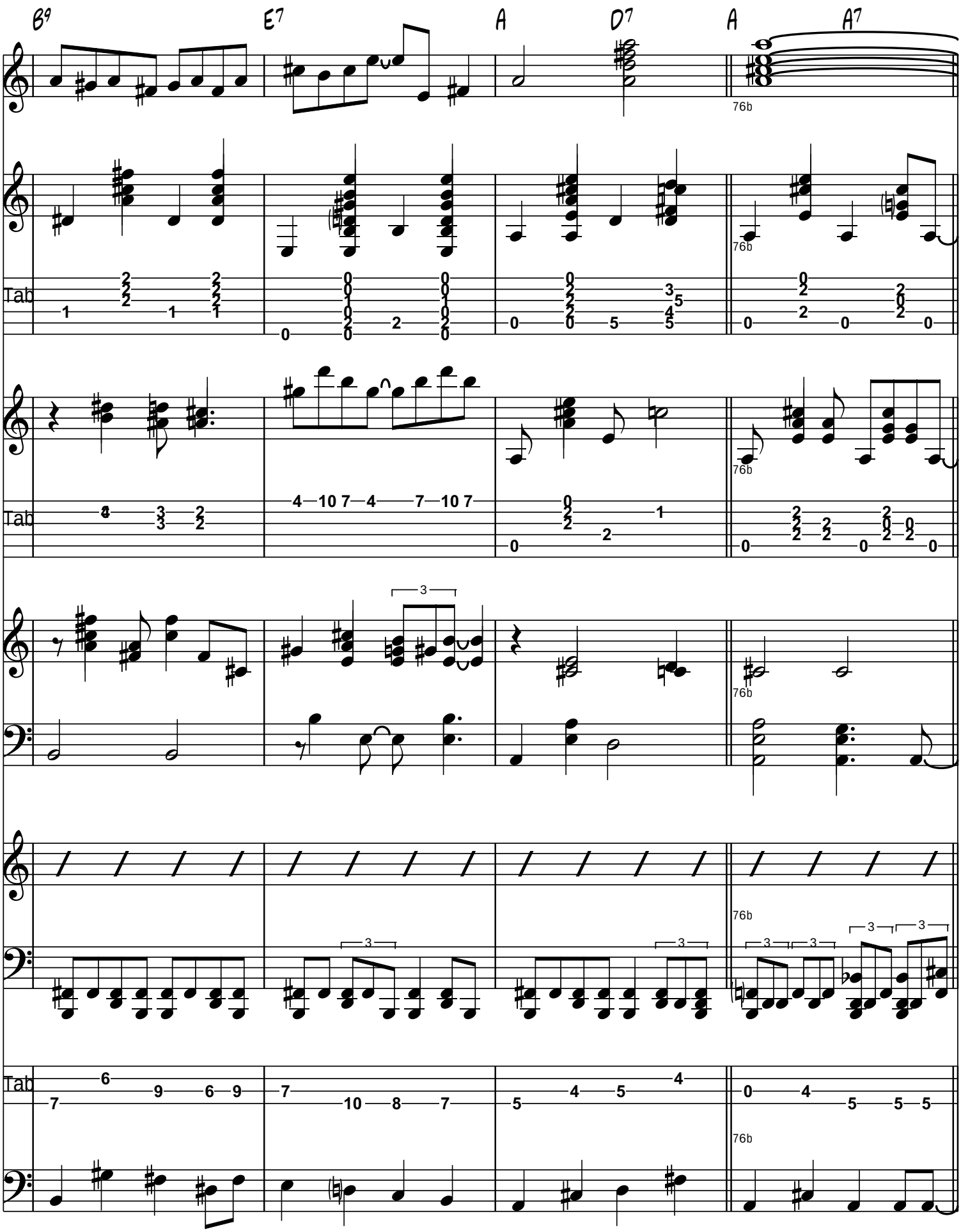
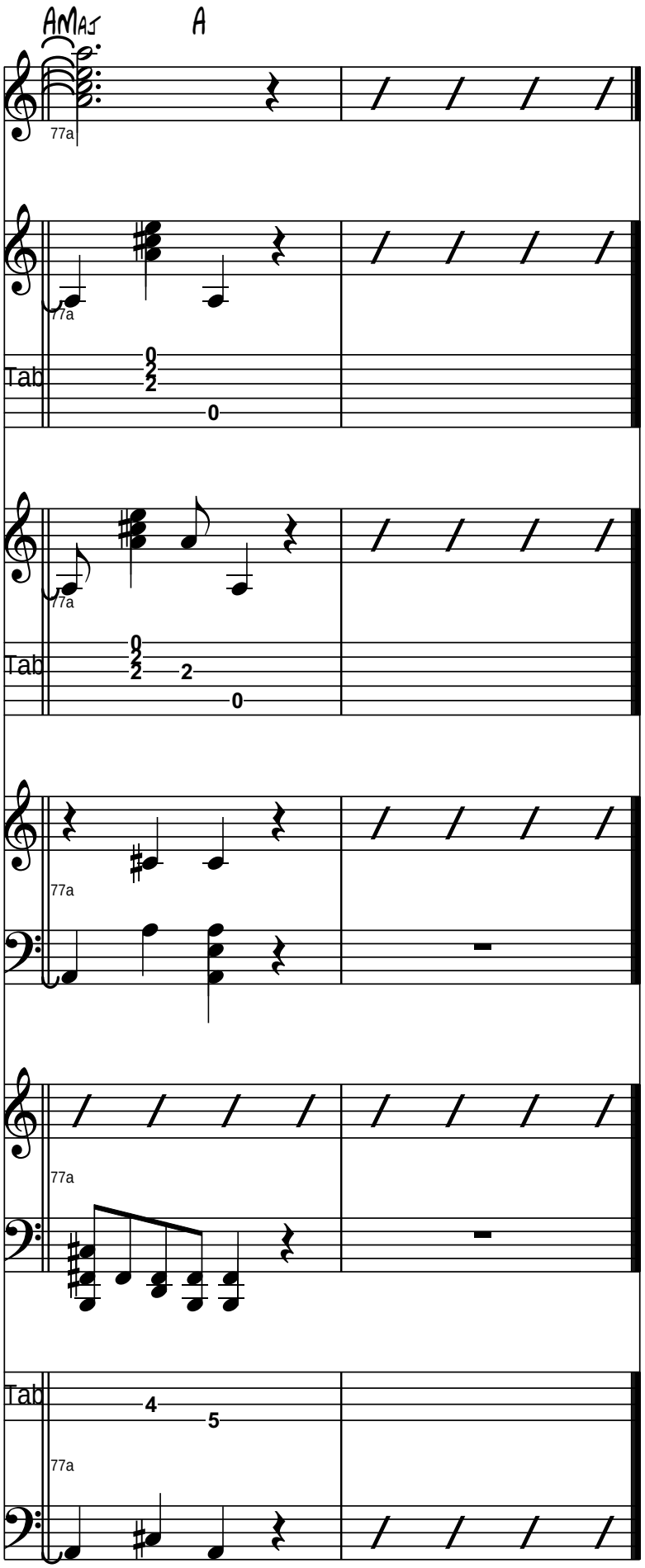
69a


B9
E7
A
D7
A
A7
76b
Tab


AMaj
A
77a
Tab
0
2
0
77a
Tab
0
2
2
0
77a
77a
Tab
4
5
77a

SERBAN NICHIFOR

TRANSYLVANIAN BLUEGRASS

for

Violin and String Orchestra

Dedicated to Diana Jipa

1.) Intrada
2.) Hora
3.) Batraneasca
4.) Csardas
5.) Landler
6.) Interludio
7.) Perpetuum Mobile

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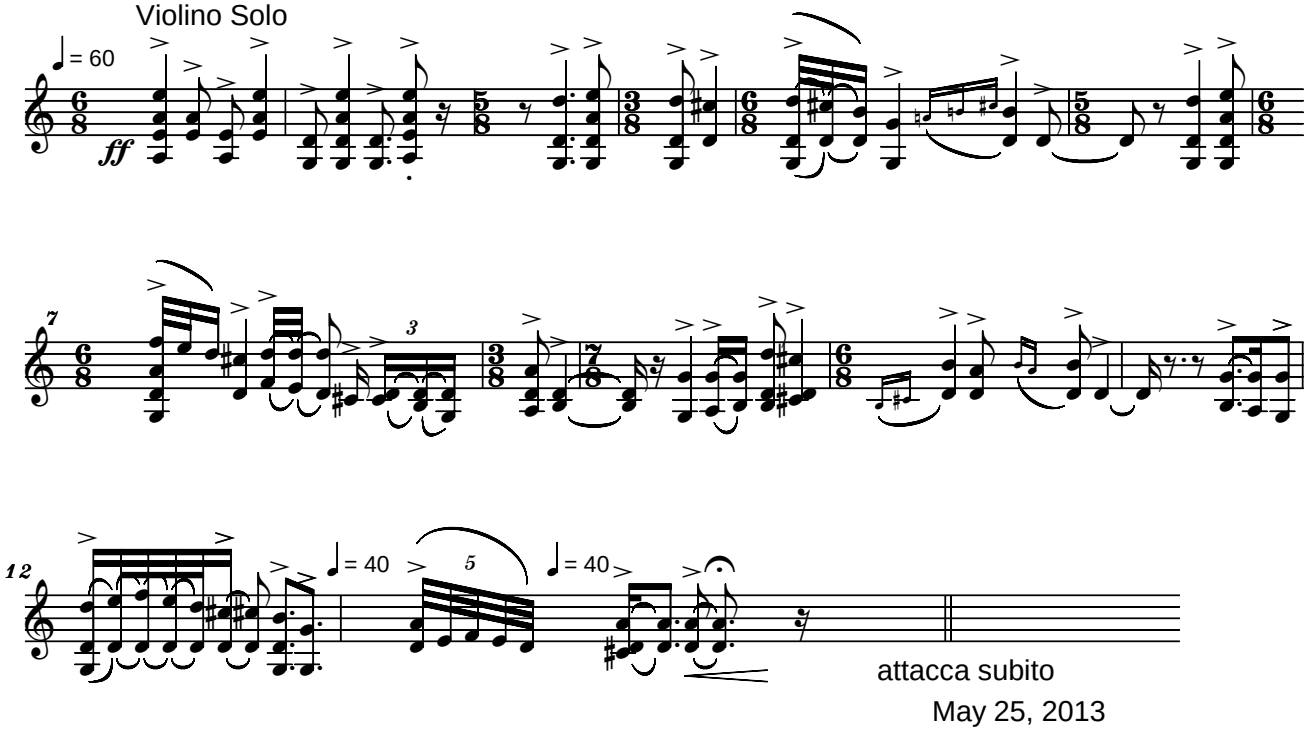
IPI Name No. 46376567
IPI Base No. I-000391194-0

Deciso

1.) Intrada

Serban NICHIFOR

Violino Solo



attacca subito

May 25, 2013

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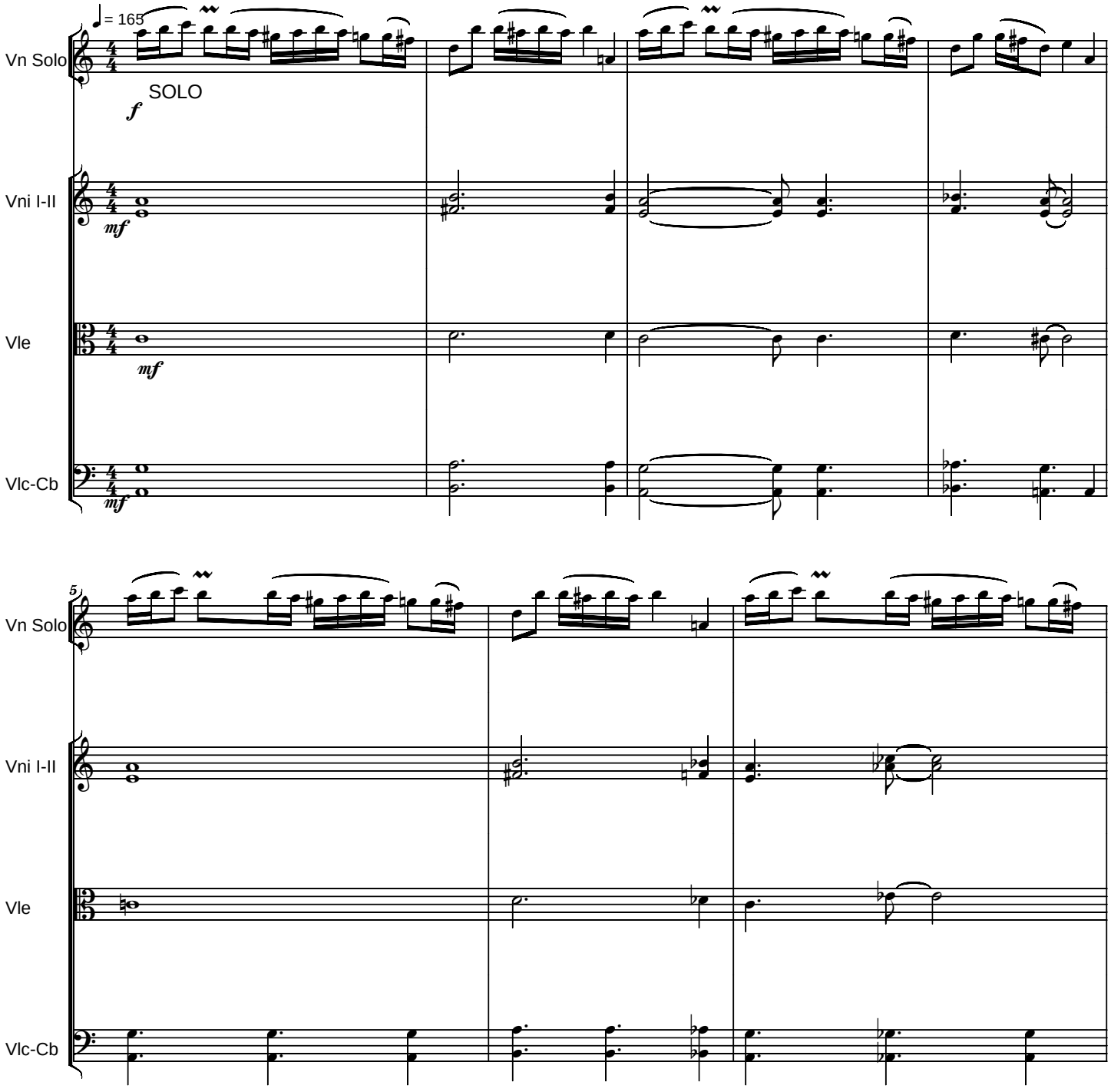
Allegro Vivo

2.) Hora

Serban NICHIFOR



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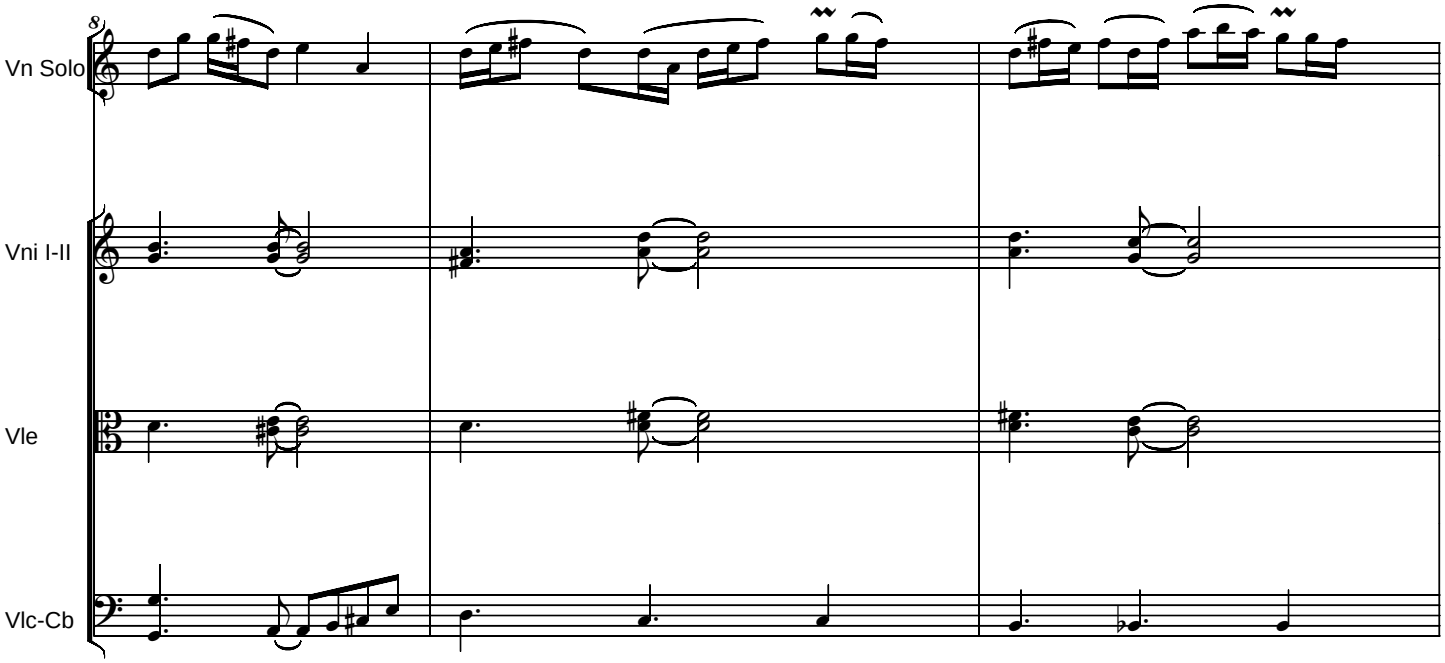
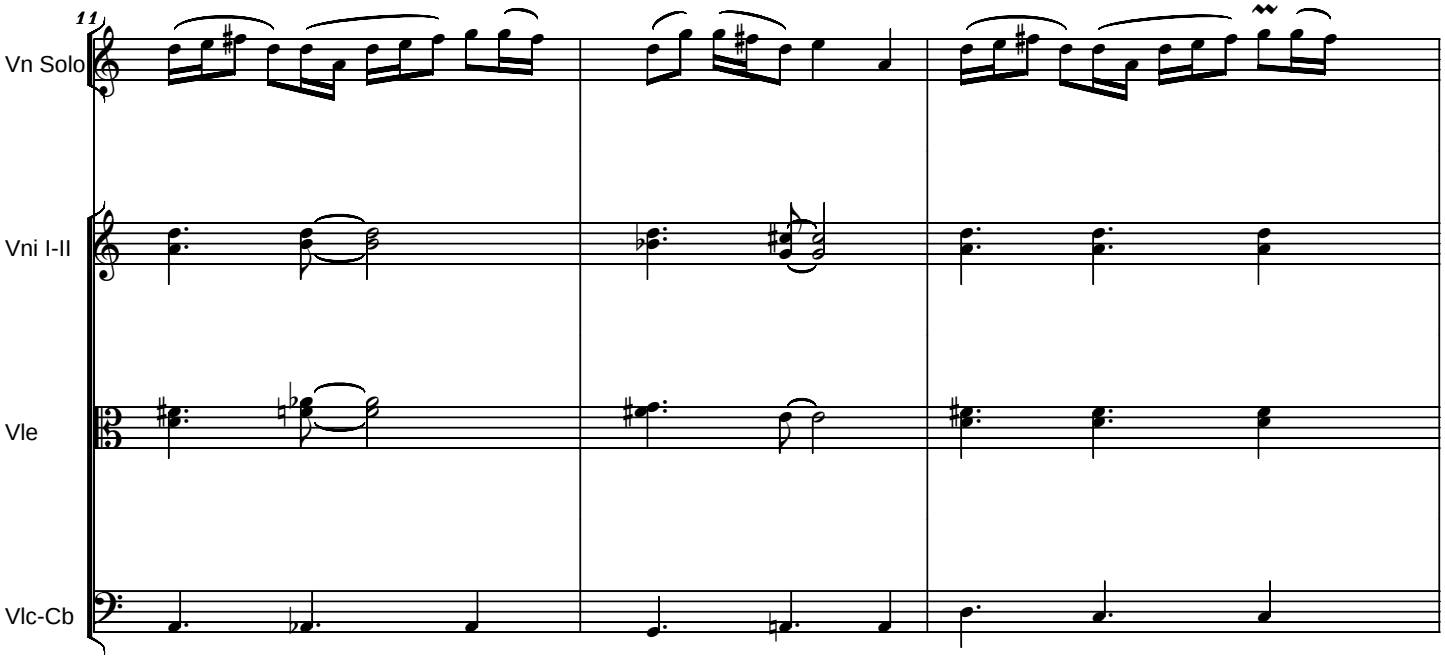
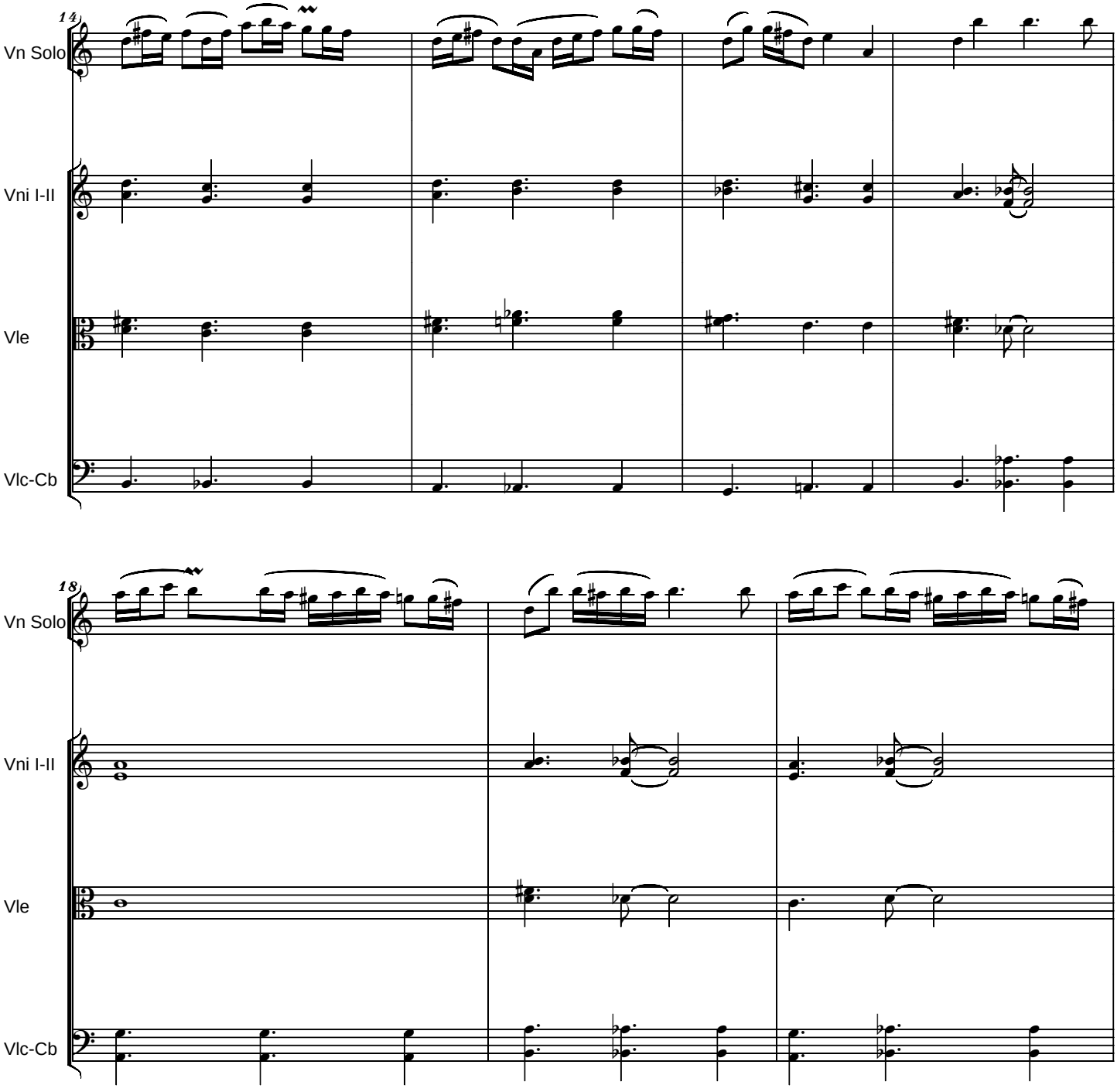
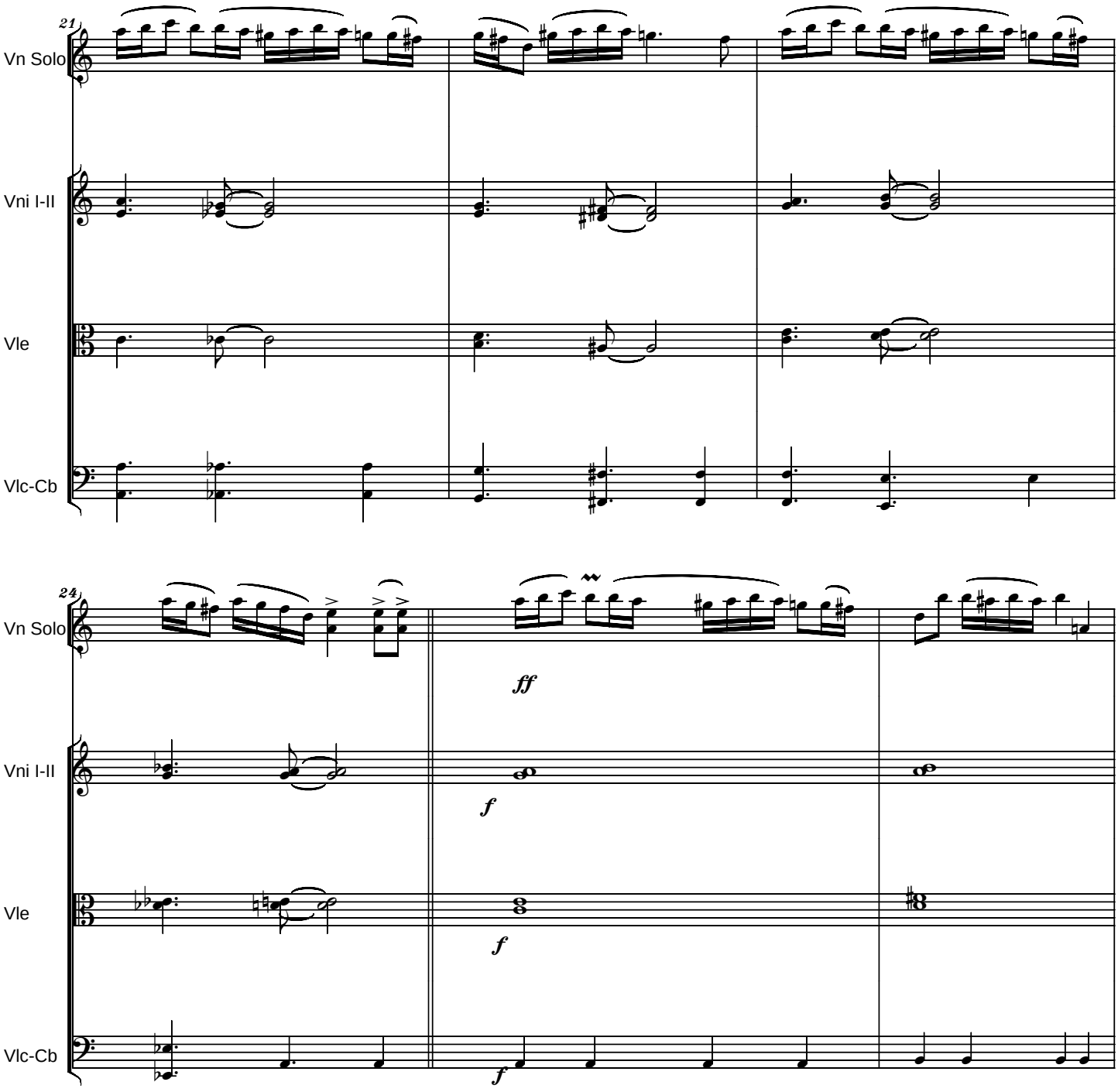
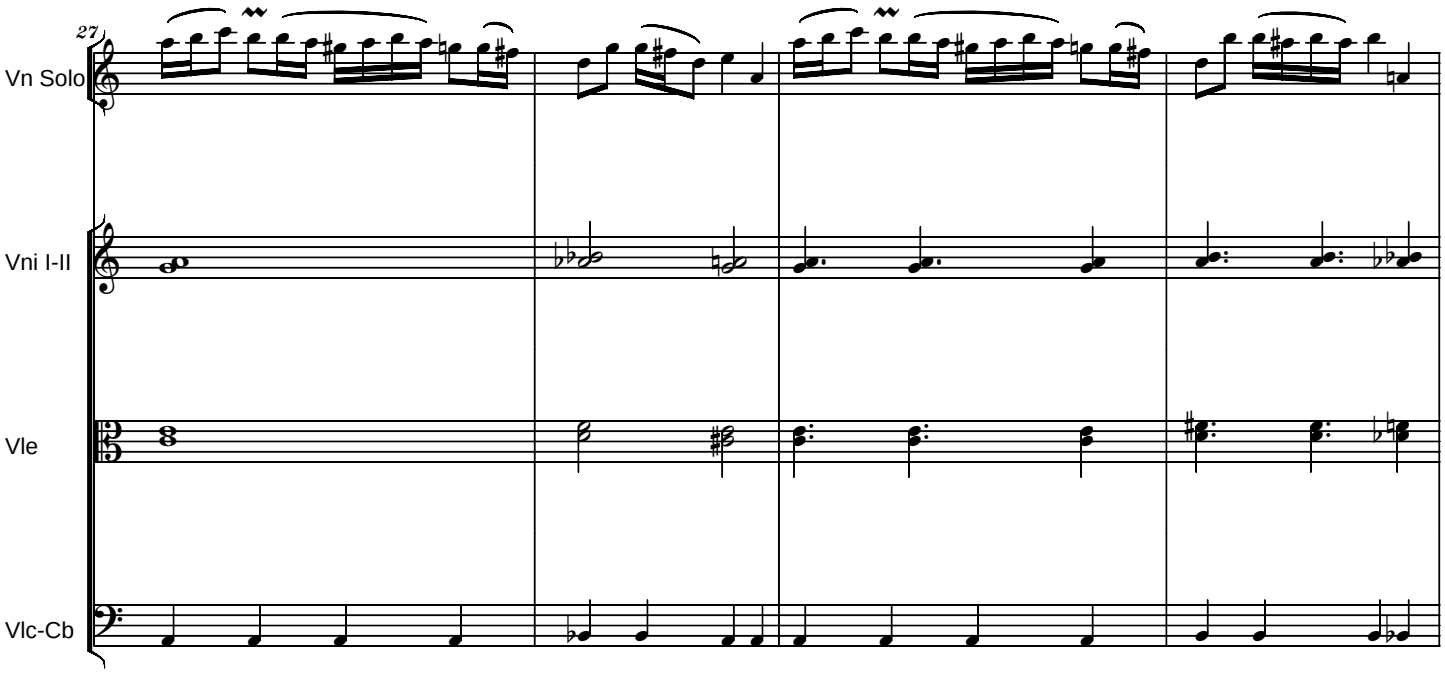
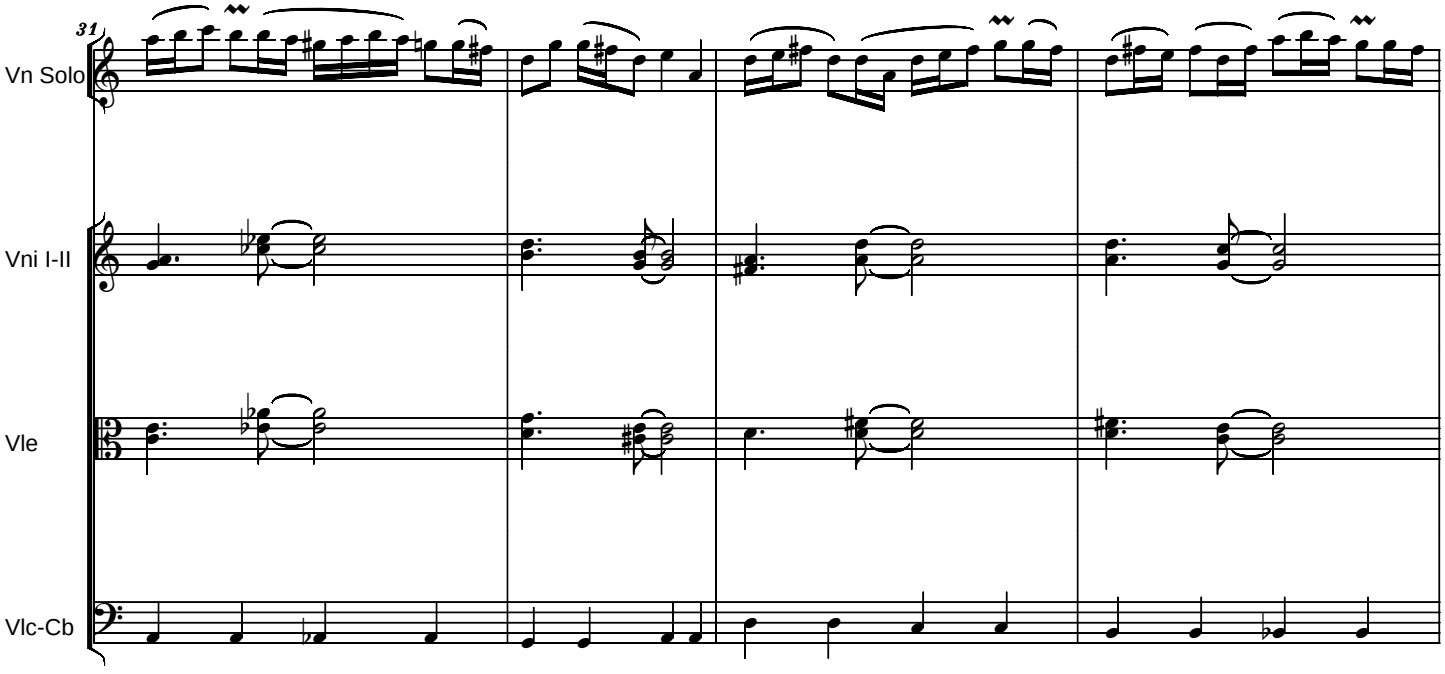

8
Vn Solo
Vni I-II
Vle
Vlc-Cb

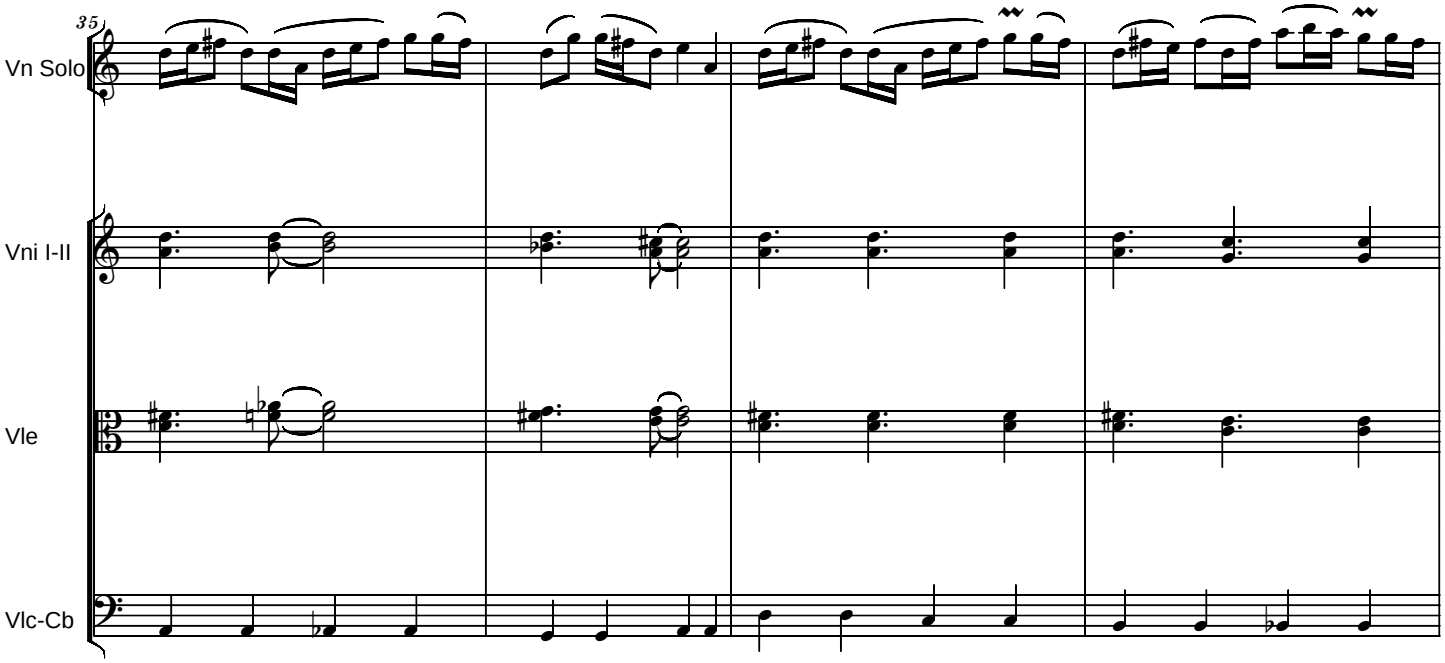

11
Vn Solo
Vni I-II
Vle
Vlc-Cb

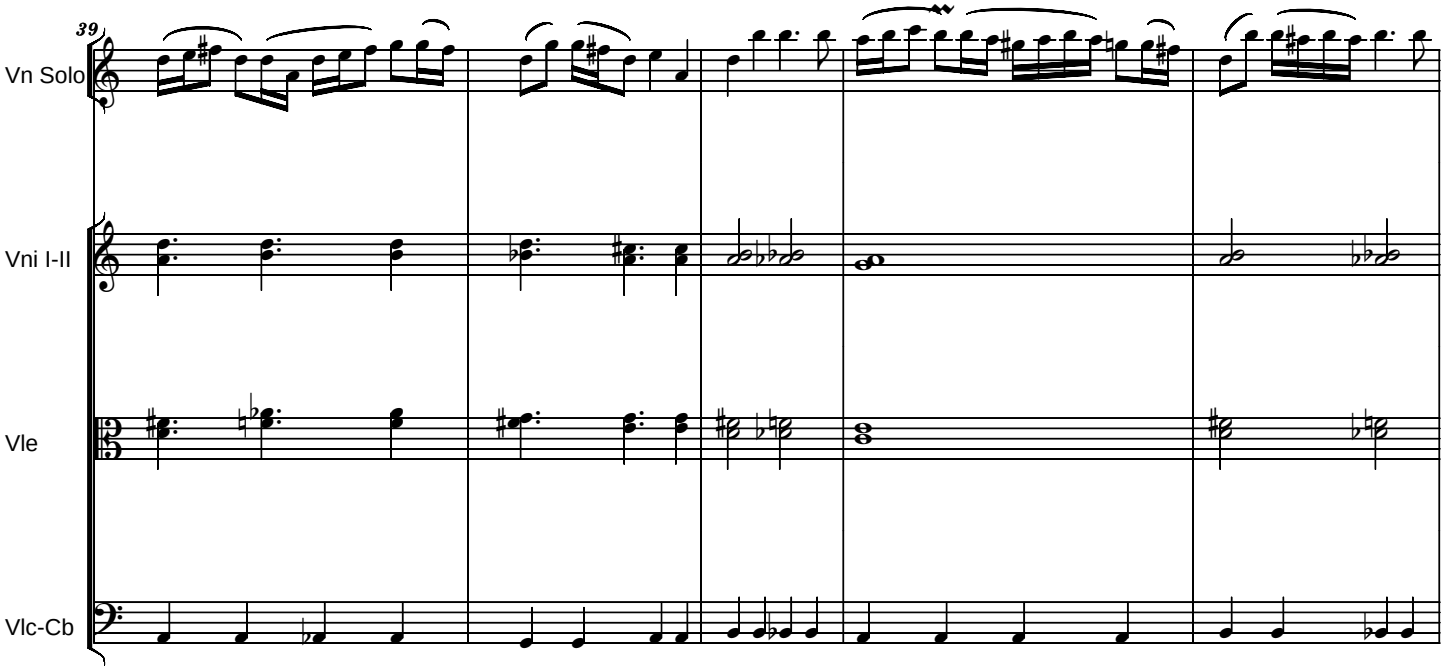

14
Vn Solo
Vni I-II
Vle
Vlc-Cb
18
Vn Solo
Vni I-II
Vle
Vlc-Cb

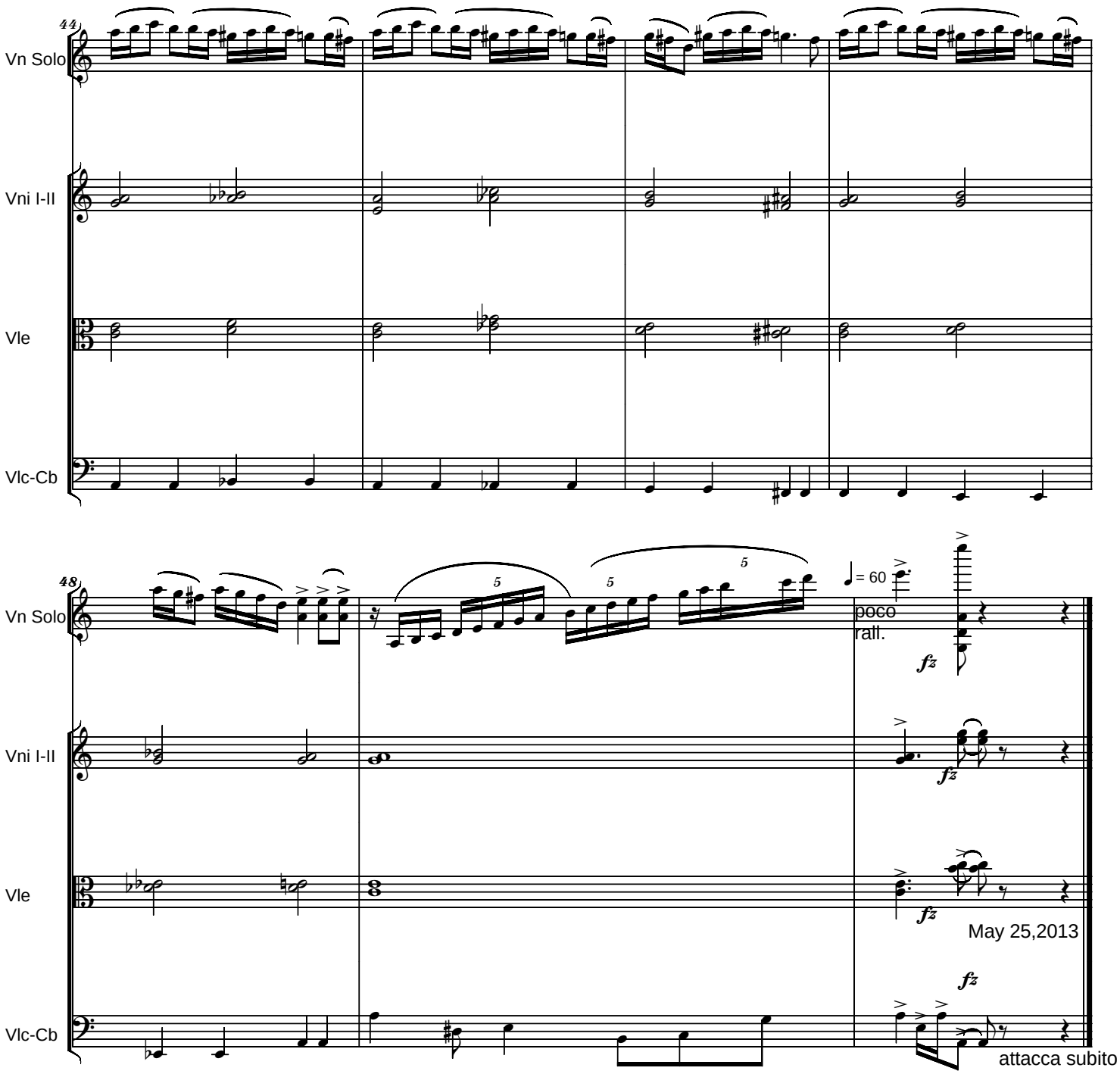

21
Vn Solo
Vni I-II
Vle
Vlc-Cb
24
Vn Solo
ff
Vni I-II
f
Vle
f
Vlc-Cb
f


27
Vn Solo
Vni I-II
Vle
Vlc-Cb


31
Vn Solo
Vni I-II
Vle
Vlc-Cb


35
Vn Solo
Vni I-II
Vle
Vlc-Cb


39
Vn Solo
Vni I-II
Vle
Vlc-Cb


44
Vn Solo
Vni I-II
Vle
Vlc-Cb
48
Vn Solo
Vni I-II
Vle
Vlc-Cb
5
5
5
♩= 60
poco
rall.
fz
fz
fz
fz
May 25,2013
attacca subito

Allegro

3.) Batraneasca

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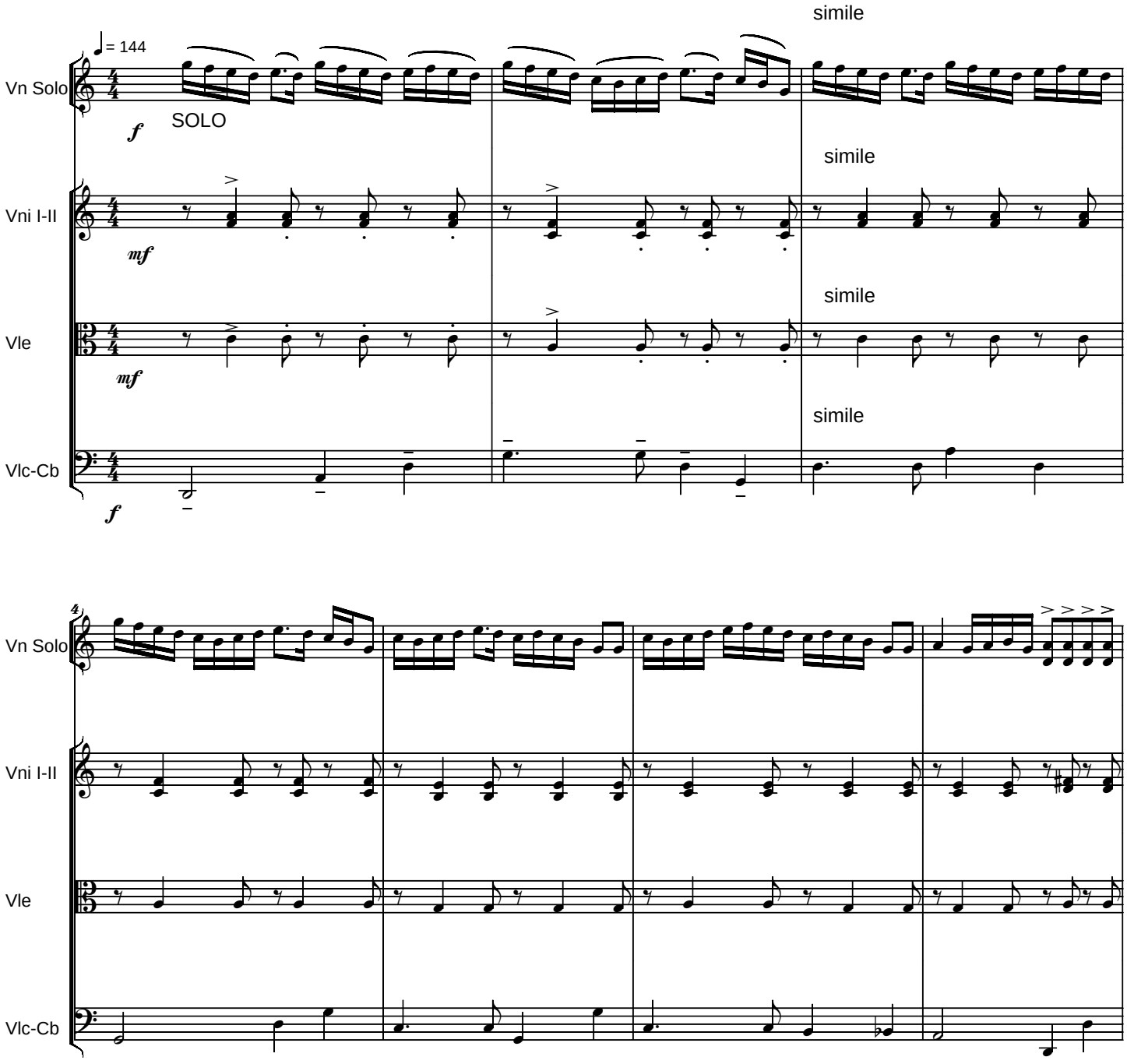

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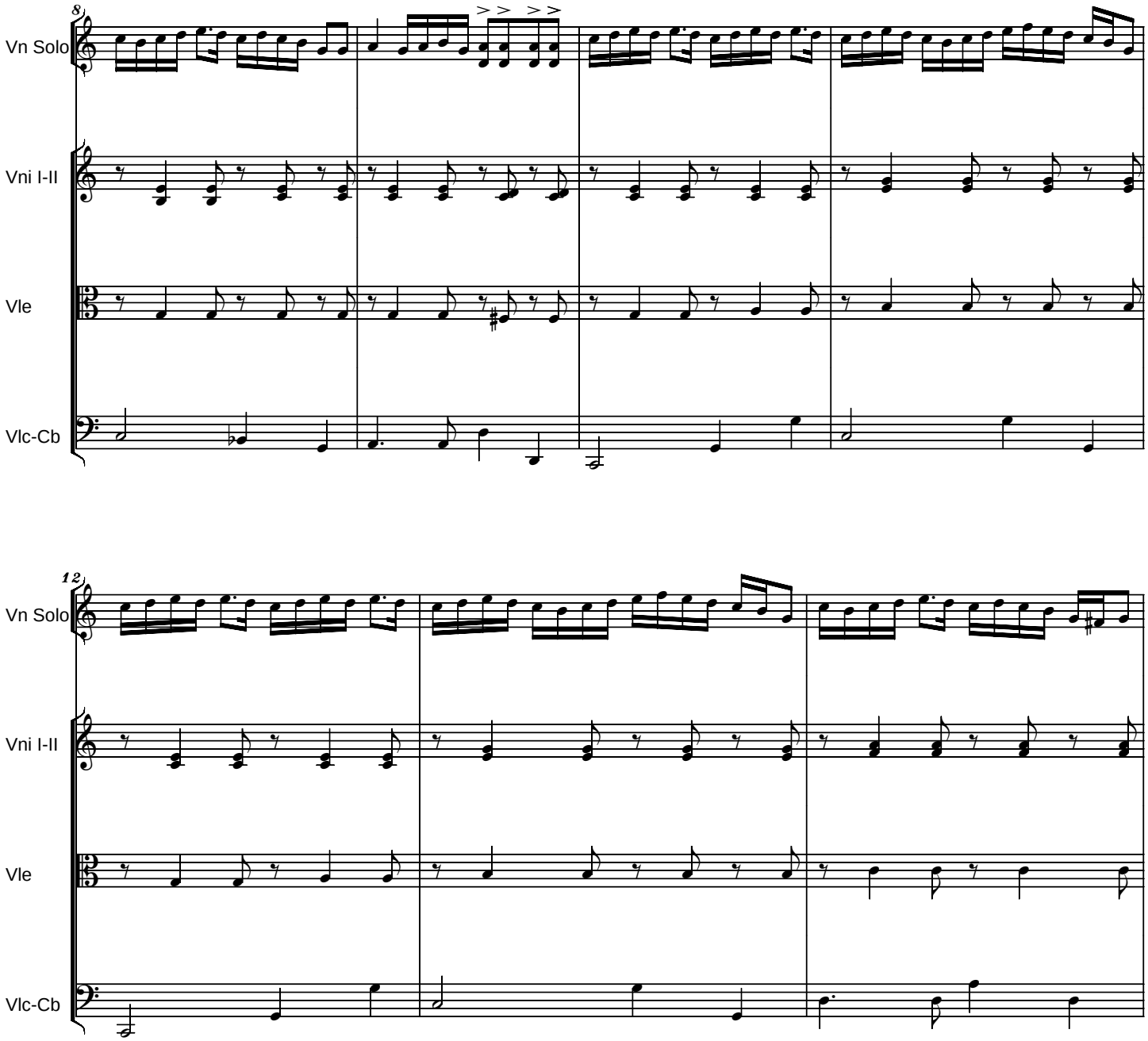
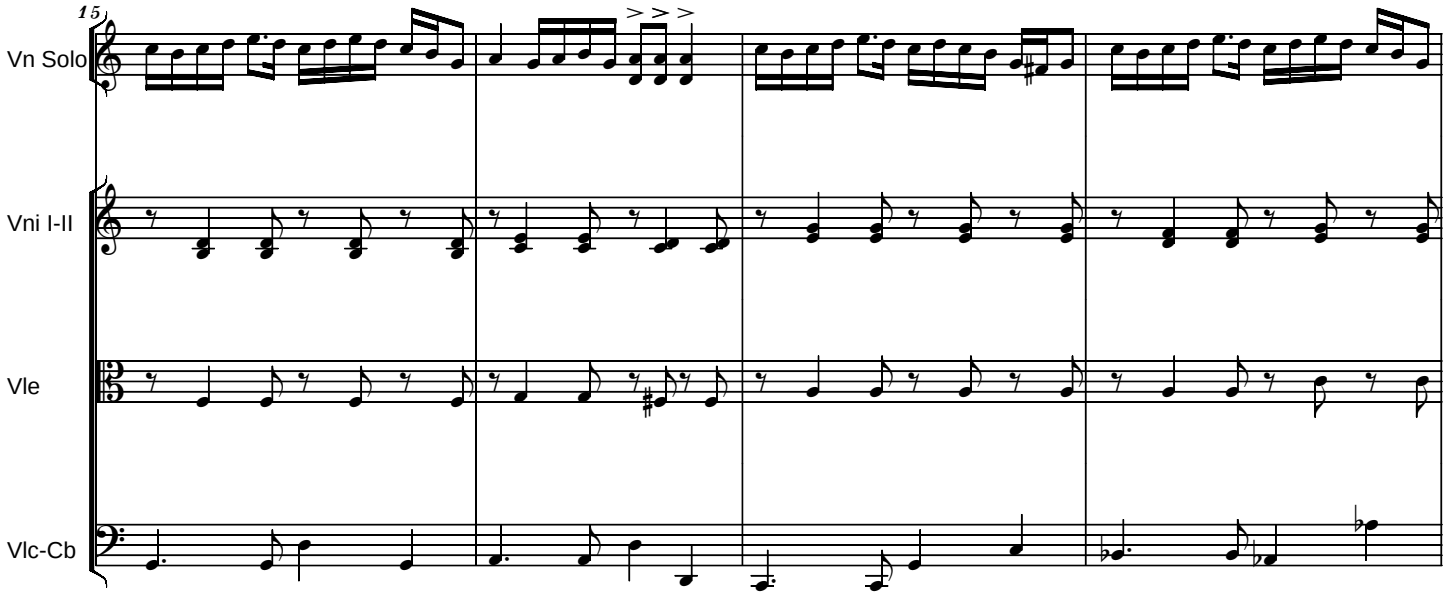
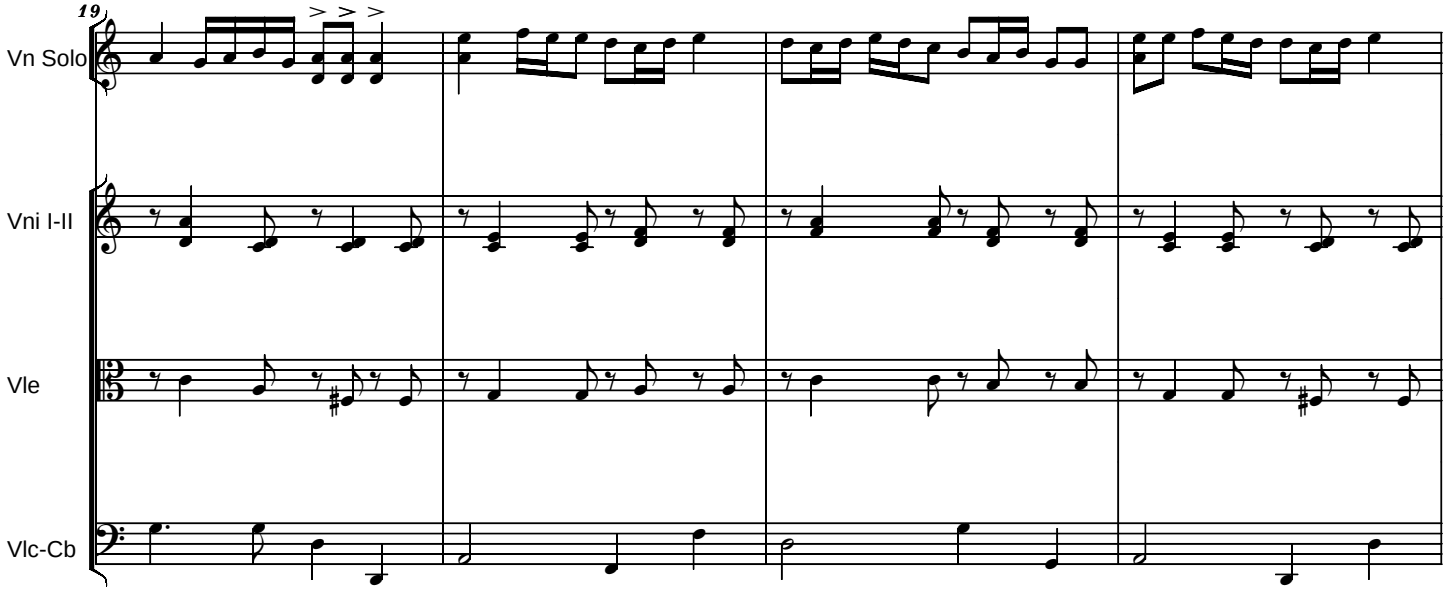
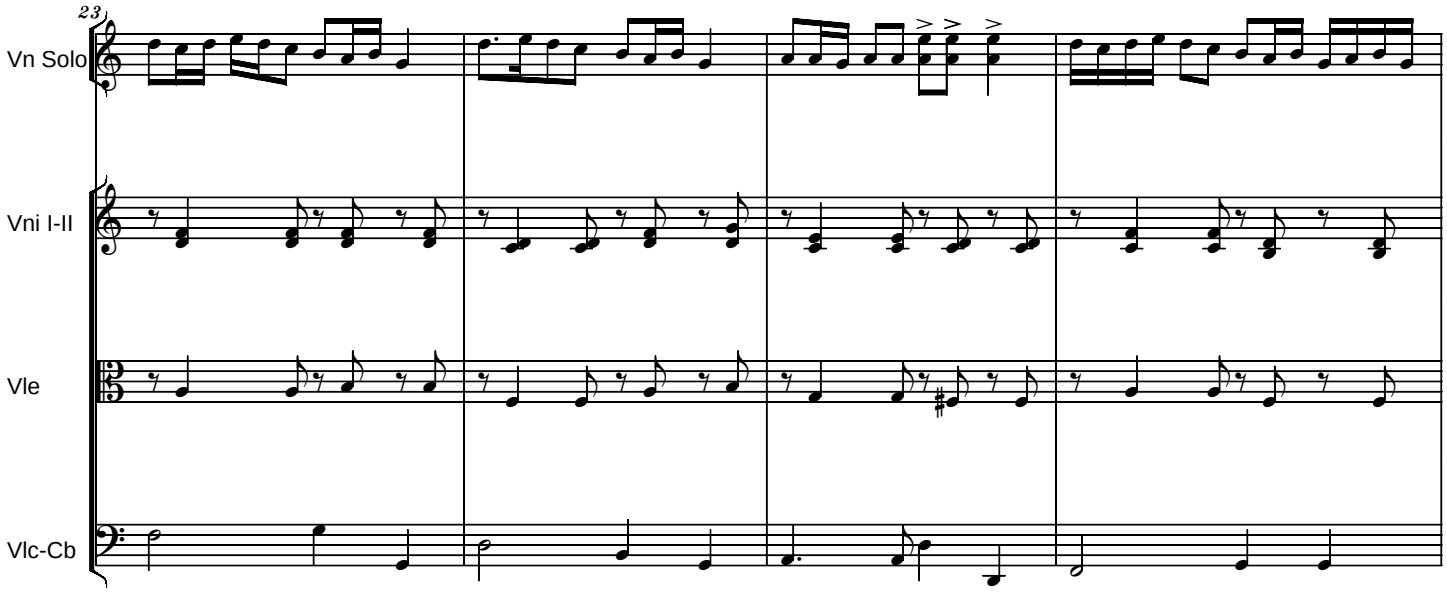
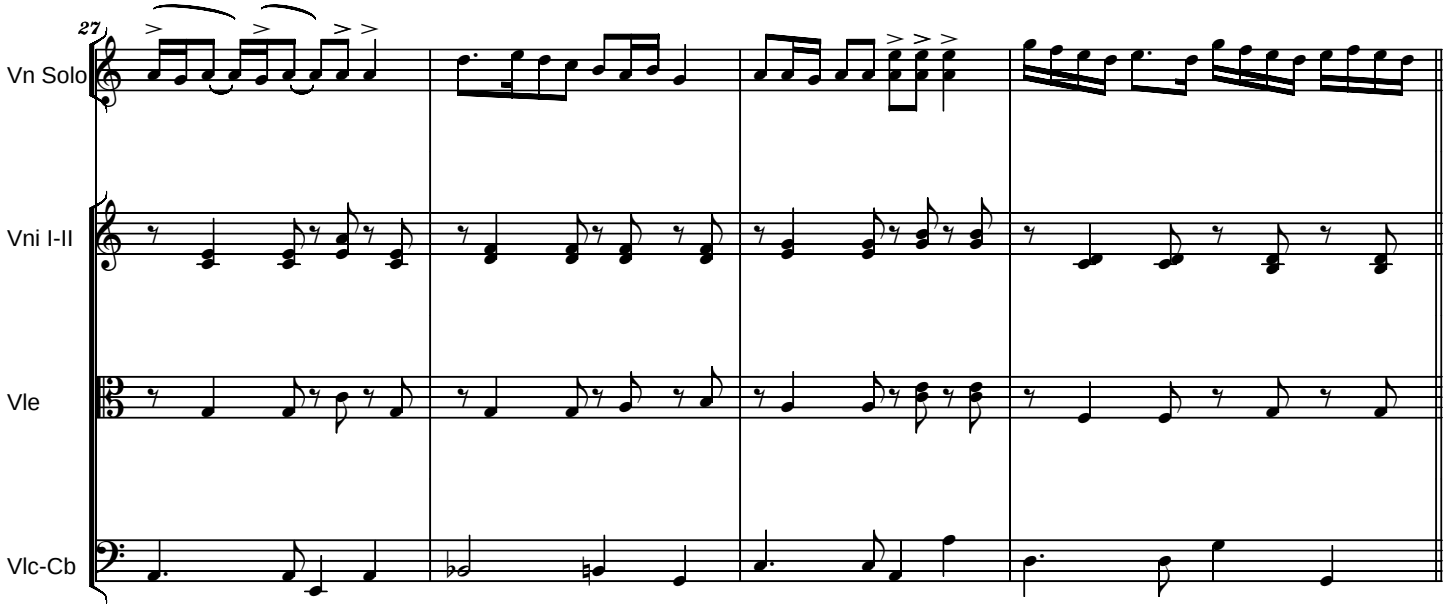
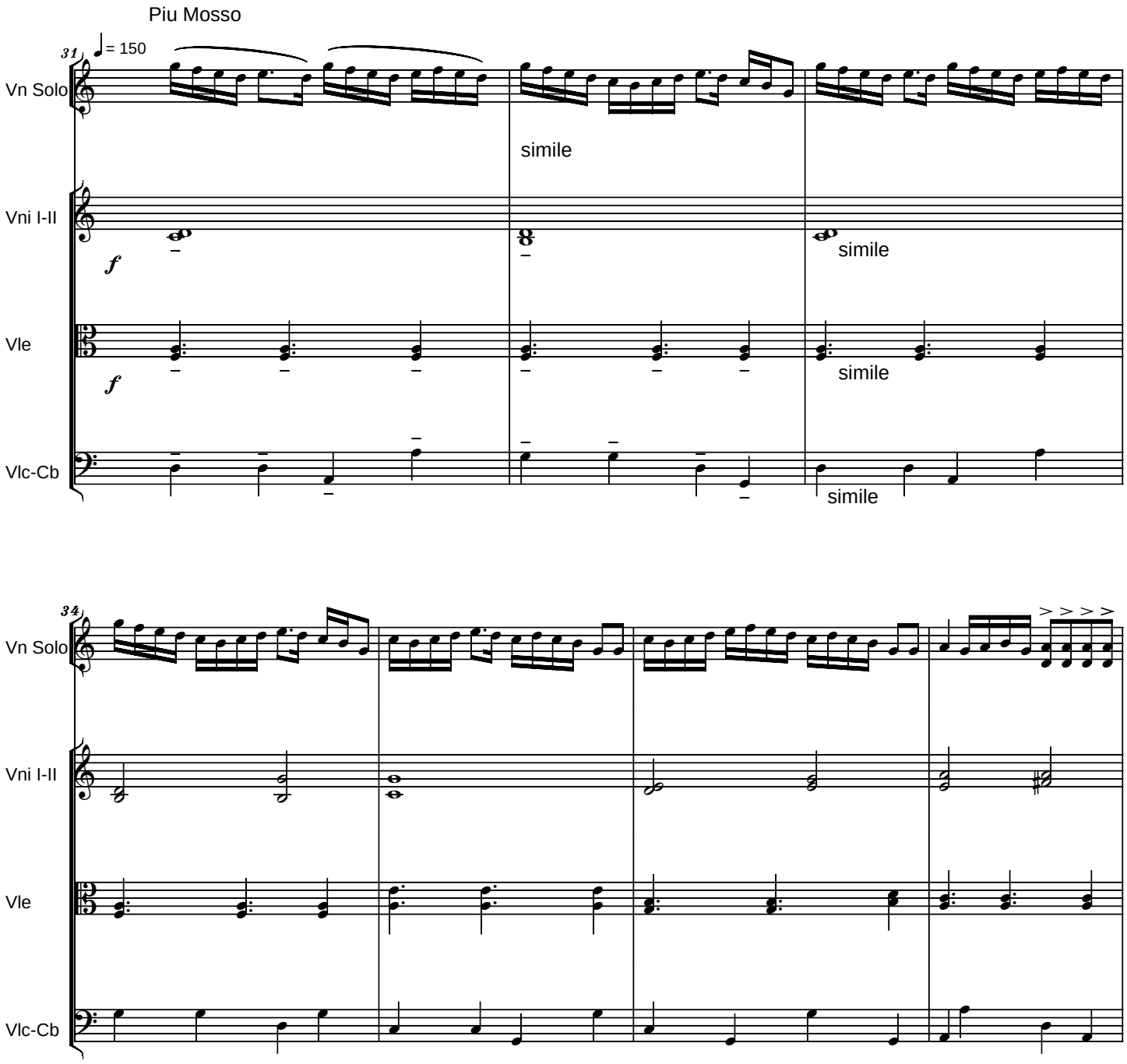

8
Vn Solo
Vni I-II
Vle
Vlc-Cb
12
Vn Solo
Vni I-II
Vle
Vlc-Cb

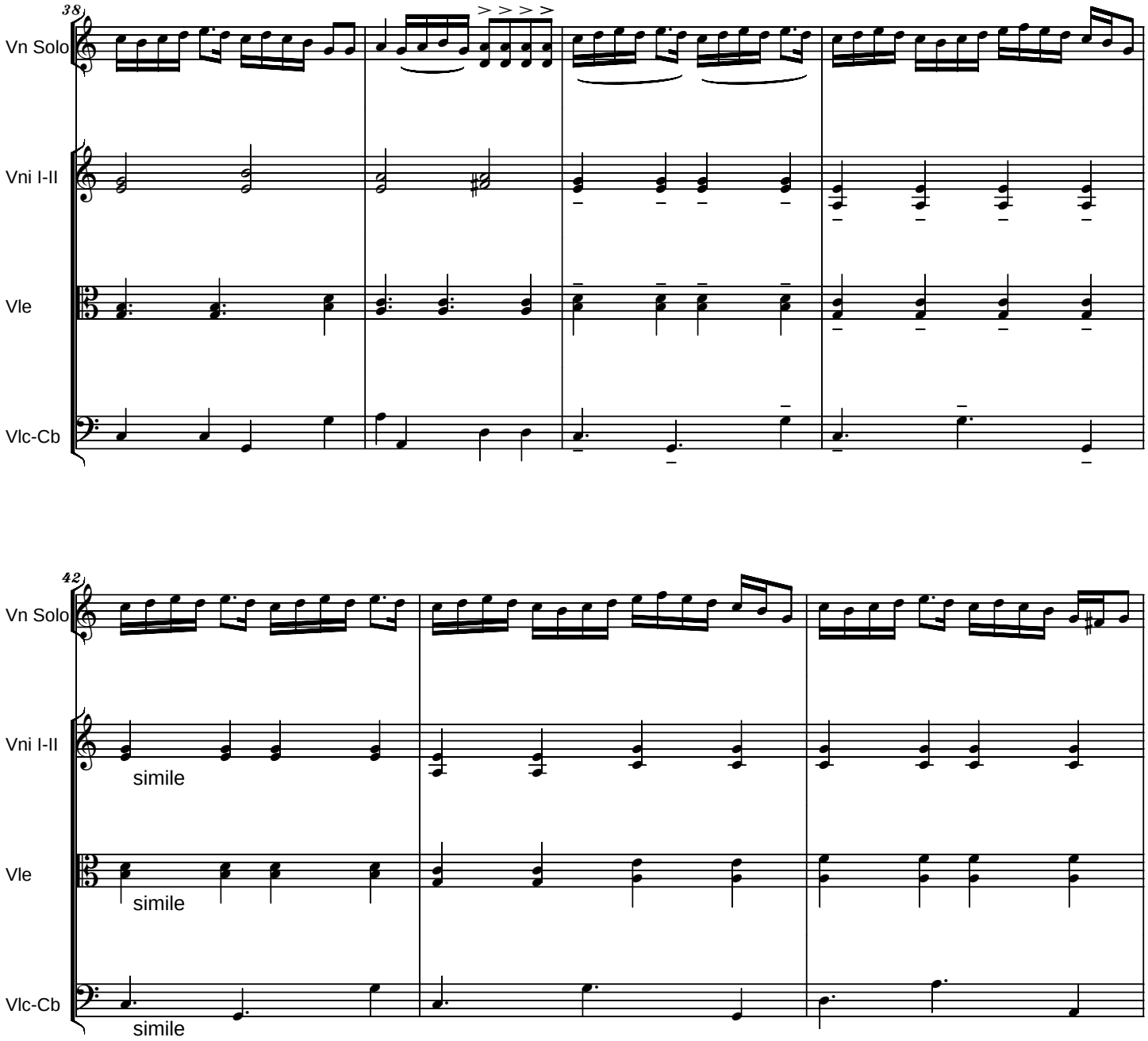

15
Vn Solo
Vni I-II
Vle
Vlc-Cb

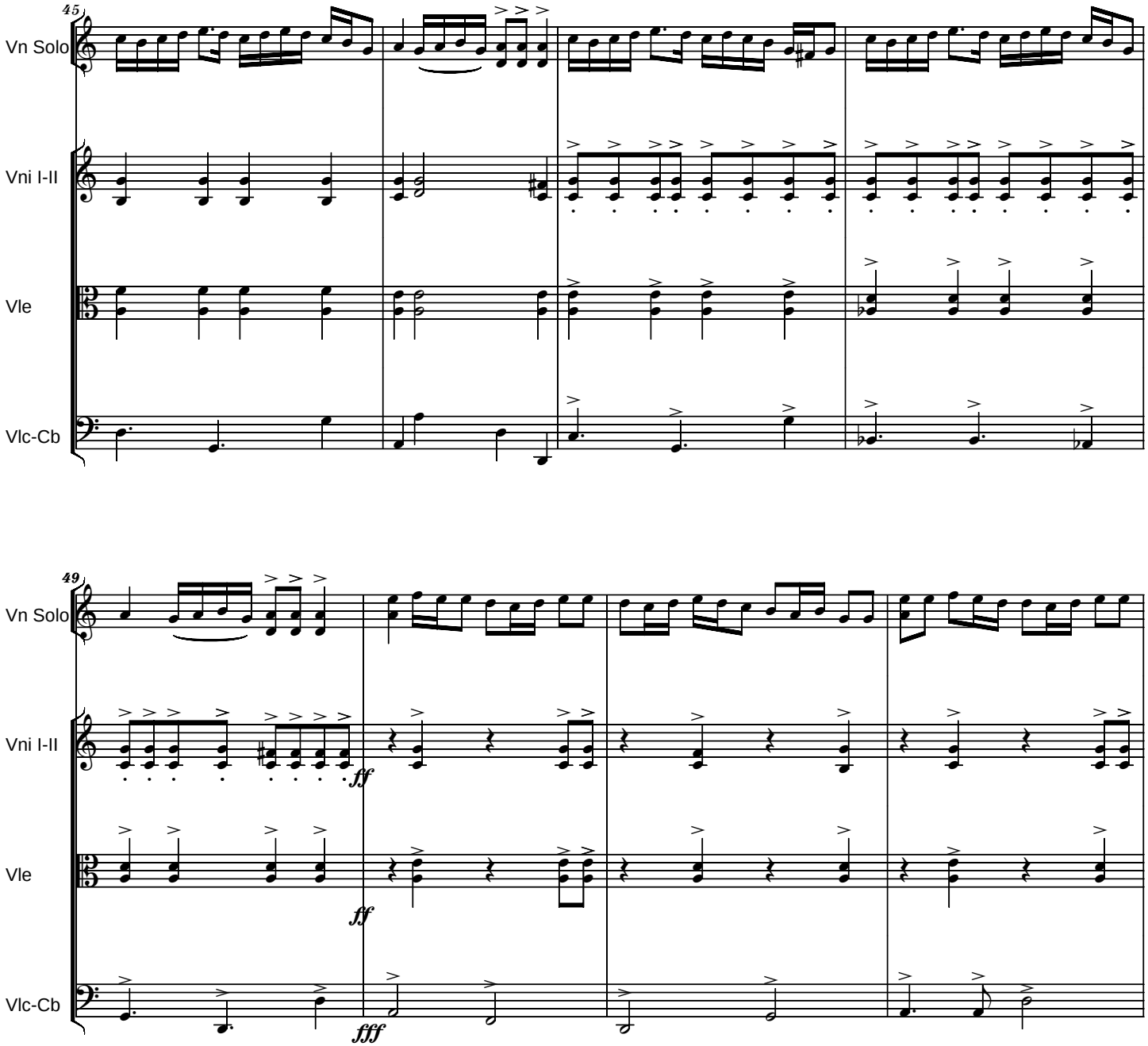

19
Vn Solo
Vni I-II
Vle
Vlc-Cb

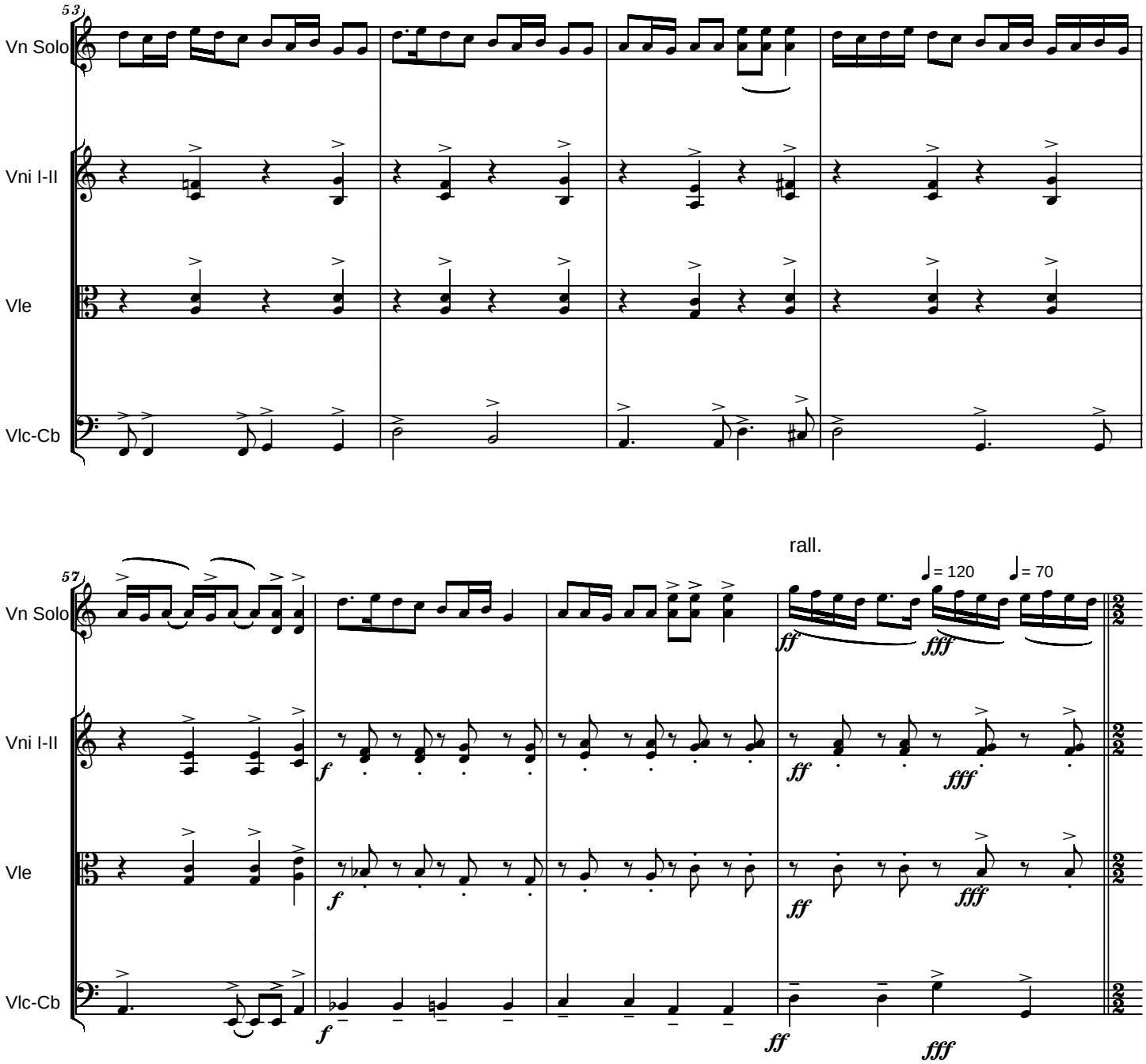

23
Vn Solo
Vni I-II
Vle
Vlc-Cb

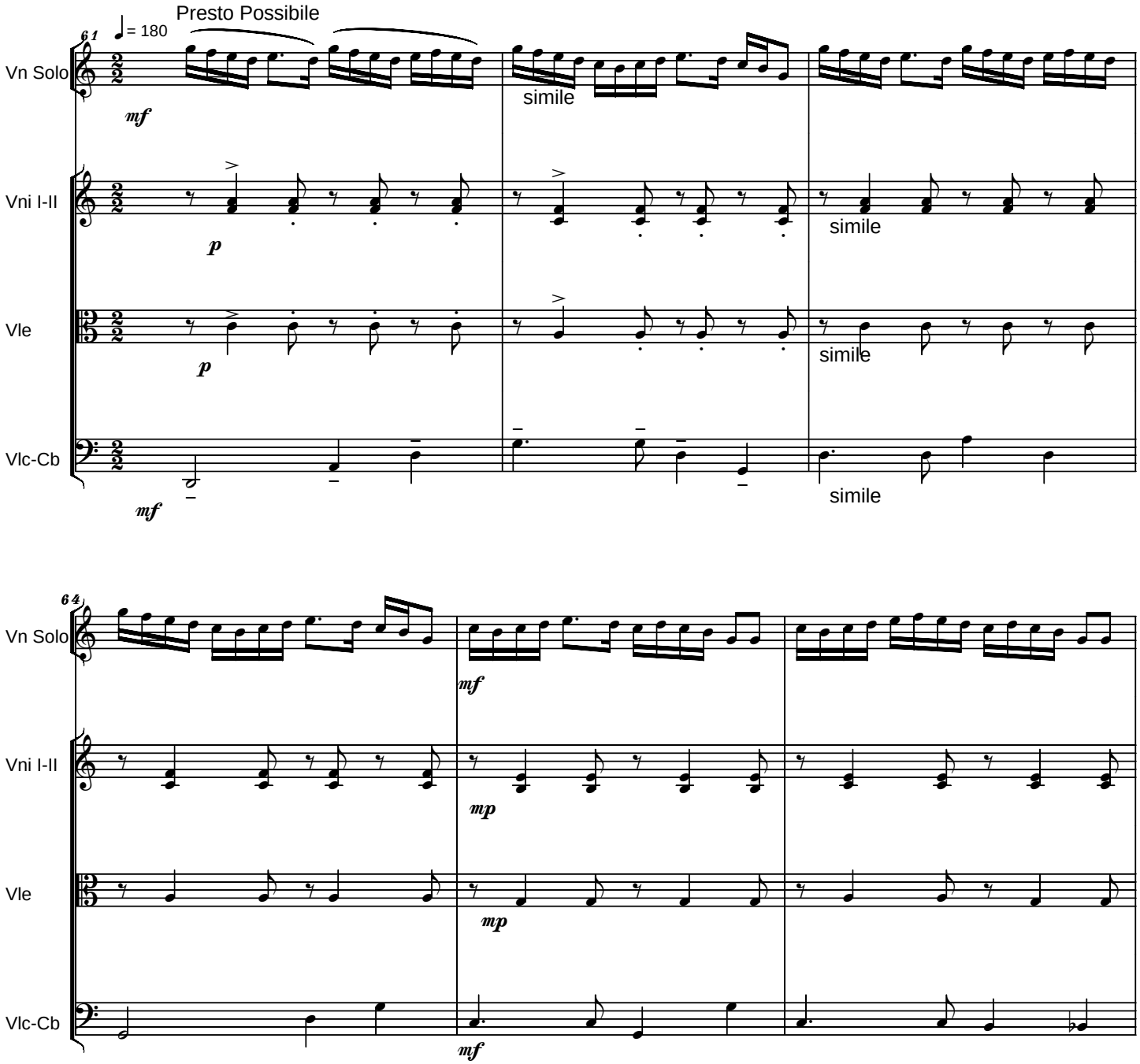

27
Vn Solo
Vni I-II
Vle
Vlc-Cb

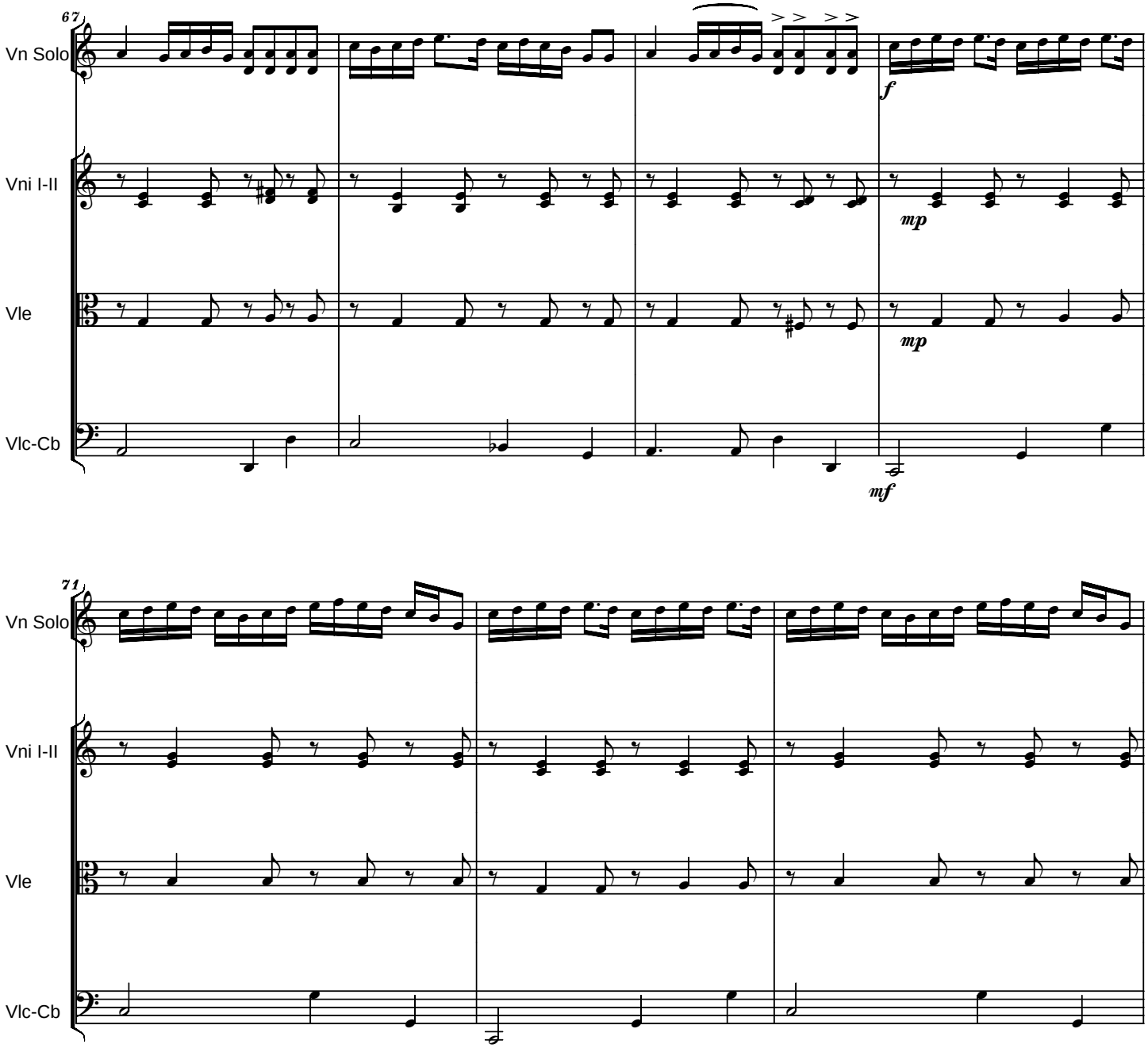

Piu Mosso
31
♩= 150
Vn Solo
simile
Vni I-II
f
simile
Vle
f
simile
Vlc-Cb
simile
34
Vn Solo
Vni I-II
Vle
Vlc-Cb

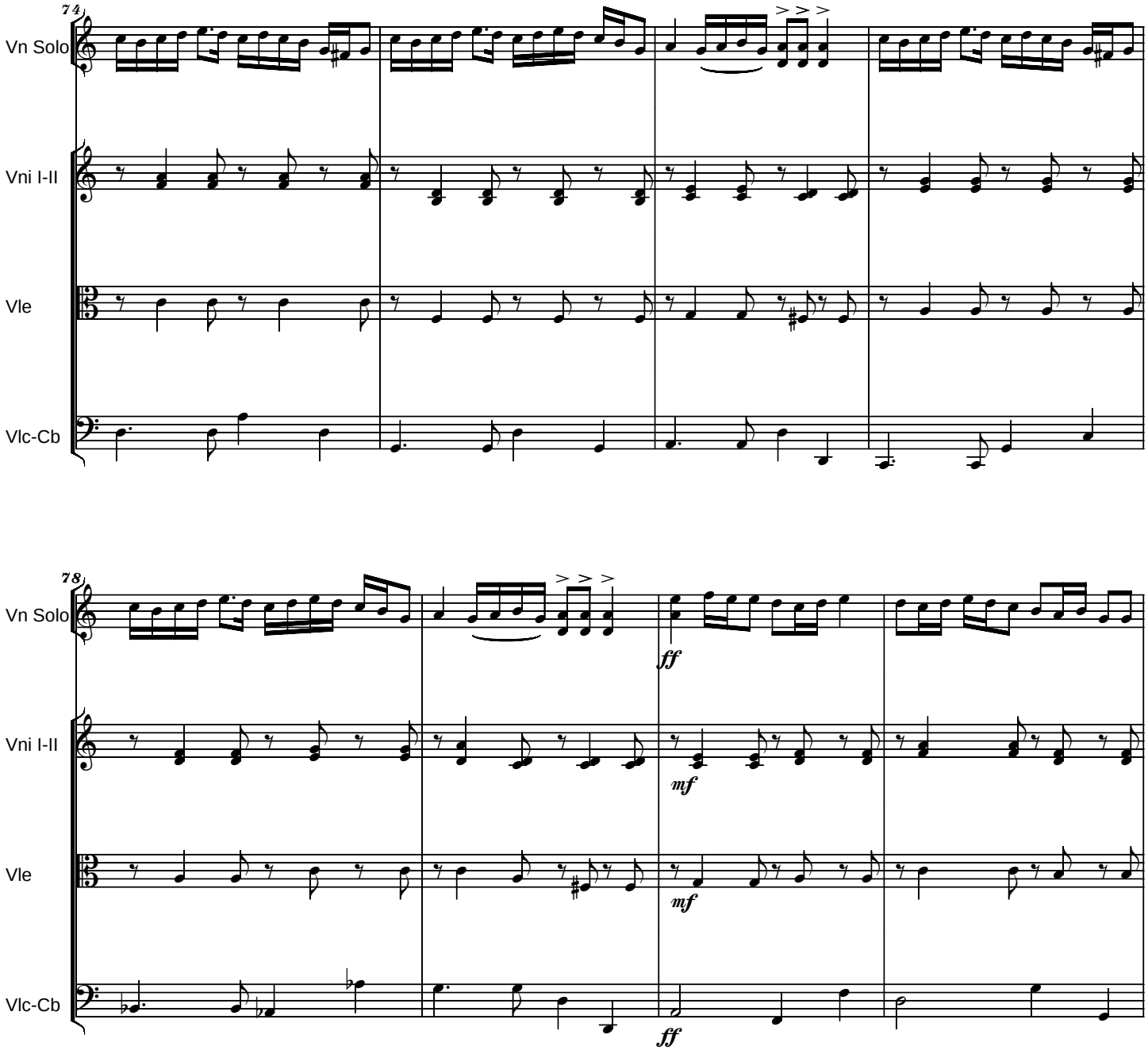

38
Vn Solo
Vni I-II
Vle
Vlc-Cb
42
Vn Solo
Vni I-II
simile
Vle
simile
Vlc-Cb
simile

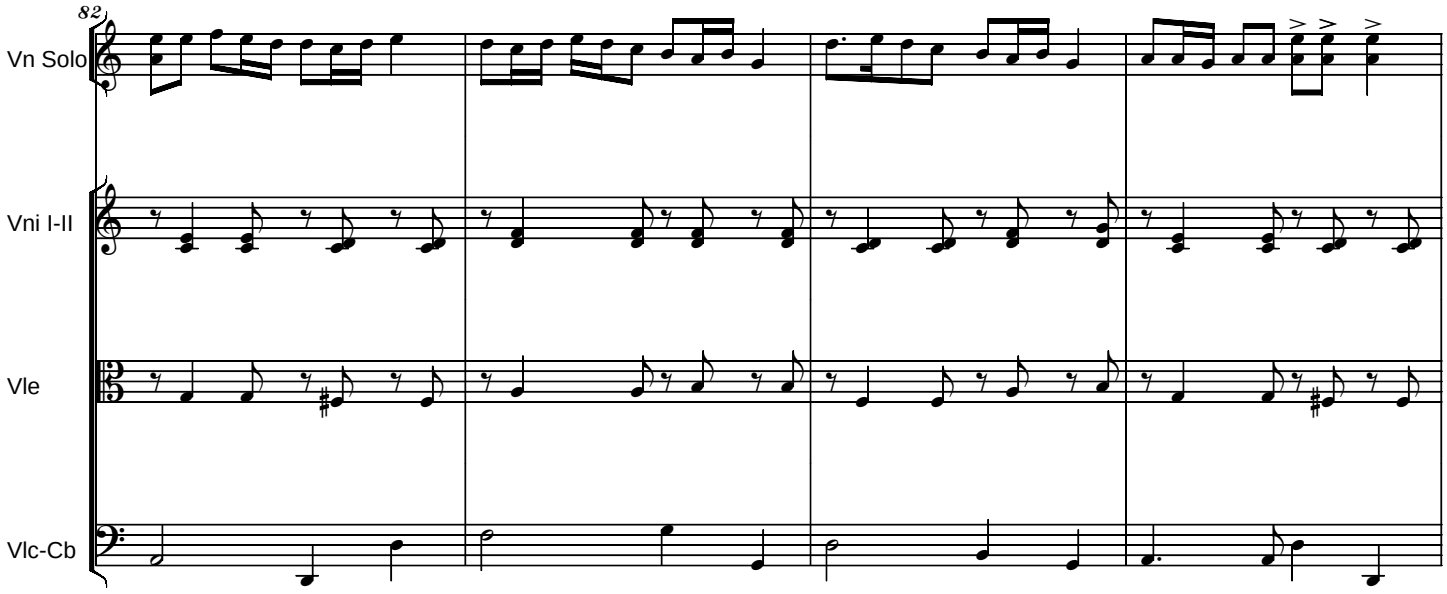

45
Vn Solo
Vni I-II
Vle
Vlc-Cb
49
Vn Solo
Vni I-II
ff
Vle
ff
Vlc-Cb
fff


53
Vn Solo
Vni I-II
Vle
Vlc-Cb
57
rall.
♩= 120
♩= 70
Vn Solo
Vni I-II
Vle
Vlc-Cb
f
ff
fff

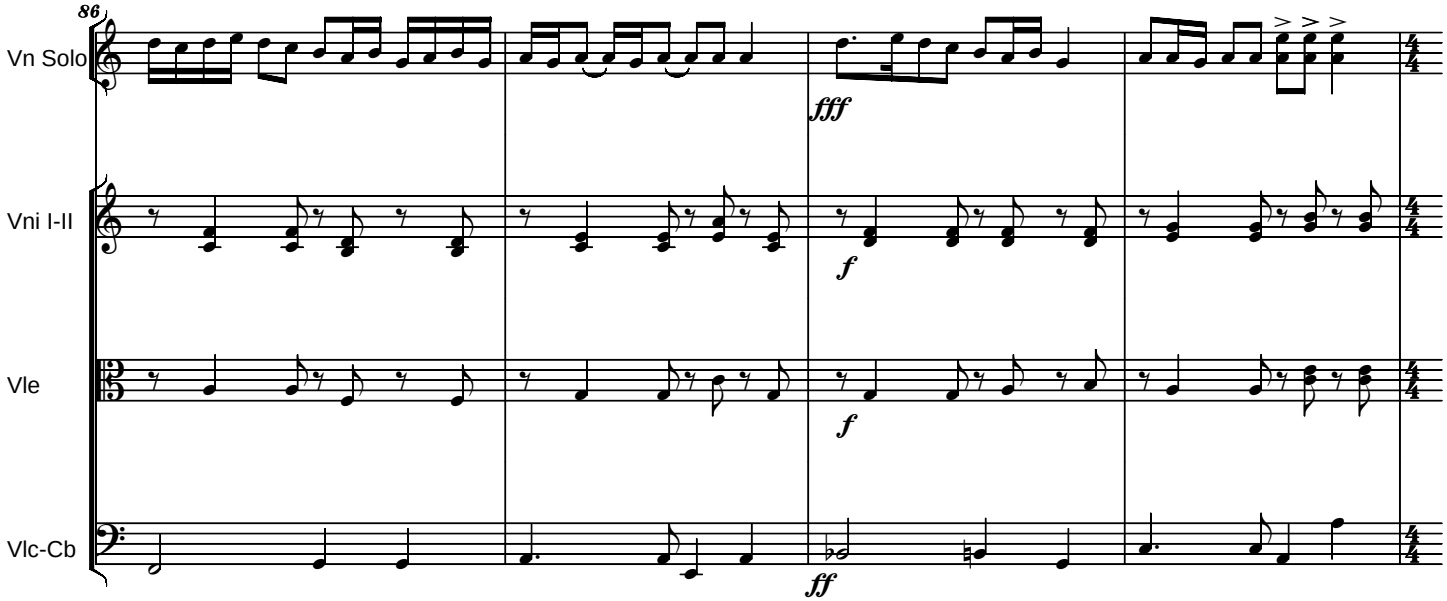

Presto Possibile
♩= 180
61
Vn Solo
Vni I-II
Vle
Vlc-Cb
mf
p
simile
64
mp

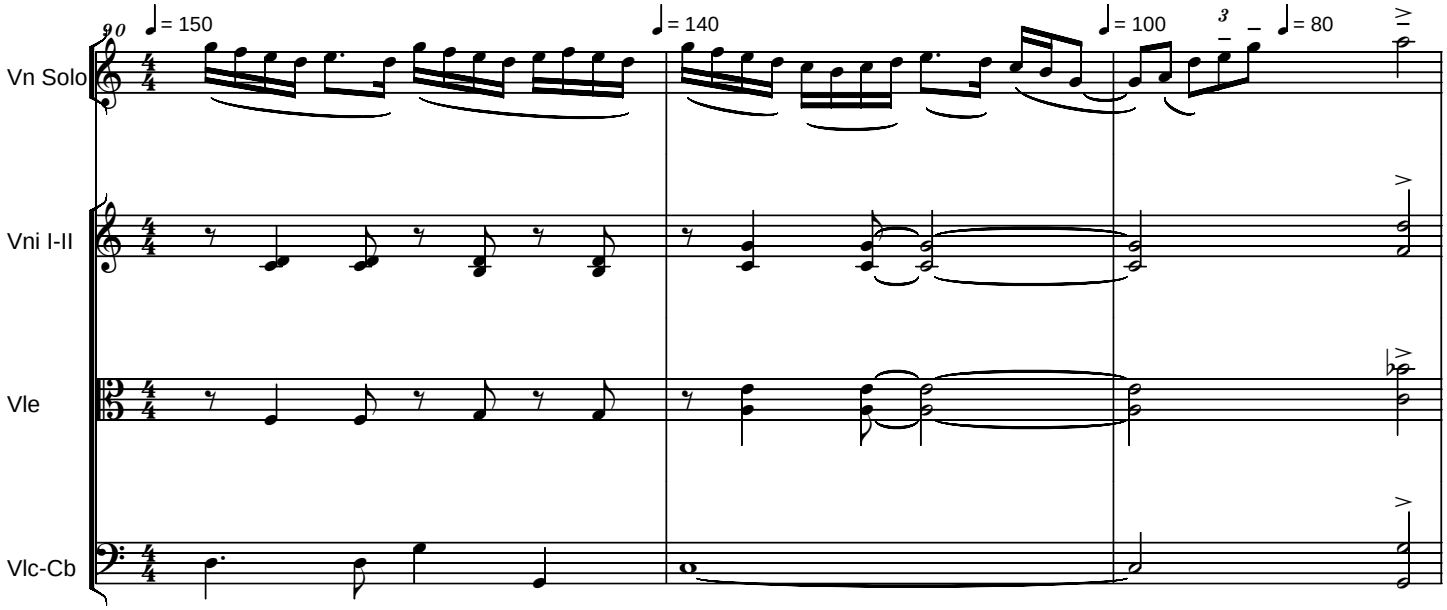

67
Vn Solo
Vni I-II
Vle
Vlc-Cb
f
mp
mp
mf
71
Vn Solo
Vni I-II
Vle
Vlc-Cb

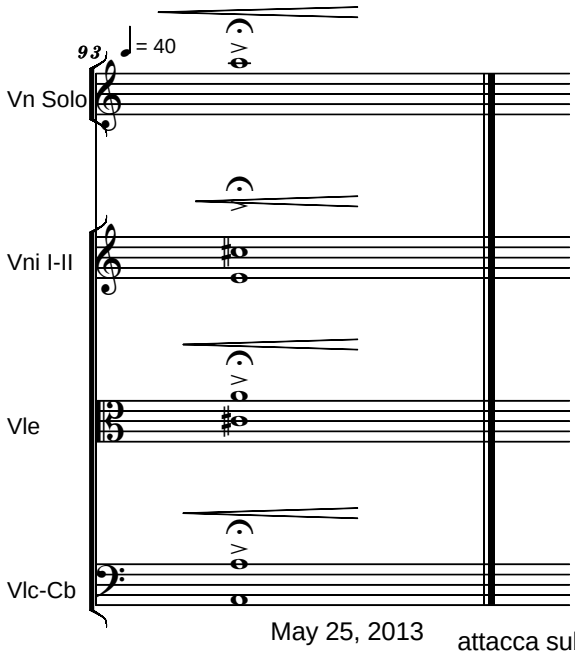

74
Vn Solo
Vni I-II
Vle
Vlc-Cb
78
Vn Solo
ff
Vni I-II
mf
Vle
mf
Vlc-Cb
ff



poco a poco rall.





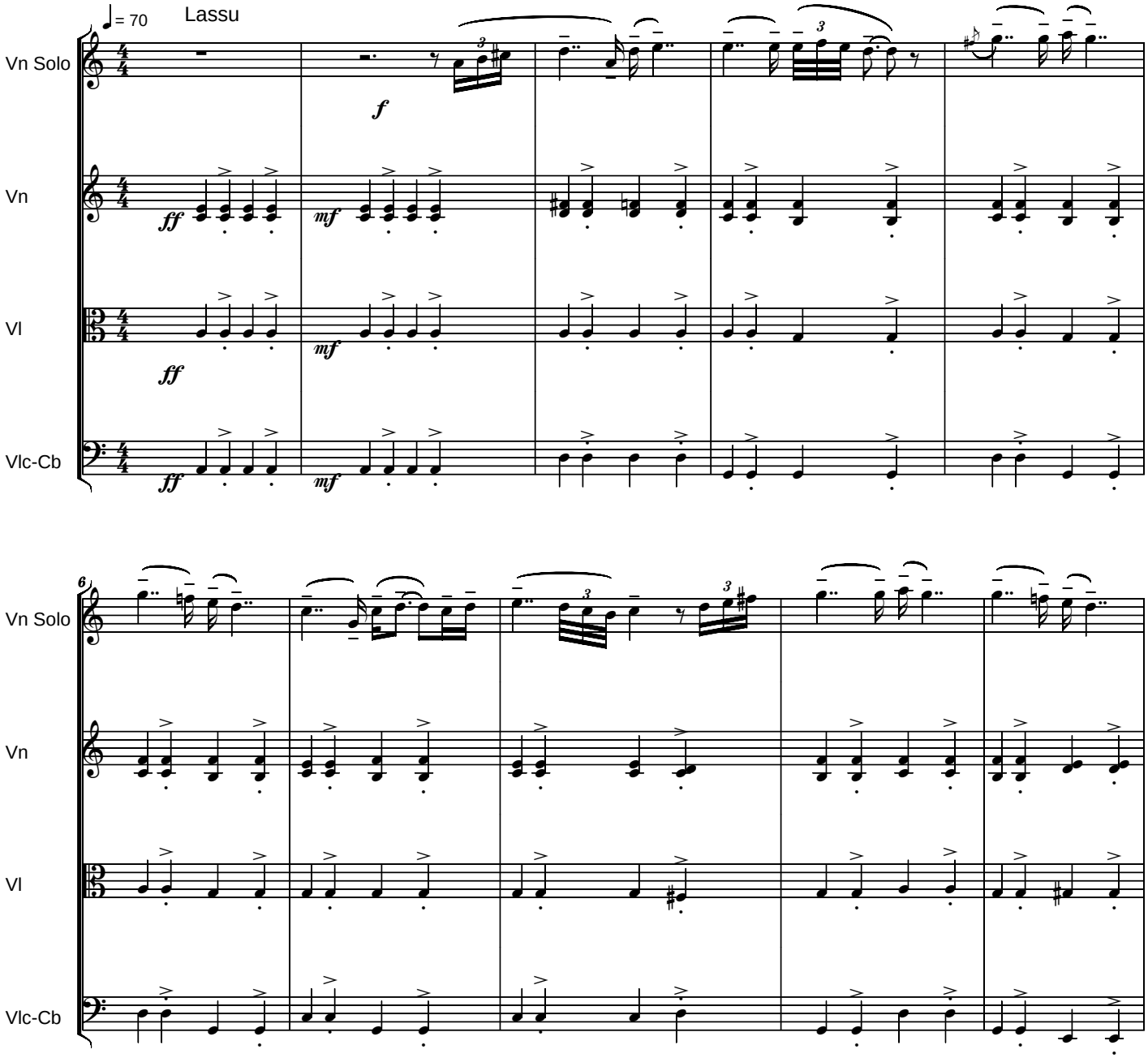


May 25, 2013

attacca subito

4.) Csárdás

Deciso **Serban Nichifor**



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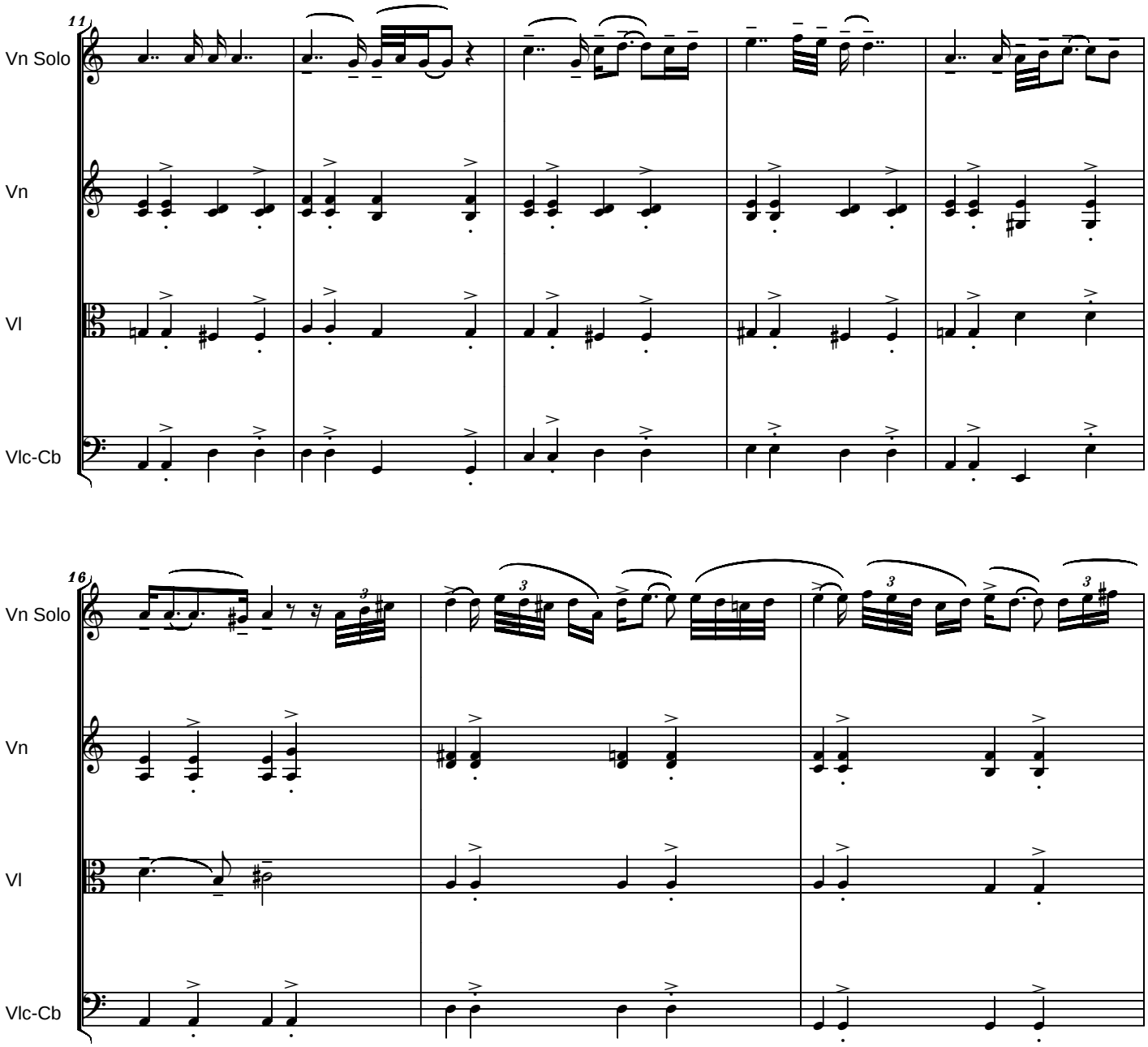
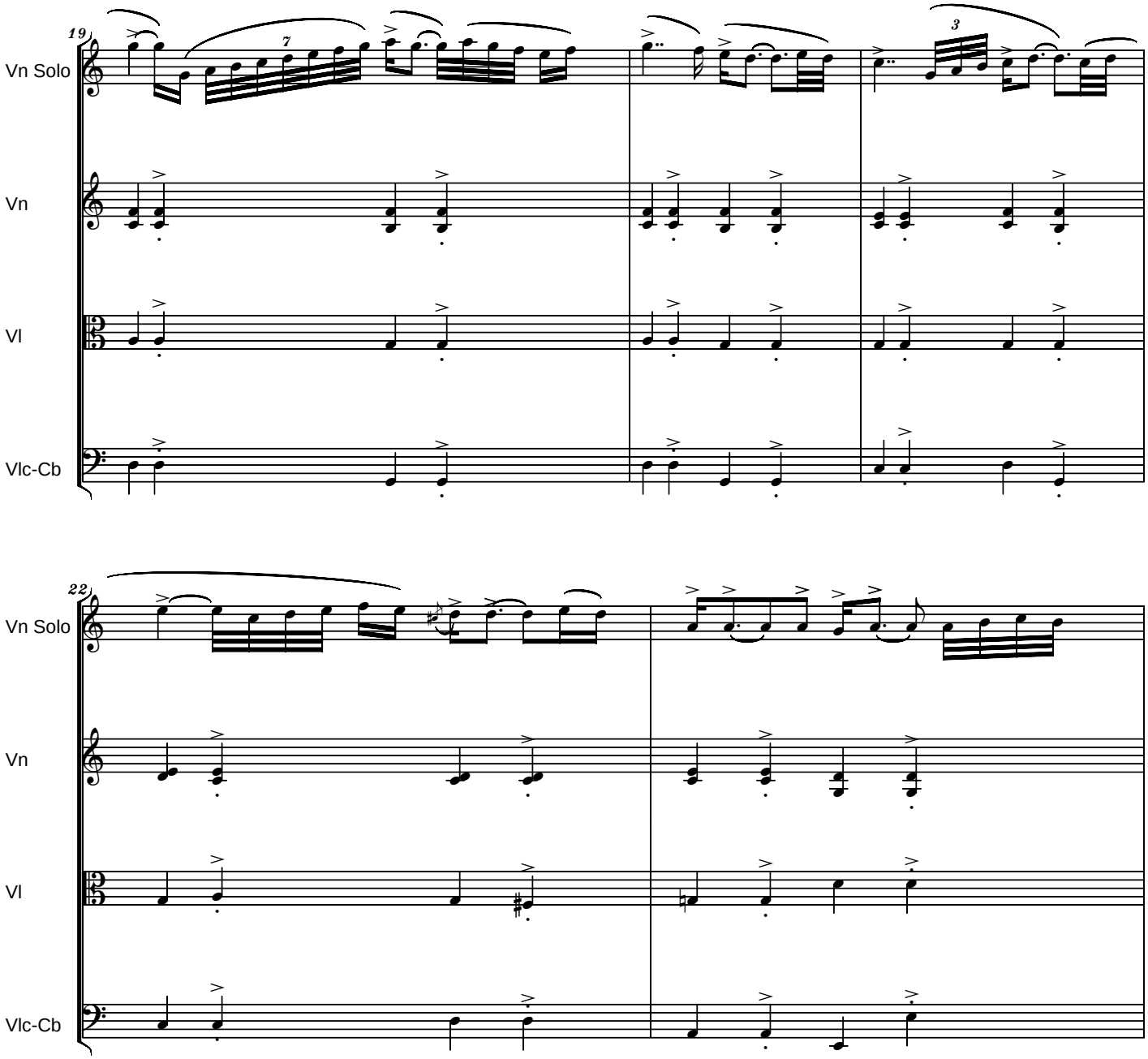
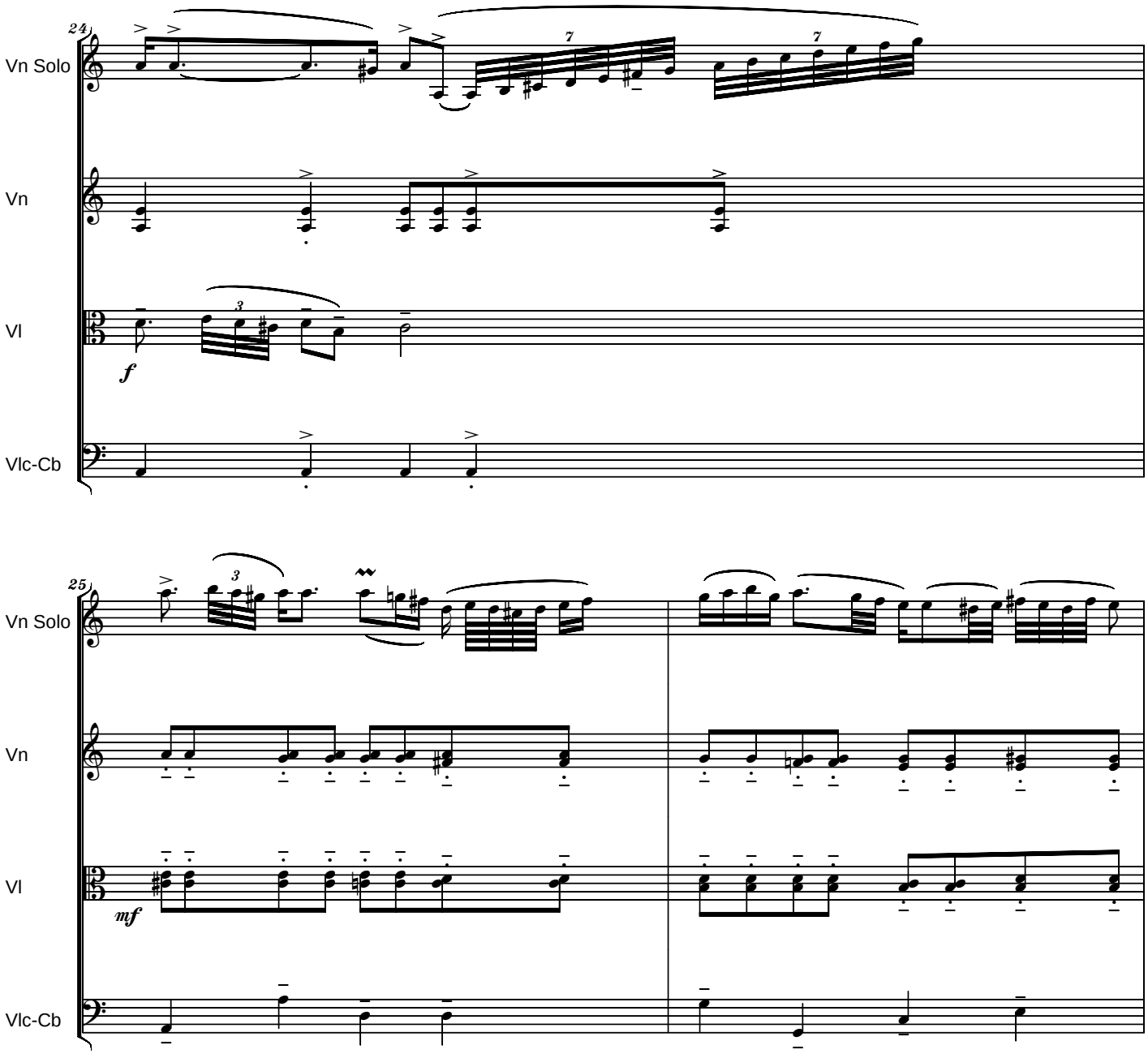
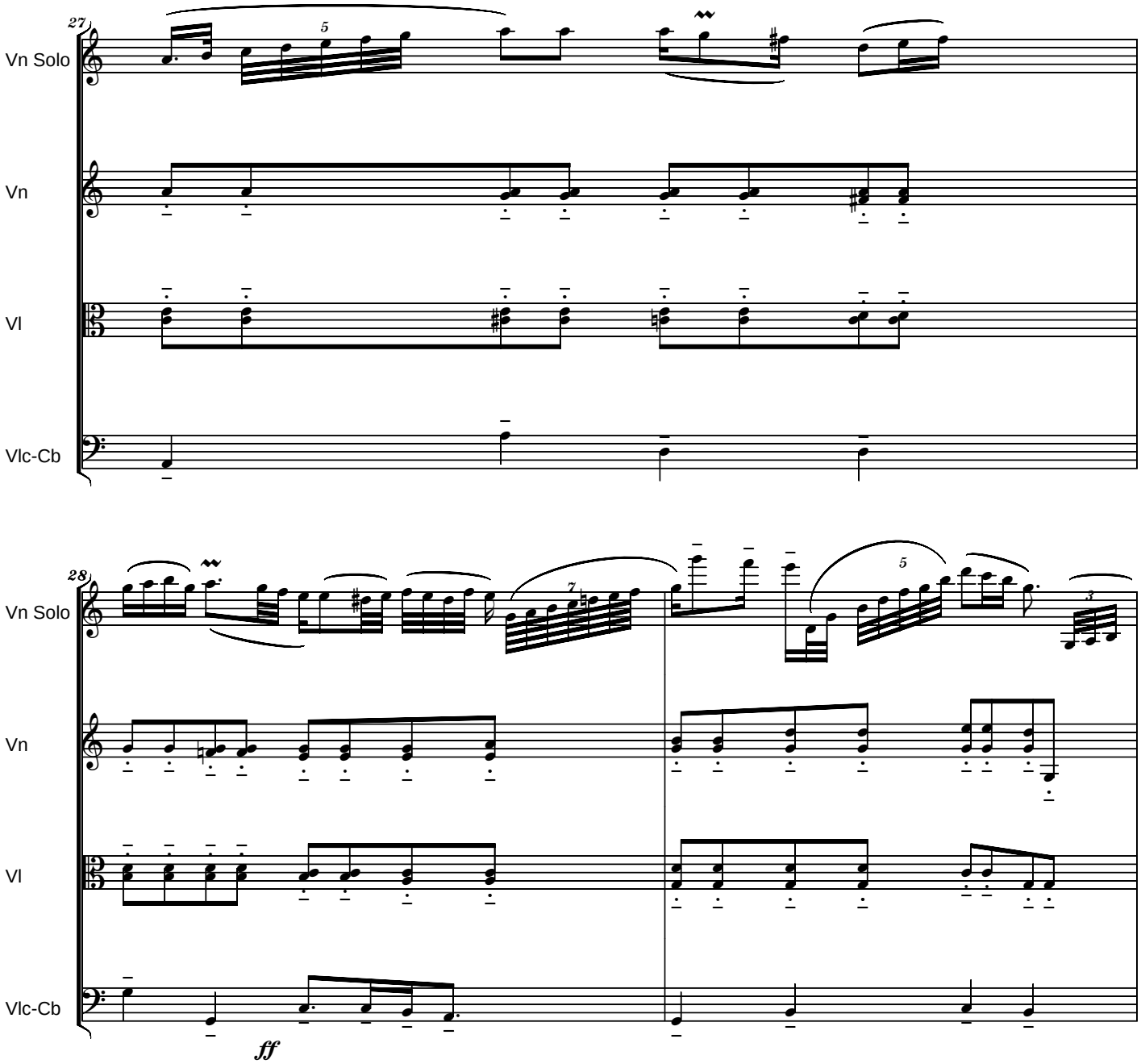
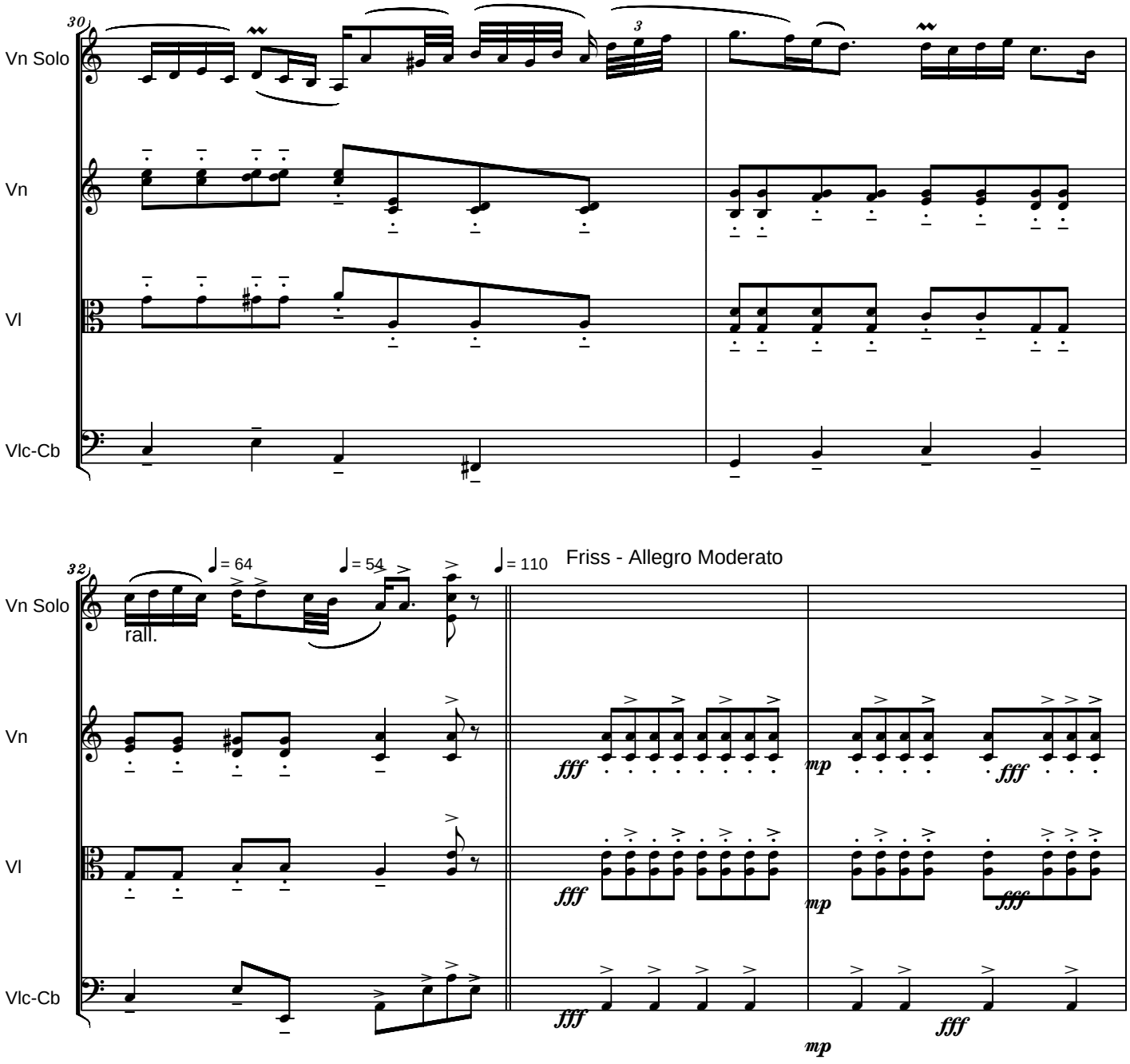
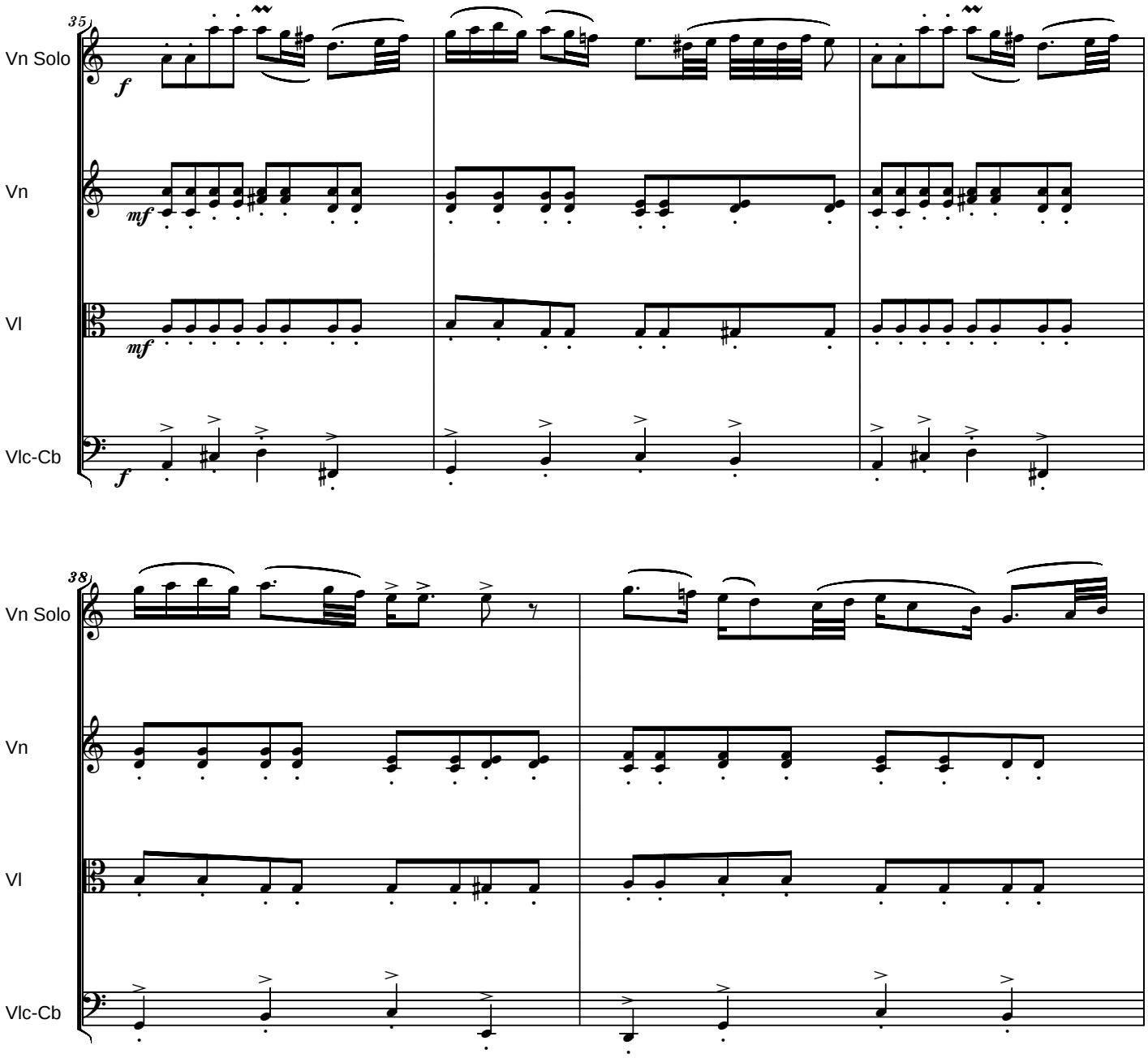

11
Vn Solo
Vn
Vl
Vlc-Cb
16
Vn Solo
Vn
Vl
Vlc-Cb

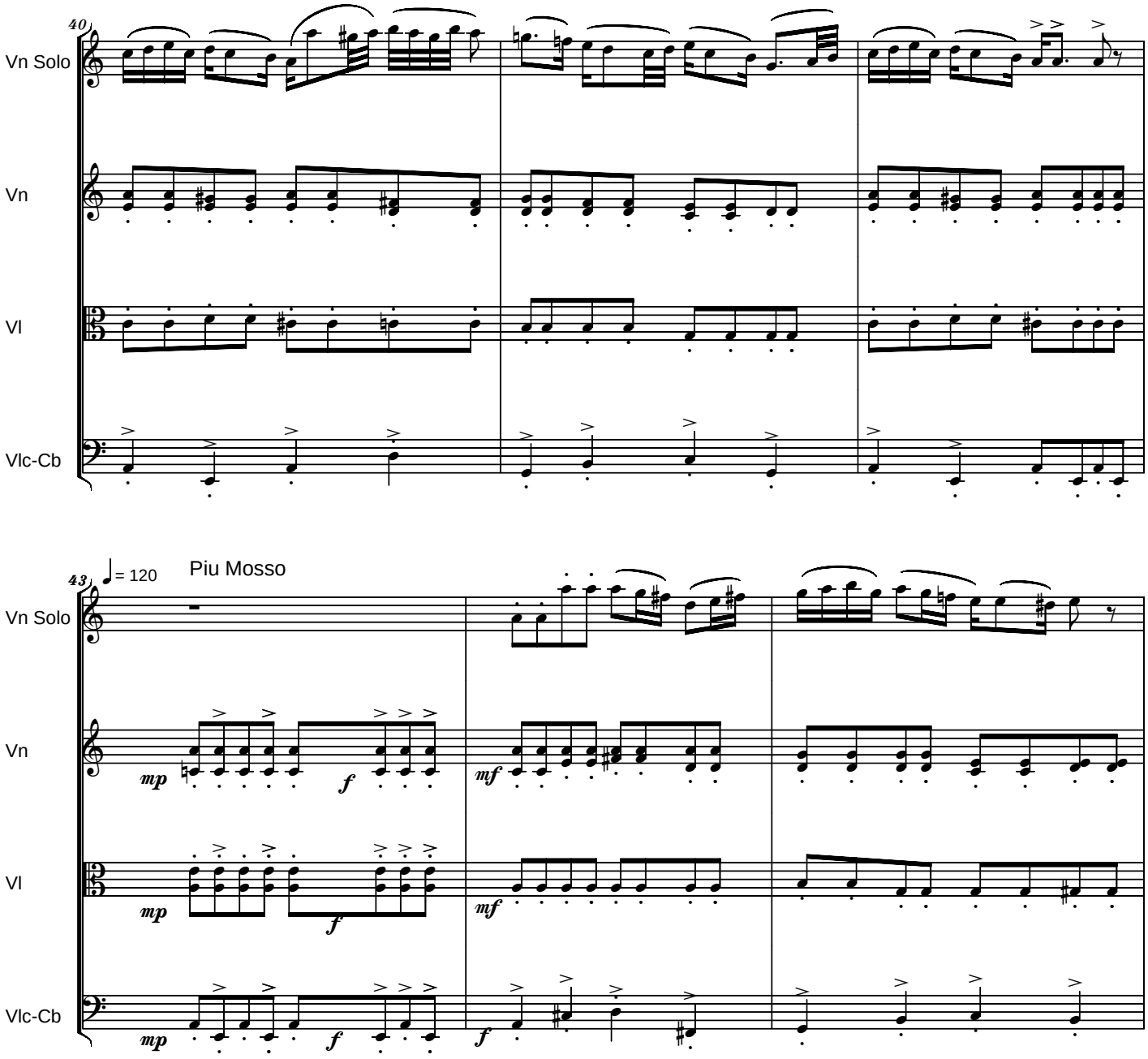

19
Vn Solo
Vn
Vl
Vlc-Cb
22
Vn Solo
Vn
Vl
Vlc-Cb

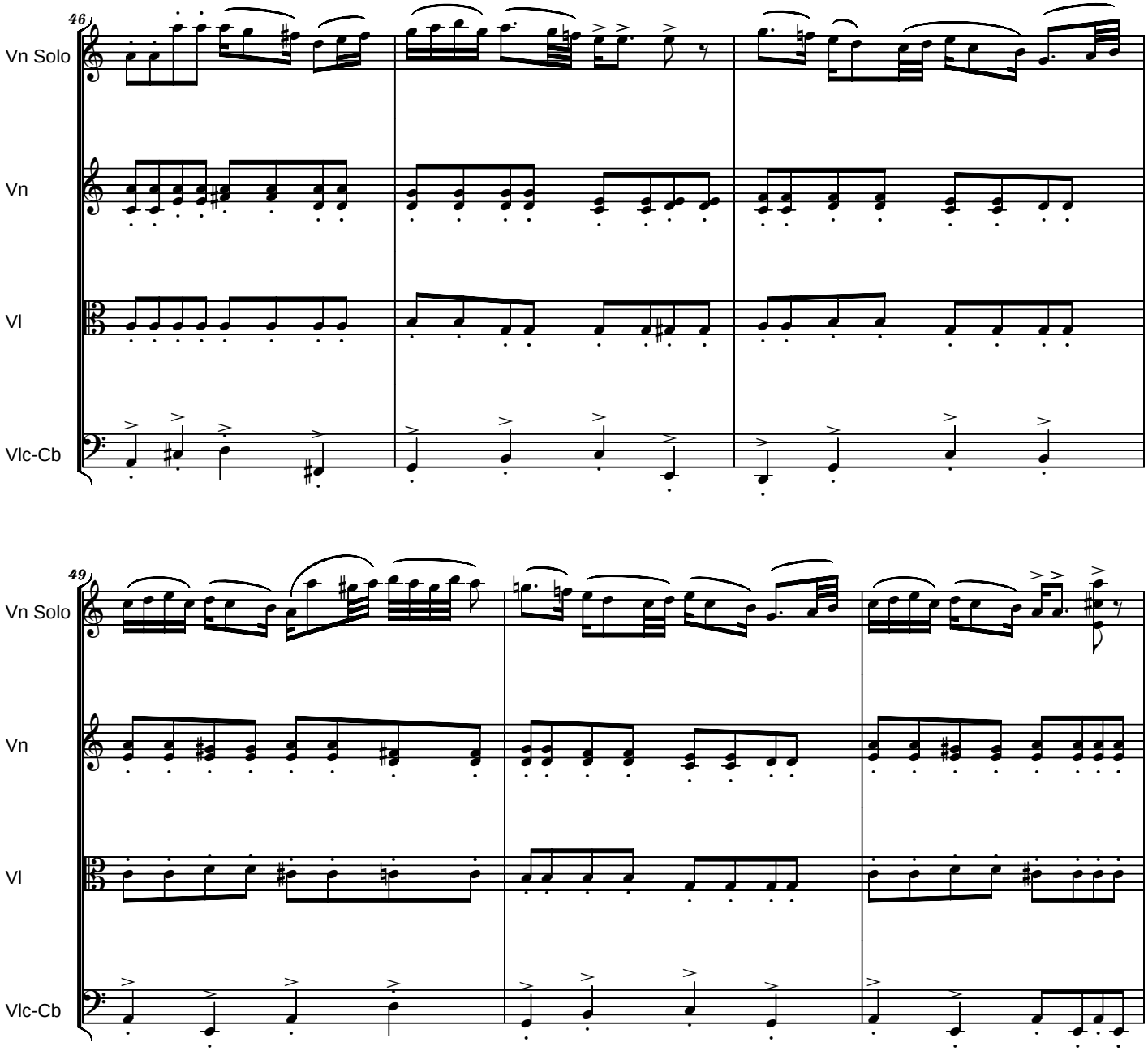

24
Vn Solo
Vn
Vl
f
Vlc-Cb
25
Vn Solo
Vn
Vl
mf
Vlc-Cb

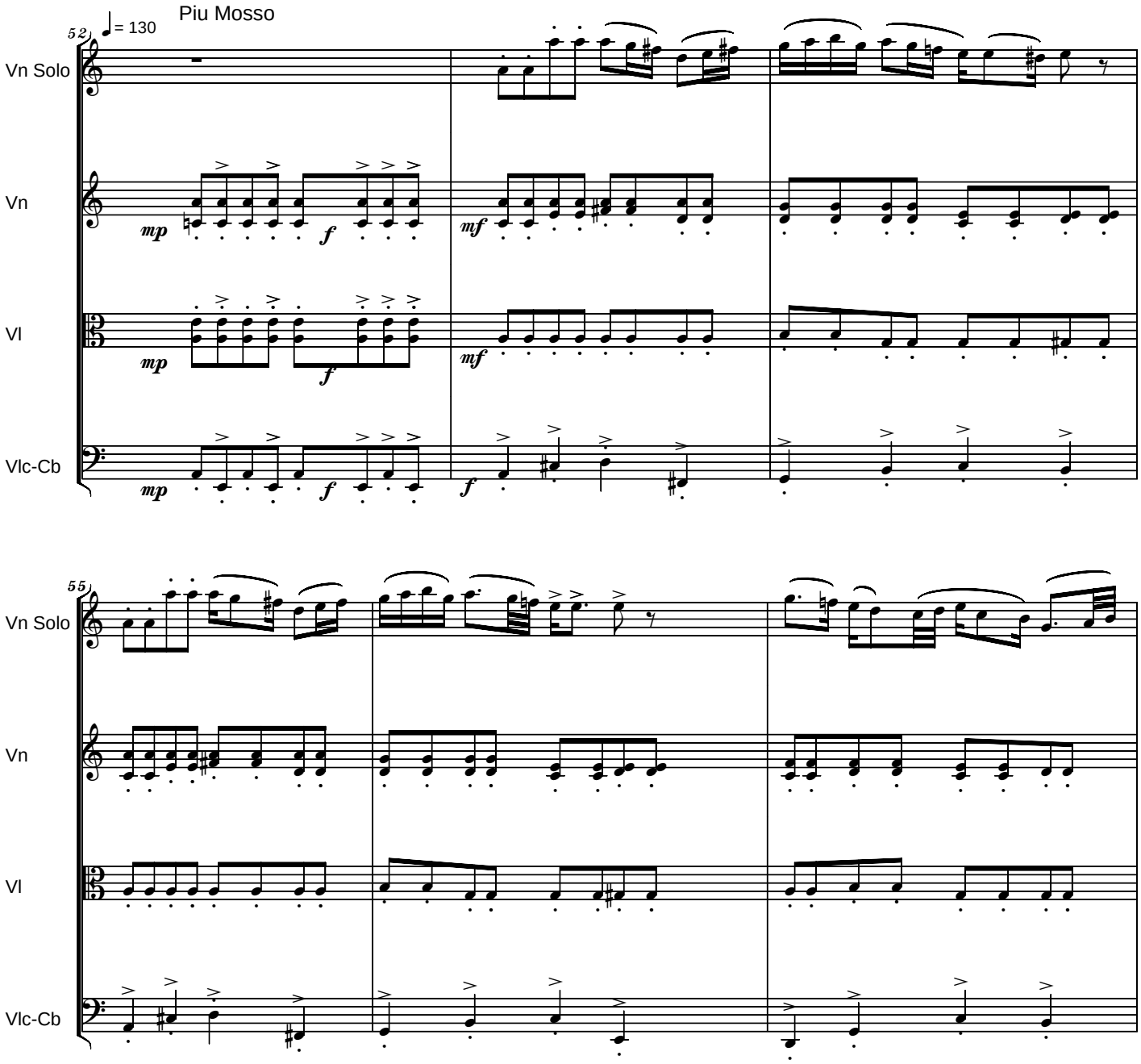

27
Vn Solo
Vn
Vl
Vlc-Cb
28
Vn Solo
Vn
Vl
Vlc-Cb
ff

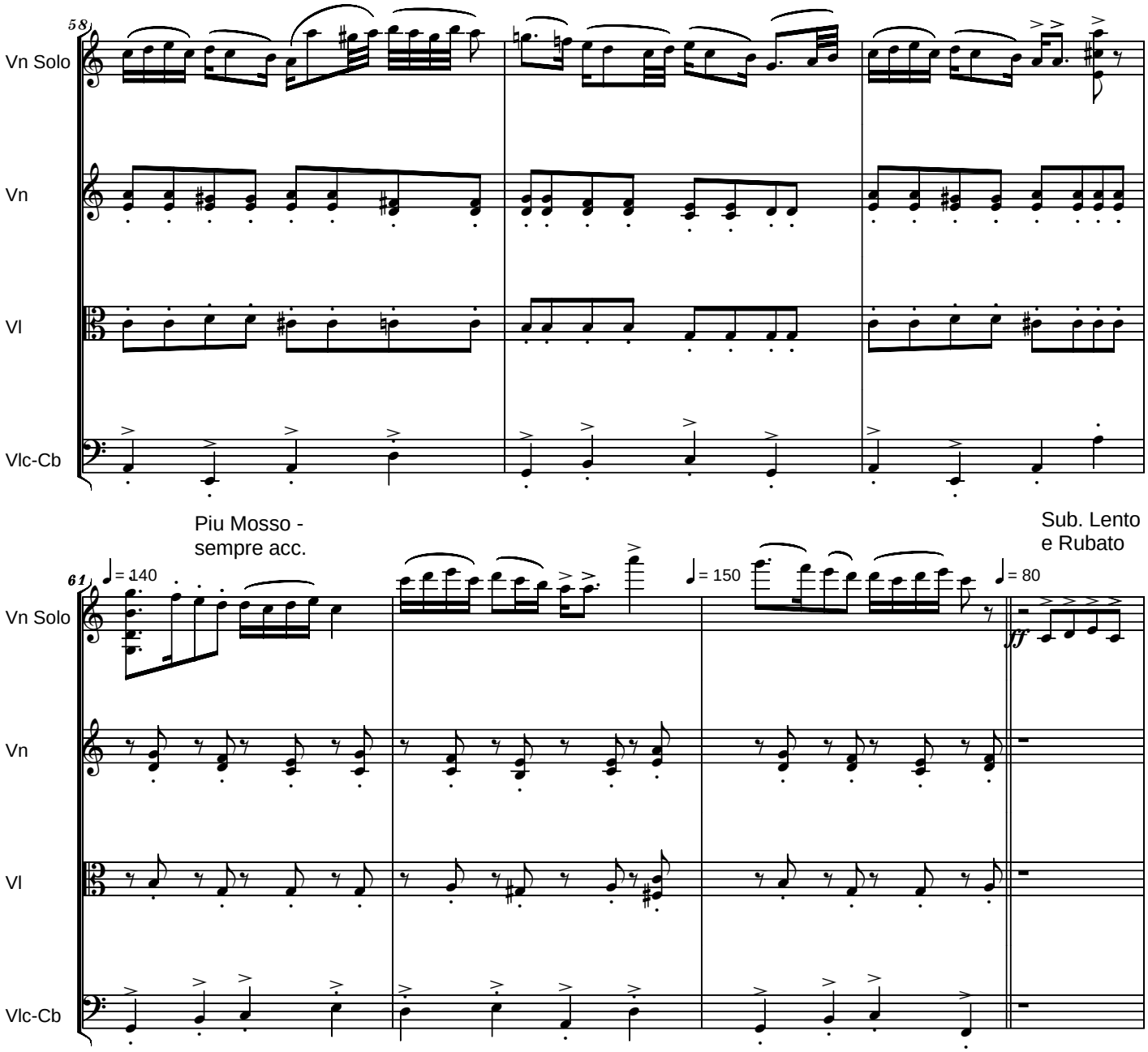

30
Vn Solo
Vn
Vl
Vlc-Cb
3
32
♩= 64
♩= 54
♩= 110
Friss - Allegro Moderato
rall.
fff
mp

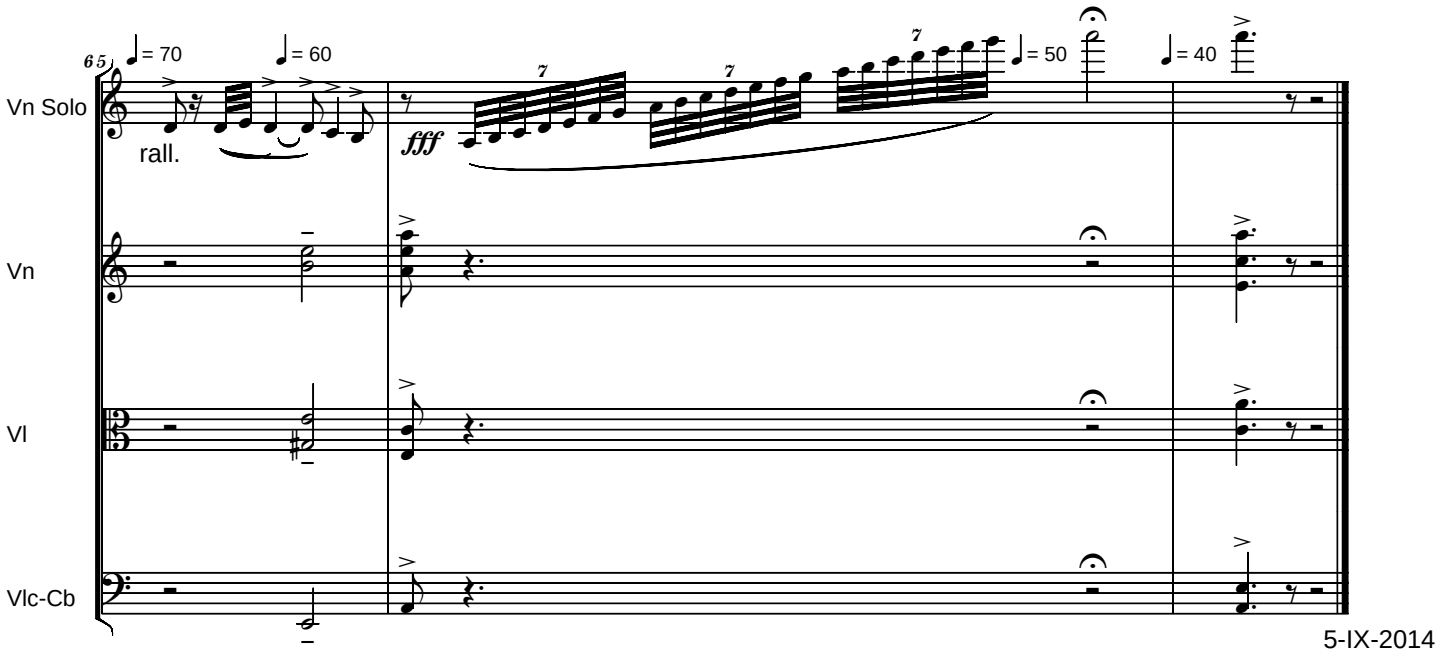

35
Vn Solo
Vn
Vl
Vlc-Cb
38
Vn Solo
Vn
Vl
Vlc-Cb


40
Vn Solo
Vn
Vl
Vlc-Cb
43
= 120
Piu Mosso
Vn Solo
Vn
Vl
Vlc-Cb
mp
f
mf
mp
f
mf
mp
f
f


46
Vn Solo
Vn
Vl
Vlc-Cb
49
Vn Solo
Vn
Vl
Vlc-Cb


Piu Mosso
♩= 130
52
Vn Solo
Vn
Vl
Vlc-Cb
mp
f
mf
55

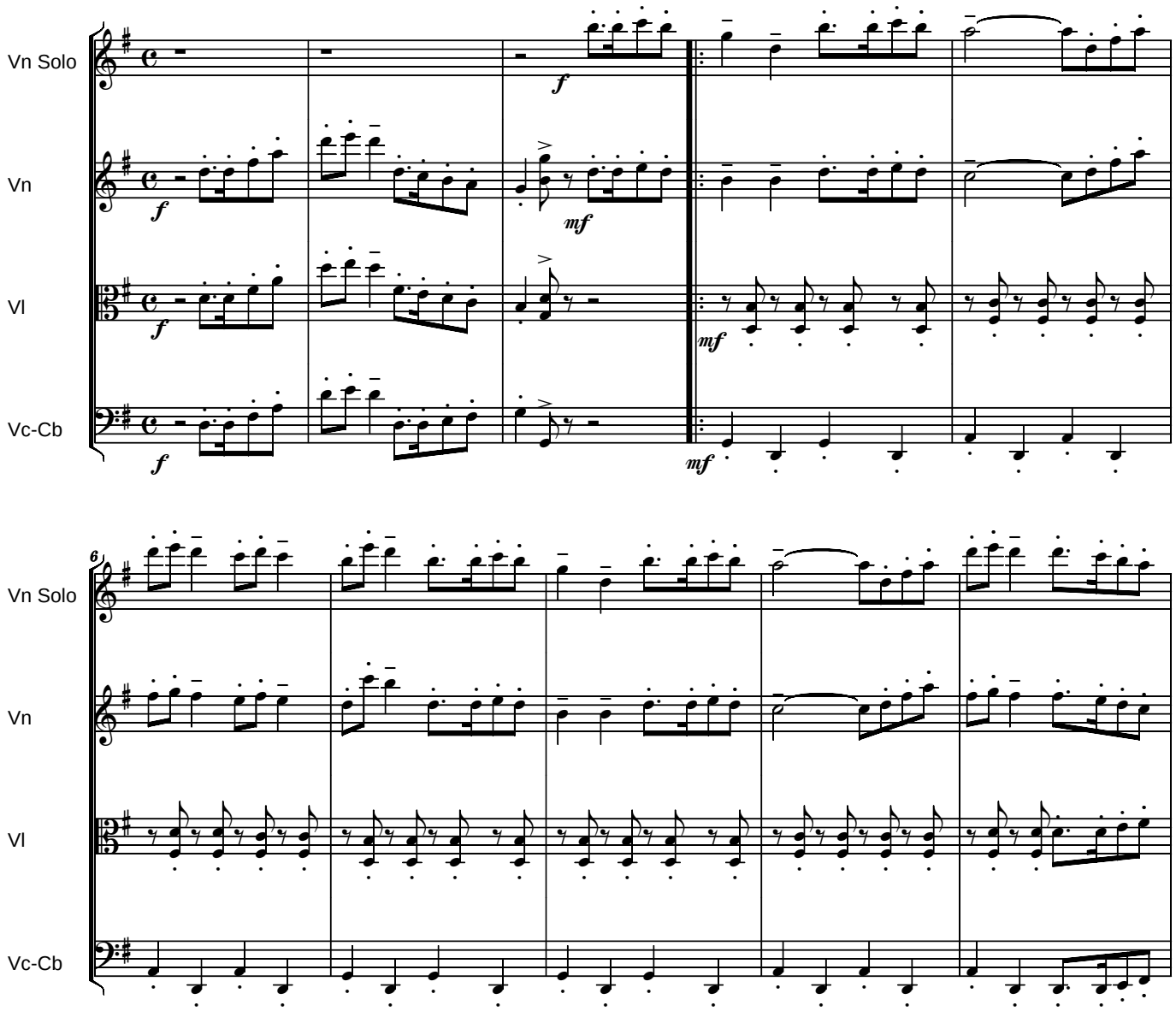

58
Vn Solo
Vn
Vl
Vlc-Cb
Piu Mosso -
sempre acc.
61
= 140
= 150
= 80
Sub. Lento
e Rubato
ff


65
♩= 70
♩= 60
♩= 50
♩= 40
Vn Solo
rall.
fff
Vn
Vl
Vlc-Cb
5-IX-2014

5.) Ländler

Tempo di Ländler

Serban Nichifor



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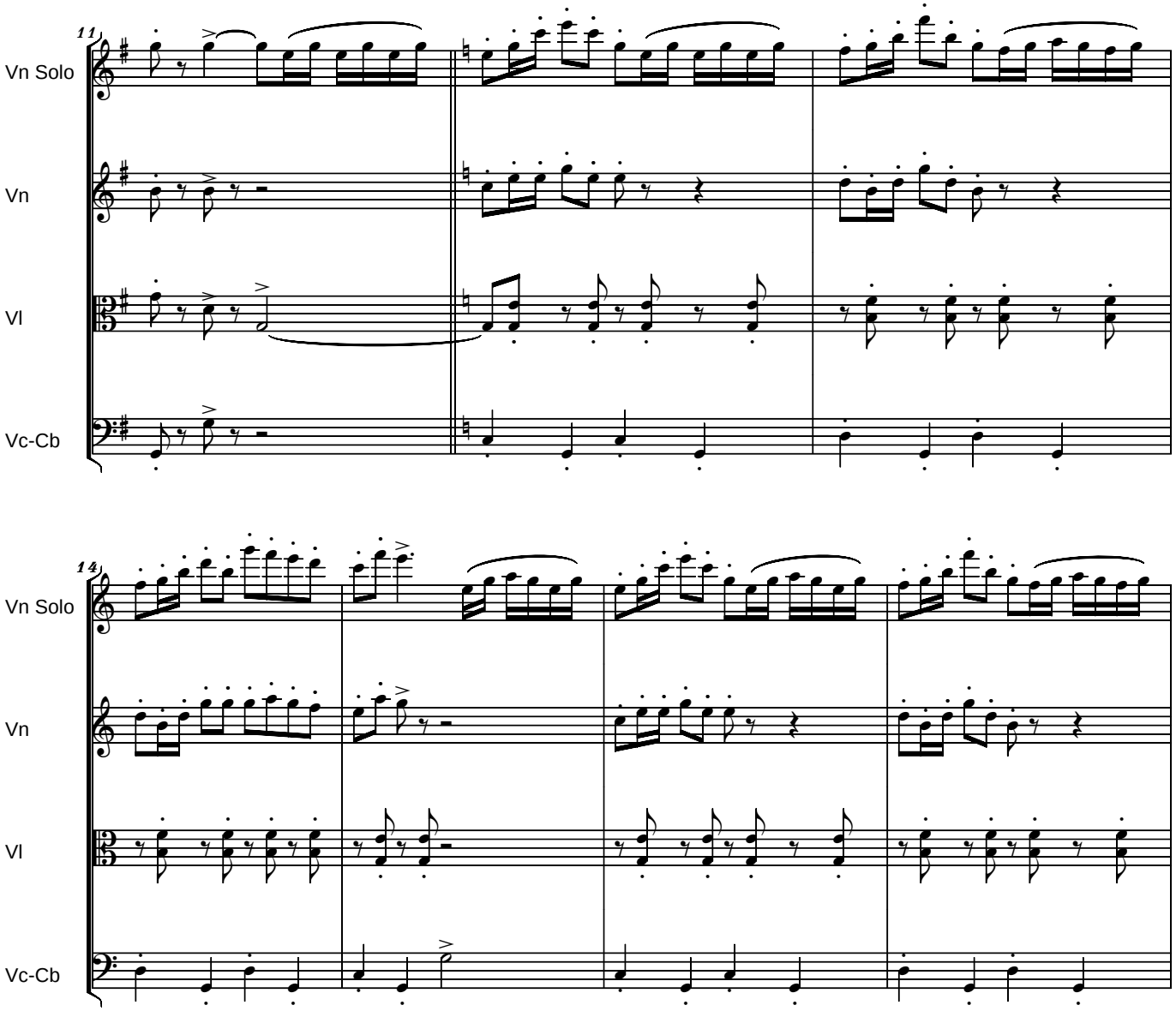
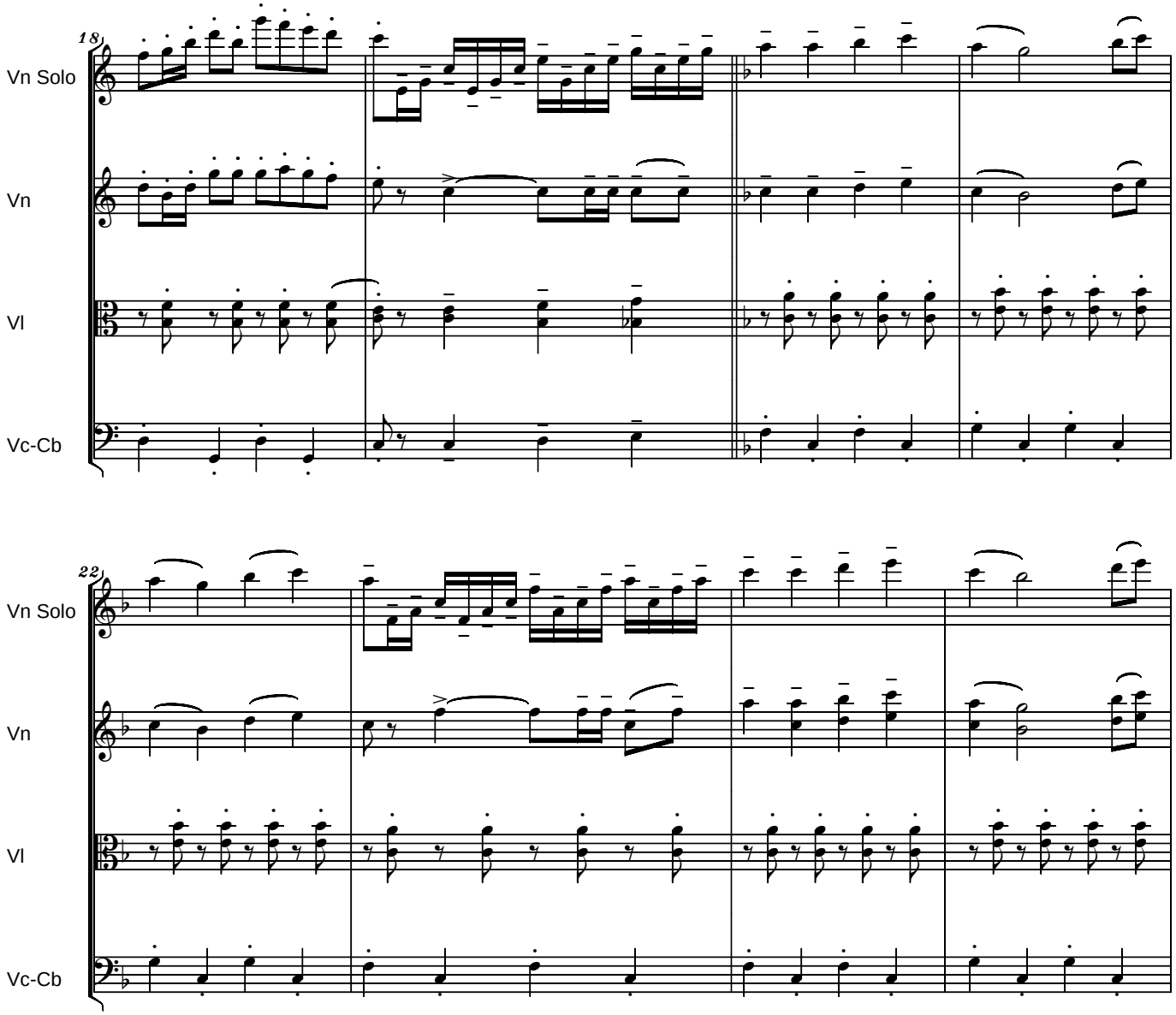
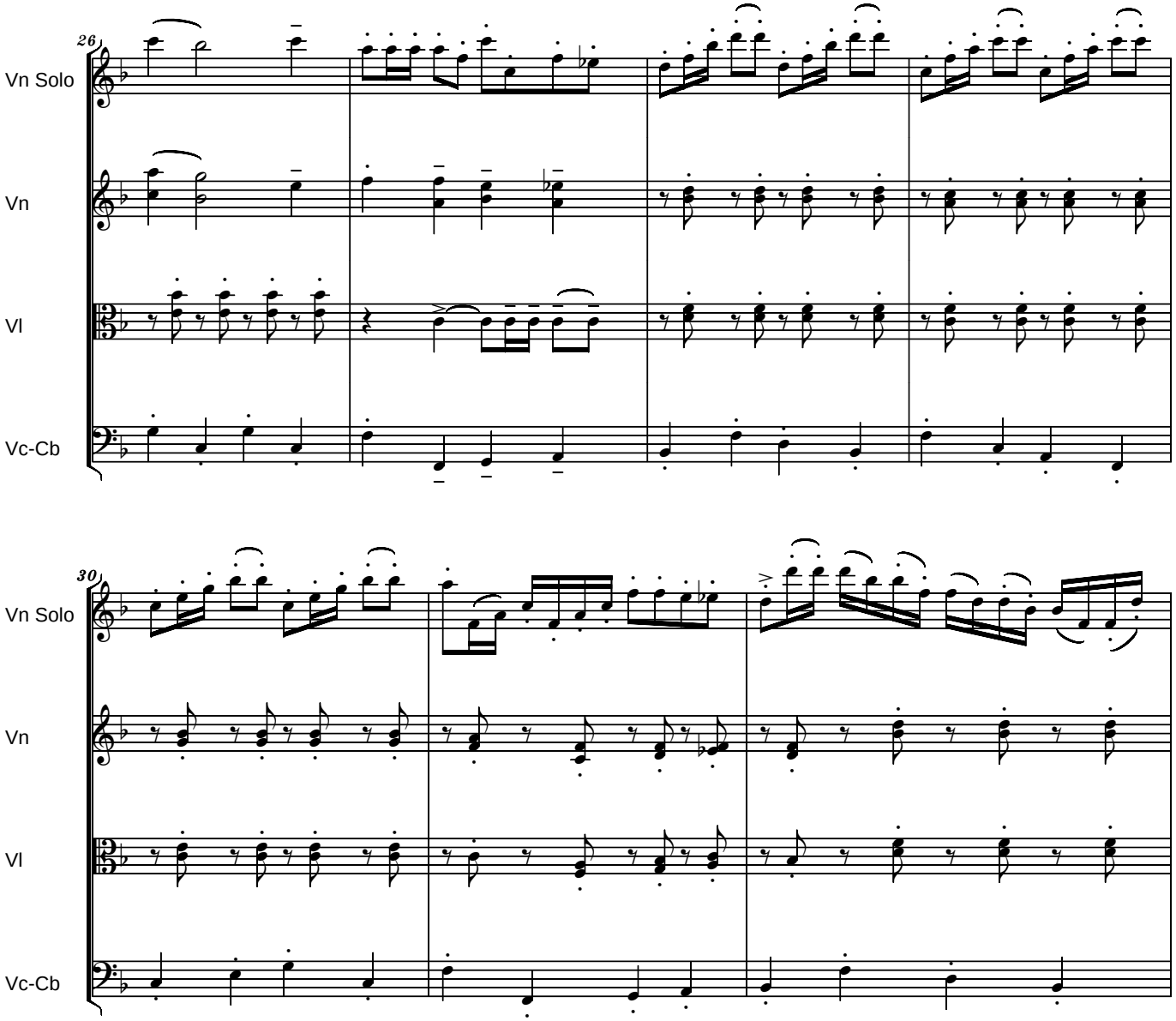
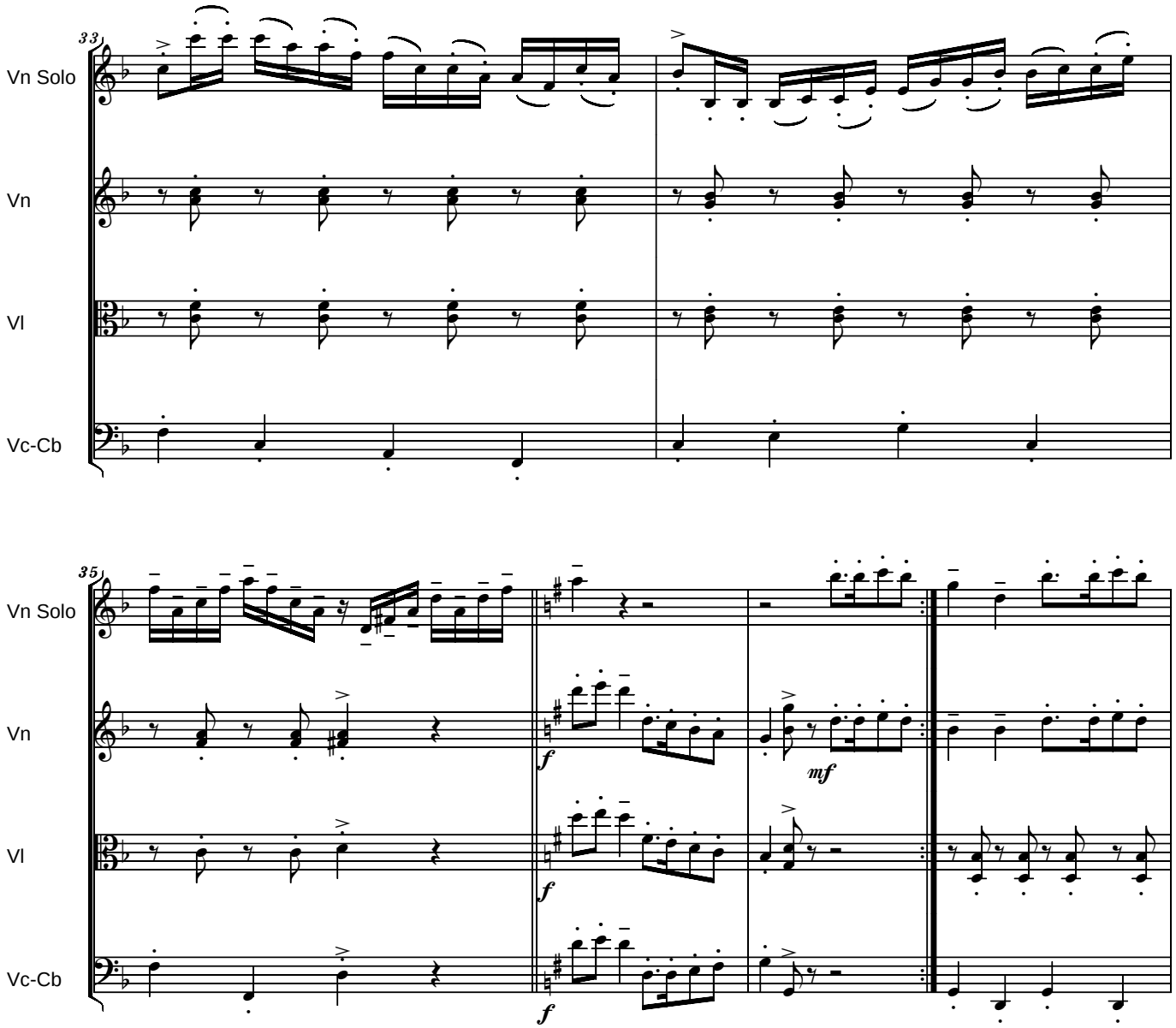
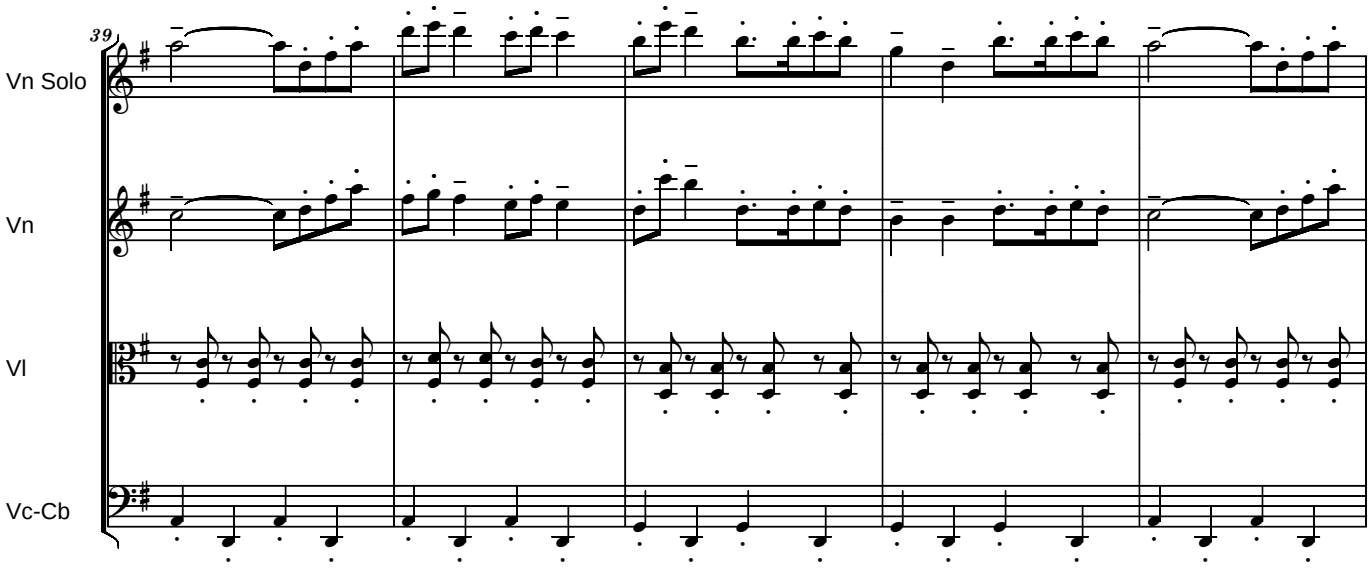
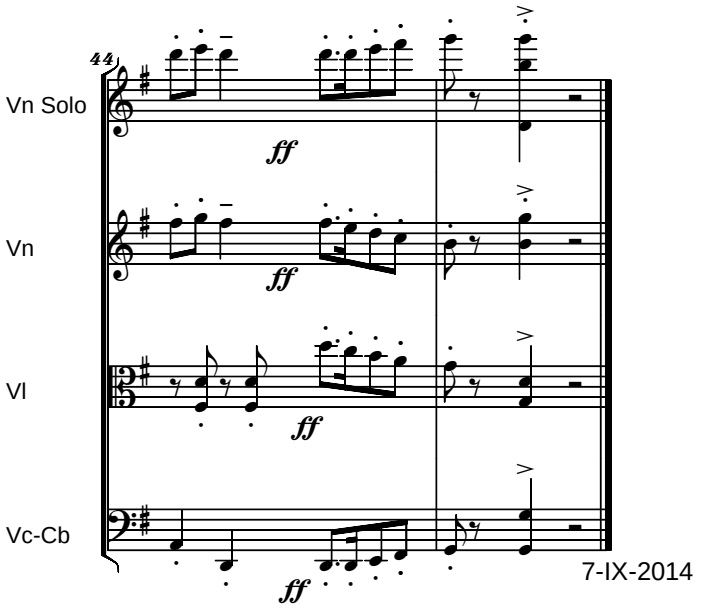

11
Vn Solo
Vn
Vl
Vc-Cb
14
Vn Solo
Vn
Vl
Vc-Cb


18
Vn Solo
Vn
Vl
Vc-Cb
22
Vn Solo
Vn
Vl
Vc-Cb


26
Vn Solo
Vn
Vl
Vc-Cb
30
Vn Solo
Vn
Vl
Vc-Cb


33
Vn Solo
Vn
Vl
Vc-Cb
35
Vn Solo
Vn
Vl
Vc-Cb
f
mf
f
f



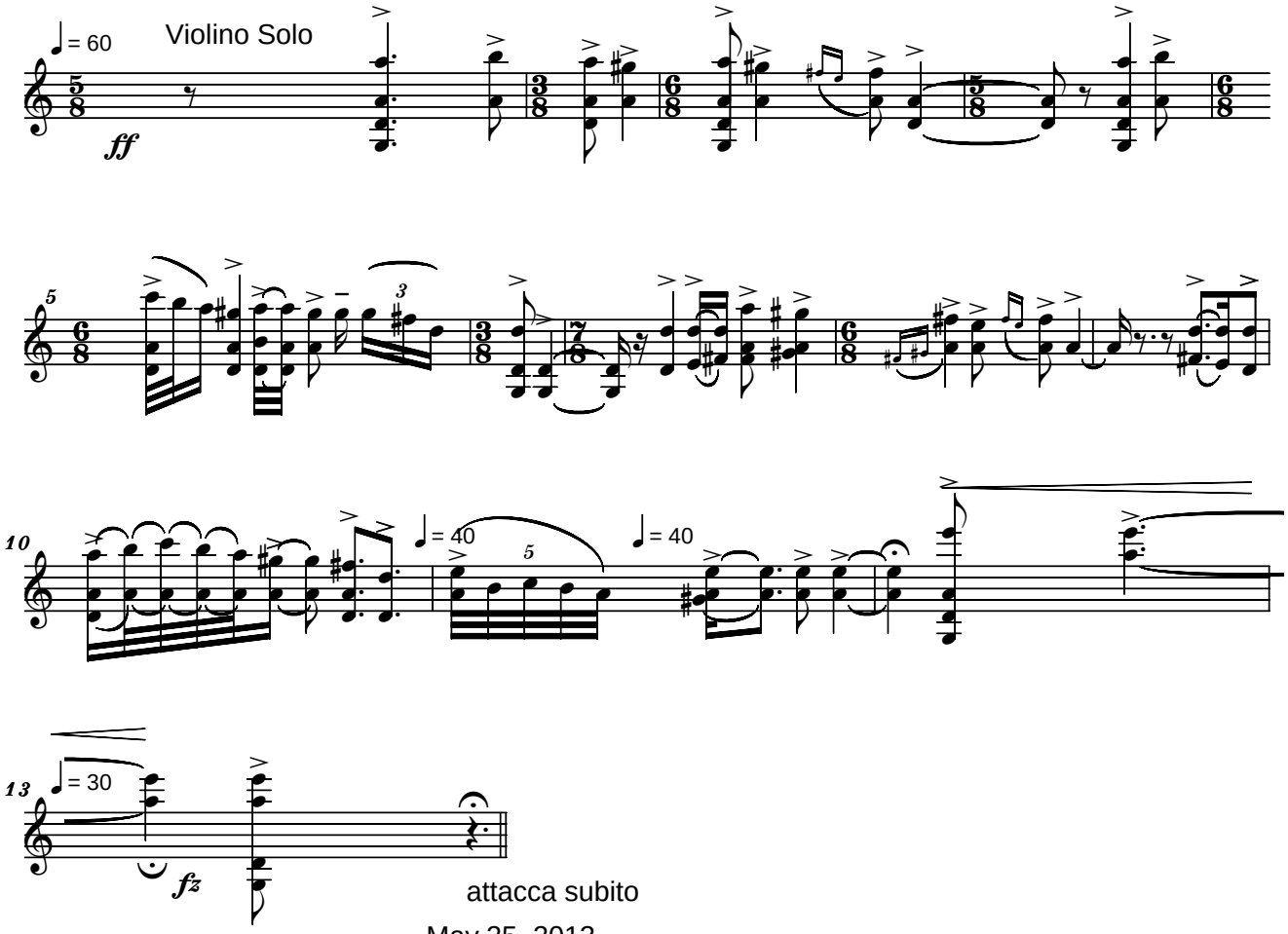


7-IX-2014

Deciso

6.) Interludio

Serban NICHIFOR



attacca subito

May 25, 2013

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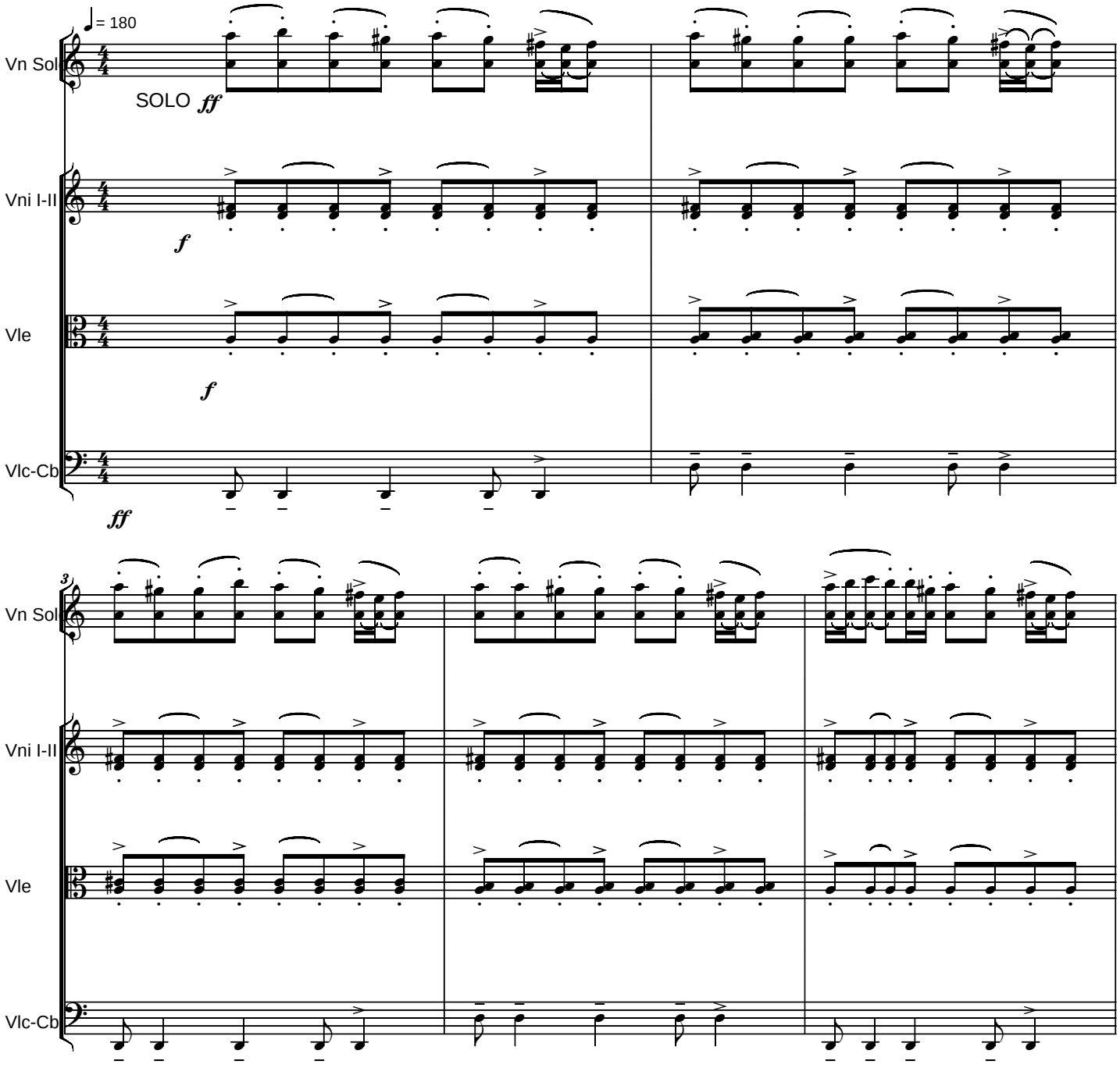
Presto possibile

7.) Perpetuum Mobile

Serban NICHIFOR



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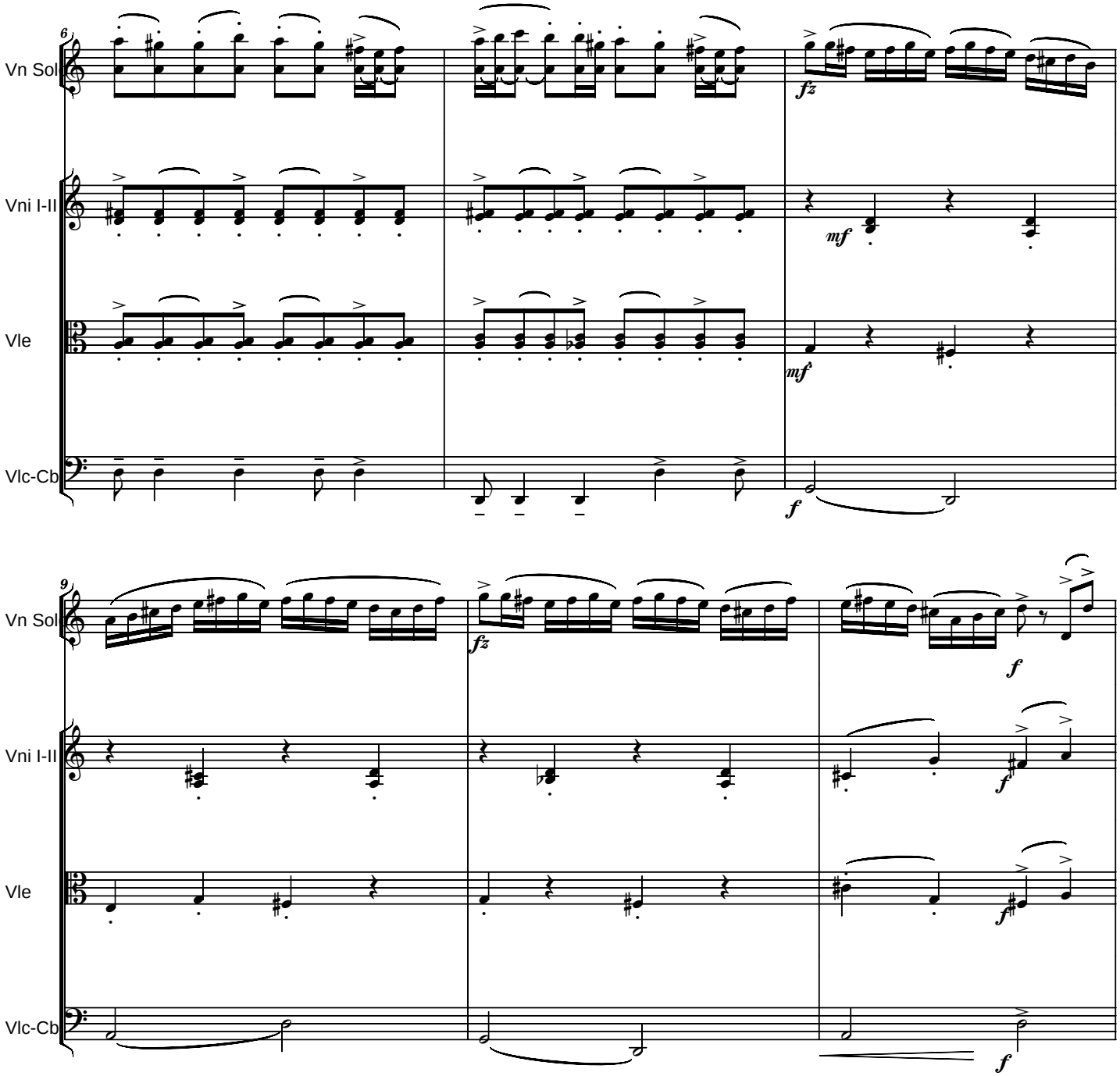
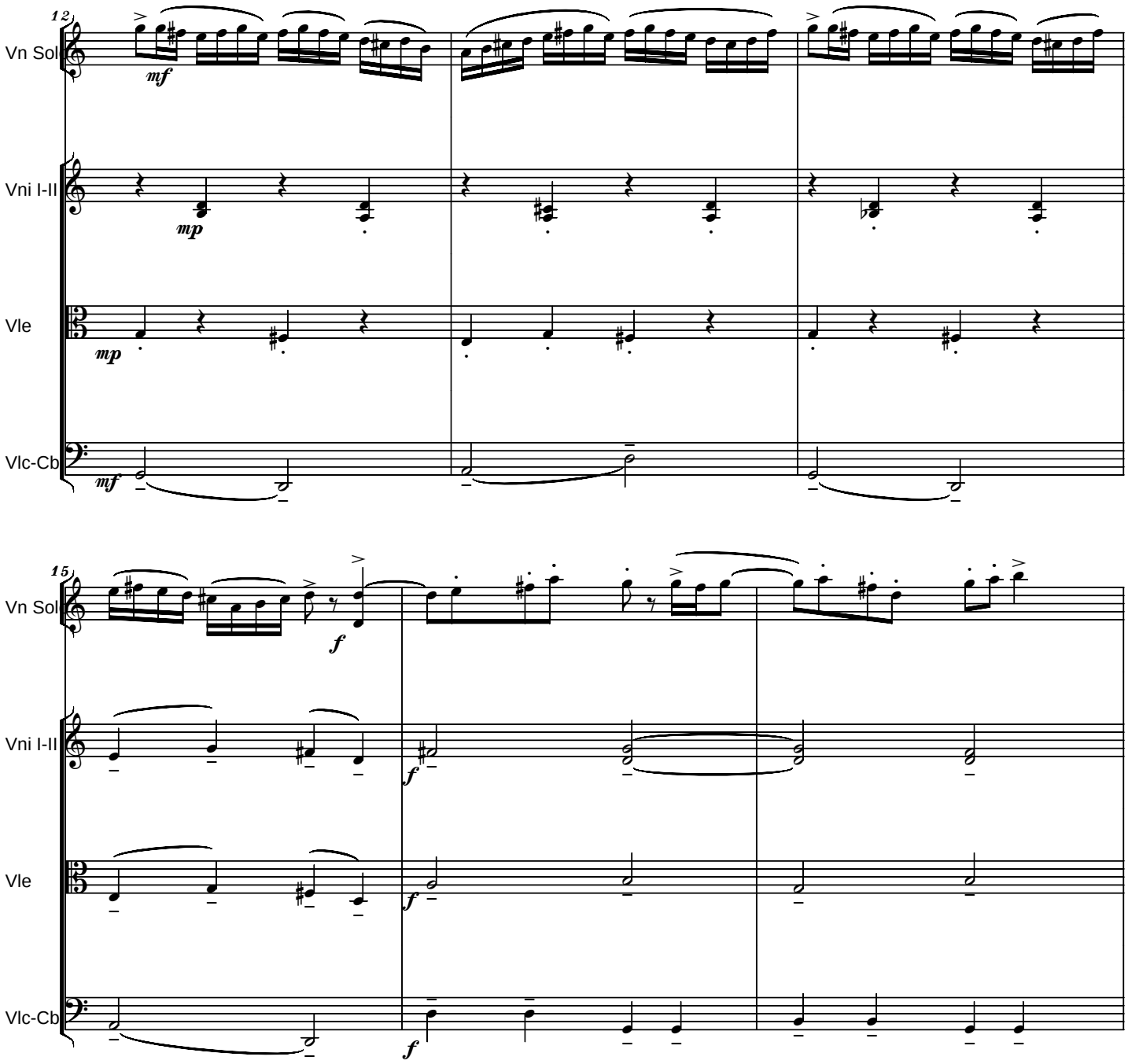
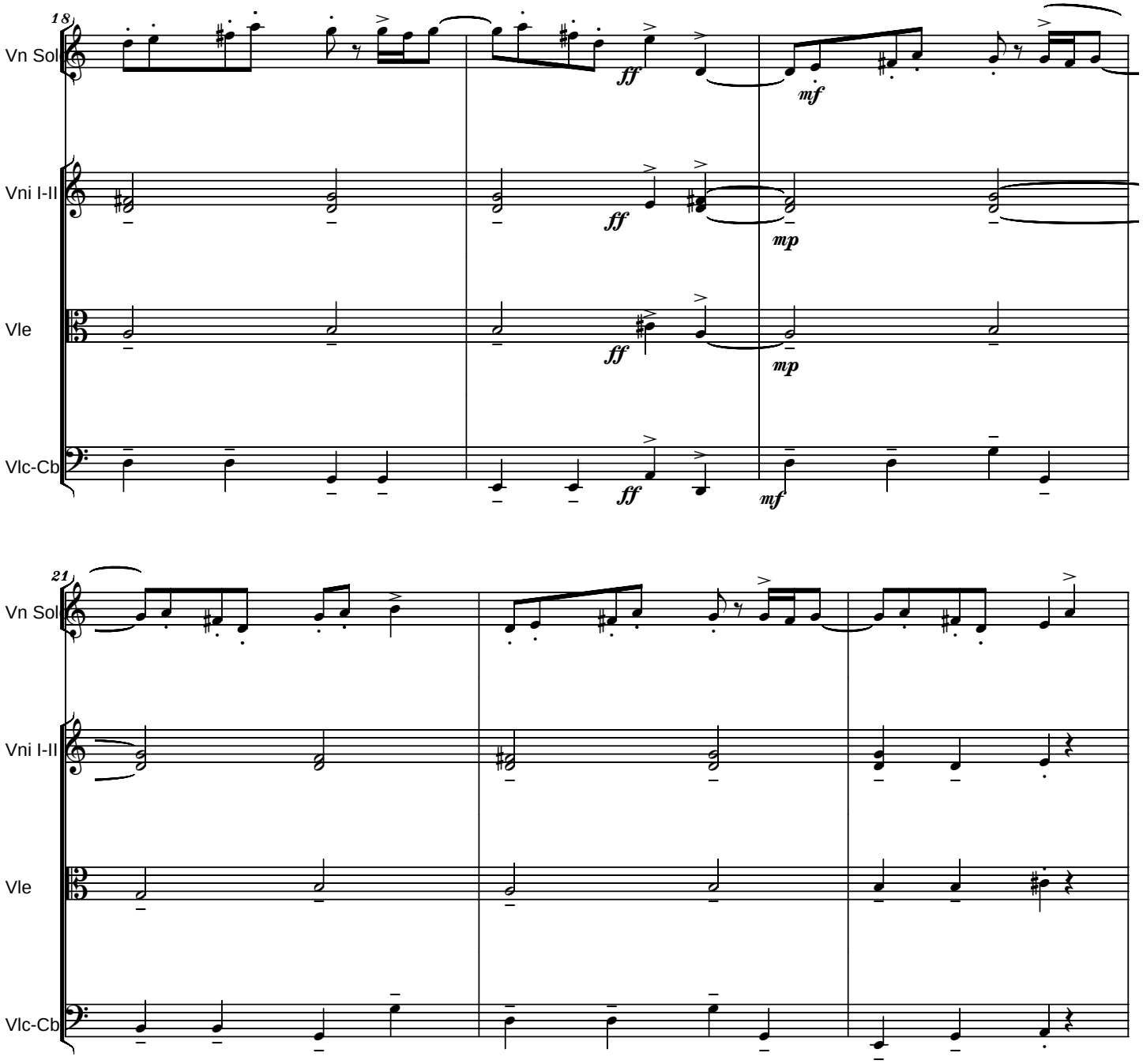
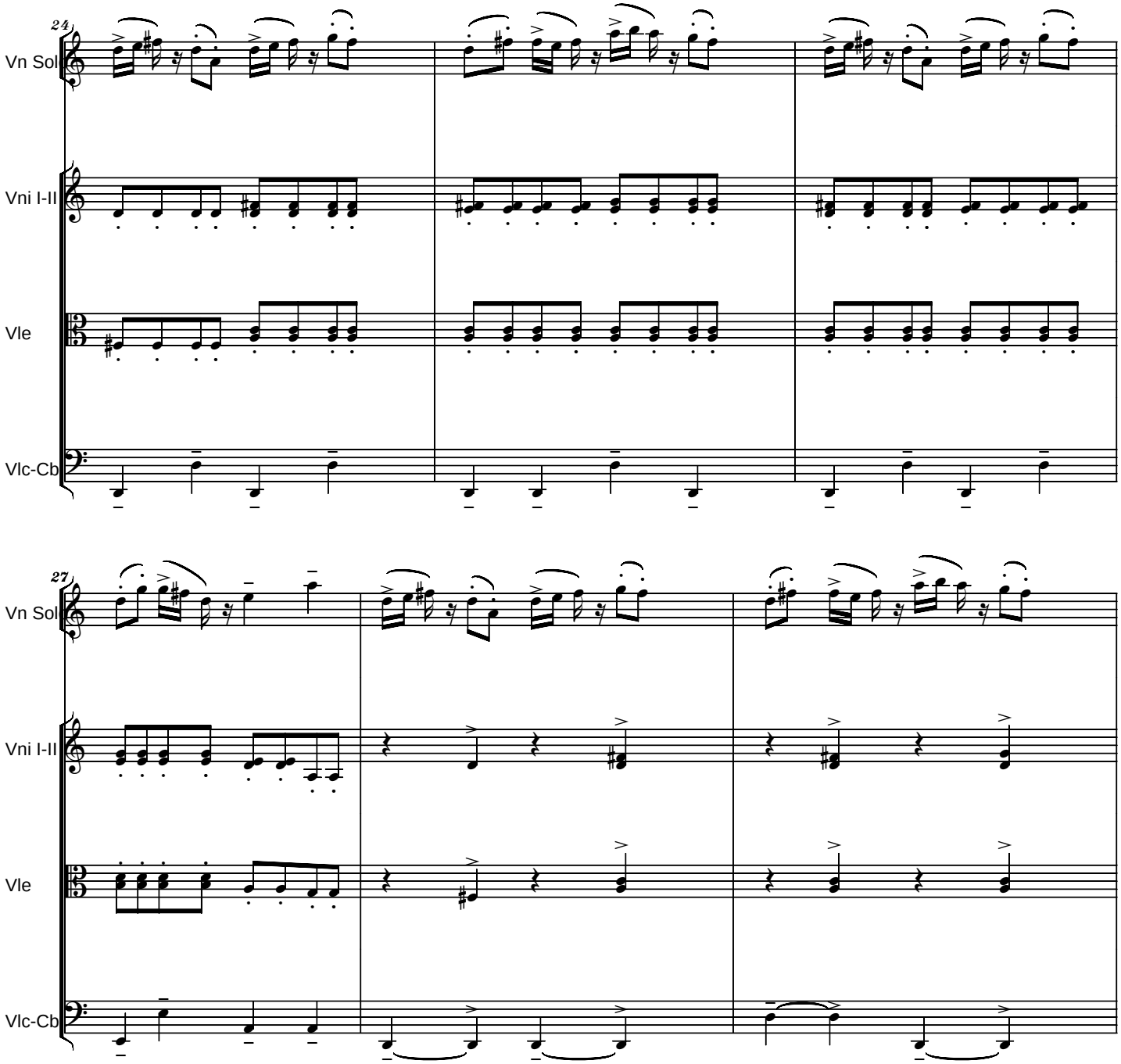
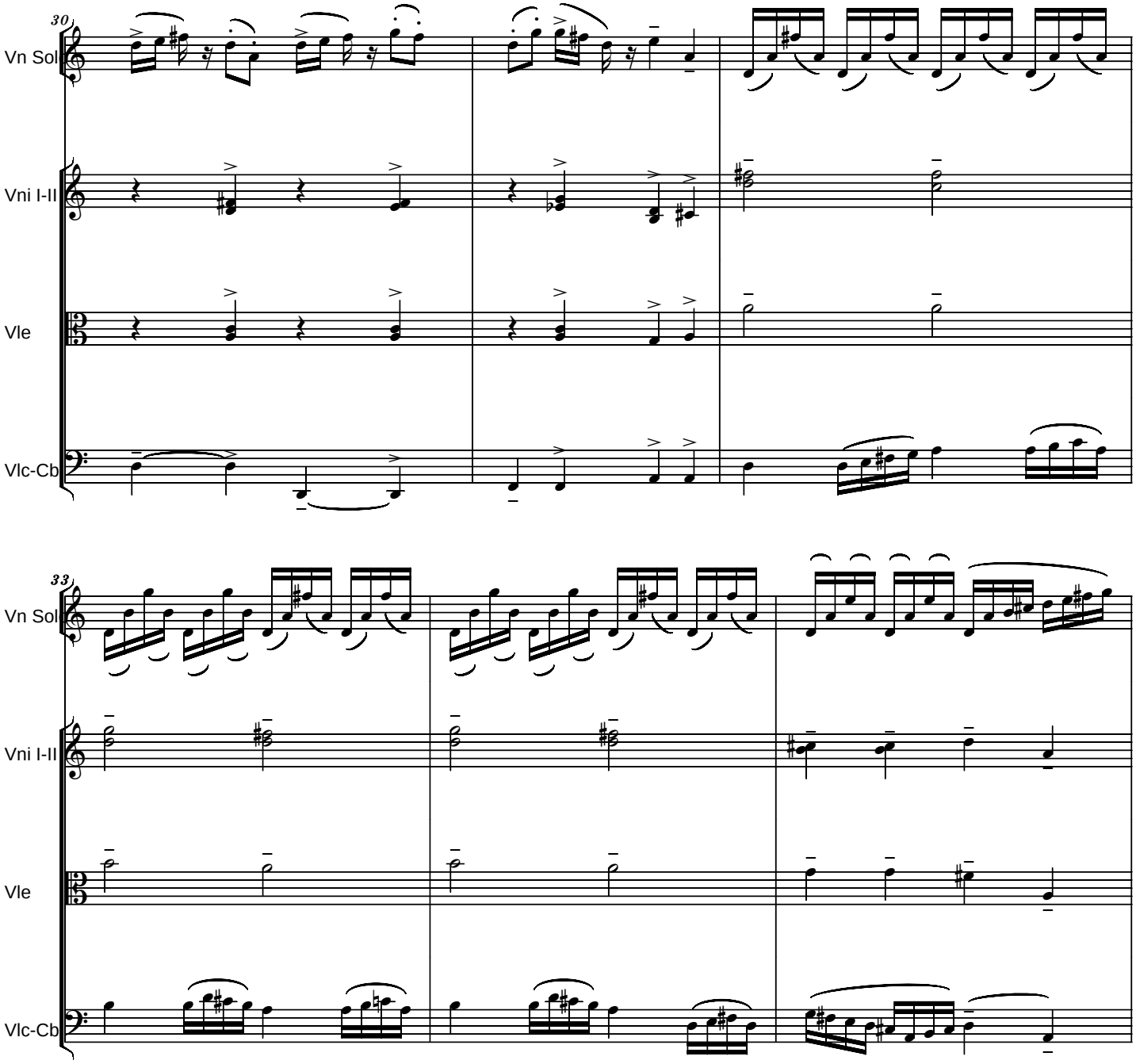

6
Vn Sol
Vni I-II
Vle
Vlc-Cb
fz
mf
mf
f
9
Vn Sol
Vni I-II
Vle
Vlc-Cb
fz
f
f
f
f


12
Vn Sol
mf
Vni I-II
mp
Vle
mp
Vlc-Cb
mf
15
Vn Sol
f
Vni I-II
f
Vle
f
Vlc-Cb
f


18
Vn Sol
Vni I-II
Vle
Vlc-Cb
ff
mf
mp
21


24
Vn Sol
Vni I-II
Vle
Vlc-Cb
27
Vn Sol
Vni I-II
Vle
Vlc-Cb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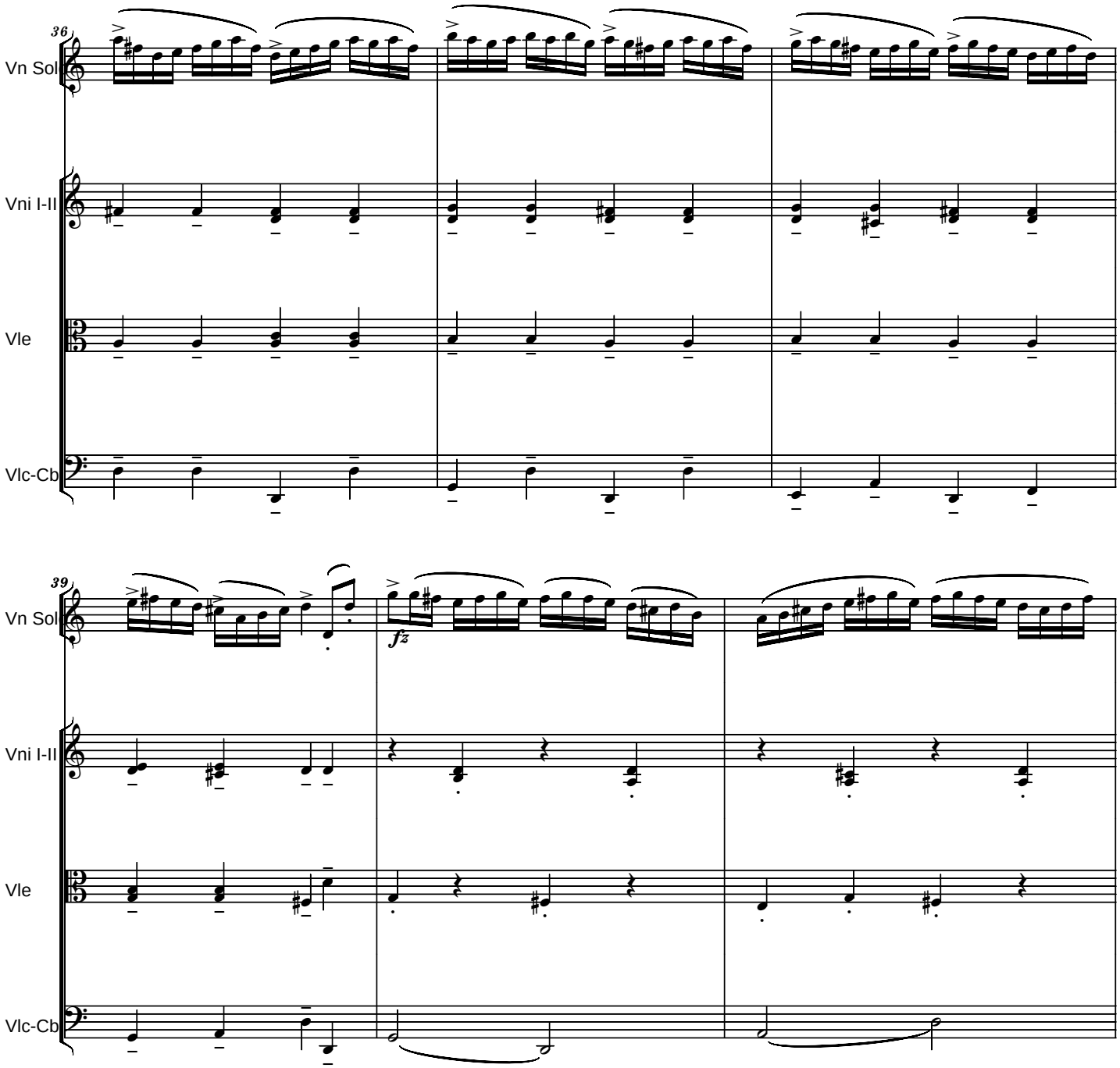
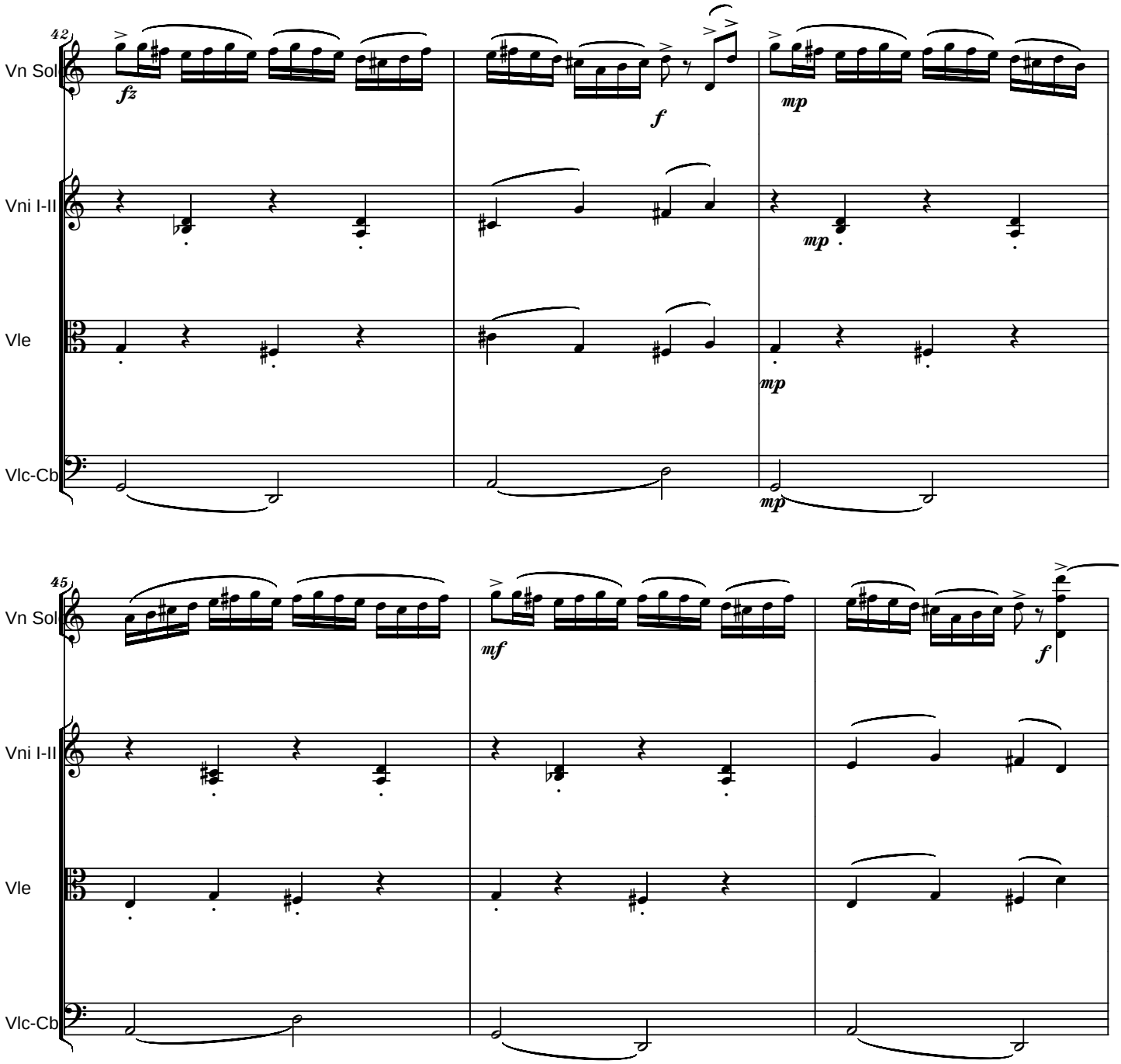
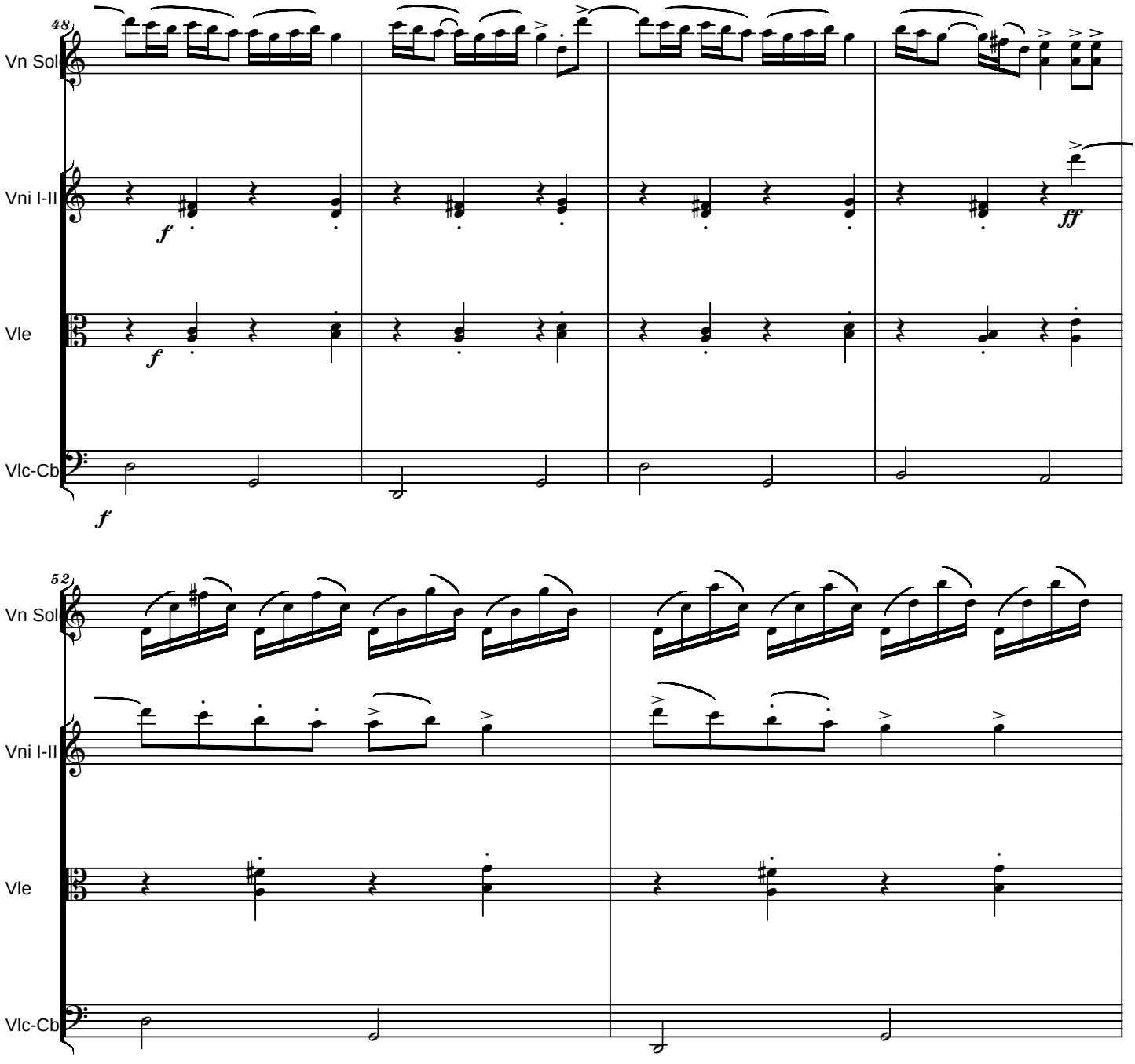
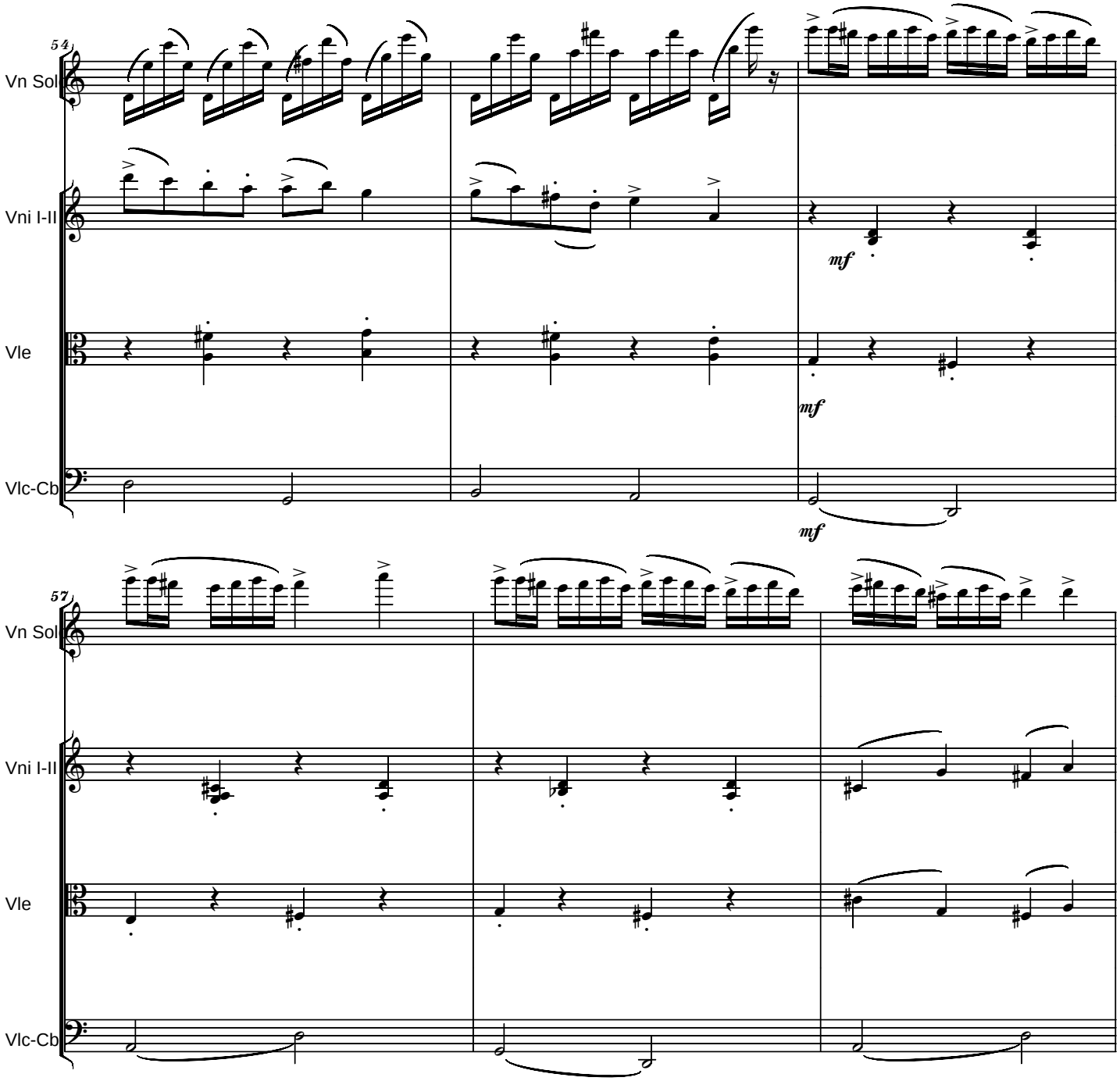
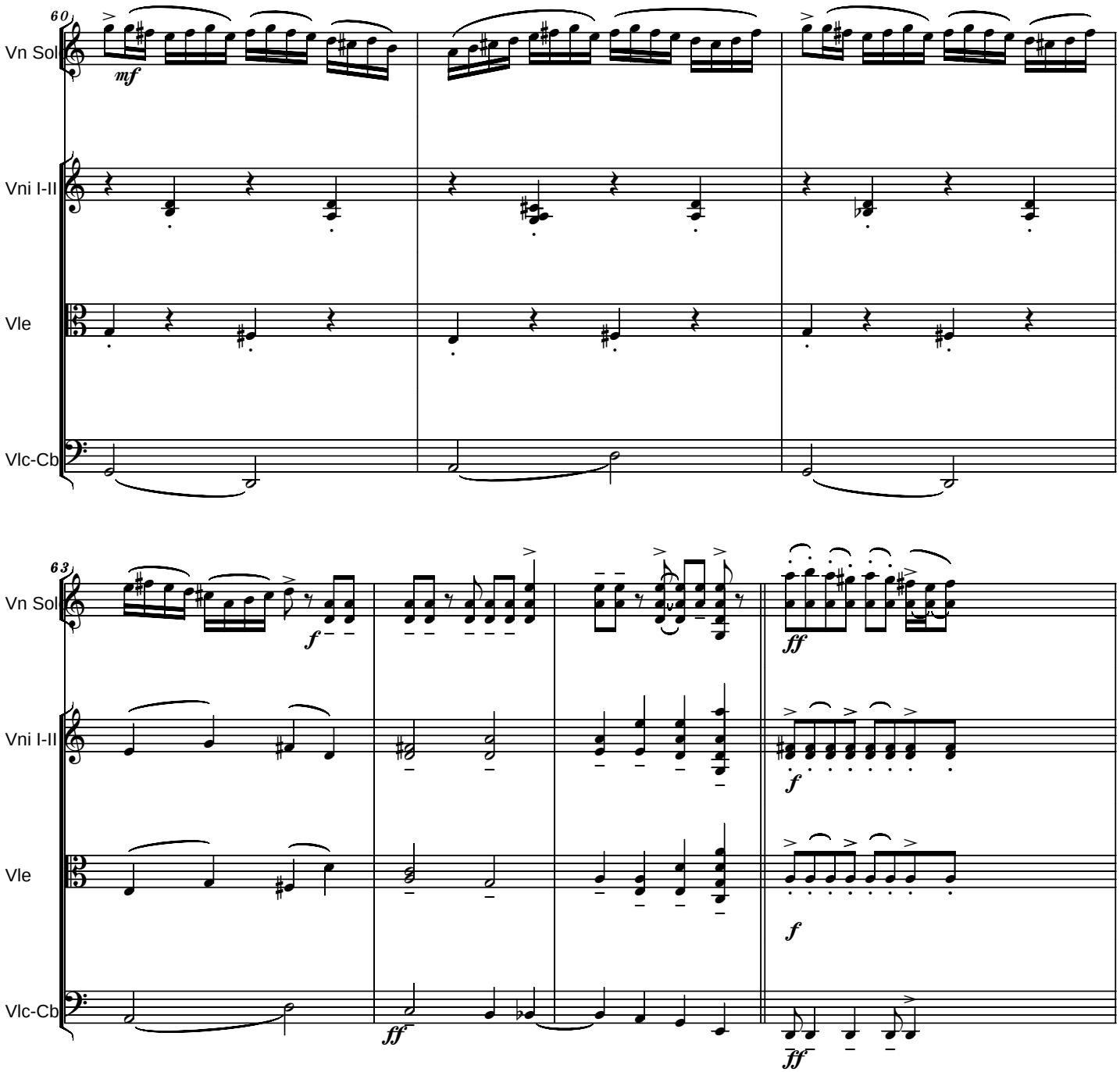
Vn Sol
Vni I-II
Vle
Vlc-Cb
33
Vn Sol
Vni I-II
Vle
Vlc-Cb

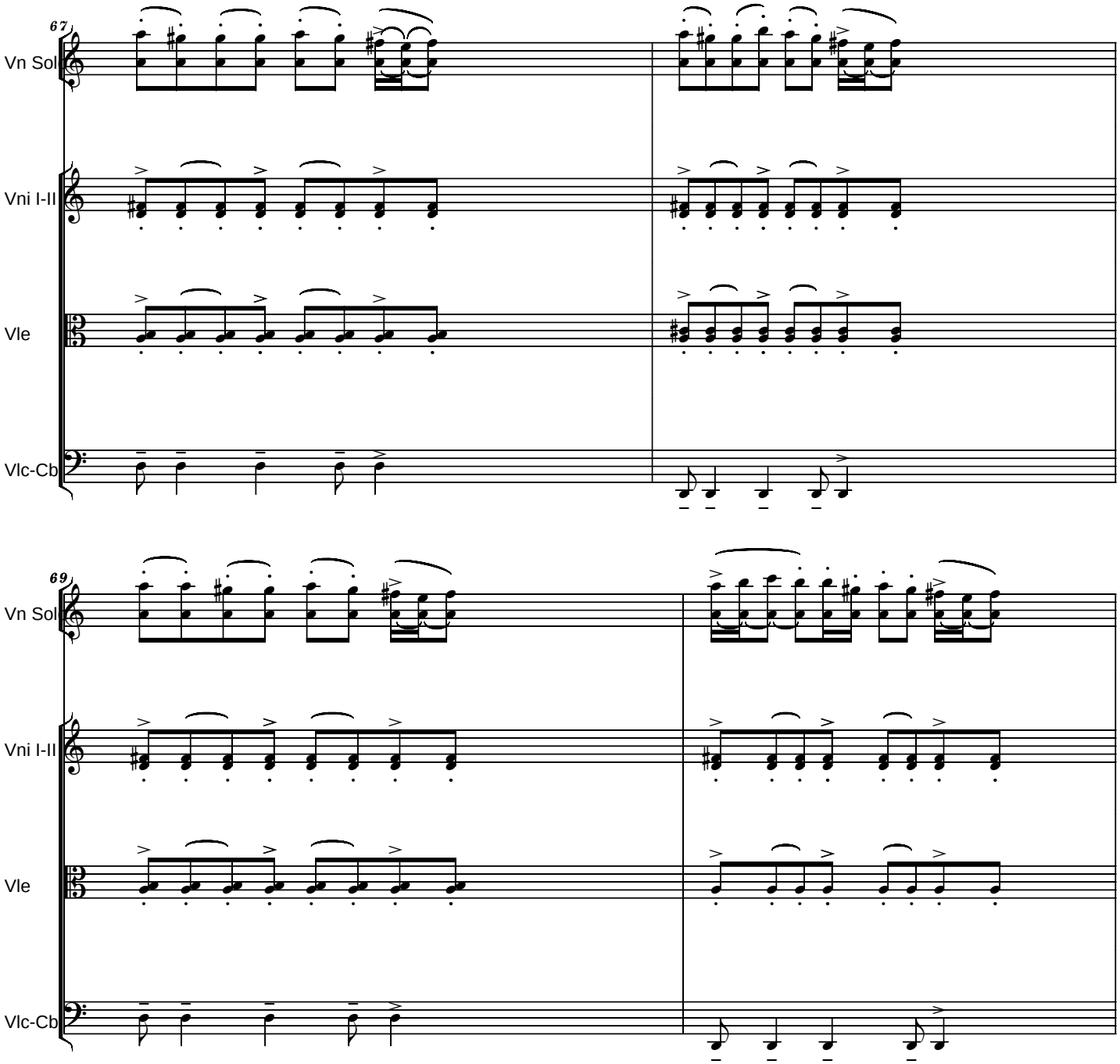

36
Vn Sol
Vni I-II
Vle
Vlc-Cb
39
Vn Sol
fz
Vni I-II
Vle
Vlc-Cb

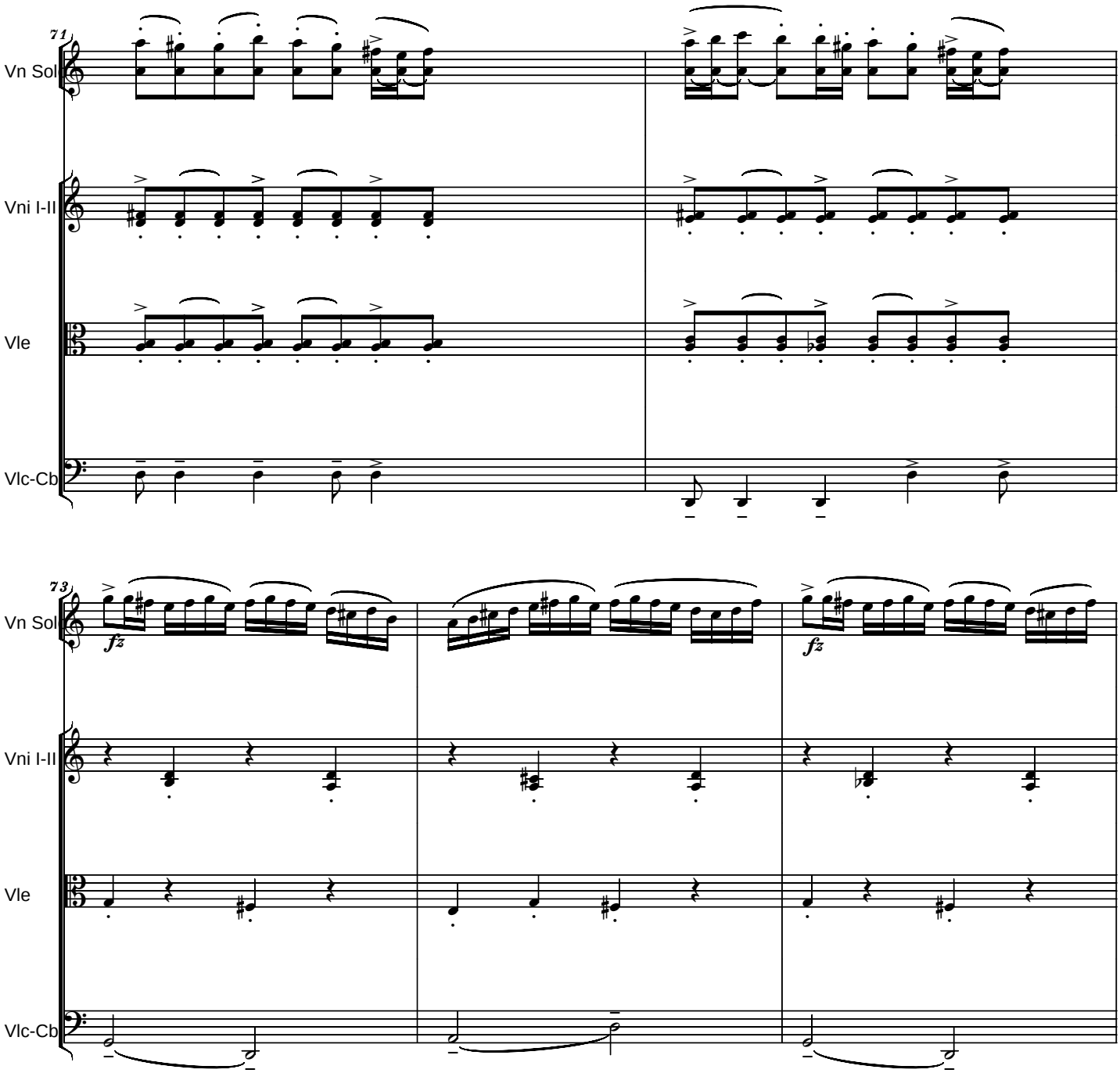

42
Vn Sol
Vni I-II
Vle
Vlc-Cb
fz
f
mp
mp
mp
45
Vn Sol
Vni I-II
Vle
Vlc-Cb
mf
f

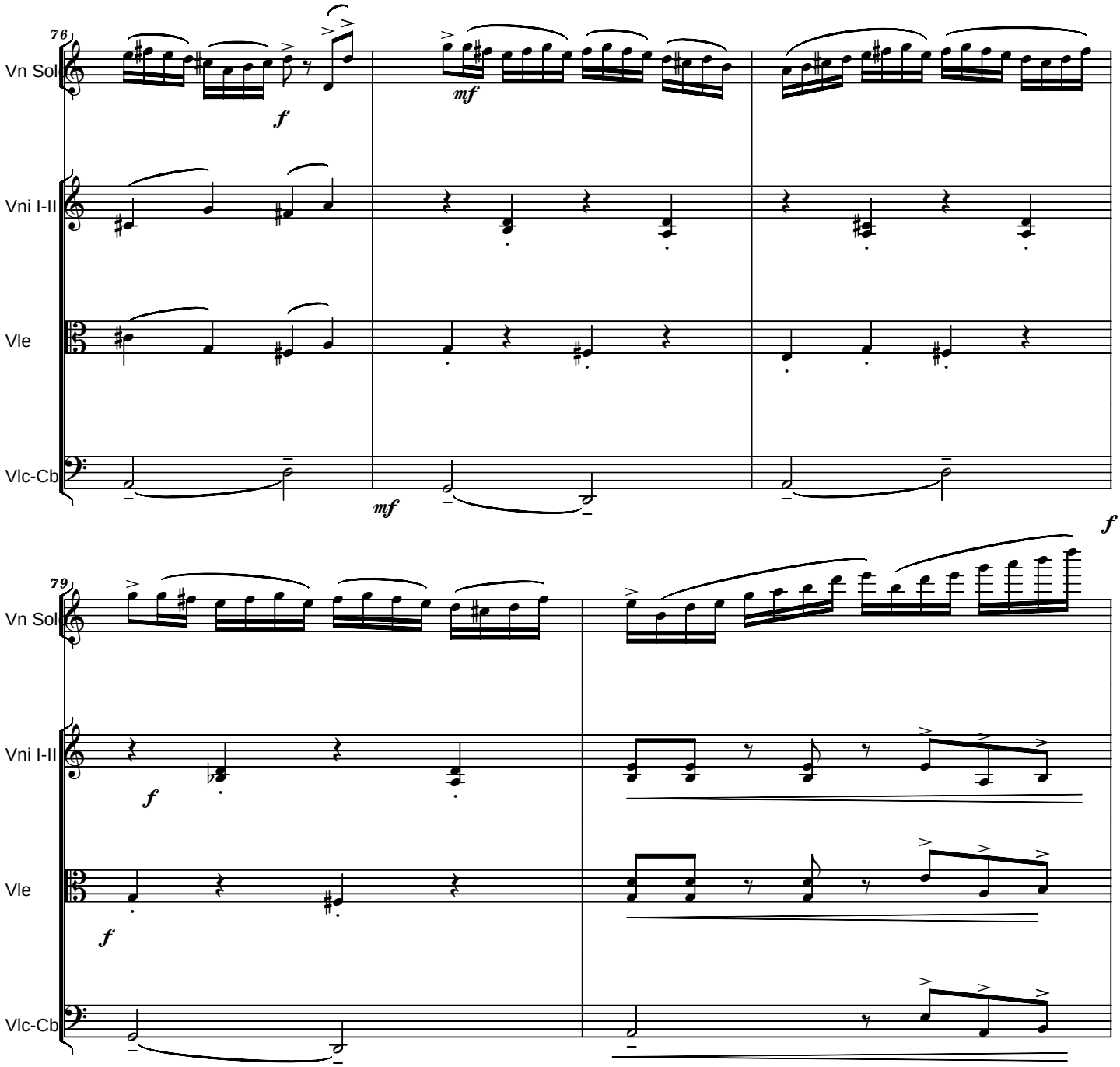

48
Vn Sol
Vni I-II
Vle
Vlc-Cb
f
f
f
ff
52
Vn Sol
Vni I-II
Vle
Vlc-Cb

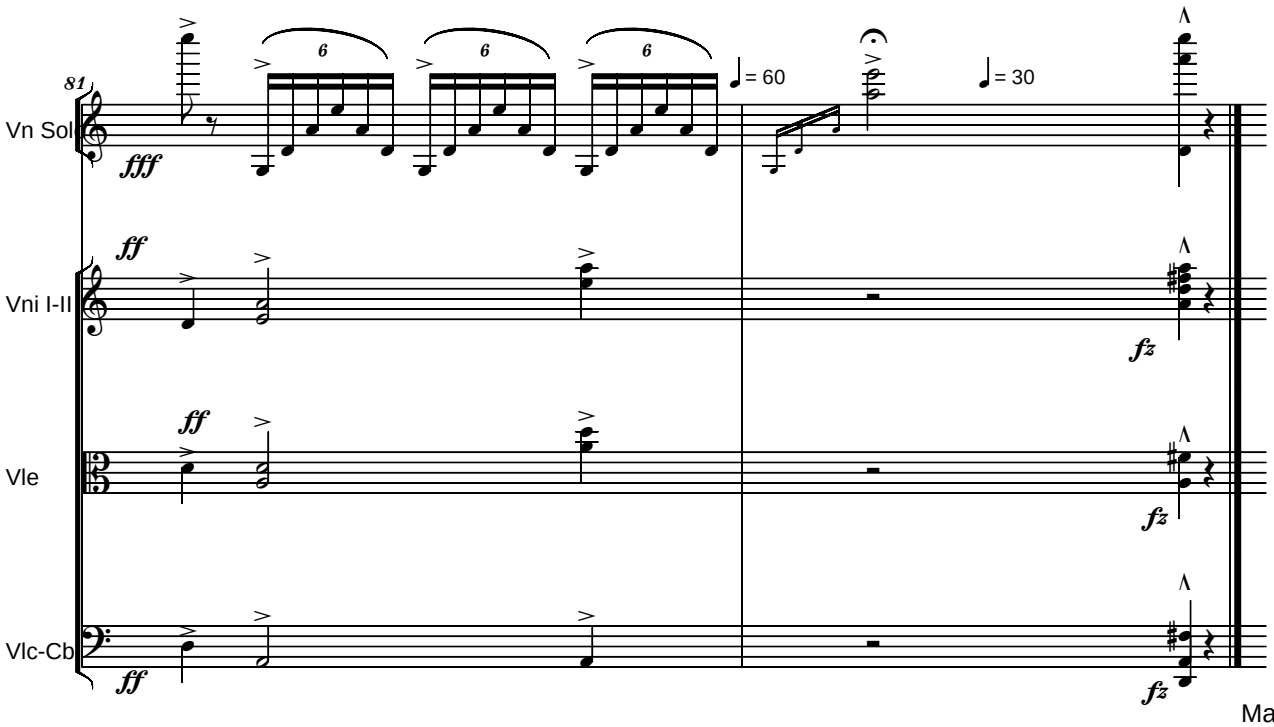

54
Vn Sol
Vni I-II
Vle
Vlc-Cb
mf
mf
mf
57
Vn Sol
Vni I-II
Vle
Vlc-Cb


60
Vn Sol
mf
Vni I-II
Vle
Vlc-Cb
63
Vn Sol
f
ff
Vni I-II
f
Vle
f
Vlc-Cb
ff
ff


67
Vn Sol
Vni I-II
Vle
Vlc-Cb
69
Vn Sol
Vni I-II
Vle
Vlc-Cb


71
Vn Sol
Vni I-II
Vle
Vlc-Cb
73
fz
fz
Vn Sol
Vni I-II
Vle
Vlc-Cb


76
Vn Sol
Vni I-II
Vle
Vlc-Cb
f
mf
mf
f
79
Vn Sol
Vni I-II
Vle
Vlc-Cb
f
f

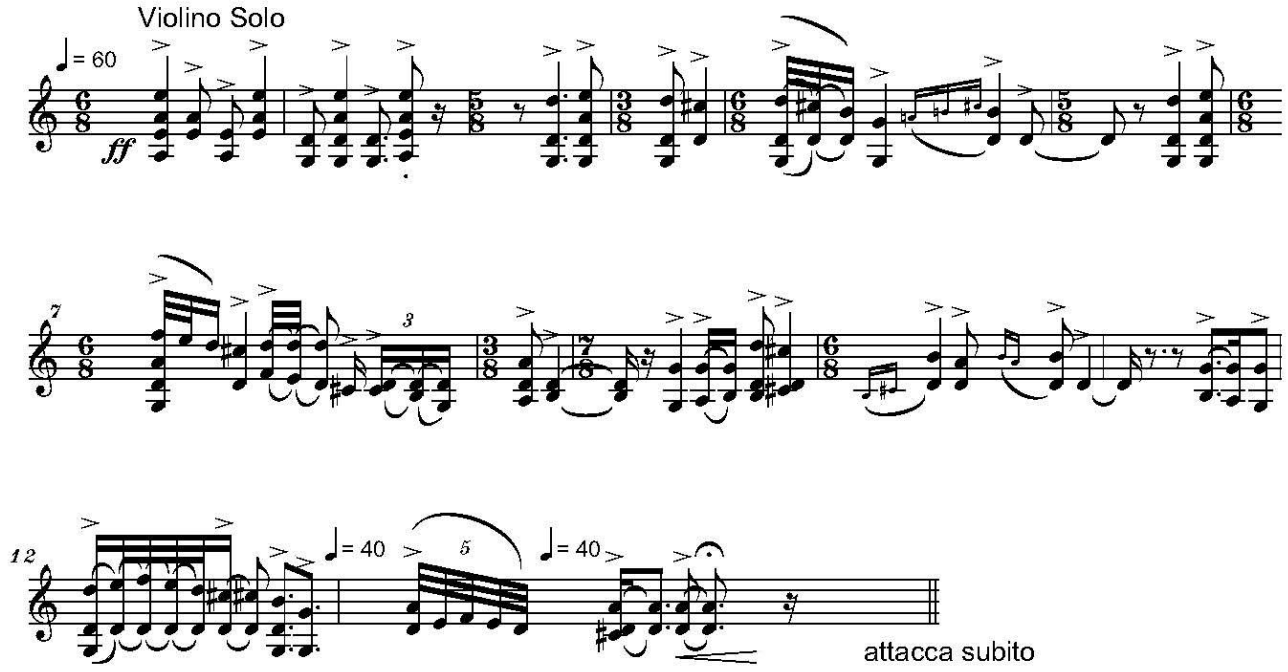


May 25, 2013

Deciso

1.) Intrada

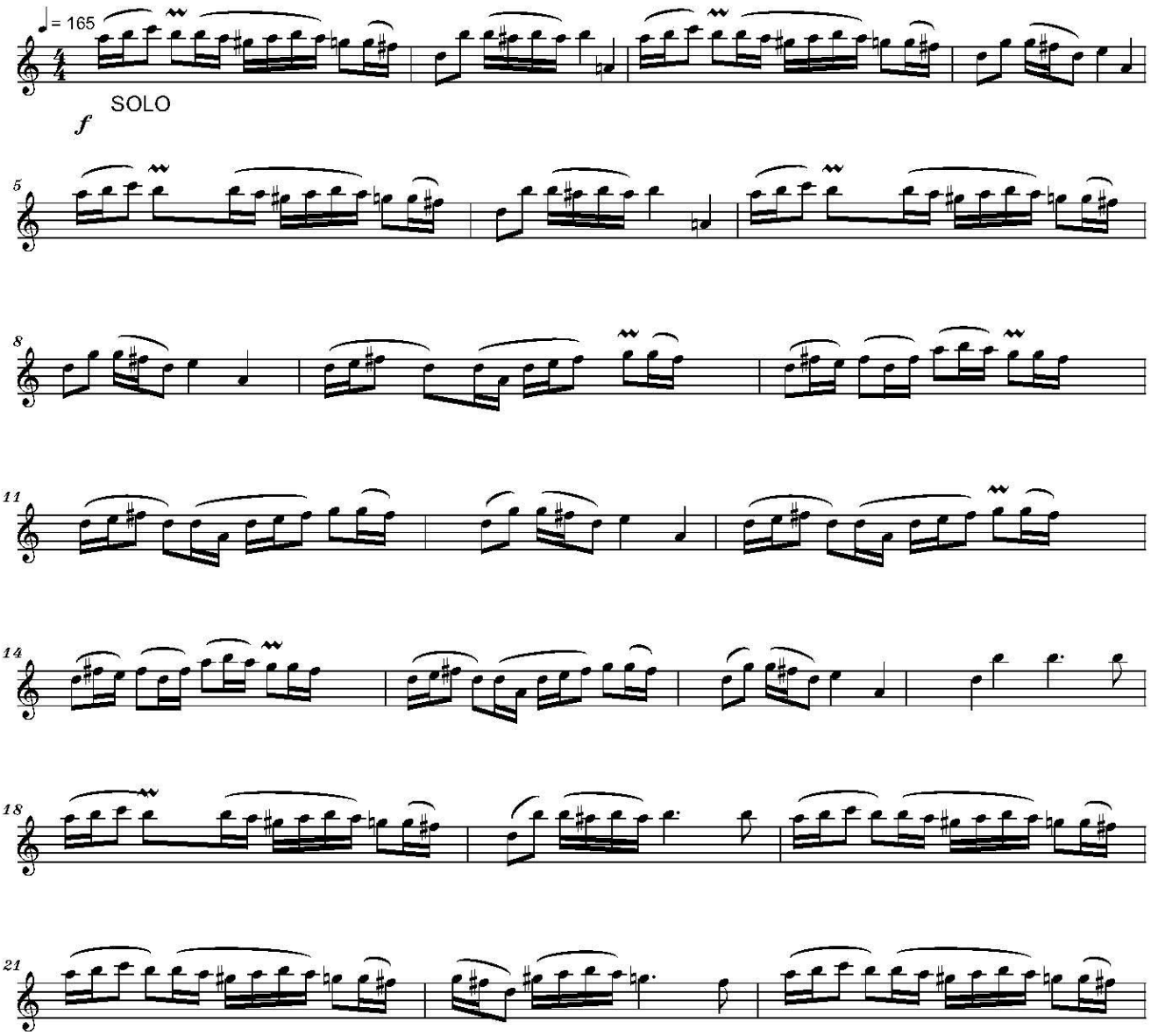
Serban NICHIFOR

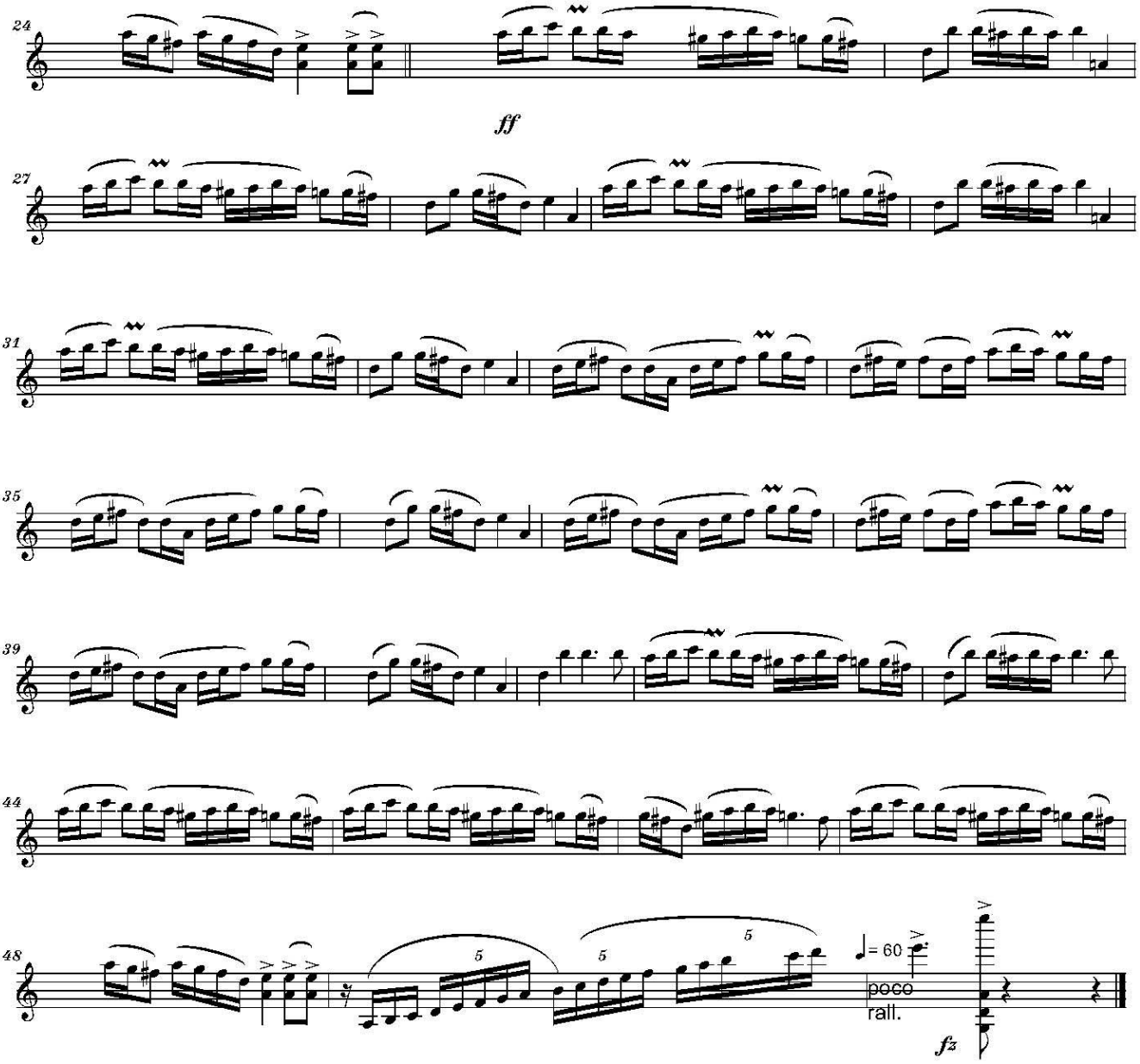


Allegro Vivo

2.) Hora

Serban NICHIFOR



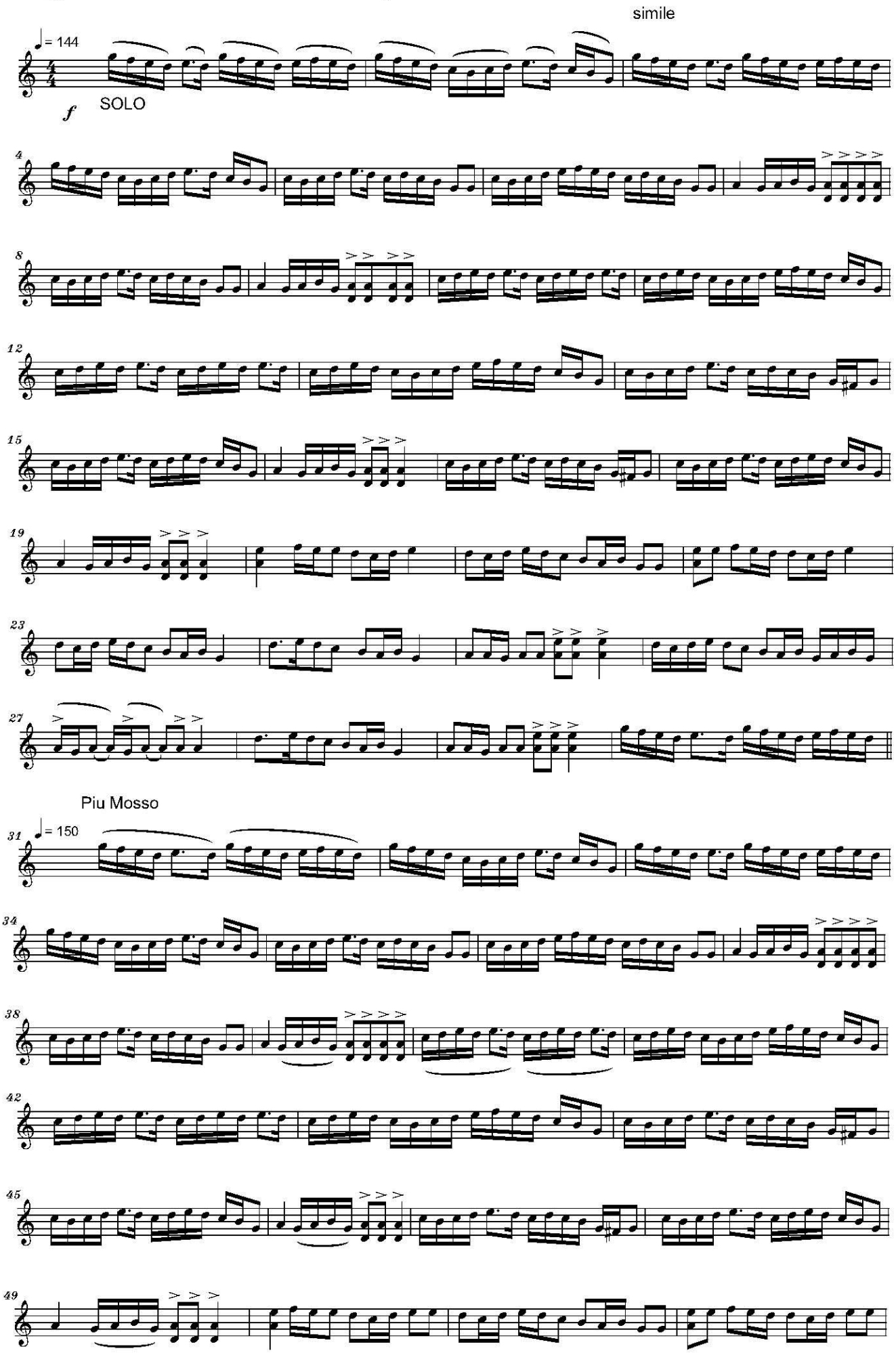

24
ff
27
31
35
39
44
48
poco
rall.
fz

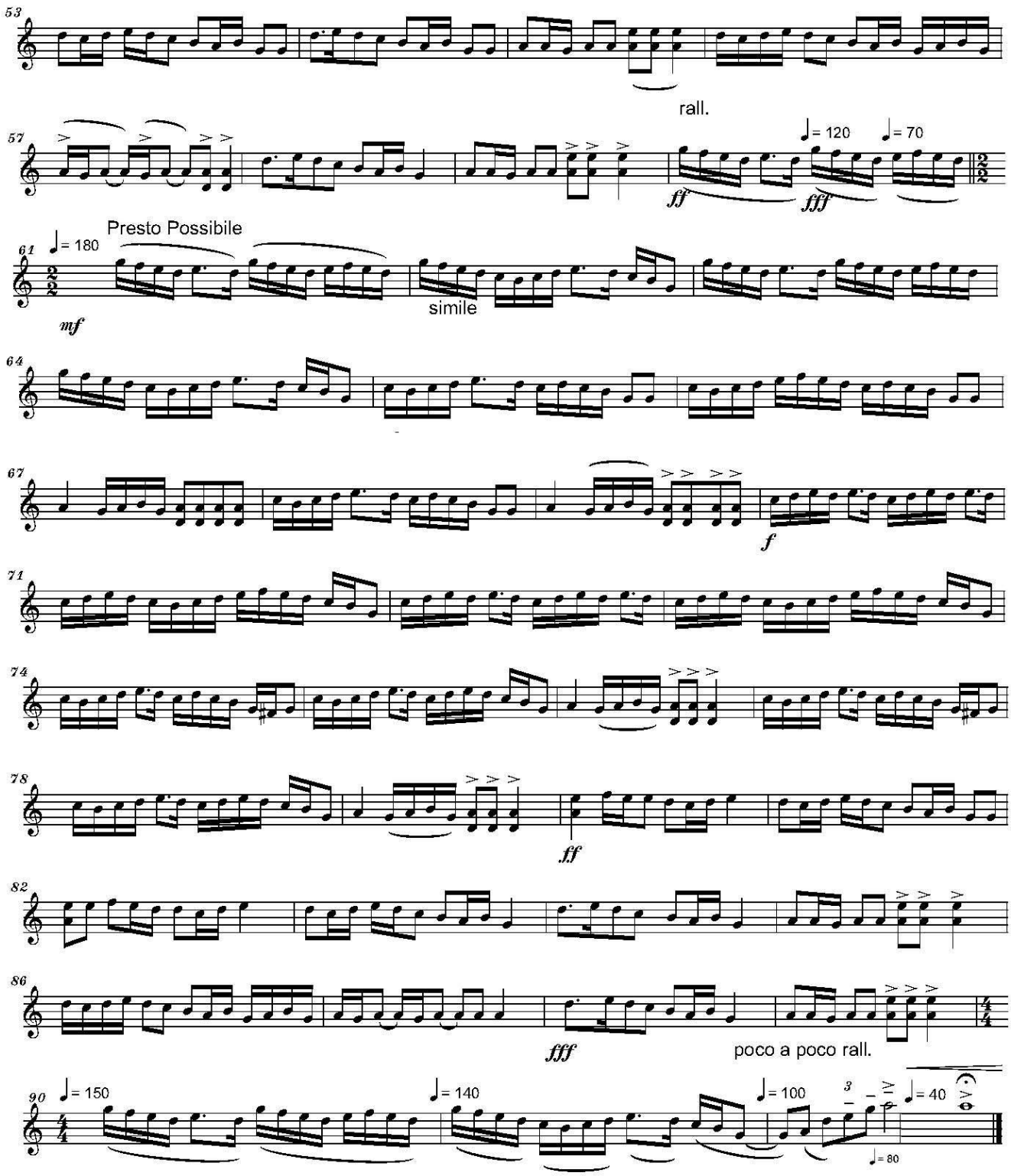
Allegro

3.) Batraneasca

Serban NICHIFOR

simile

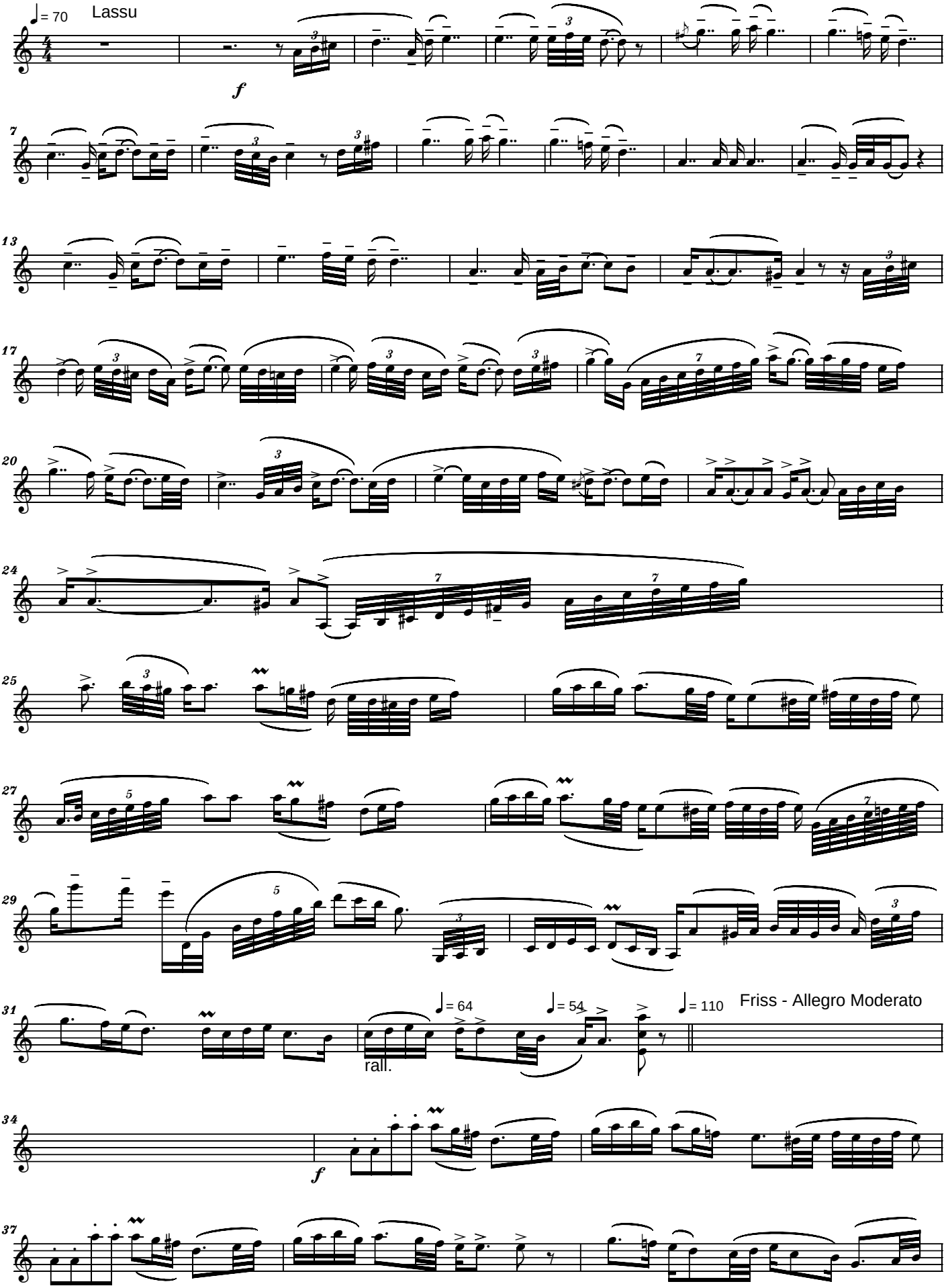



53
rall.
57
♩= 120
♩= 70
ff
fff
61
♩= 180
Presto Possibile
mf
simile
64
67
f
71
74
78
ff
82
86
fff
poco a poco rall.
90
♩= 150
♩= 140
♩= 100
♩= 40
♩= 80

Deciso

4.) Csárdás

Serban Nichifor



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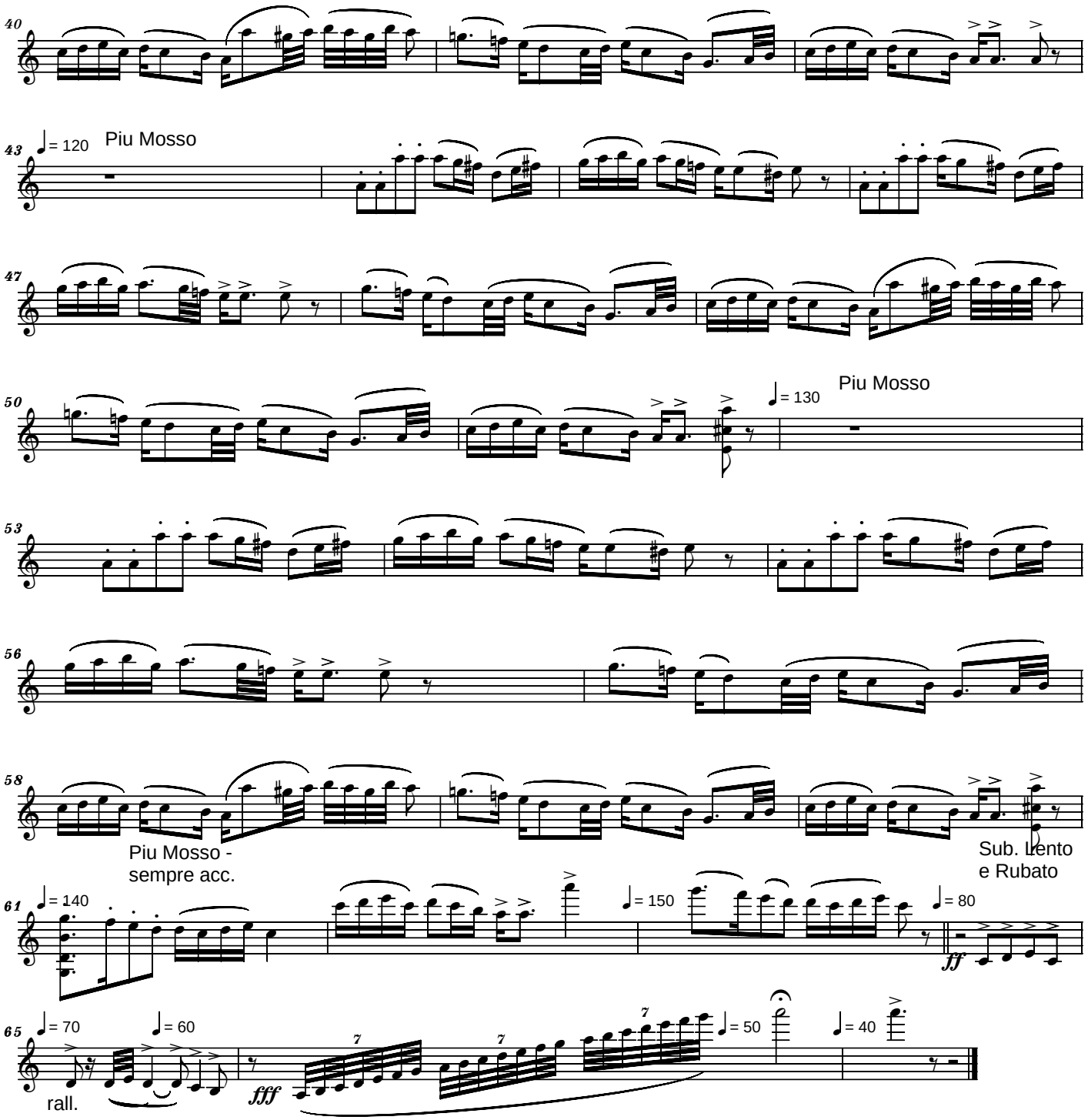
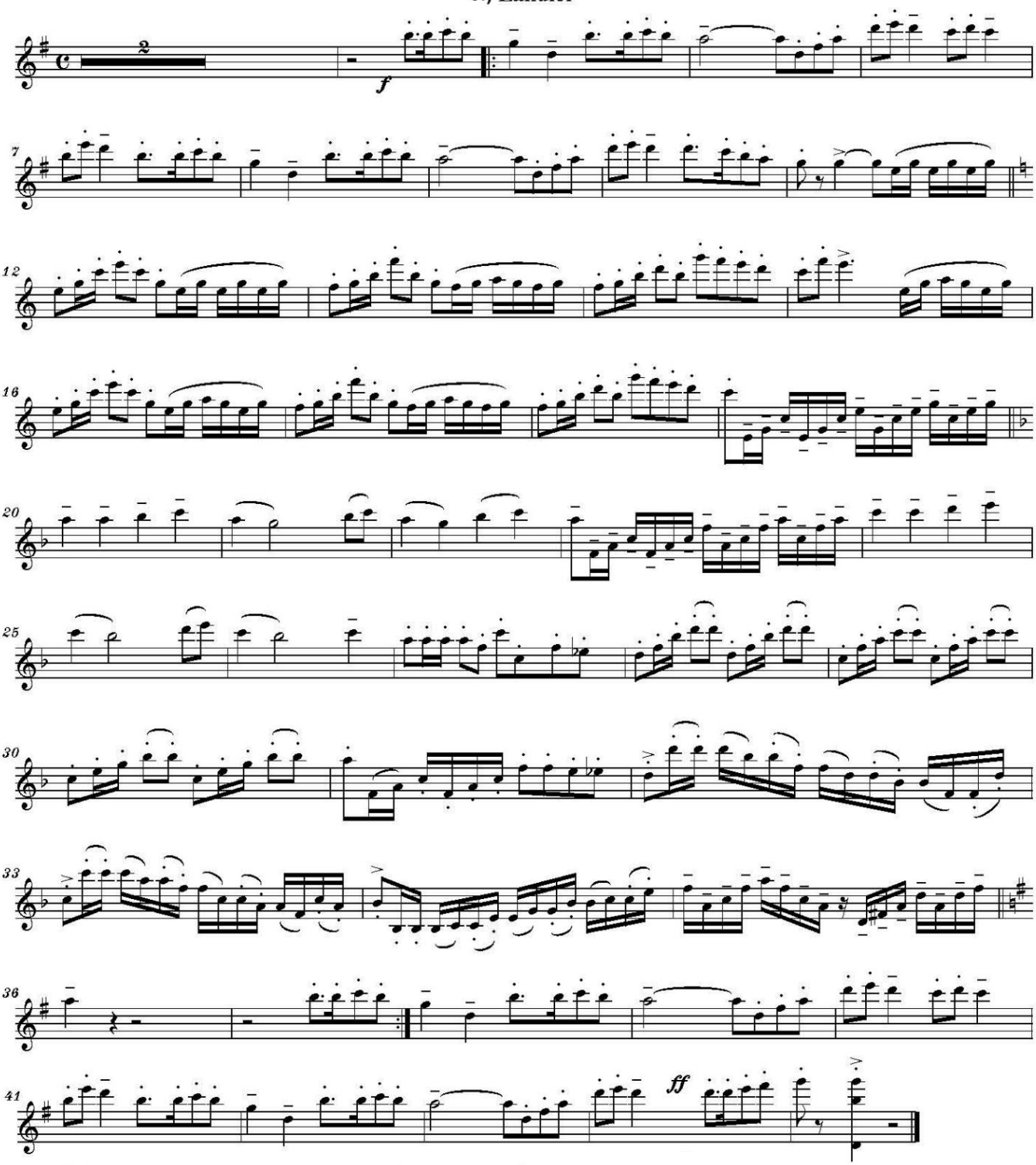
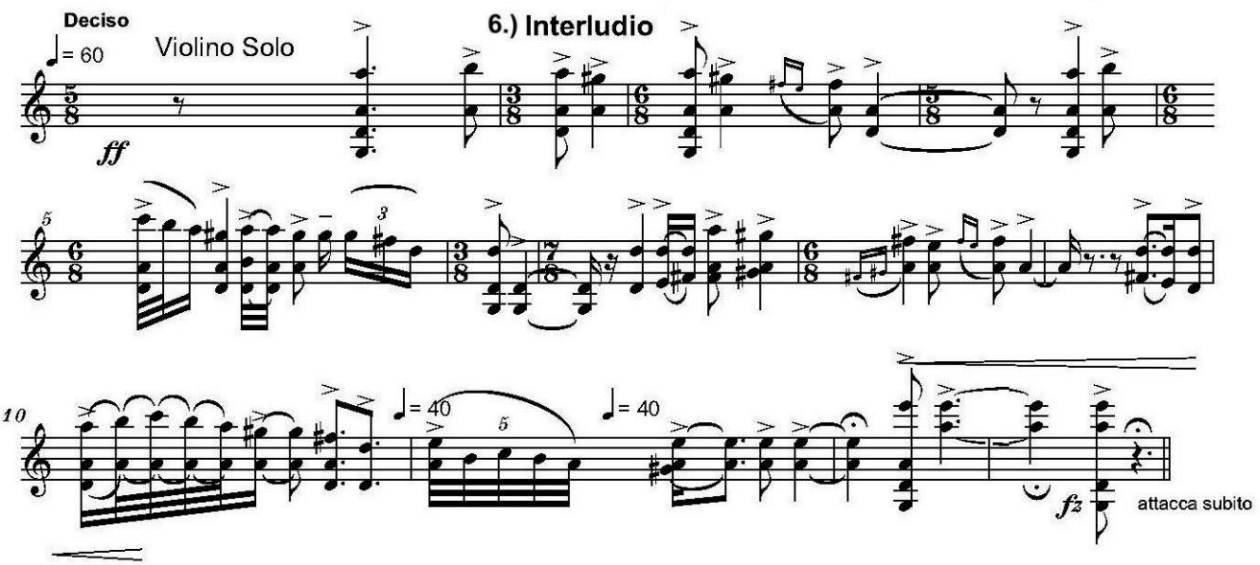

40
43
♩= 120
Piu Mosso
47
50
♩= 130
Piu Mosso
53
56
58
Piu Mosso -
sempre acc.
Sub. Lento
e Rubato
61
♩= 140
♩= 150
♩= 80
ff
65
♩= 70
♩= 60
rall.
fff
♩= 50
♩= 40

5.) Ländler



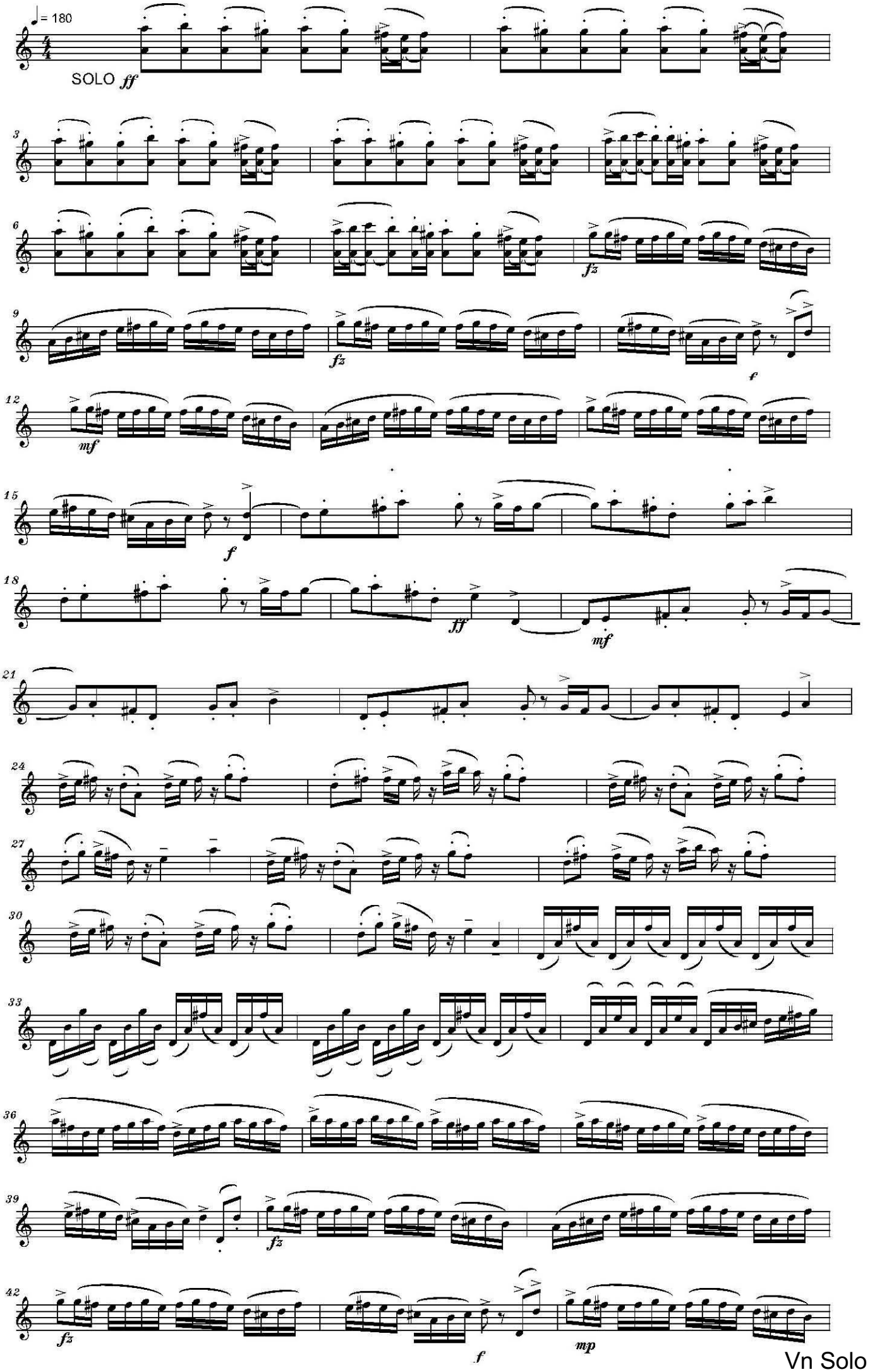
6.) Interludio

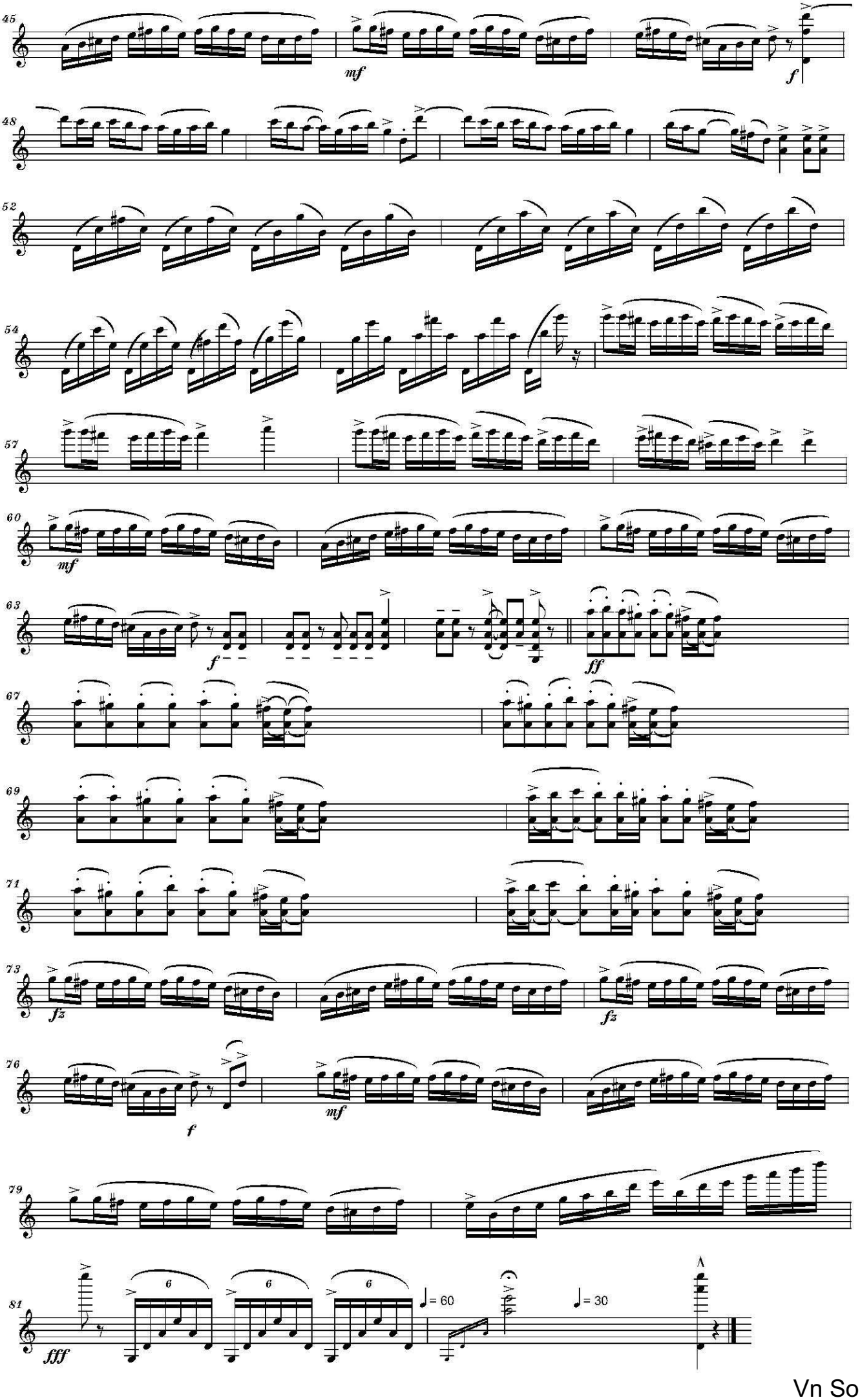


Presto possibile

7.) Perpetuum Mobile

Serban NICHIFOR




45
mf
f
48
52
54
57
60
mf
63
f
ff
67
69
71
73
fz
fz
76
f
mf
79
81
fff
6
6
6
= 60
= 30

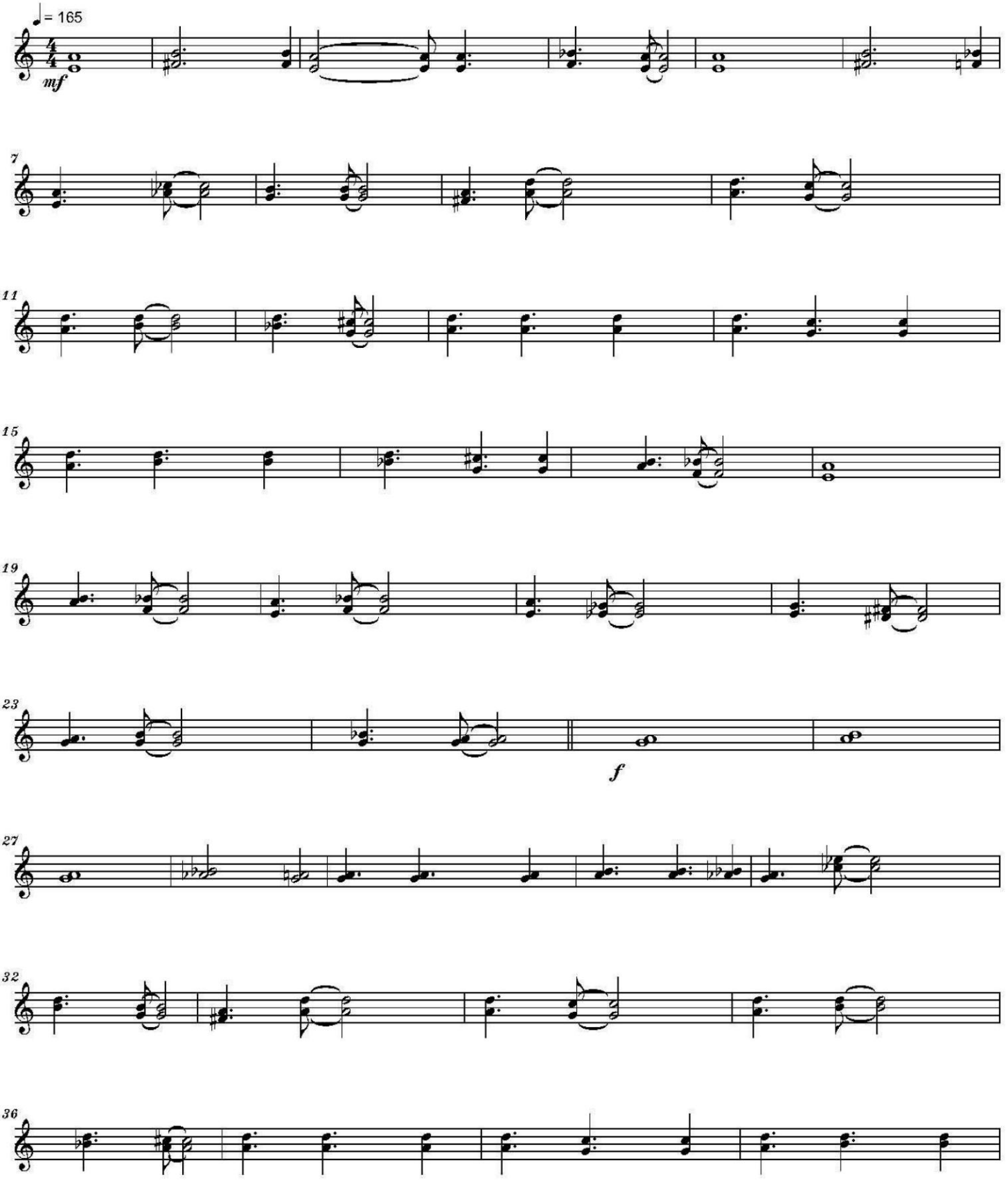
Violini Ripieni

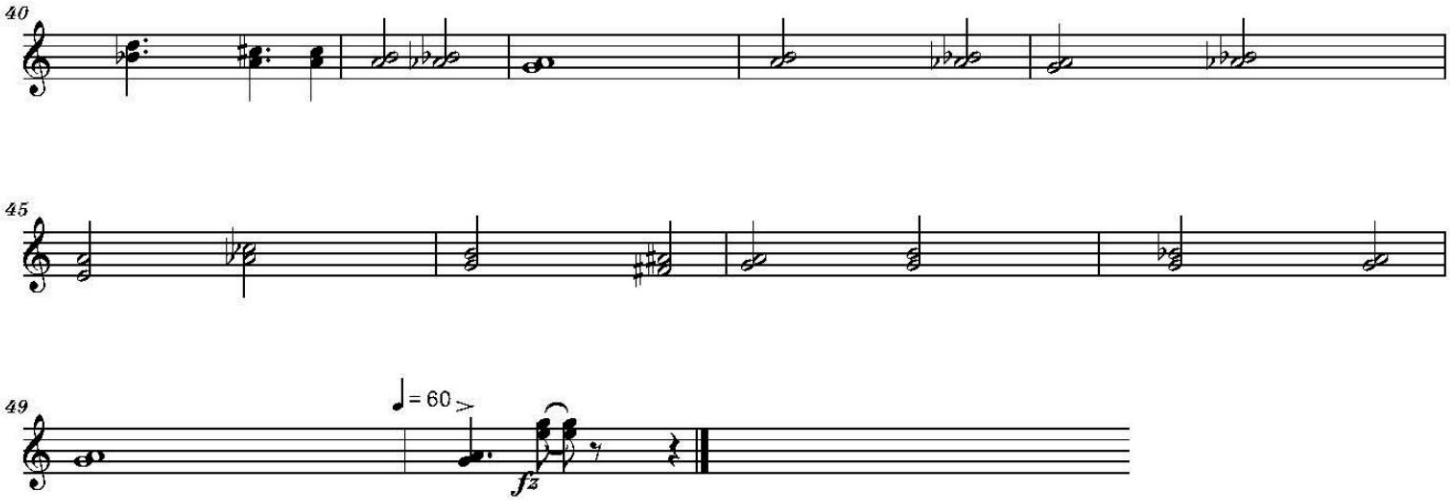
1.) TACET

2.) Hora

Allegro Vivo

Serban NICHIFOR

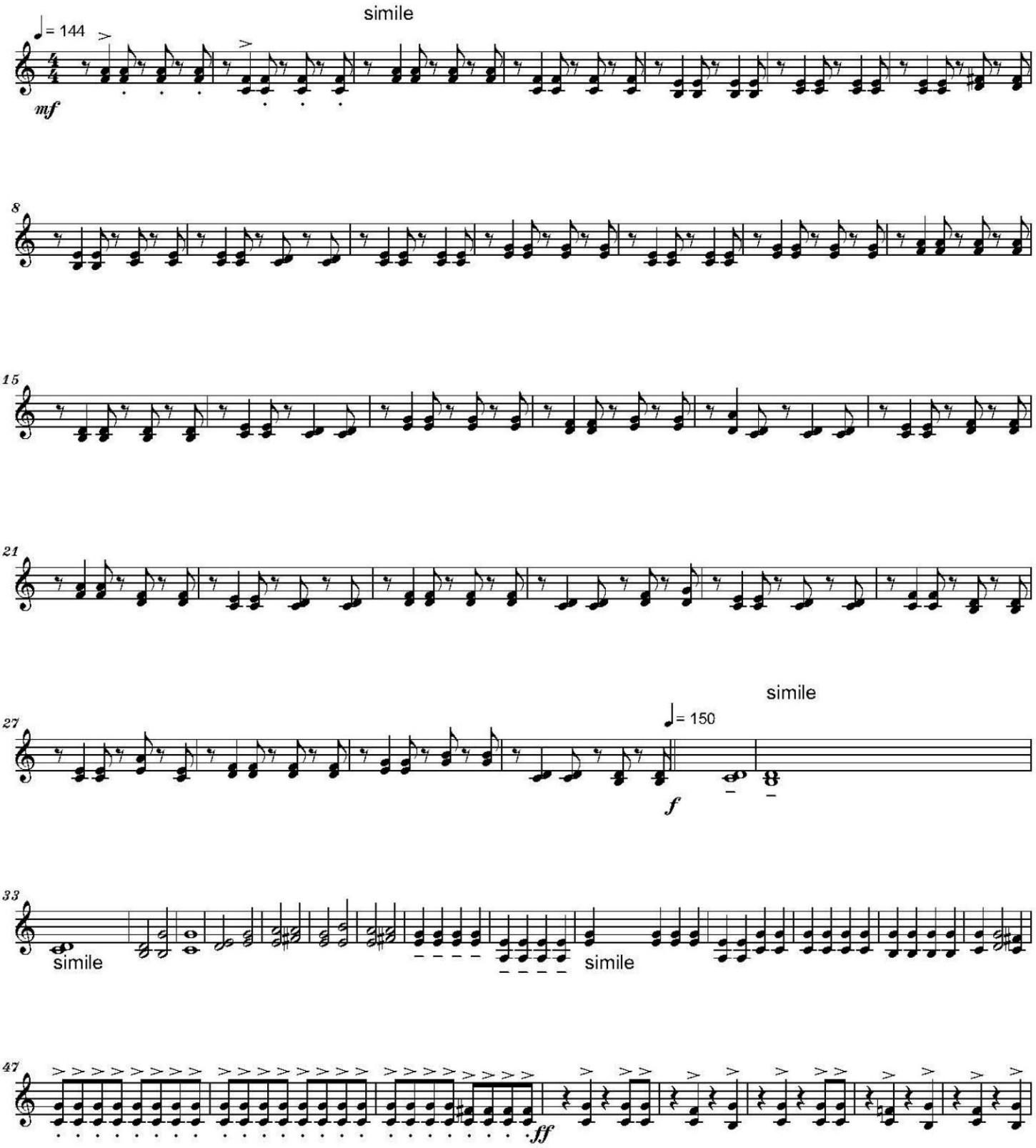


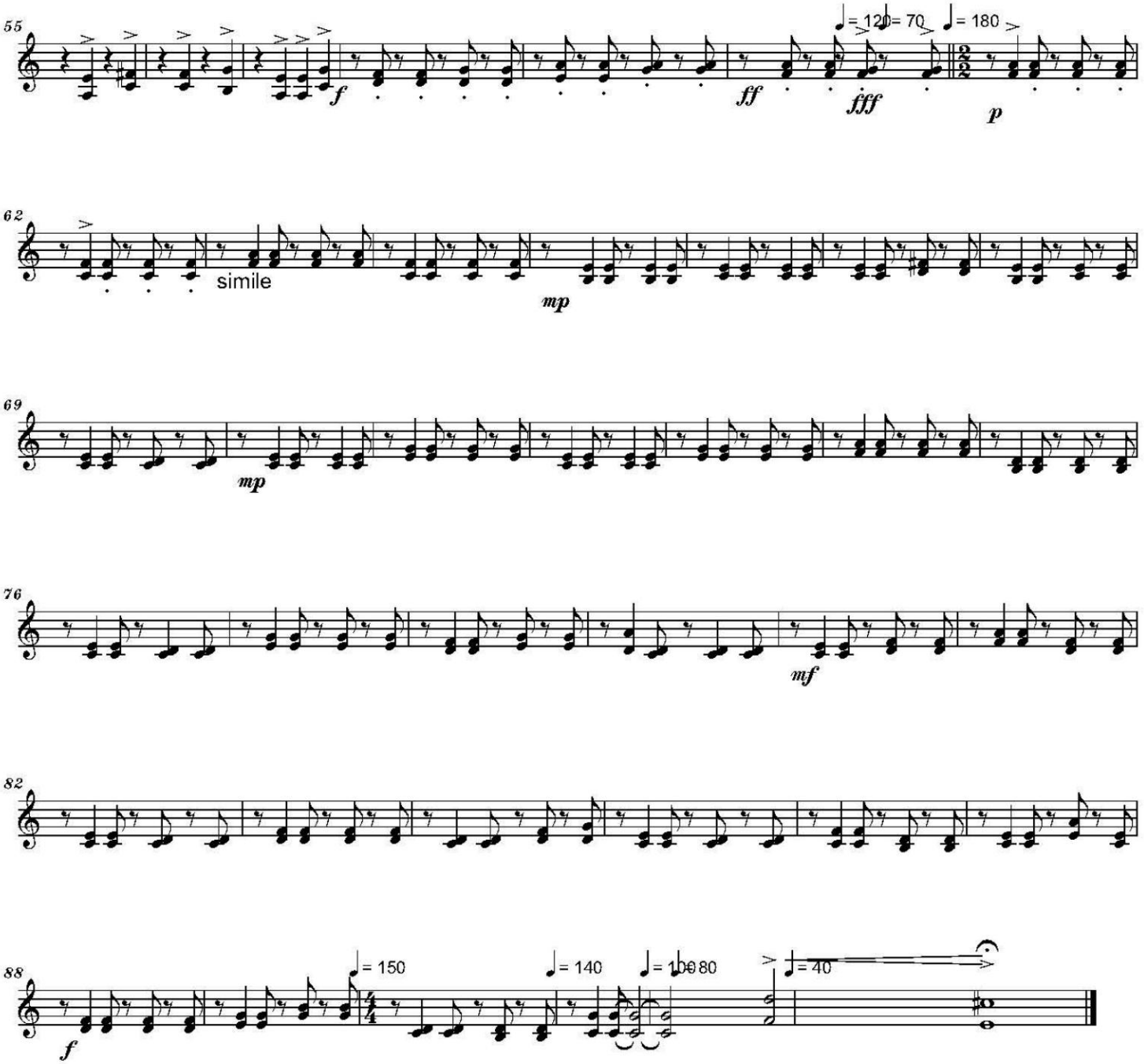

40
45
49
♩= 60
fz

Allegro

3.) Batraneasca

Serban NICHIFOR

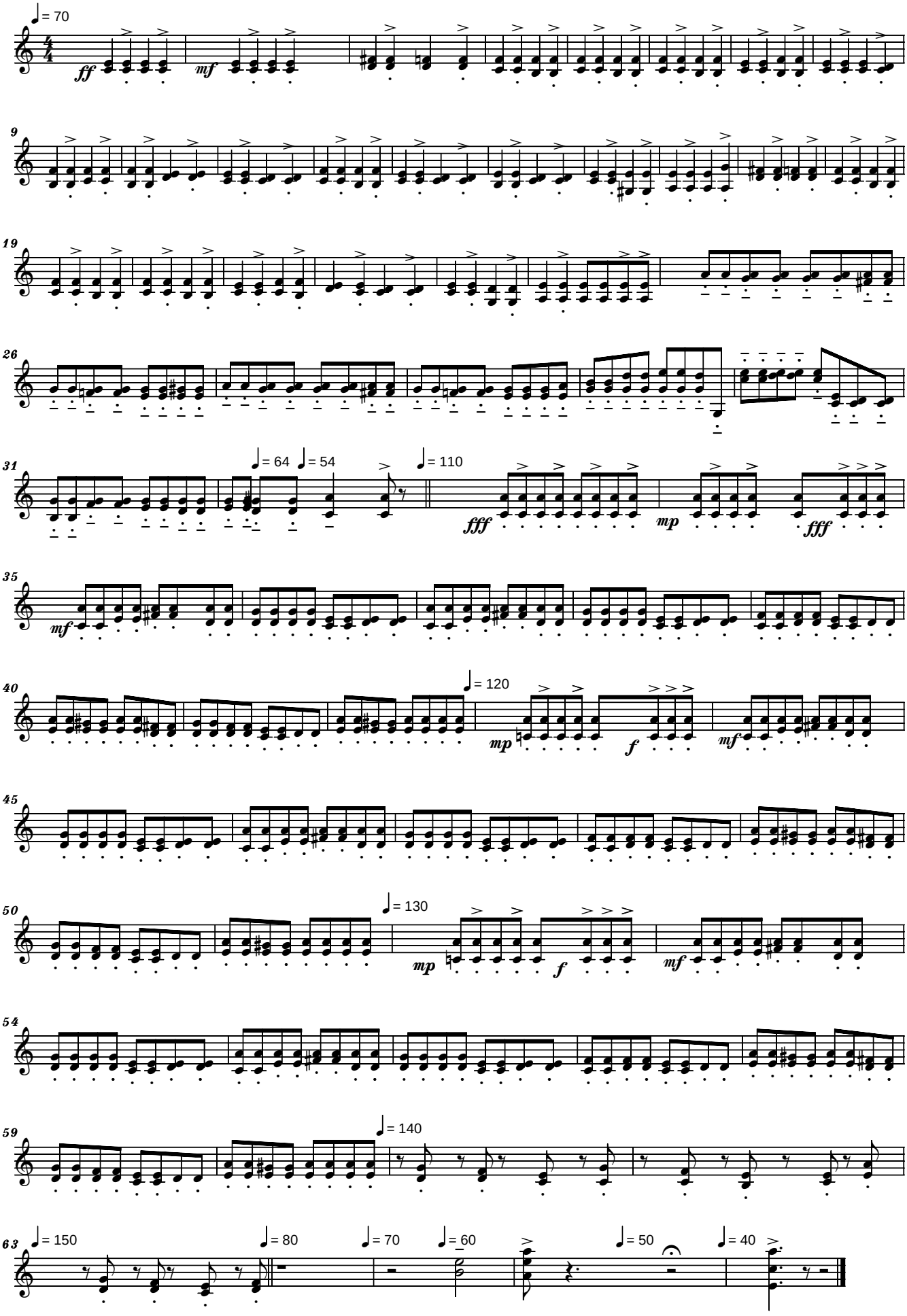



55
♩= 120 ♩= 70
♩= 180
f
ff
fff
p
62
simile
mp
69
mp
76
mf
82
88
f
♩= 150
♩= 140
♩= 100 80
♩= 40

Deciso

4.) Csardas

Serban Nichifor



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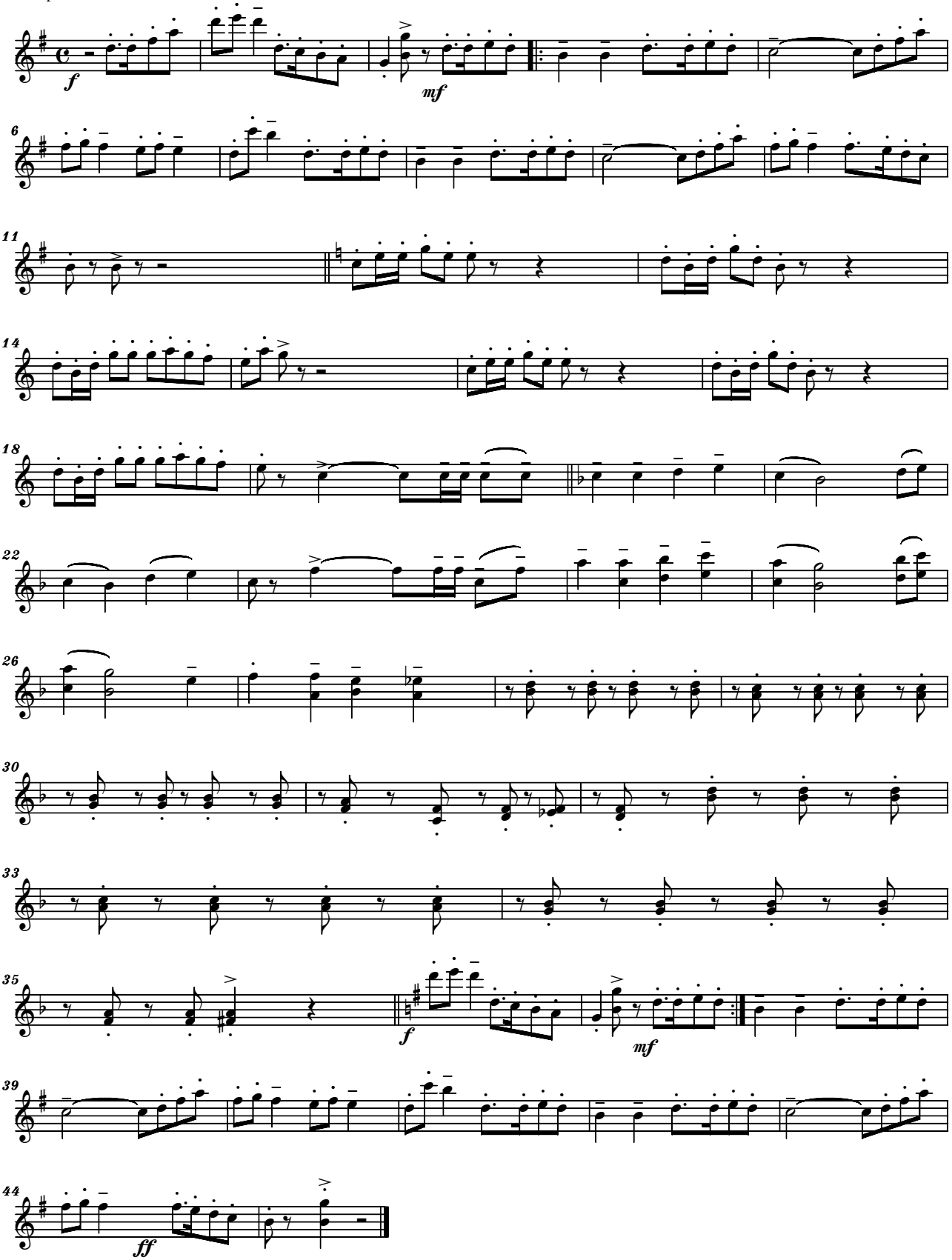
5.) Ländler

Tempo di Ländler

Serban Nichifor



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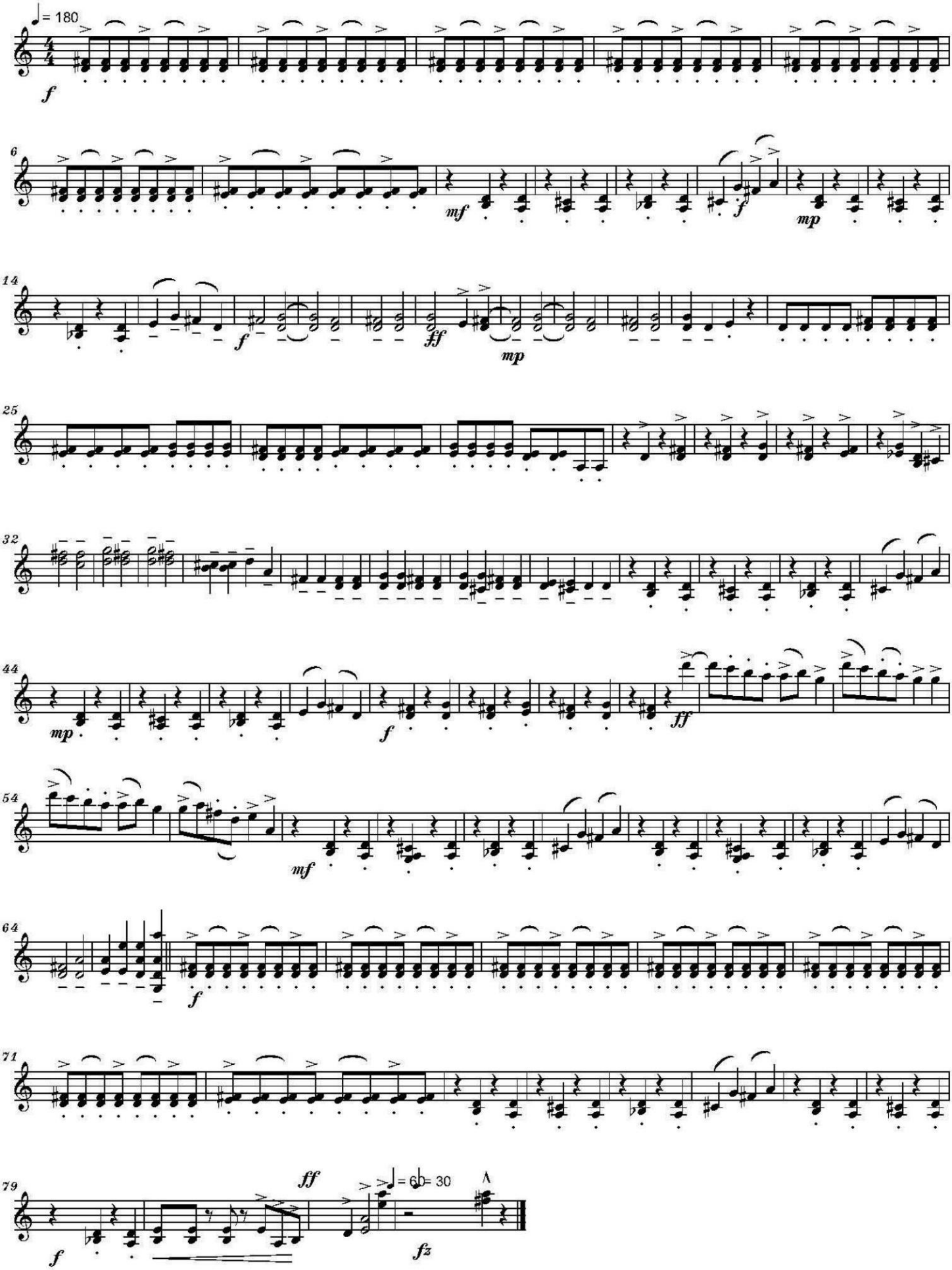
6.) TACET

Presto possibile

7.) Perpetuum Mobile

Serban NICHIFOR



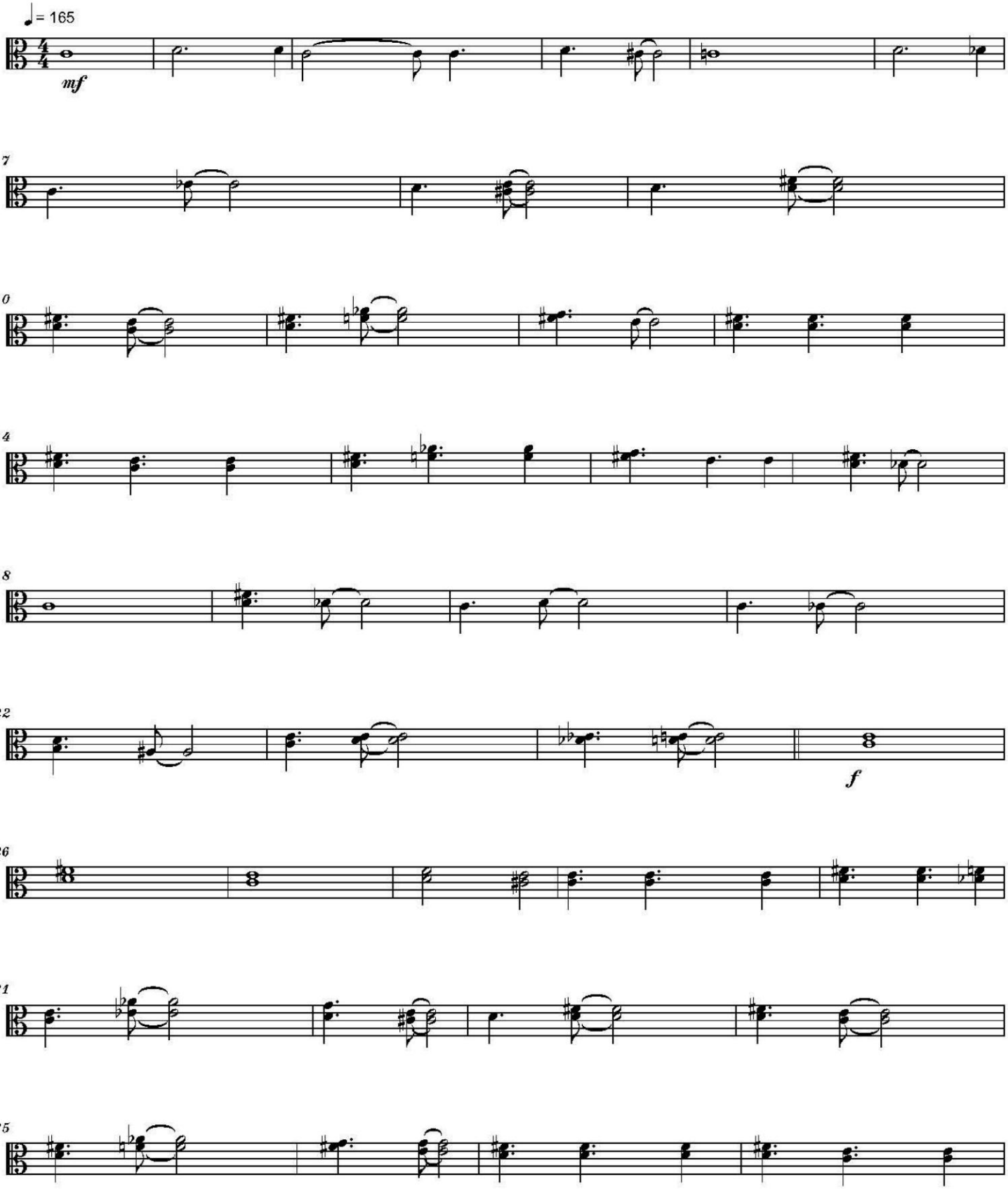
Viola

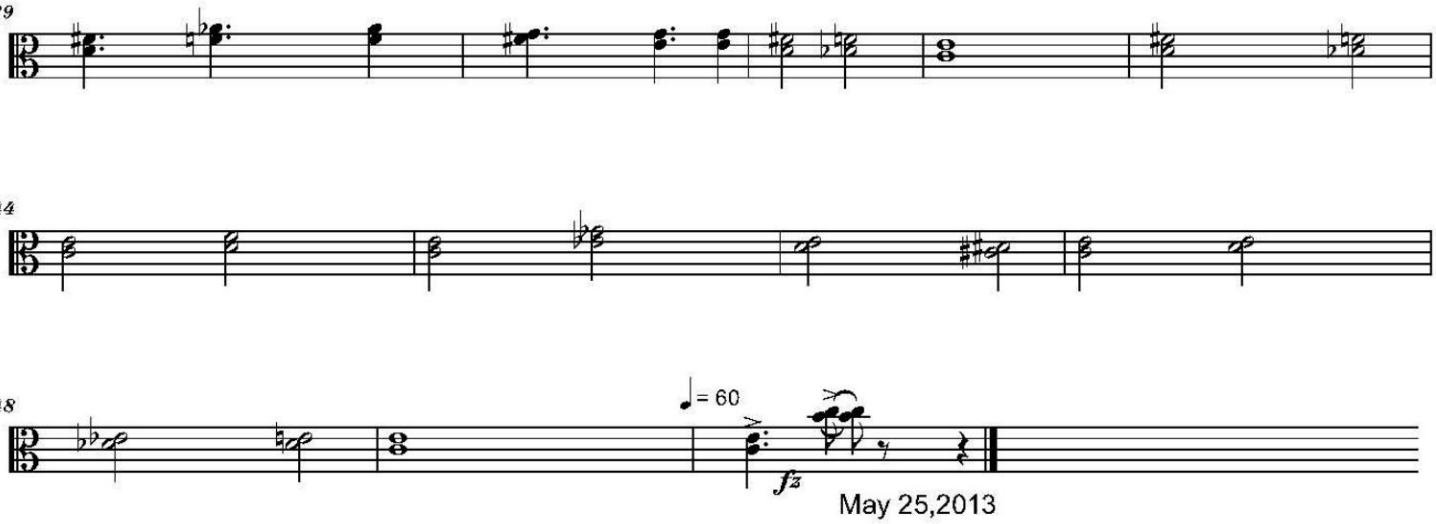
1.) TACET

2.) Hora

Allegro Vivo

Serban NICHIFOR



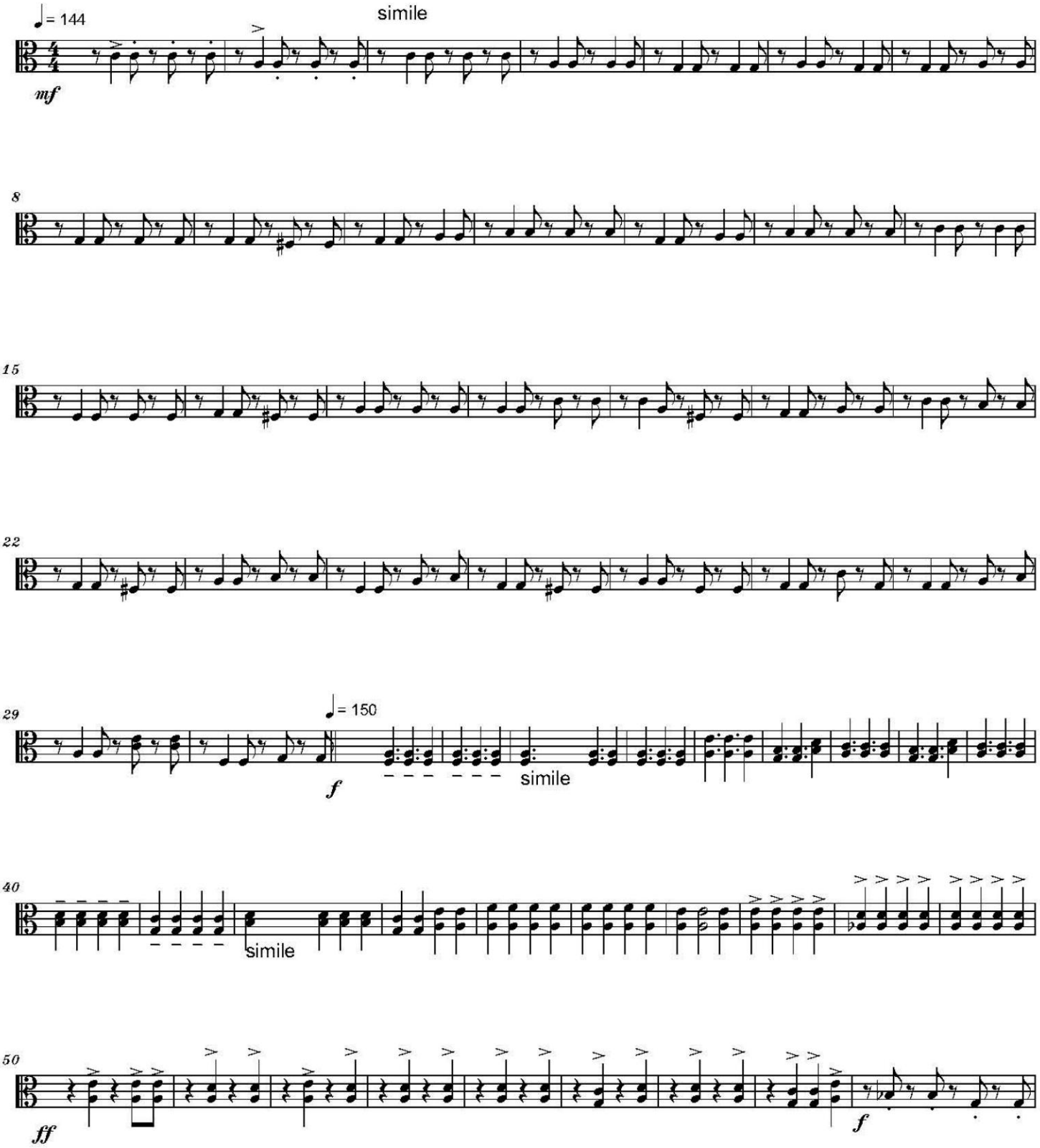


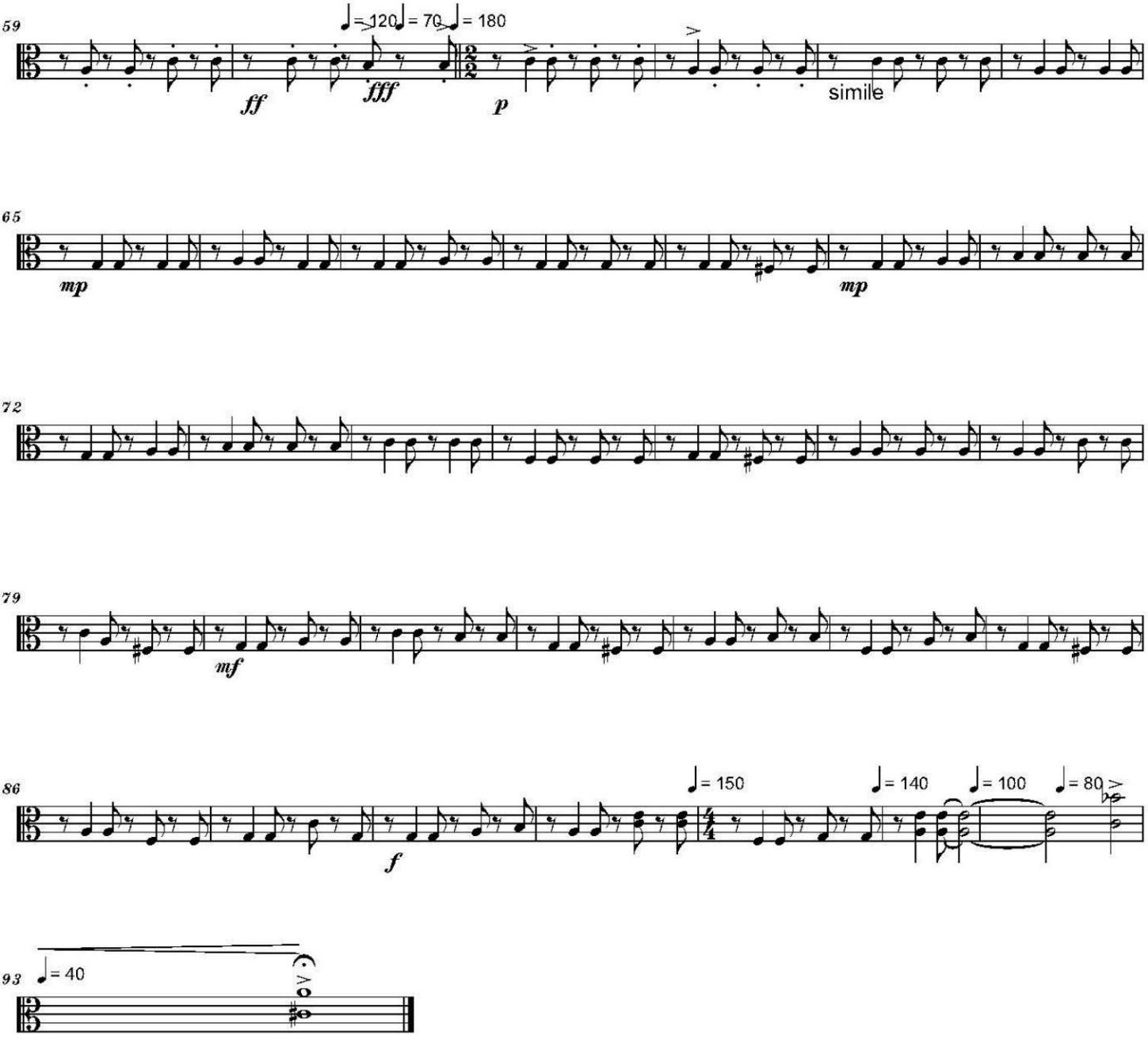
Viola 2

Allegro

3.) Batraneasca

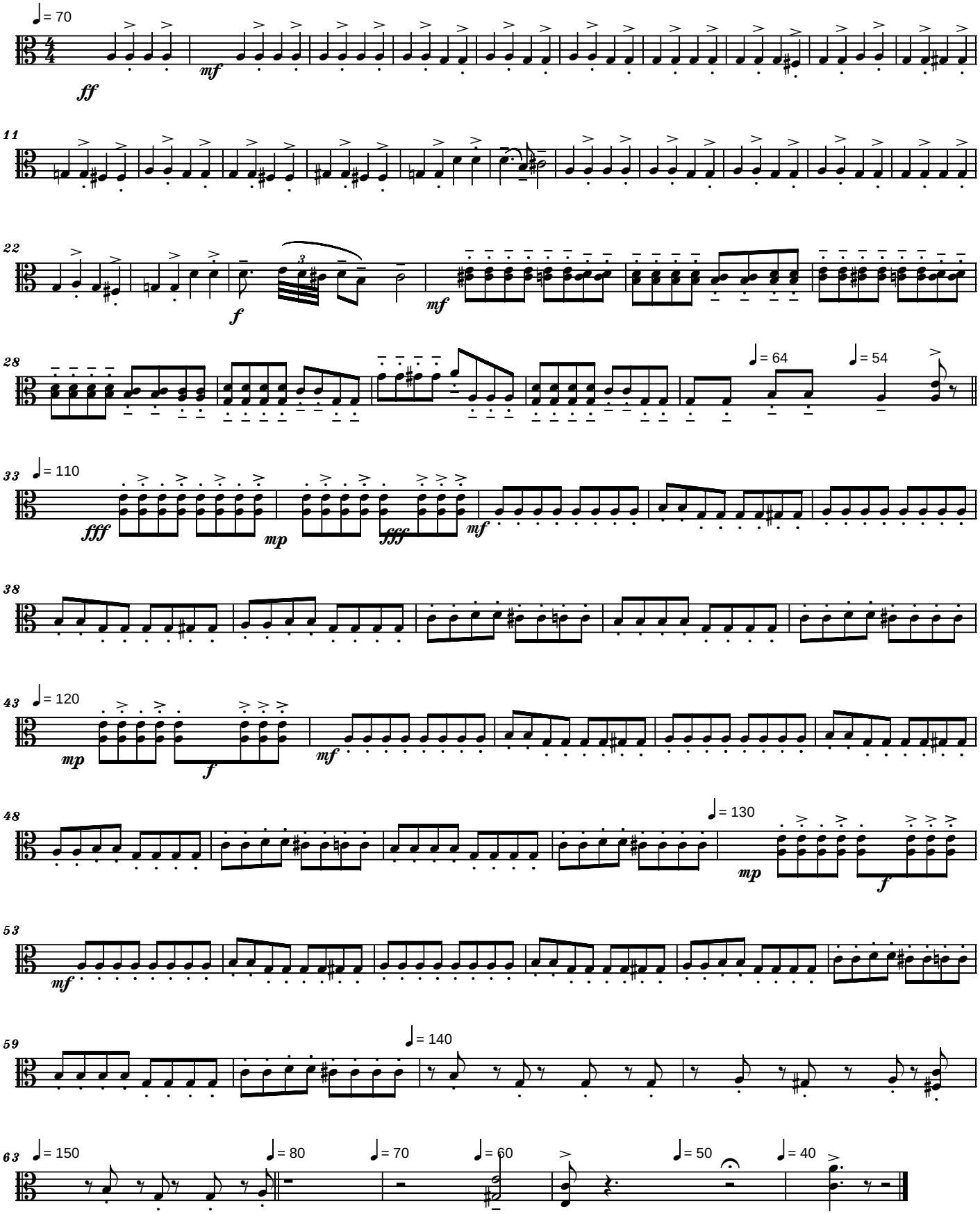
Serban NICHIFOR




59
♩= 120 ♩= 70 ♩= 180
ff
fff
p
simile
65
mp
mp
72
79
mf
86
♩= 150
♩= 140
♩= 100
♩= 80
f
93
♩= 40

4.) Csardas

Deciso **Serban Nichifor**



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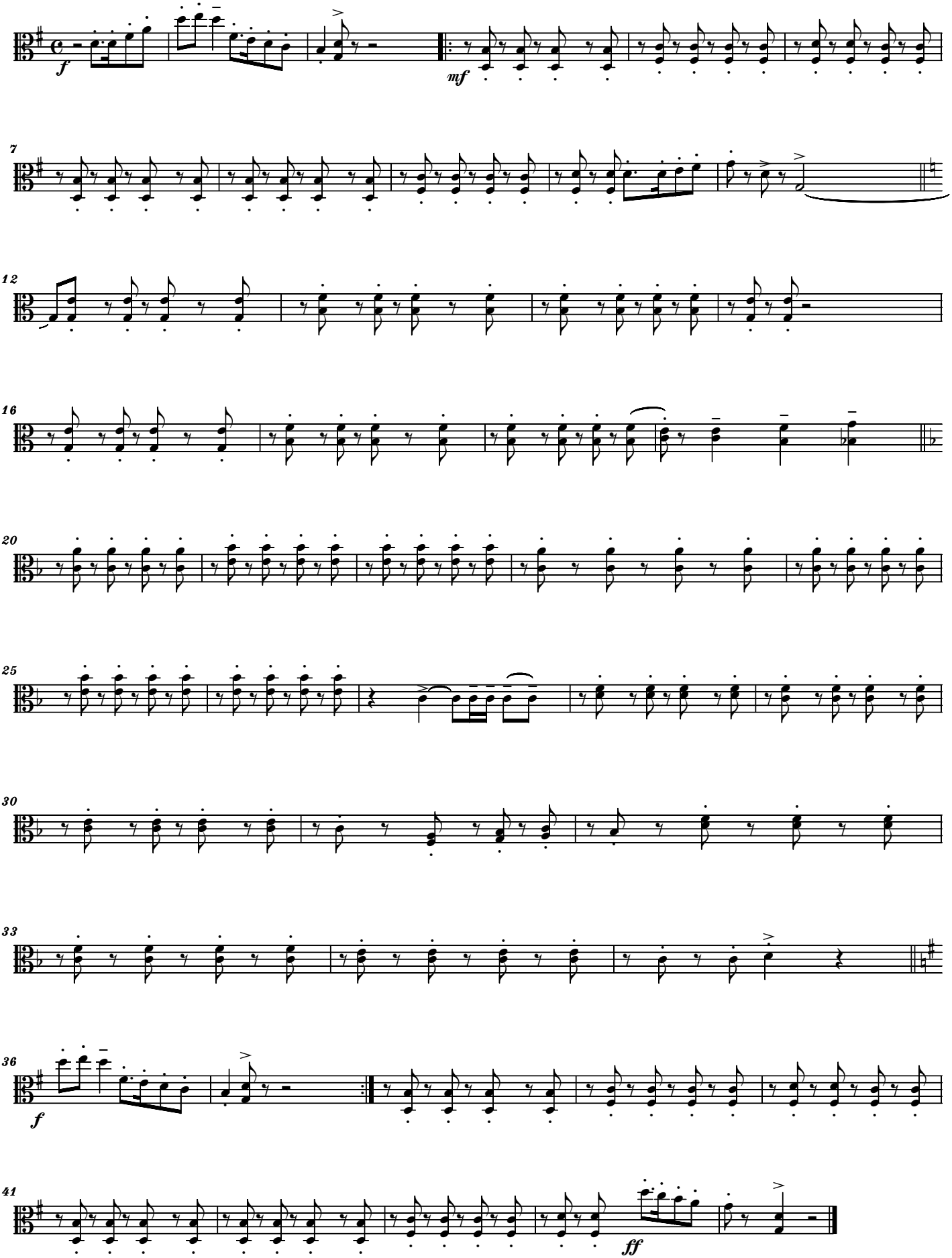
5.) Ländler

Tempo di Ländler

Serban Nichifor



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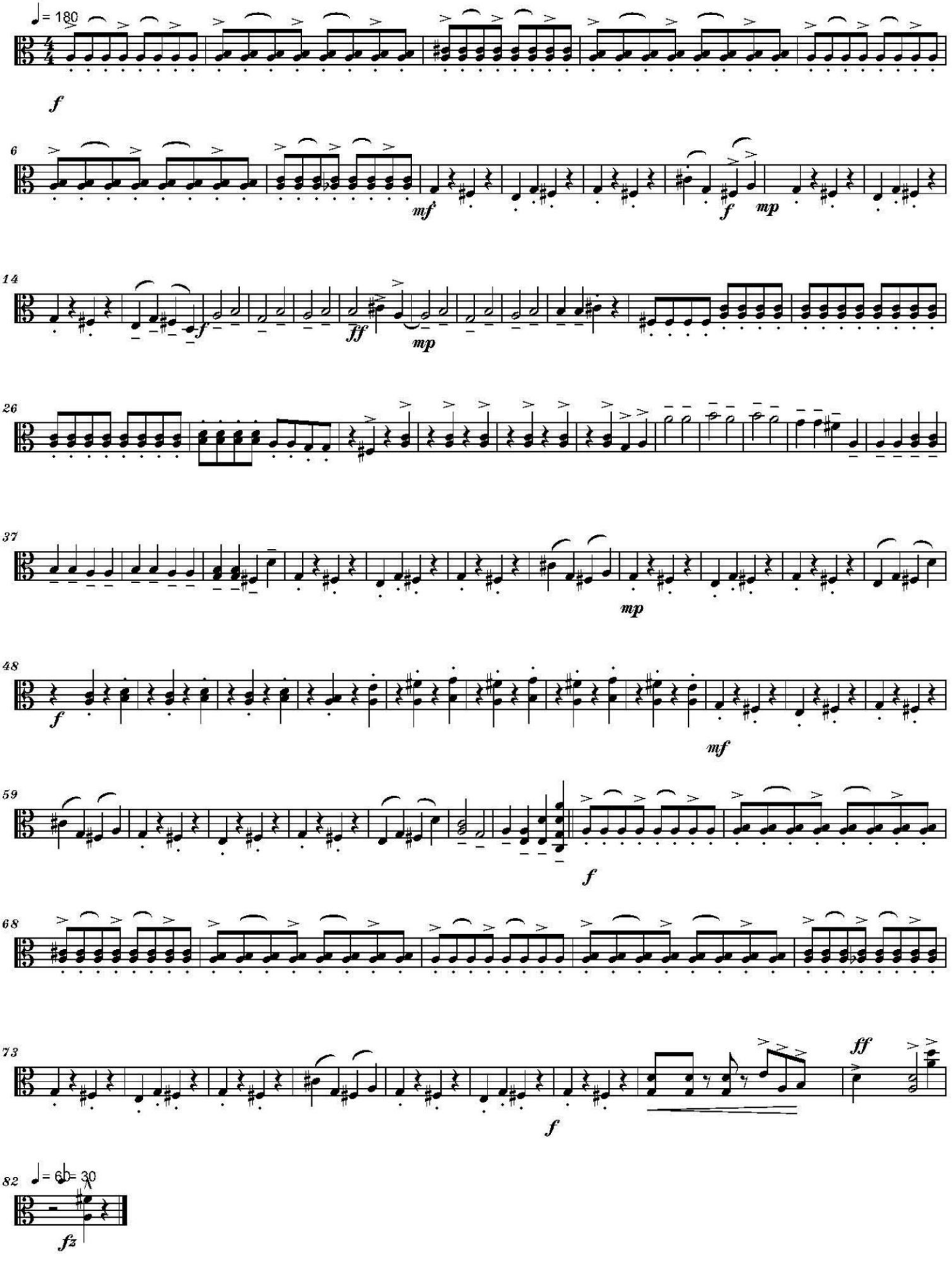
6.) TACET

7.) Perpetuum Mobile

Presto possibile

Serban NICHIFOR



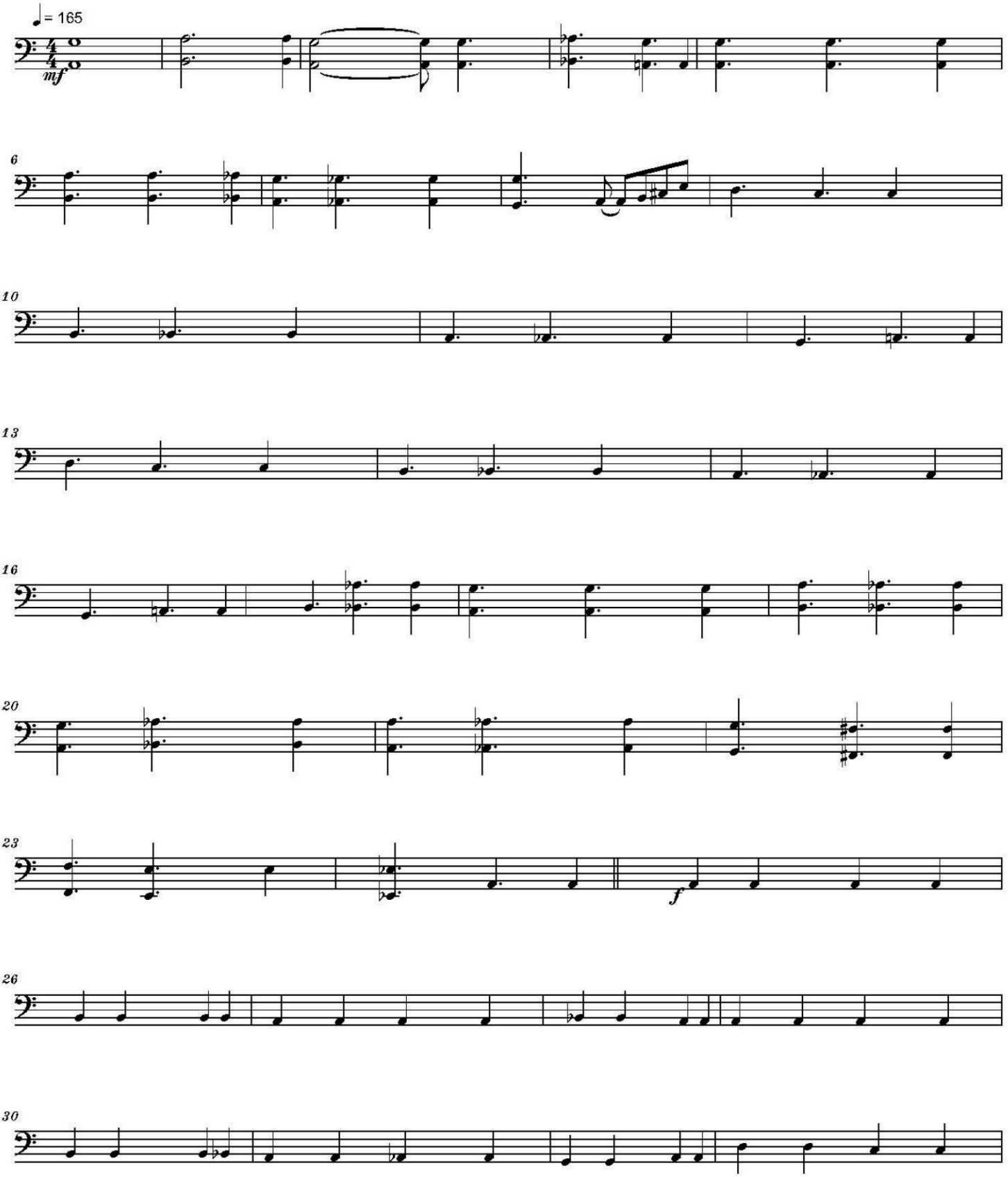
Cello (& Cb.)

1.) TACET

2.) Hora

Allegro Vivo

Serban NICHIFOR

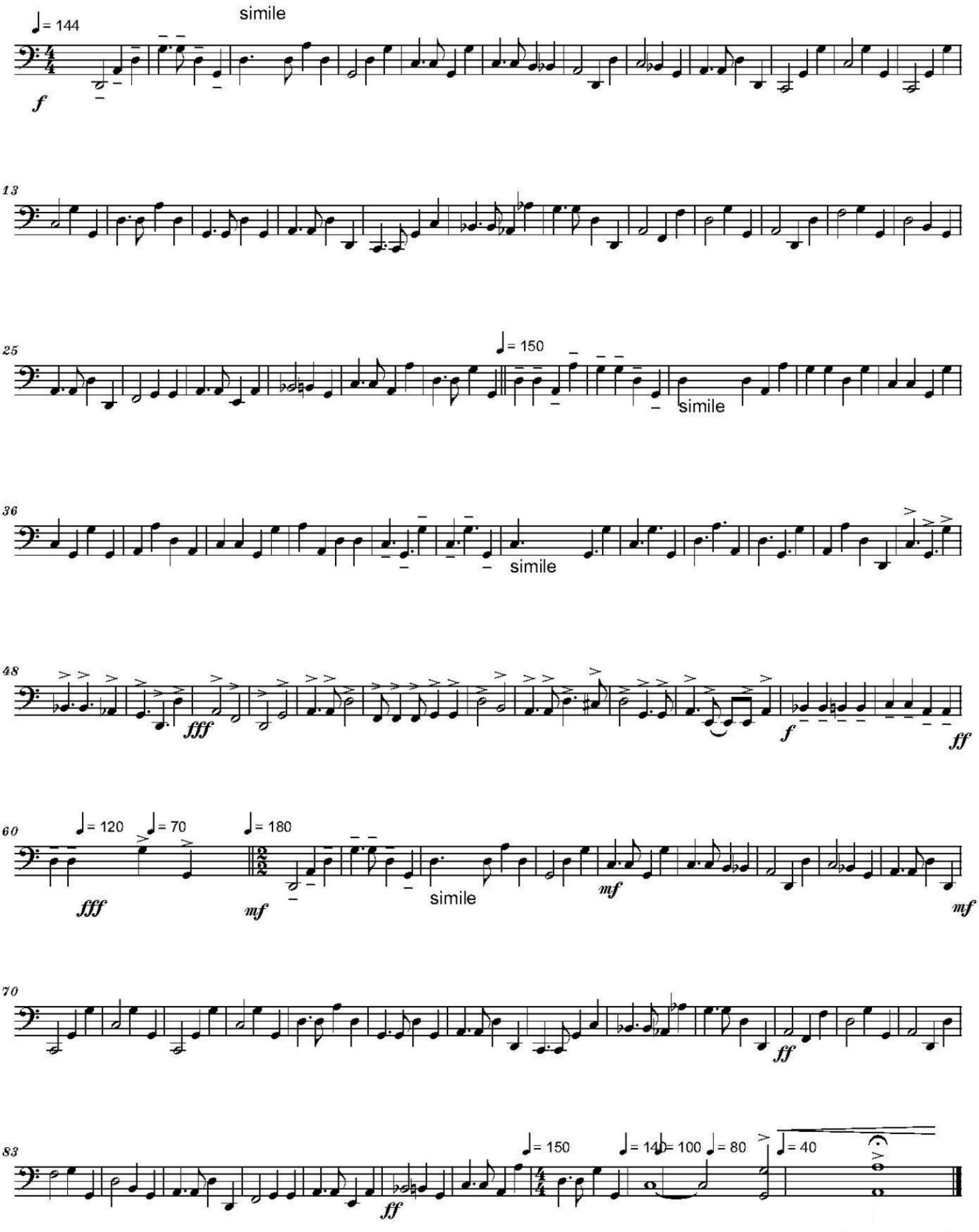


34
38
42
46
49
♩= 60
fz
attacca subito

Allegro

3.) Batraneasca

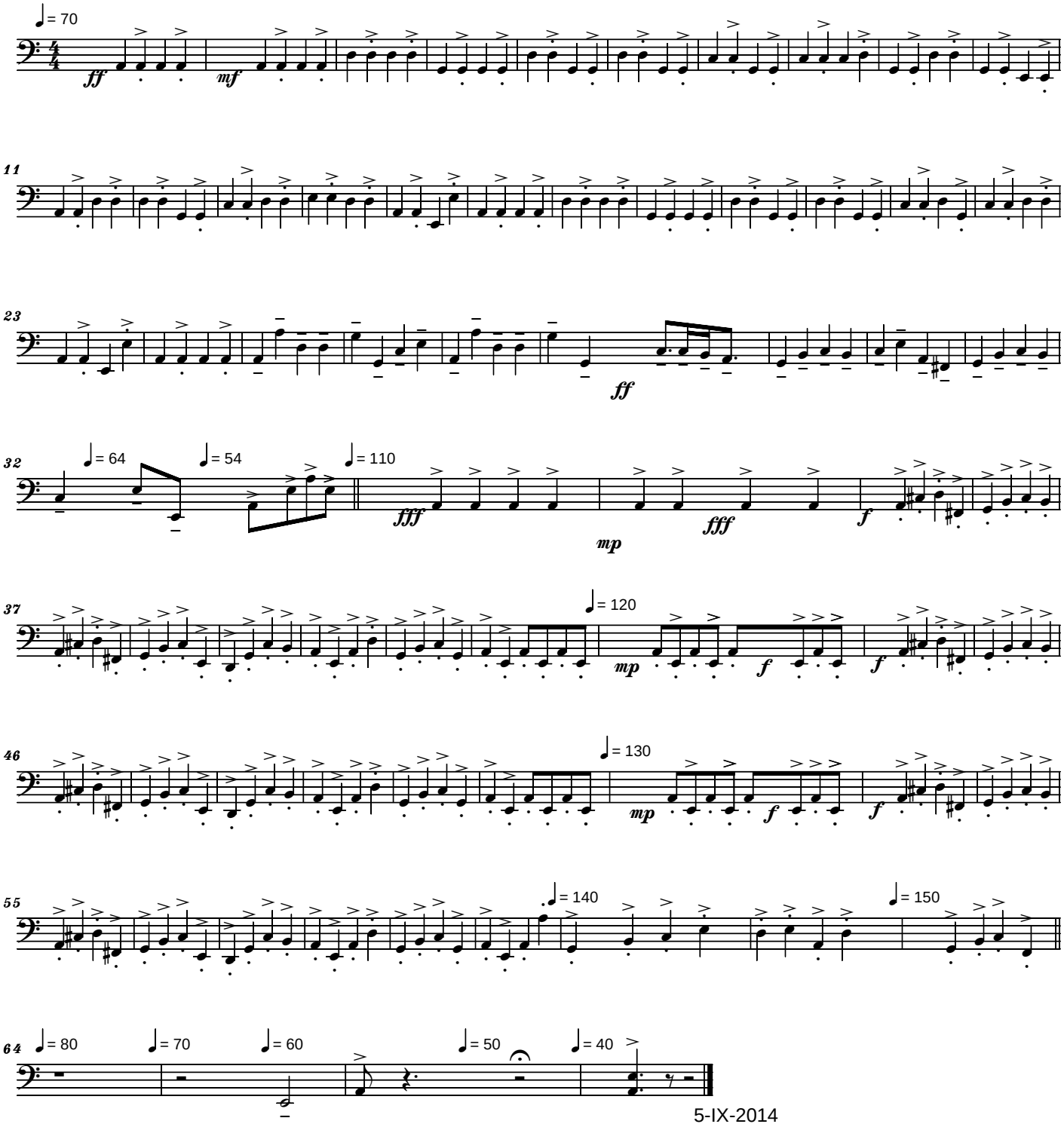
Serban NICHIFOR



Deciso

4.) Csardas

Serban Nichifor



5-IX-2014

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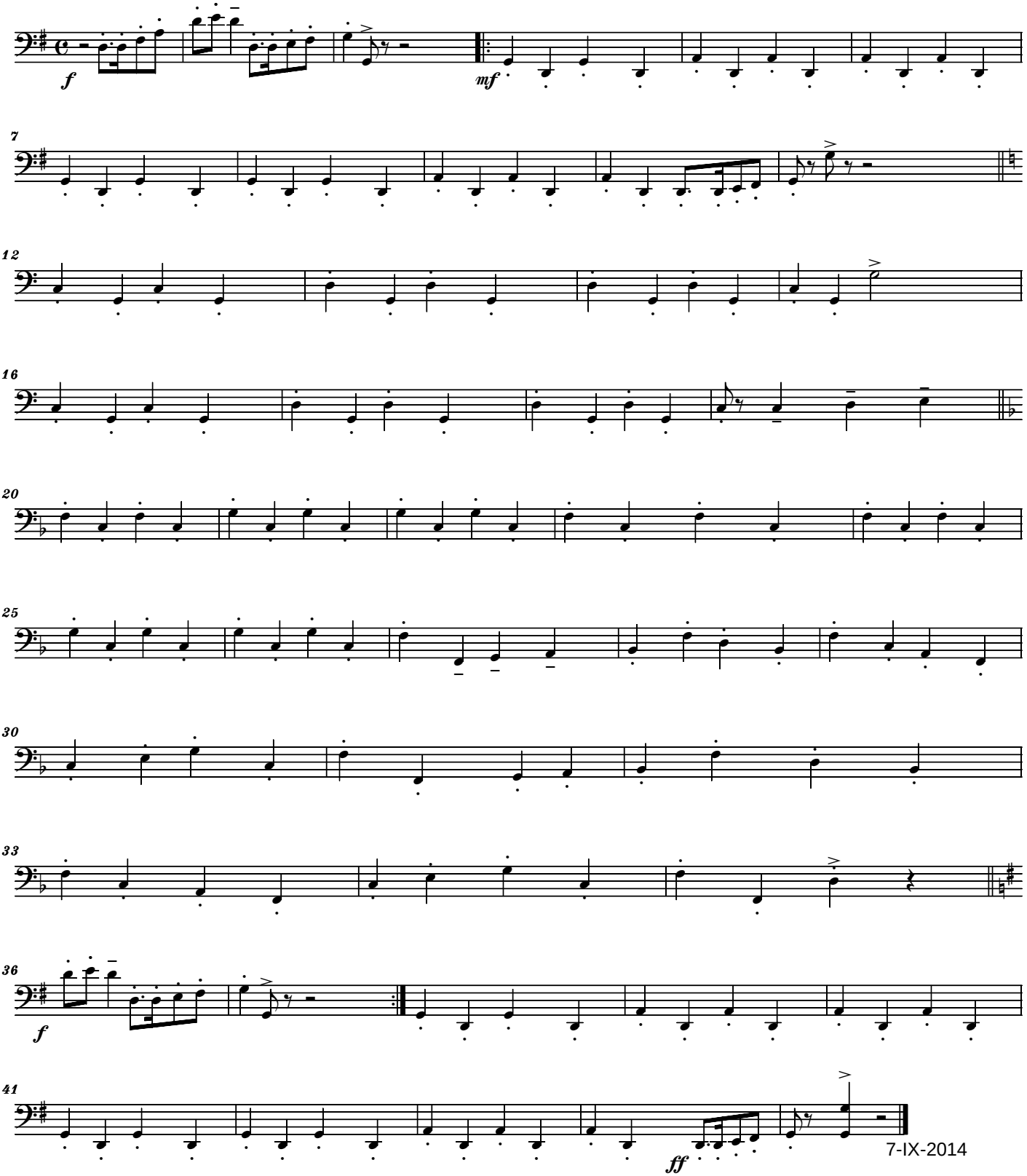
5.) Ländler

Tempo di Ländler

Serban Nichifor



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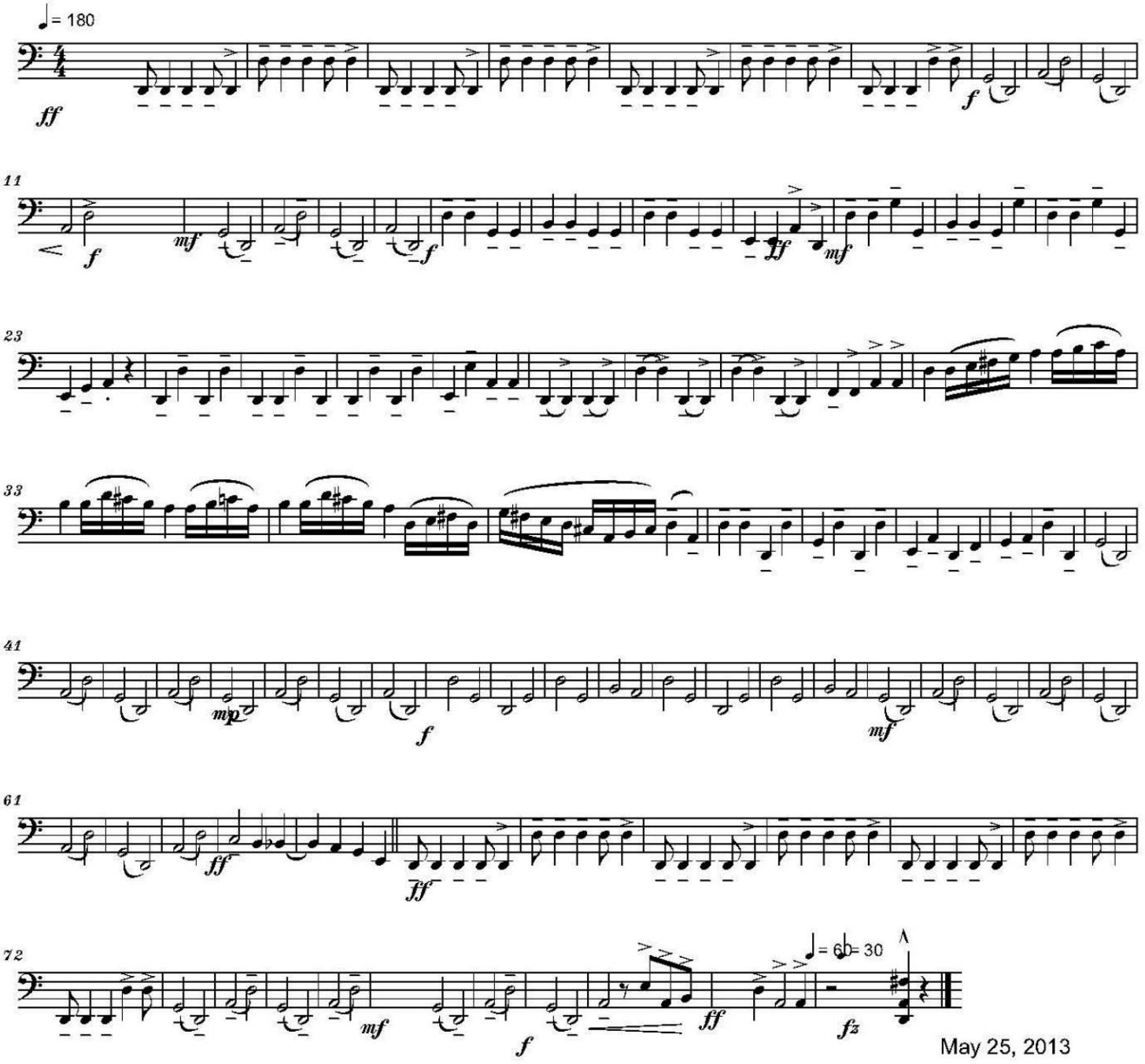
6.) TACET

7.) Perpetuum Mobile

Presto possibile

Serban NICHIFOR

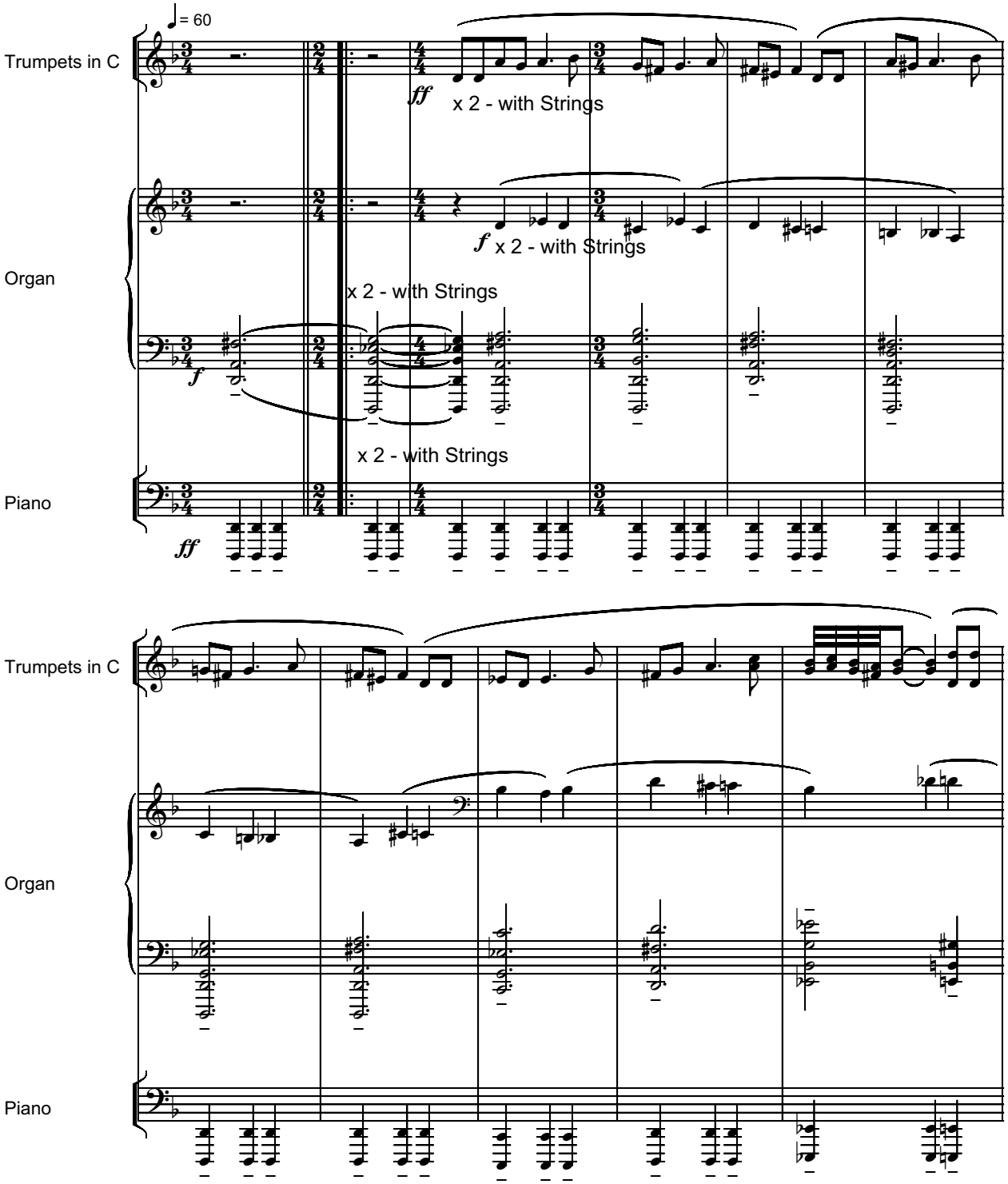


May 25, 2013

A Tribute in Honor of
ARIEL SHARON

Maestoso

Serban Nichifor



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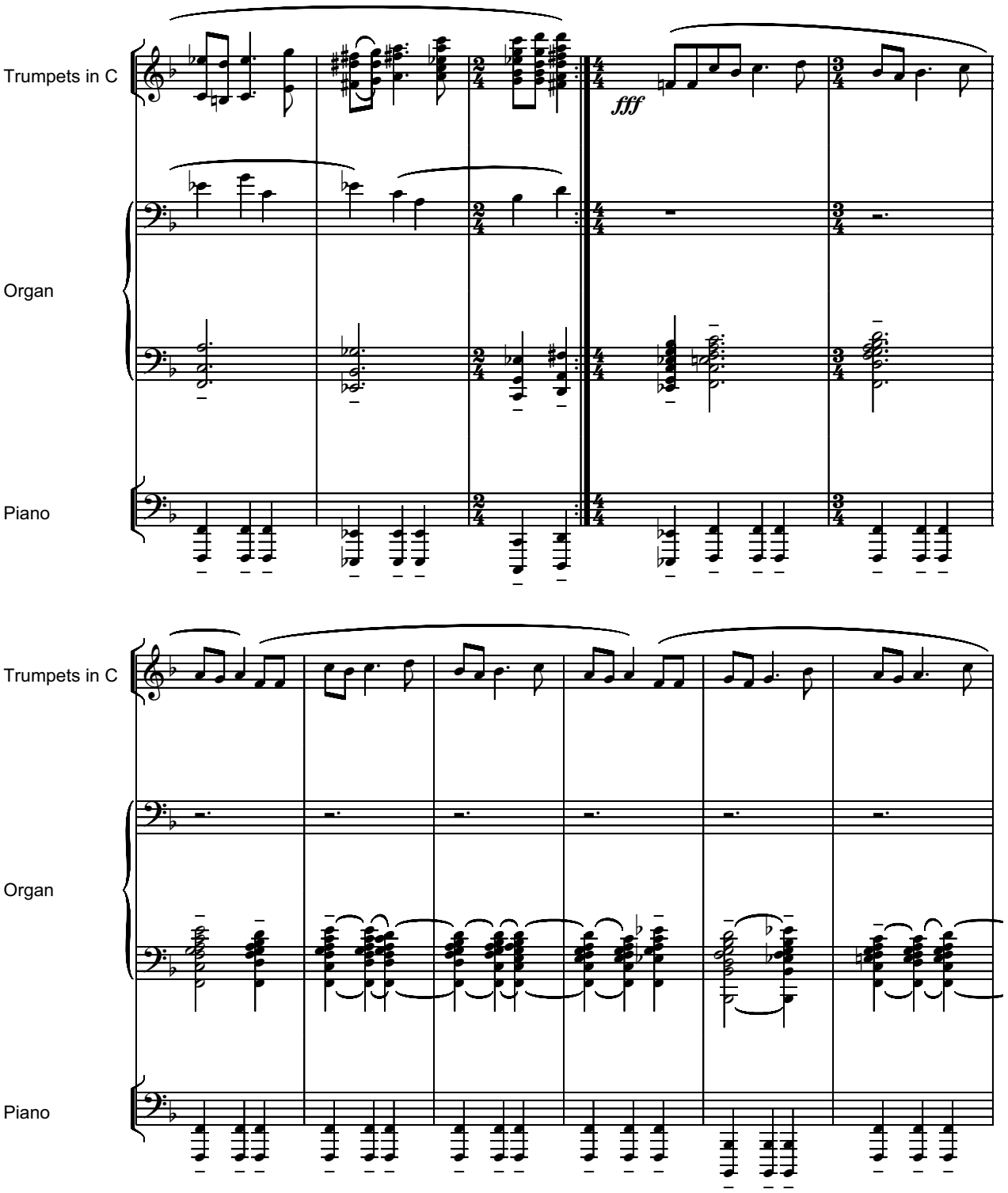
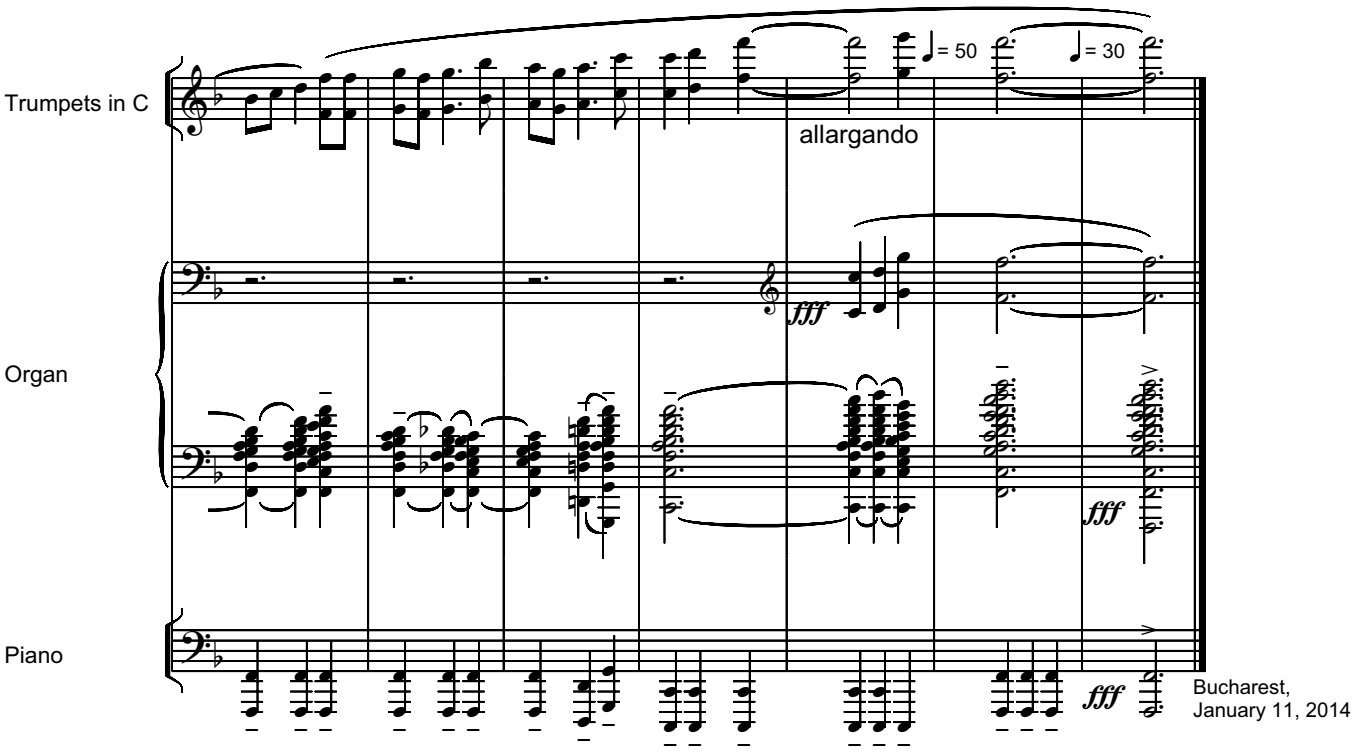

Trumpets in C
Organ
Piano
fff
Trumpets in C
Organ
Piano

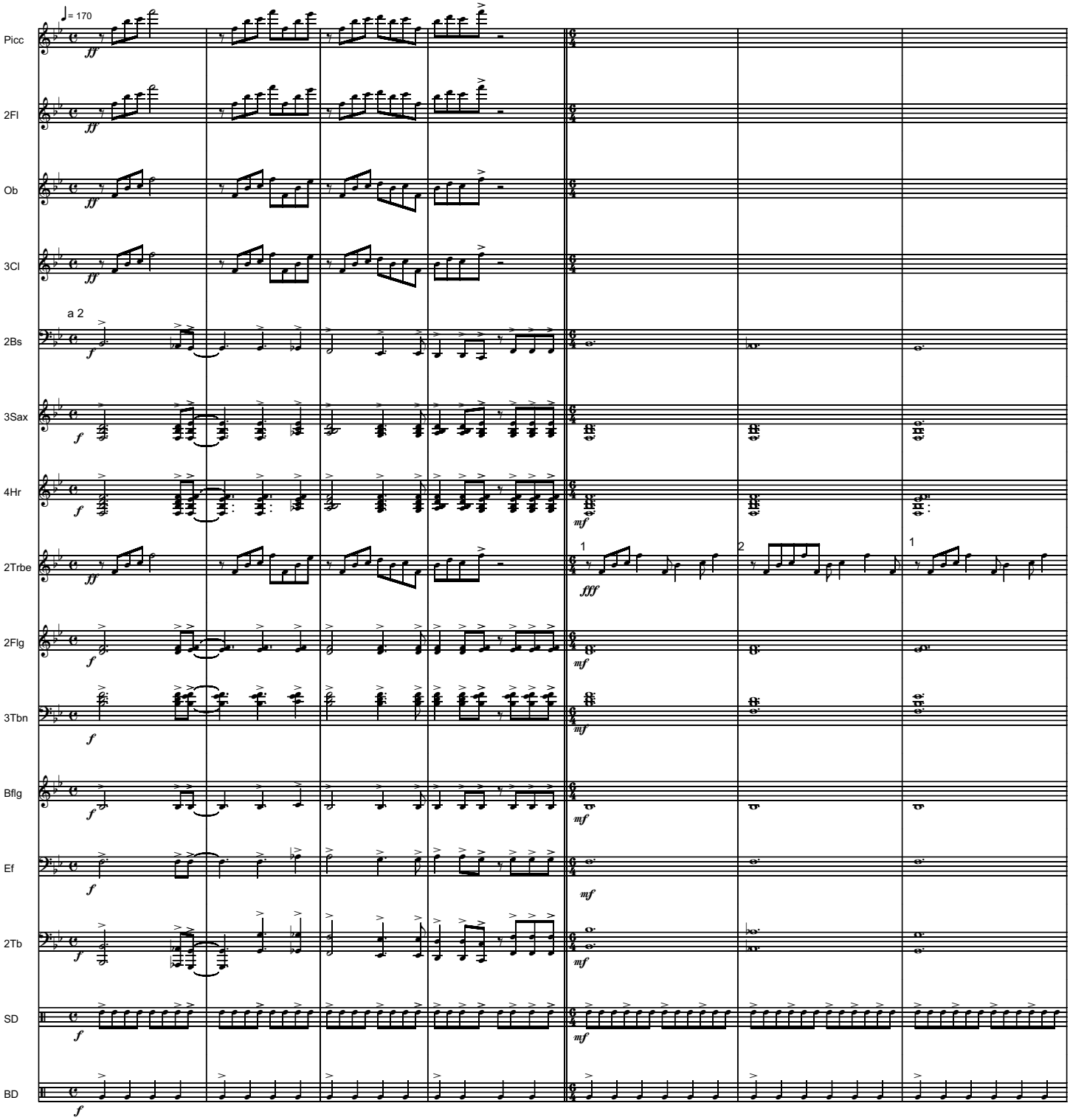

Trumpets in C
Organ
Piano
allargando
fff
fff
fff
Bucharest,
January 11, 2014

VICTORIE ! / VICTORY!
Dedicat Glorioasei Armate Romane
Dedicated to the Glorious Romanian Armed Forces
Pentru Muzica Reprezentativa a Armatei
For the Romanian Central Military Band
In Memoriam Liana Alexandra

Score in C
Duration: cca 1'25"

Serban Nichifor

Vivace, ben marcato



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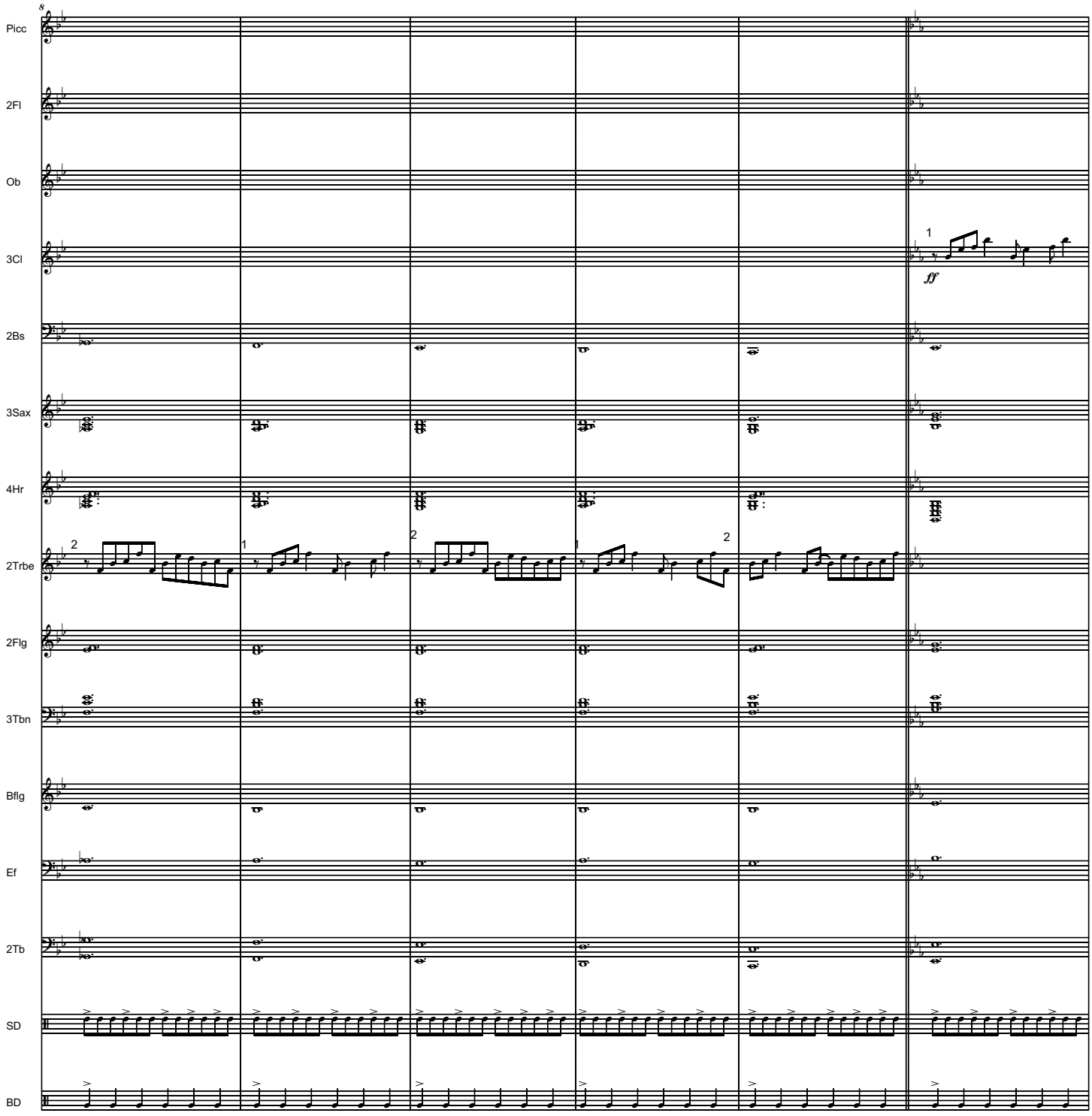
8
Picc
2Fl
Ob
3Cl
2Bs
3Sax
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3Tbn
Bflg
Ef
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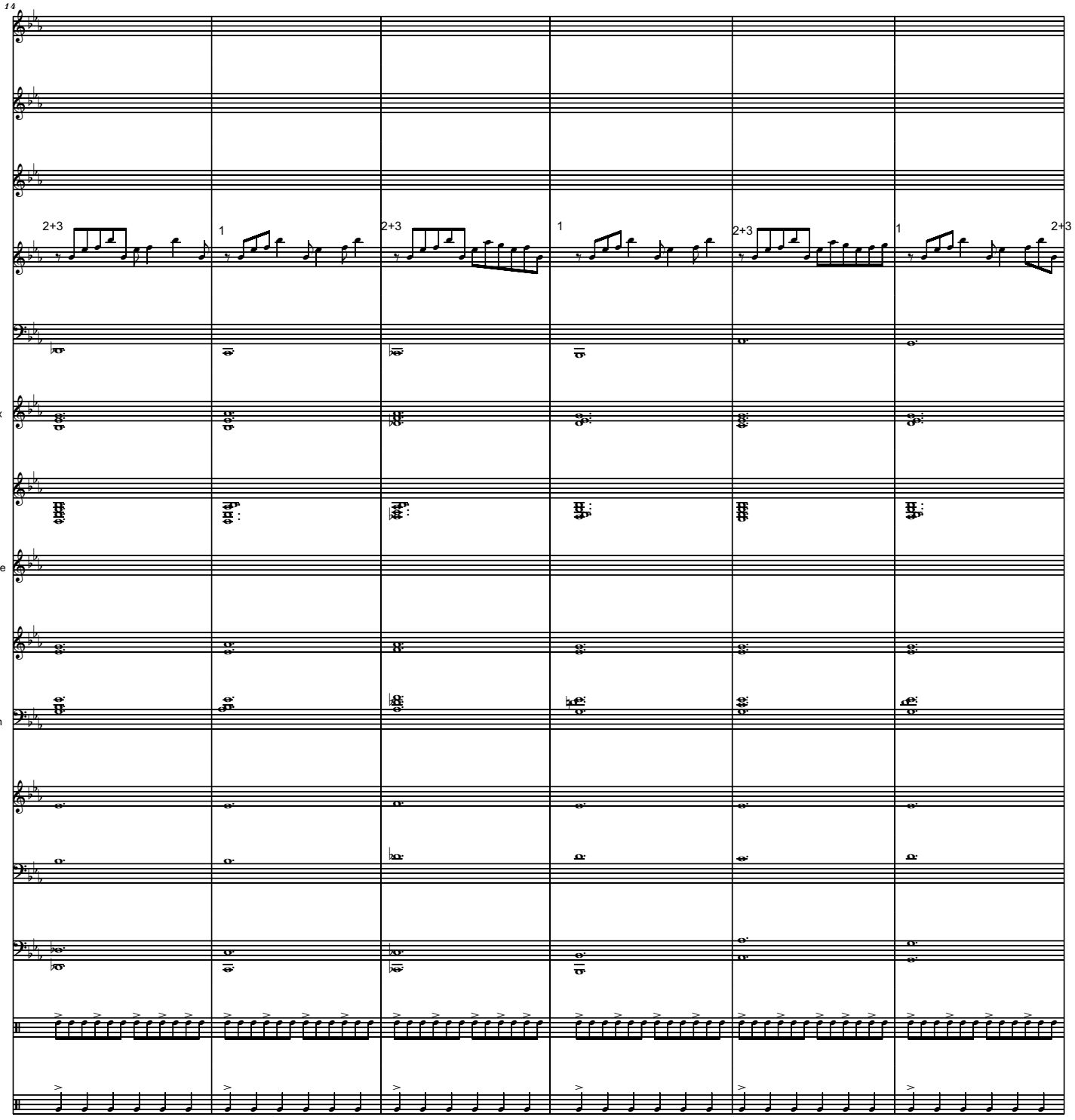
1
2
1
2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Ob
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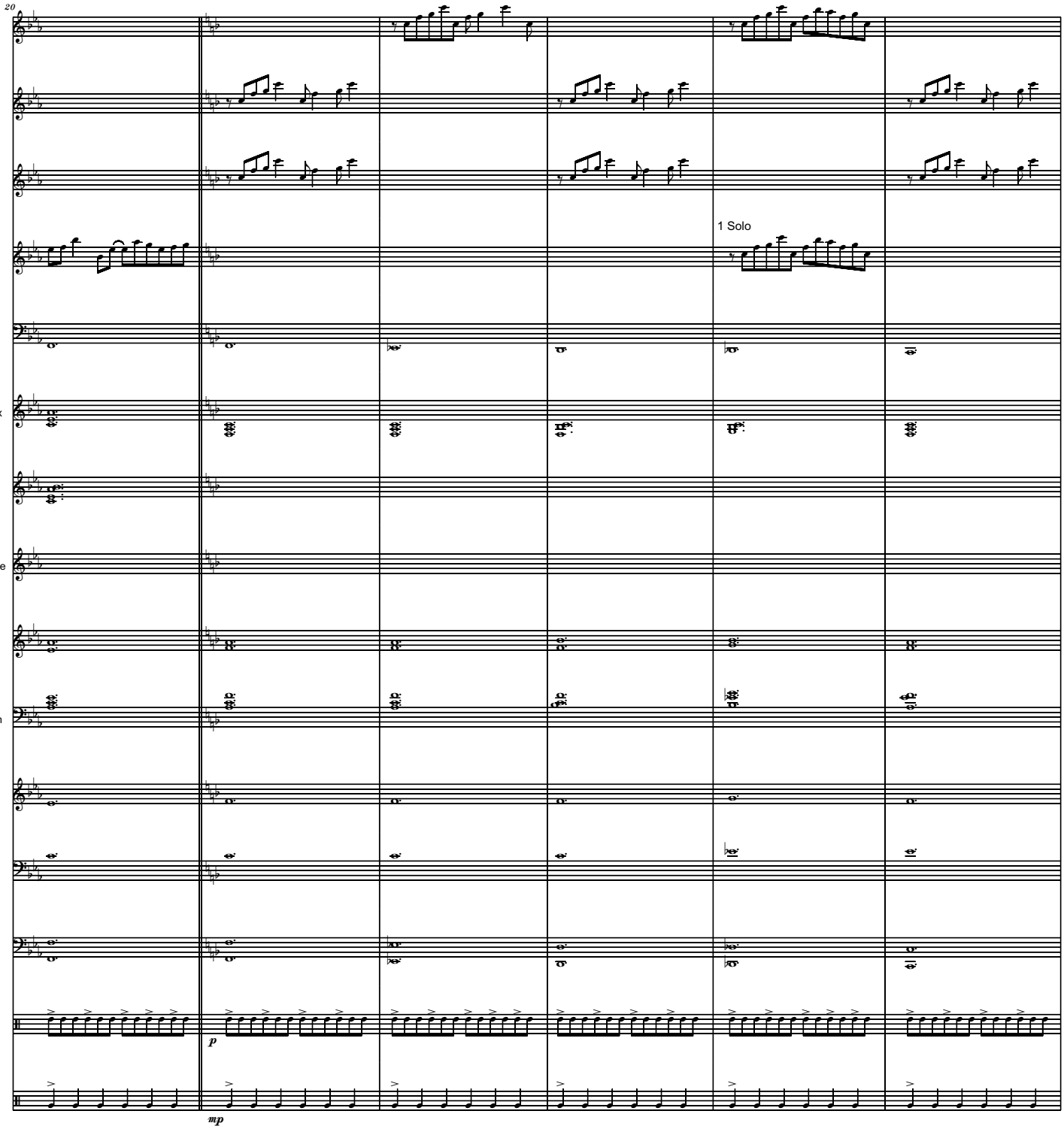
2+3
1
2+3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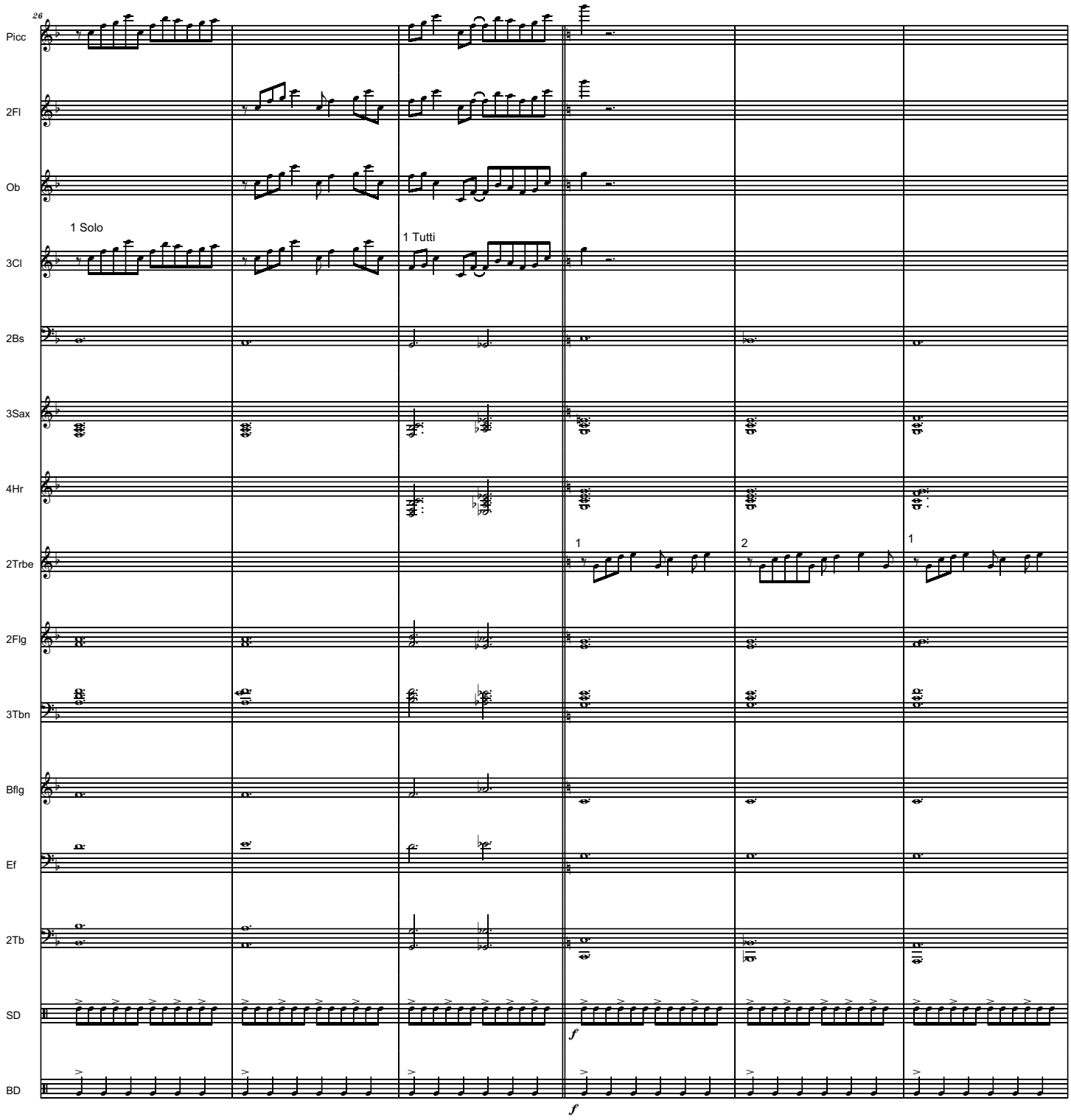
26
Picc
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Ob
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3Cl
1 Tutti
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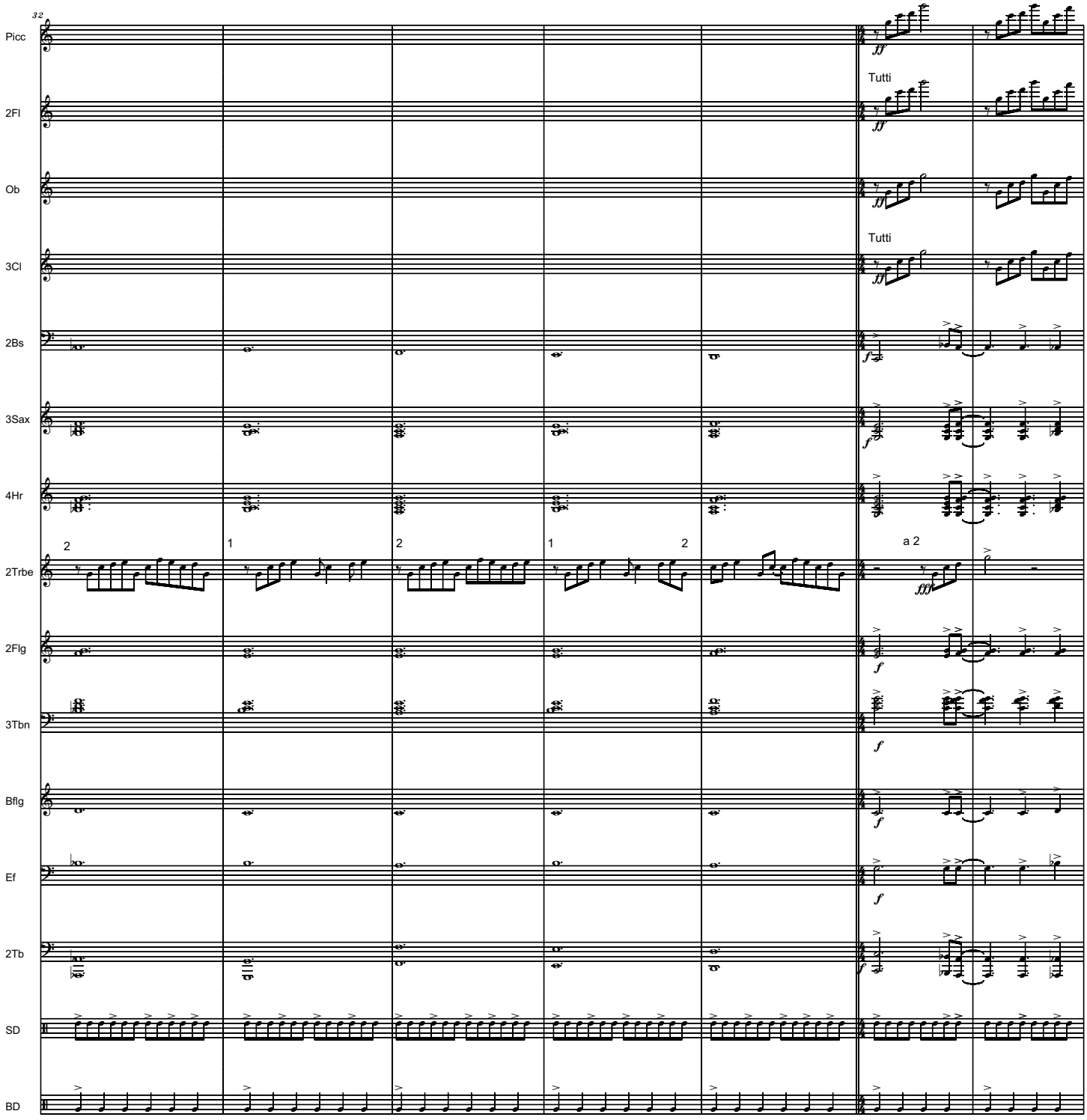
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Ob
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2Trbe
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Tutti
Tutti
a 2
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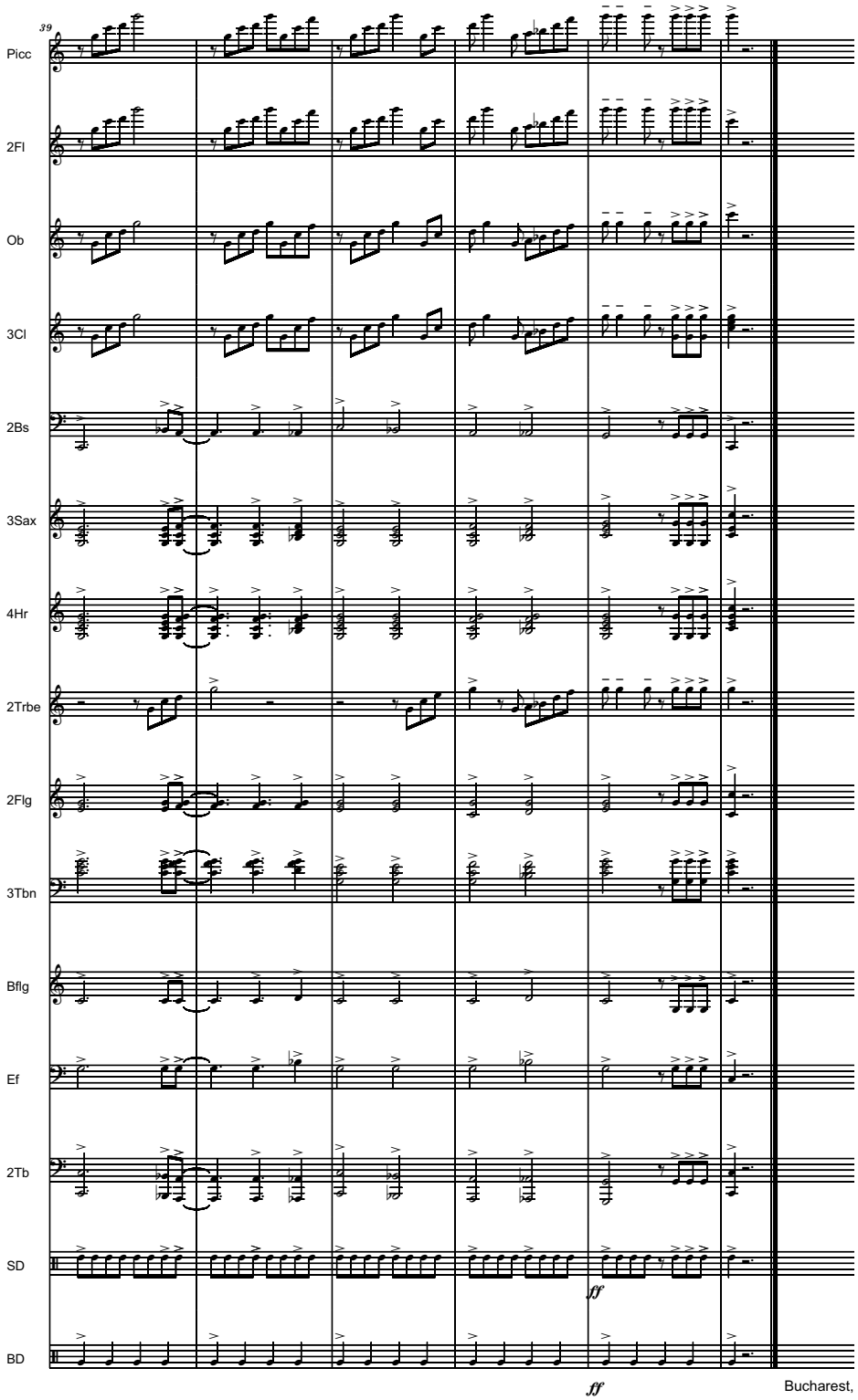
1
2
1
2

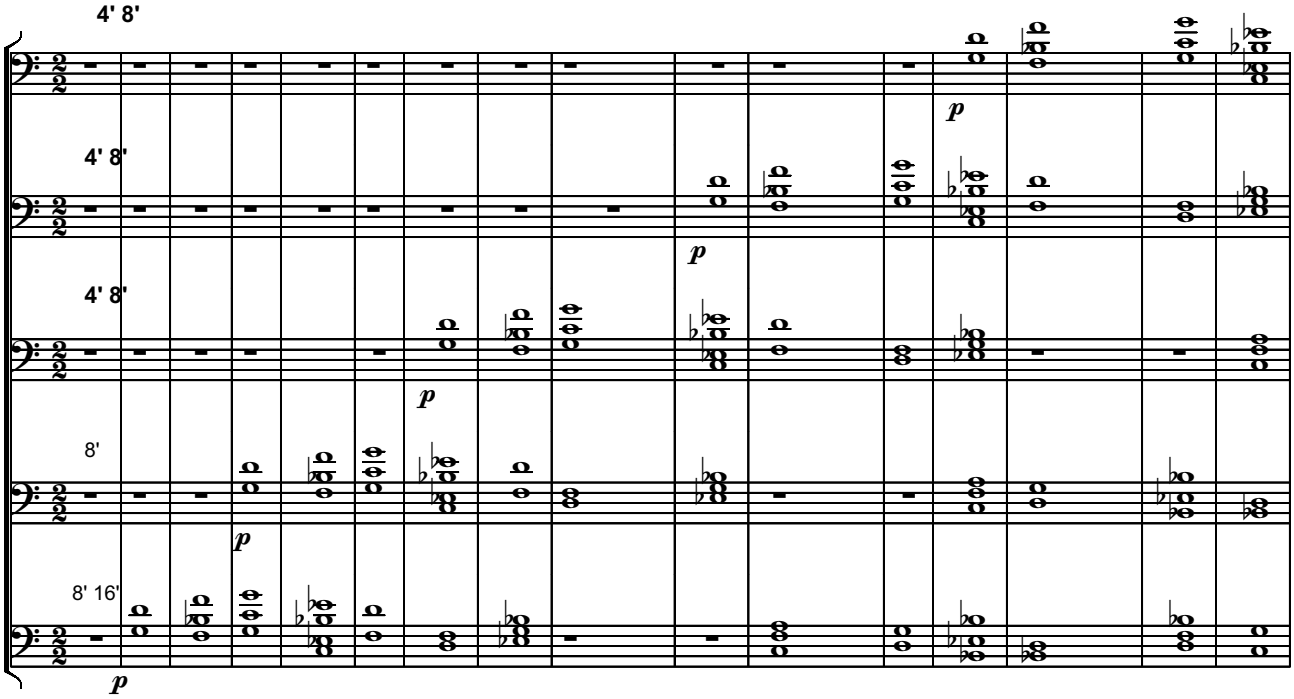


Bucharest, 17 March 2014

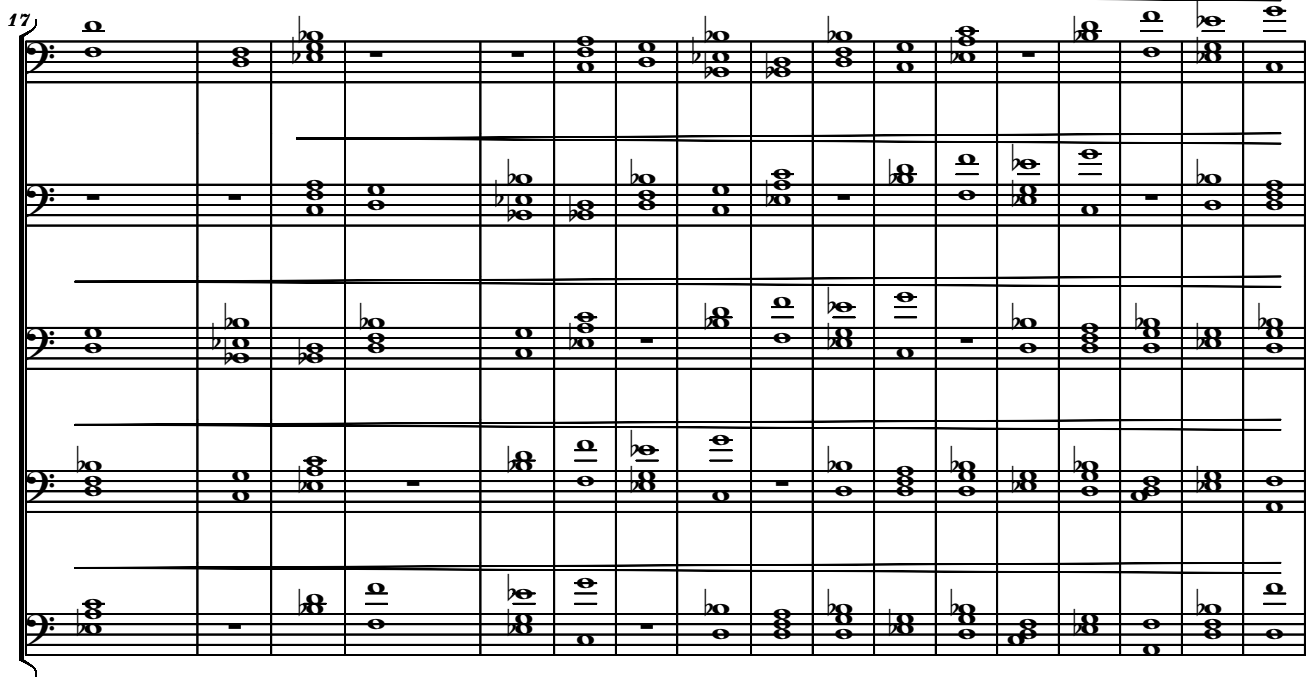
CATHEDRAL NATURE
for 5 Electronic Organs
- Visual Music
composed with Noatikl software -

Lontano, Dolce e Rubato
(free synchronization)
1 Half Note = cca 40-60

Serban NICHIFOR



POCO A POCO CRESCENDO



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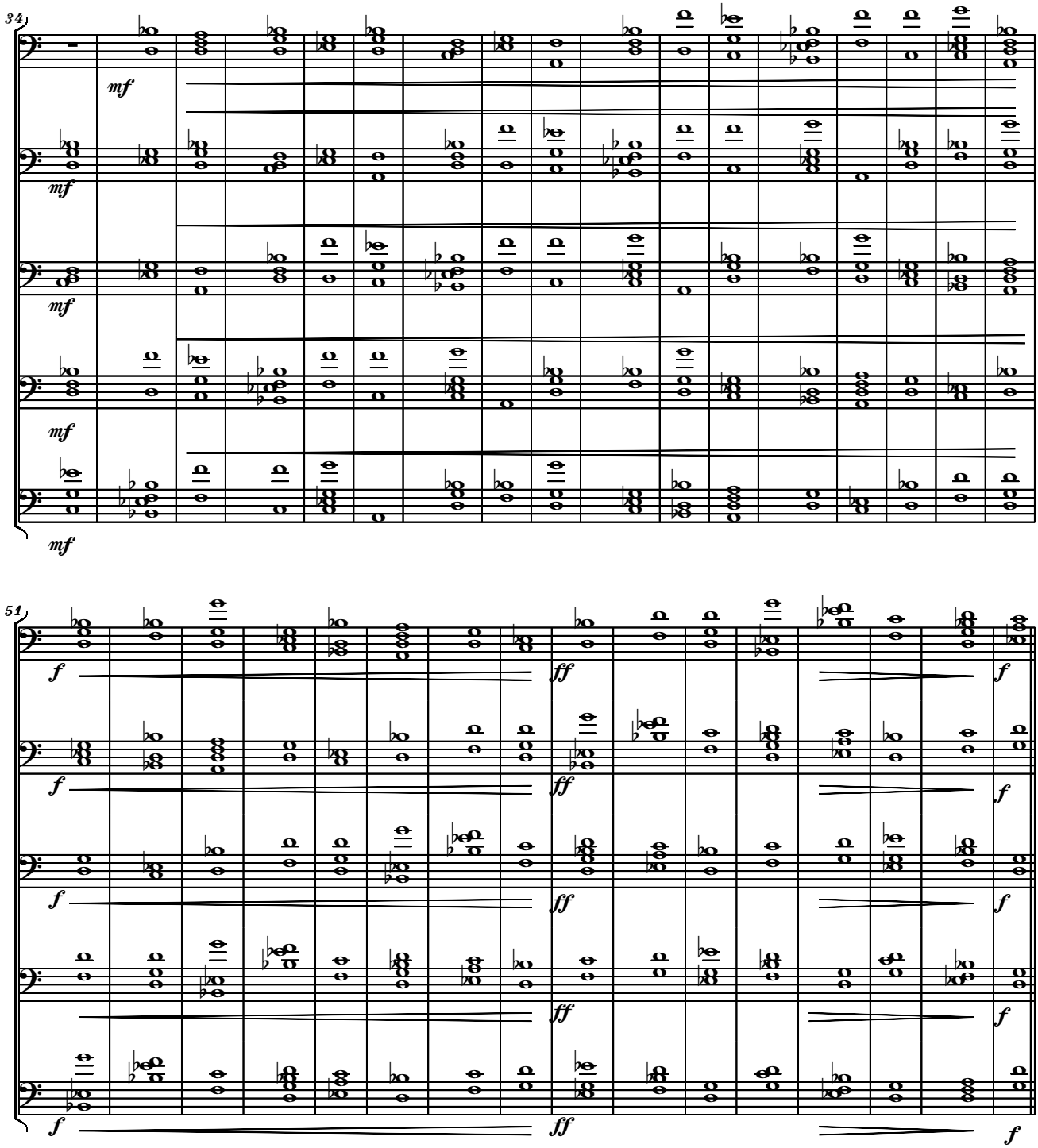
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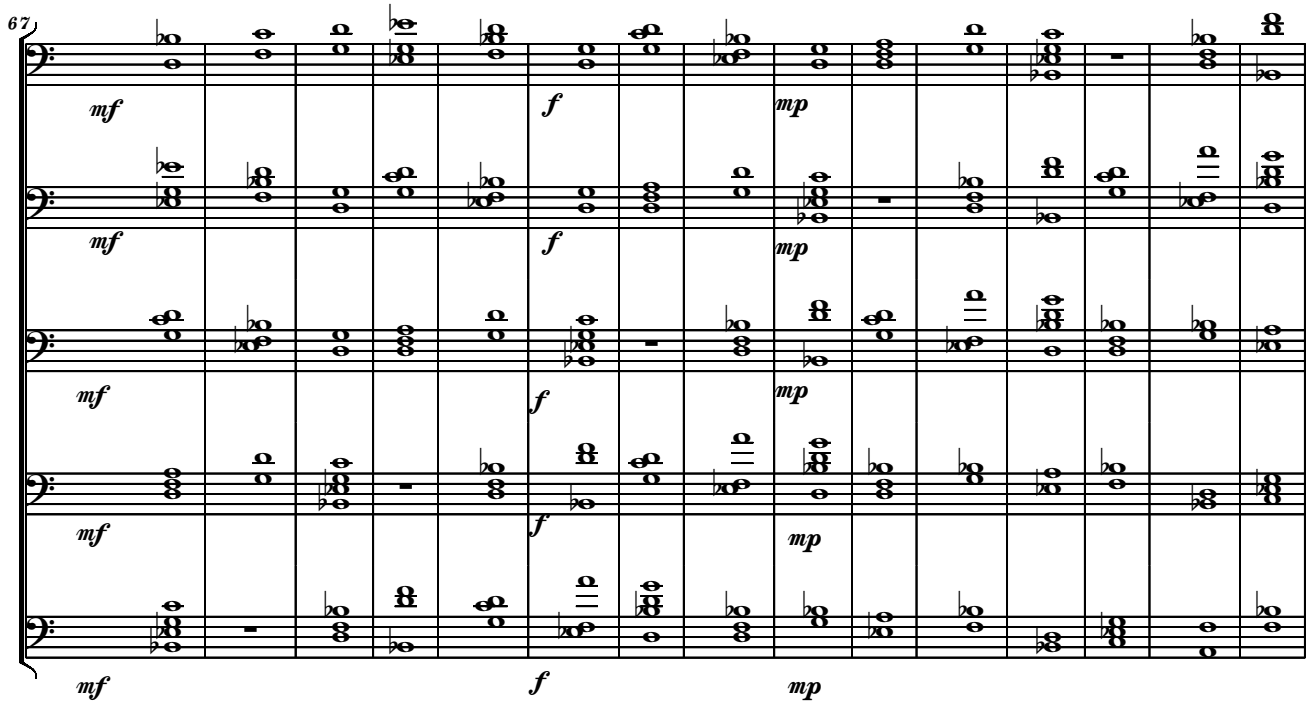
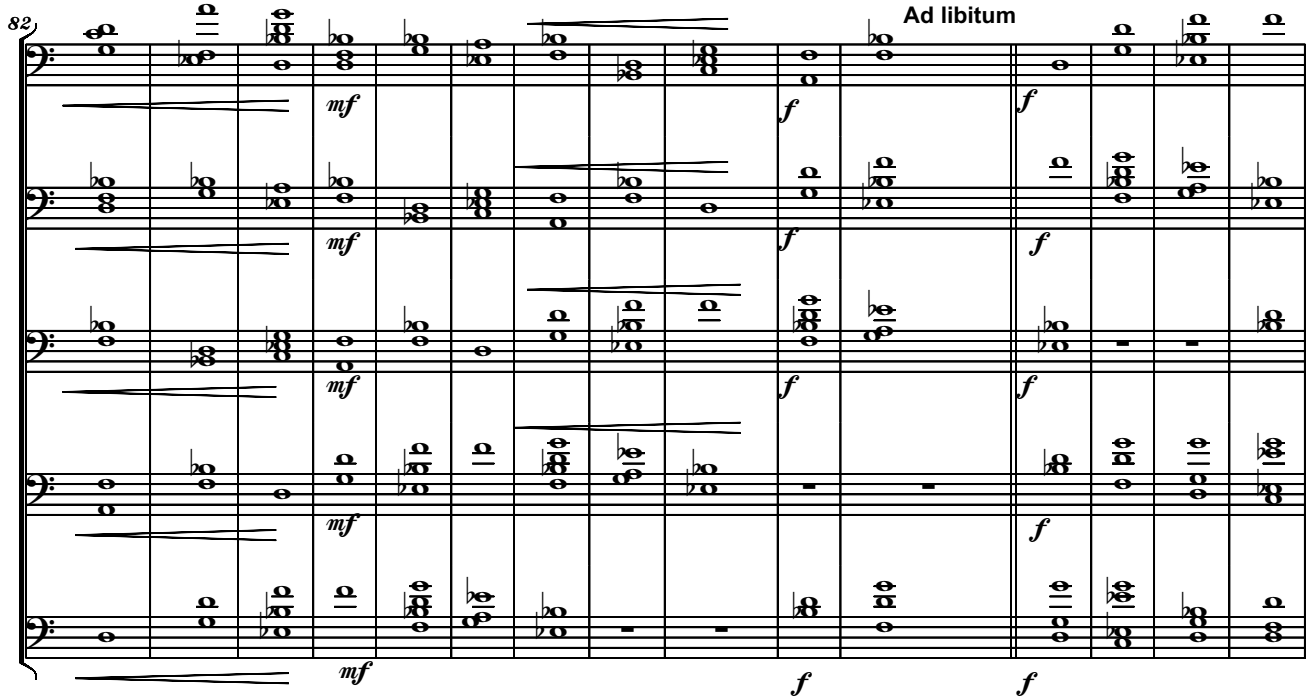
mf
mf
mf
mf
mf
51
f
ff
f
ff
f
ff
f
ff
f

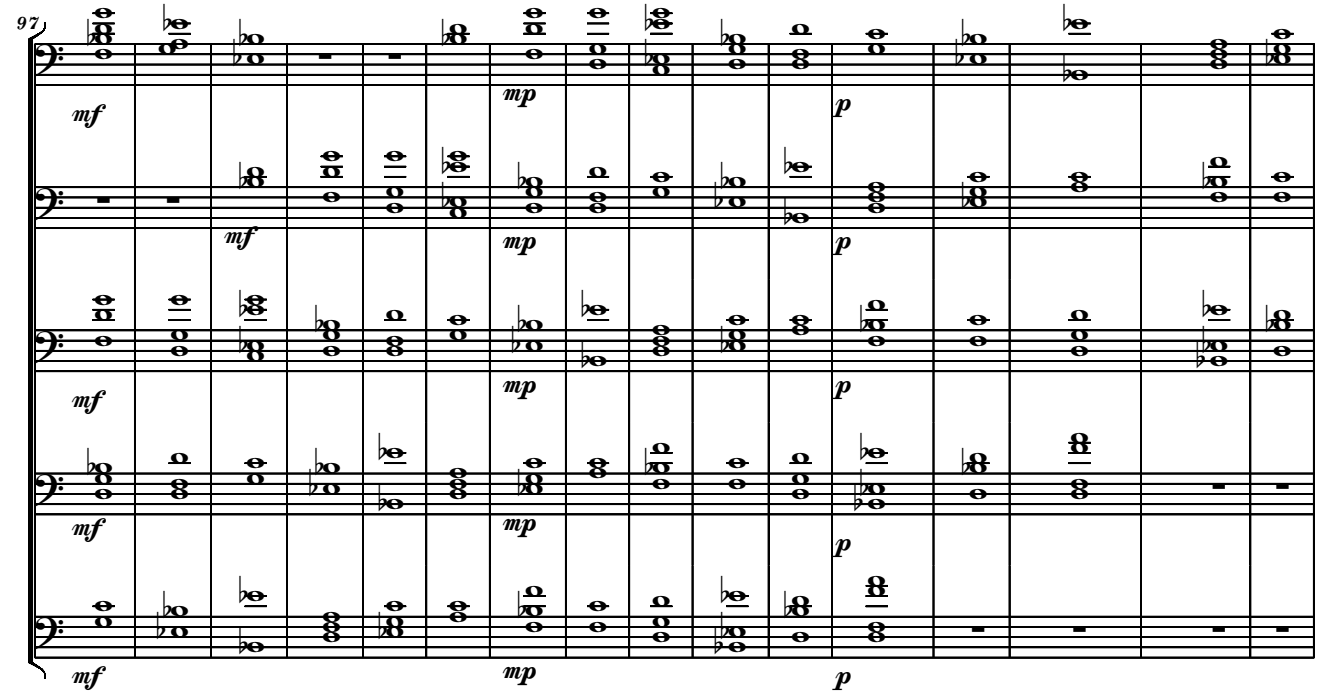
Ad libitum VI-

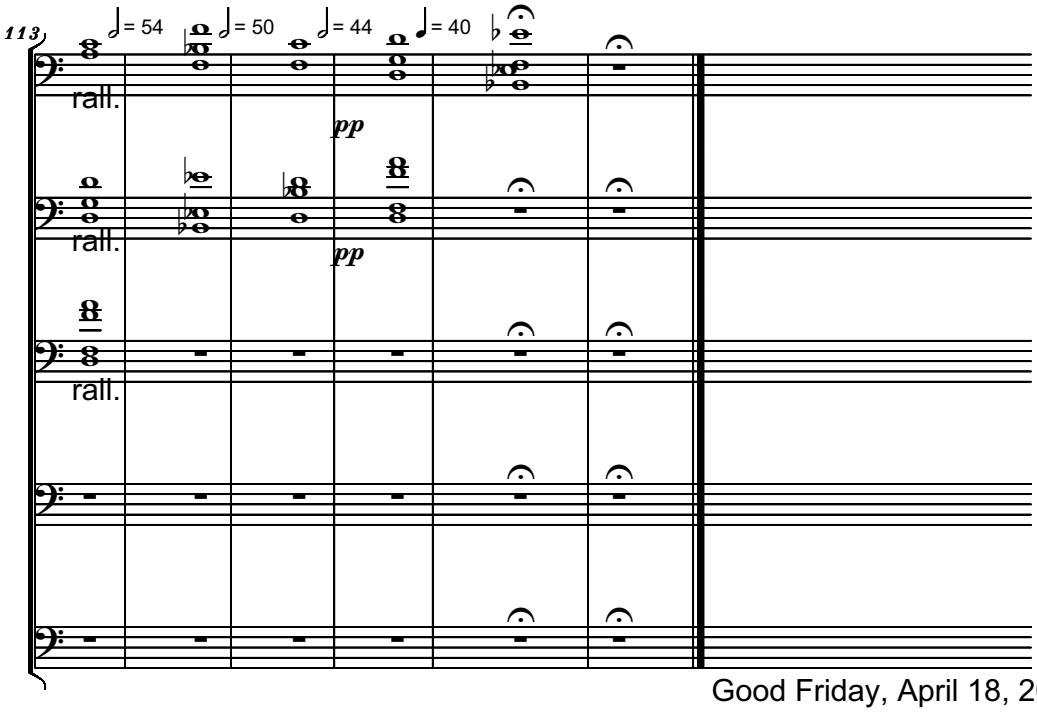


-DE
Ad libitum

POCO A POCO DIMINUENDO







Good Friday, April 18, 2014

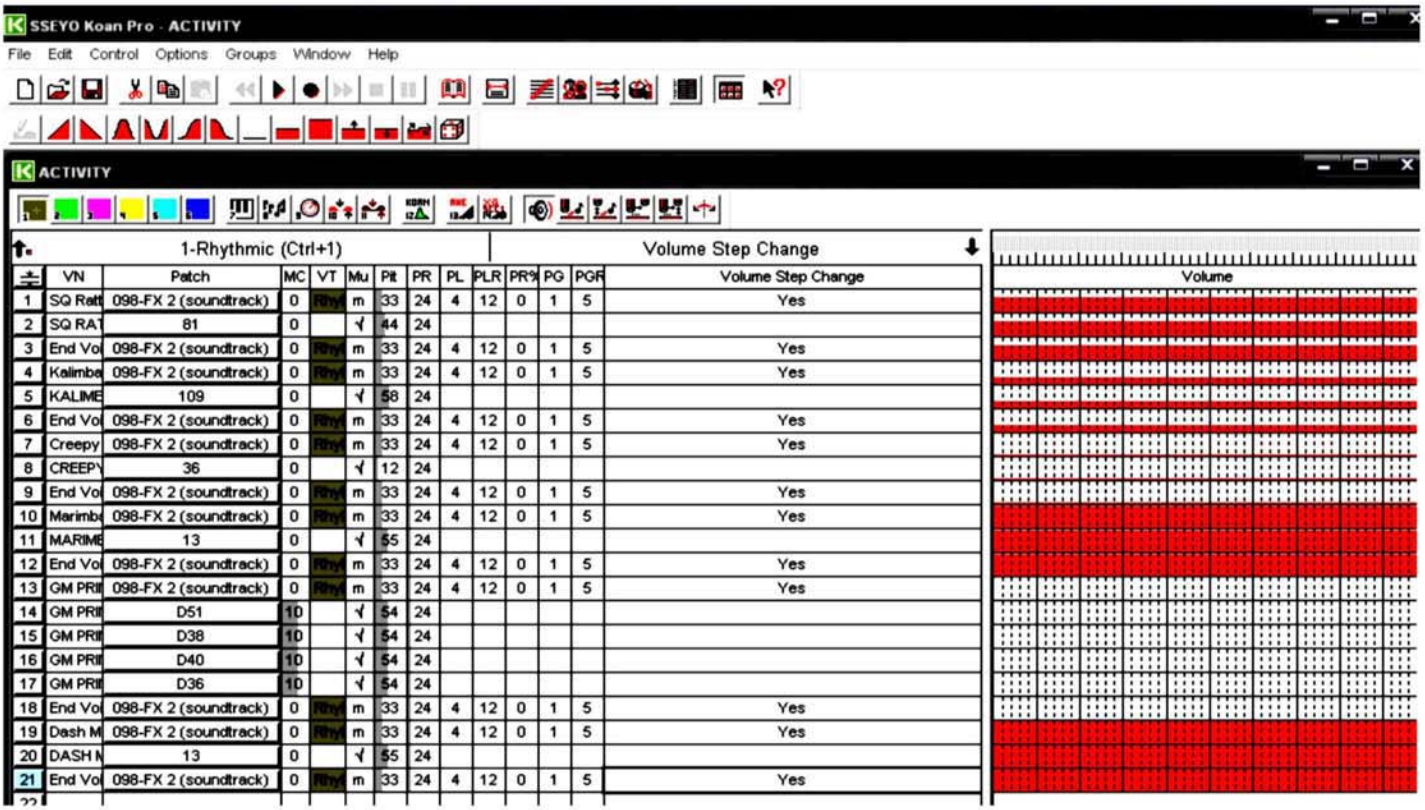
SERBAN NICHIFOR

12 KOAN MEDITATIONS

(7-VI-2005, rev. 16-IV-2014)

Dedicated to my best Friends: Rich and Sue McClellan

Ambiental Music created with
SSEYO Koan Pro software



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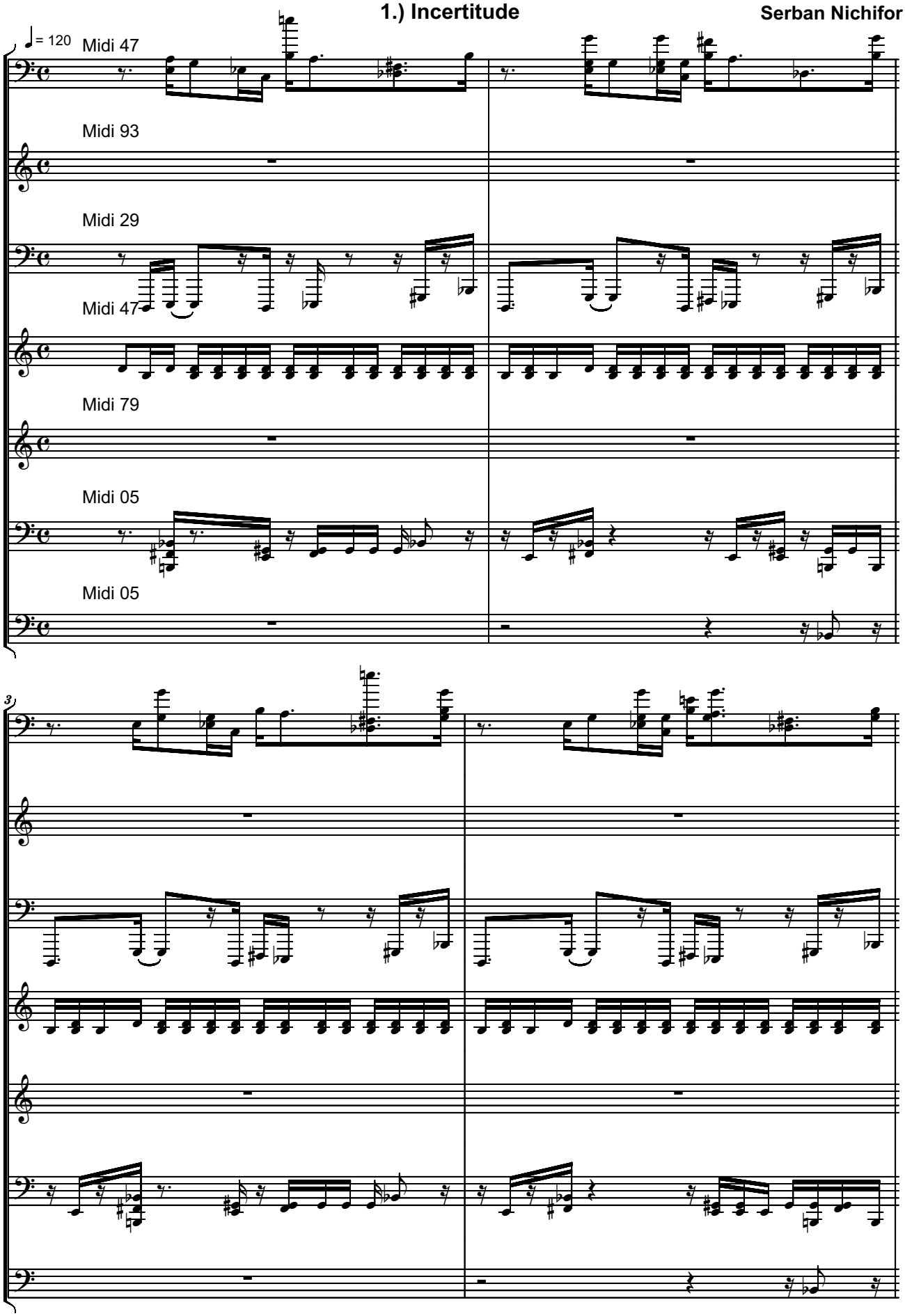
IPI Code: I-000391194-0
IPI Name No: 46376567

01.) Incertitude - p. 3
02.) Activity - p. 41
03.) Exodus - p. 92
04.) Night - p. 144
05.) Canto - p. 194
06.) Dream - p. 222
07.) Morse - p. 257
08.) Conspiracy - p. 285
09.) Joy - p. 319
10.) Dance - p. 371
11.) Prayer - p. 435
12.) Waiting - p. 461



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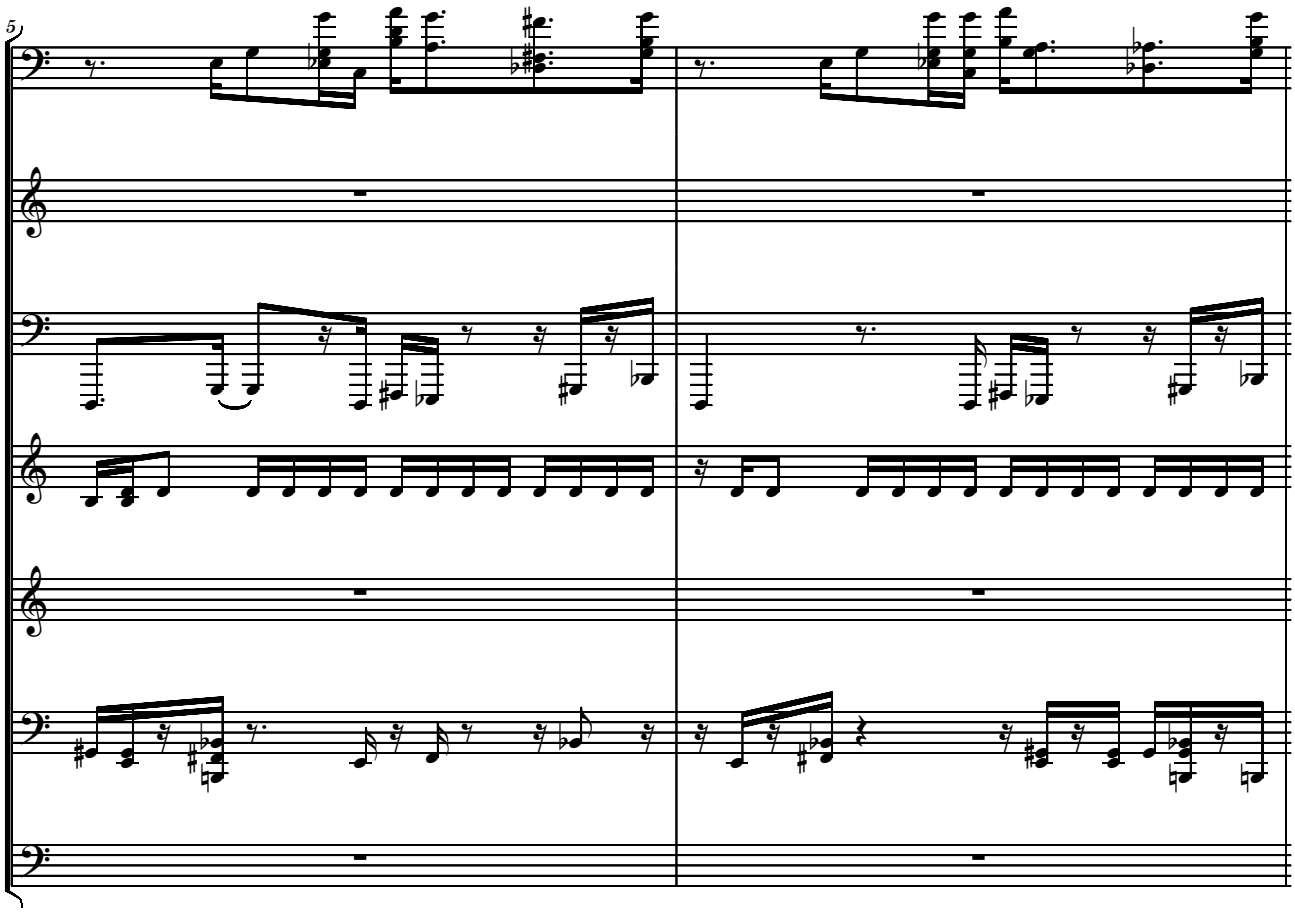
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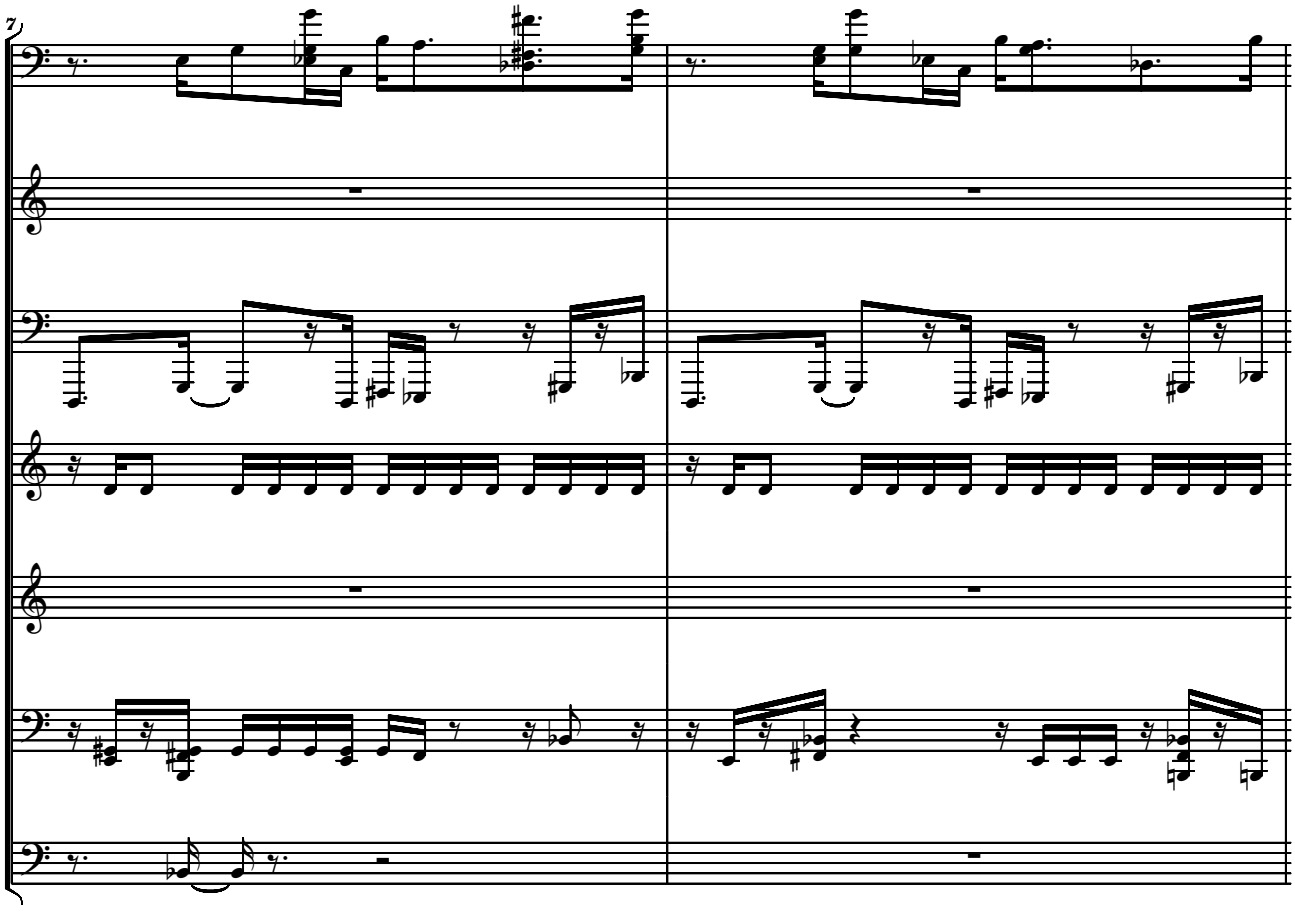
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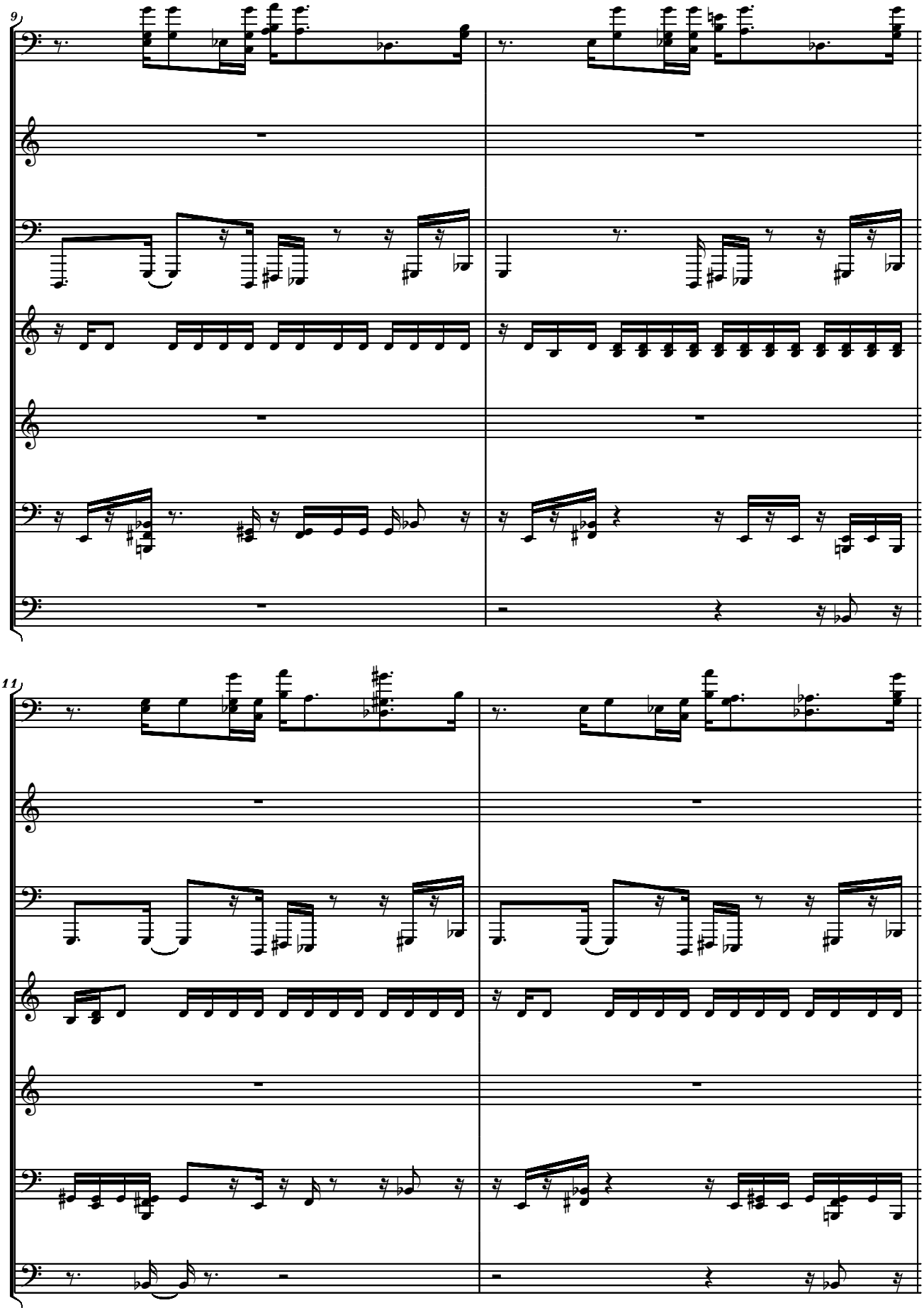
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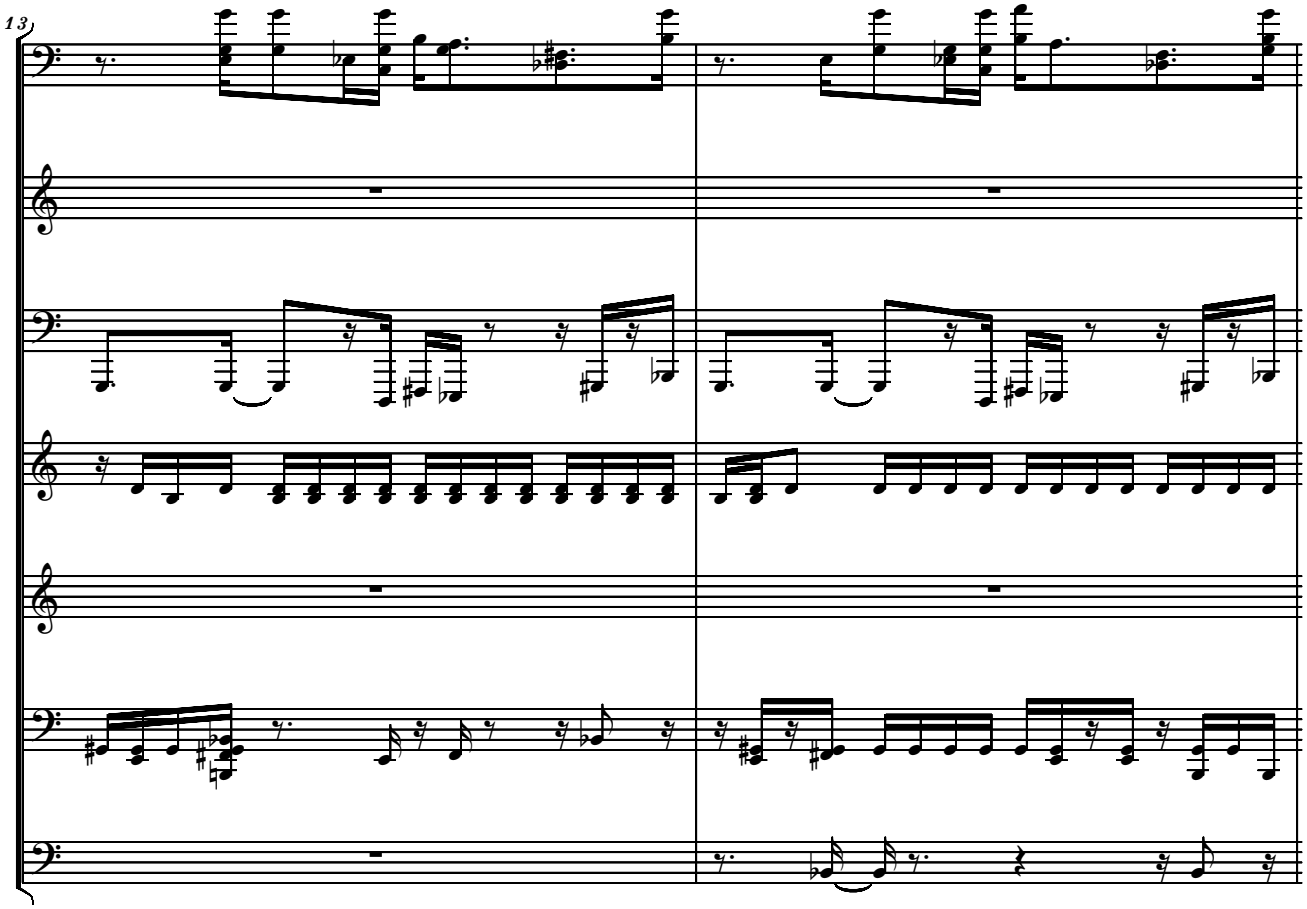
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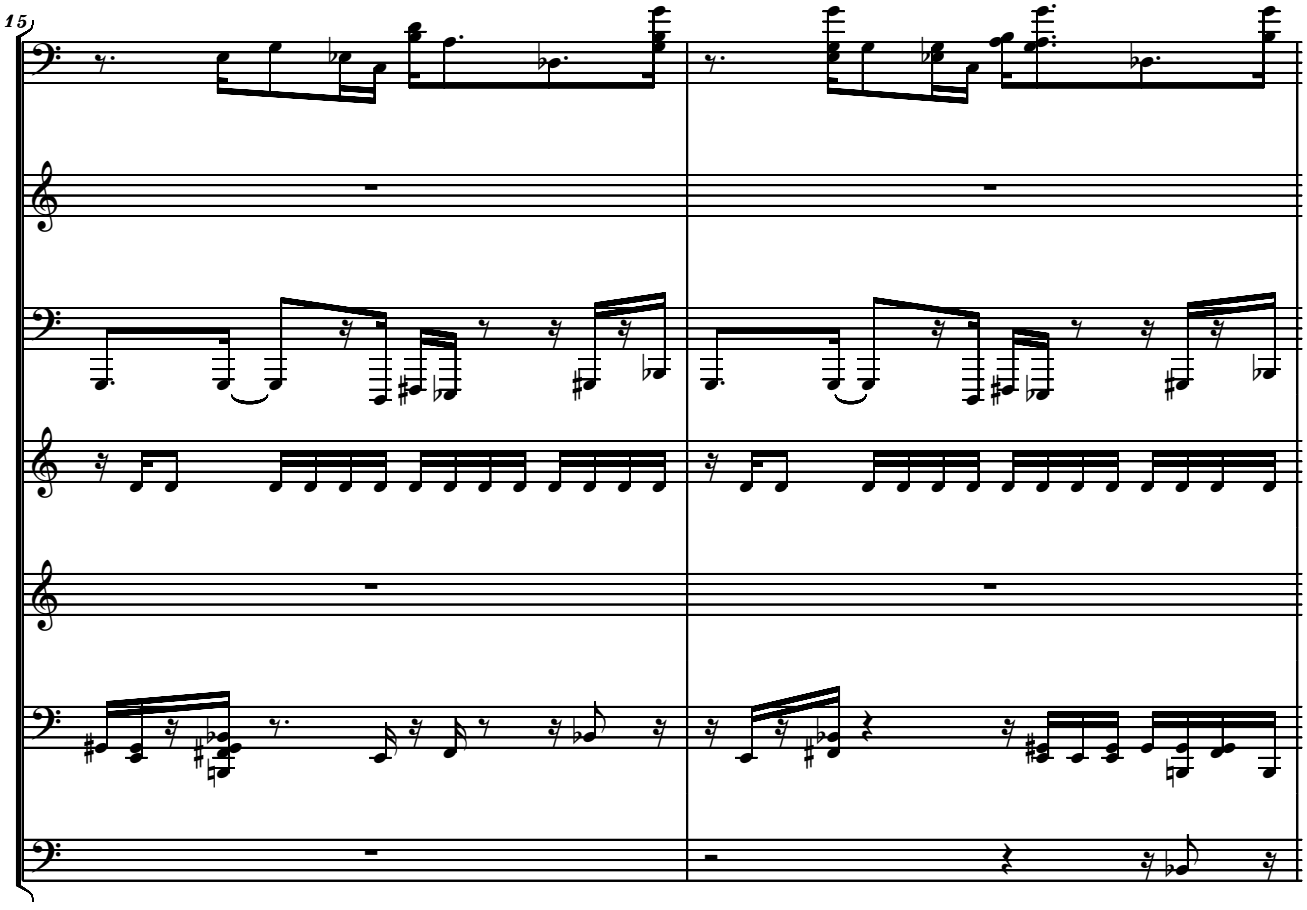
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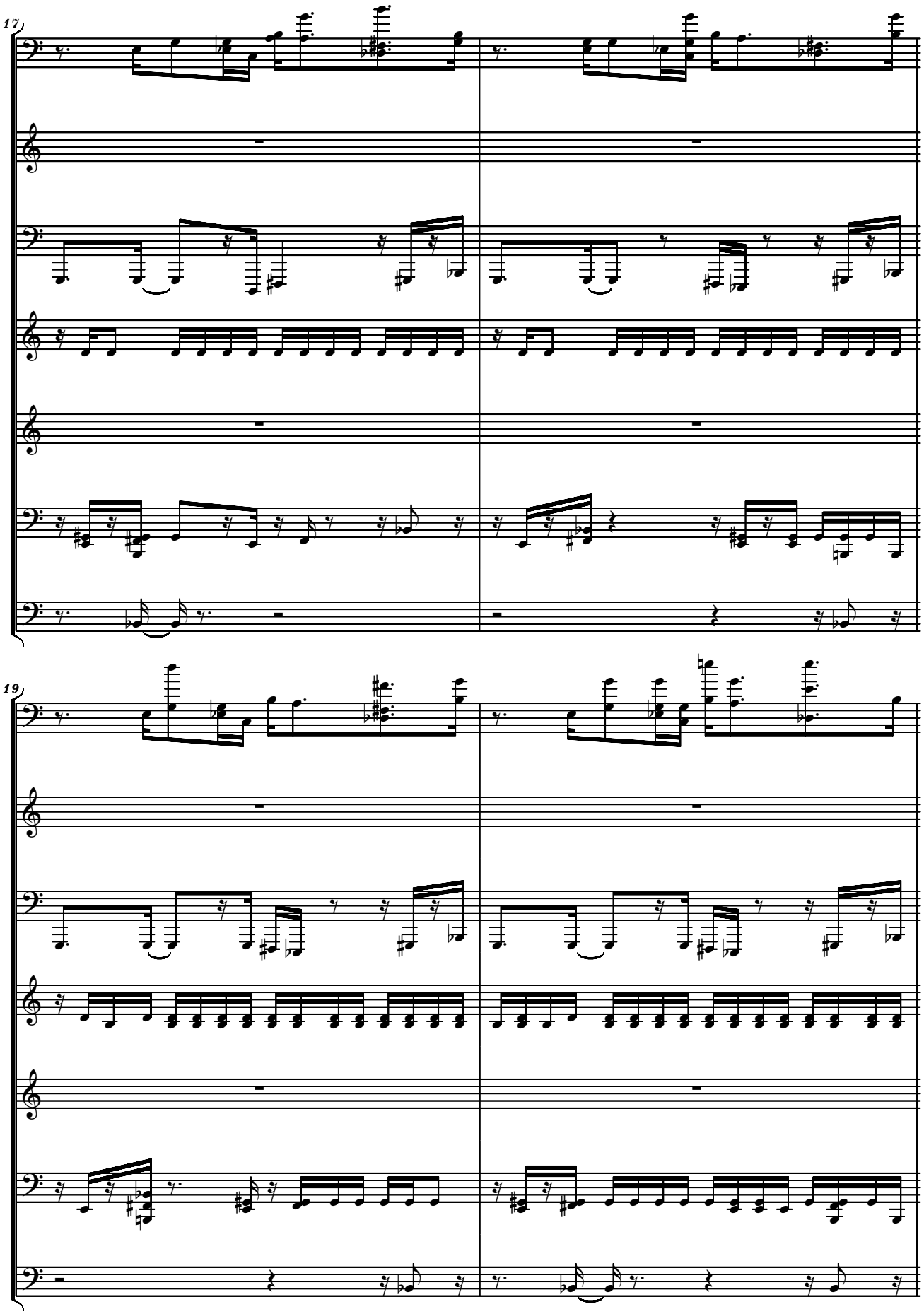
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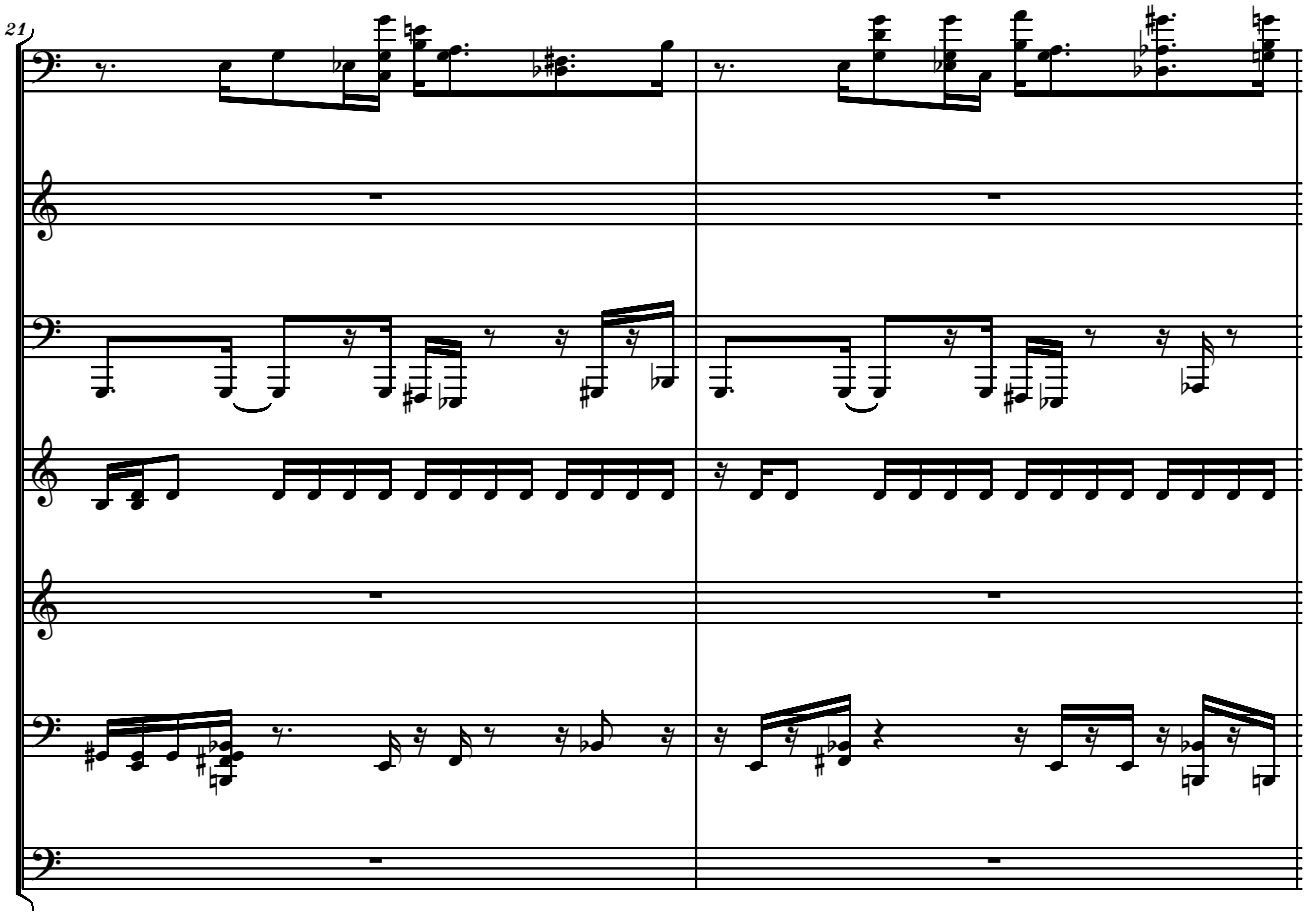
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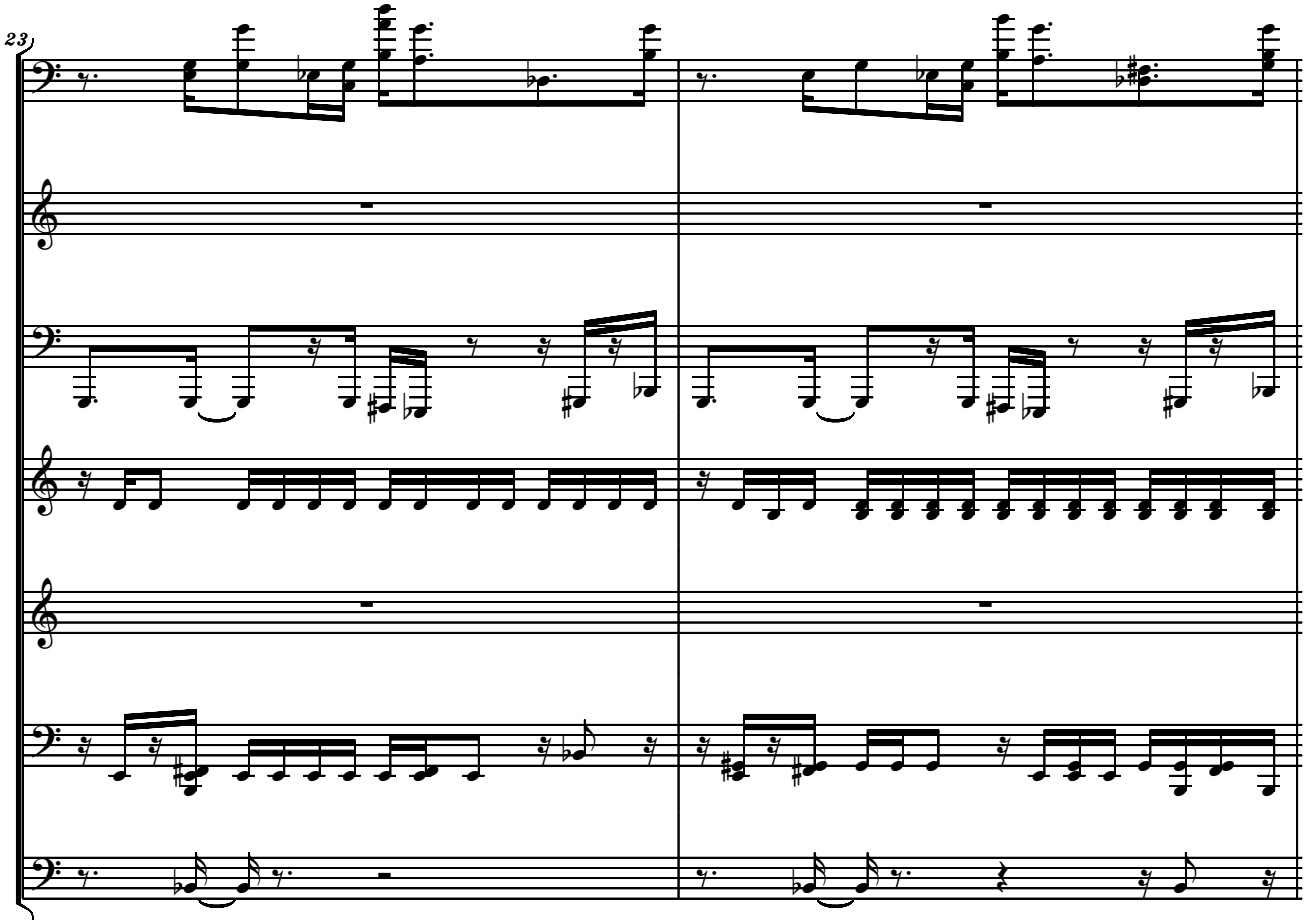
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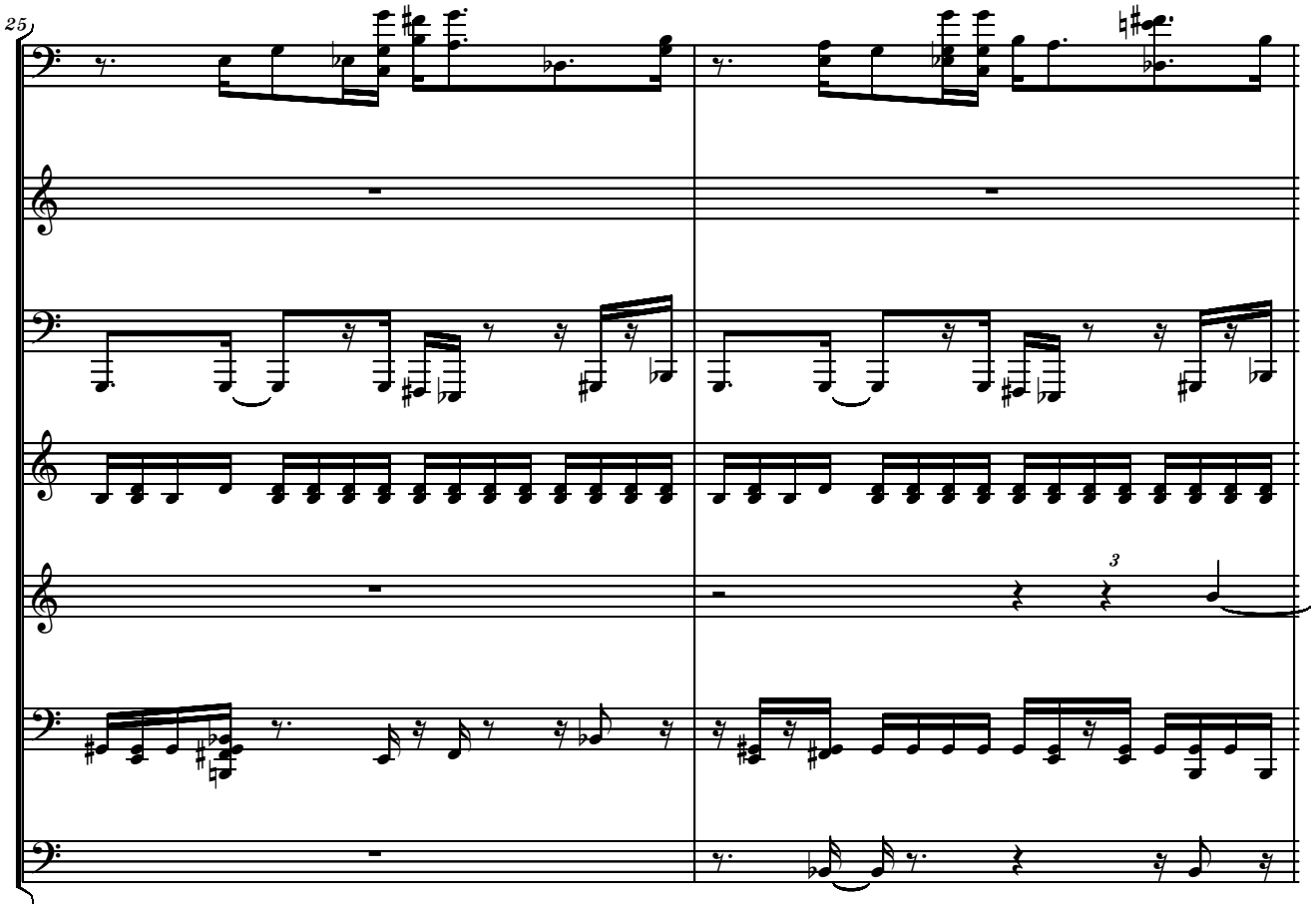
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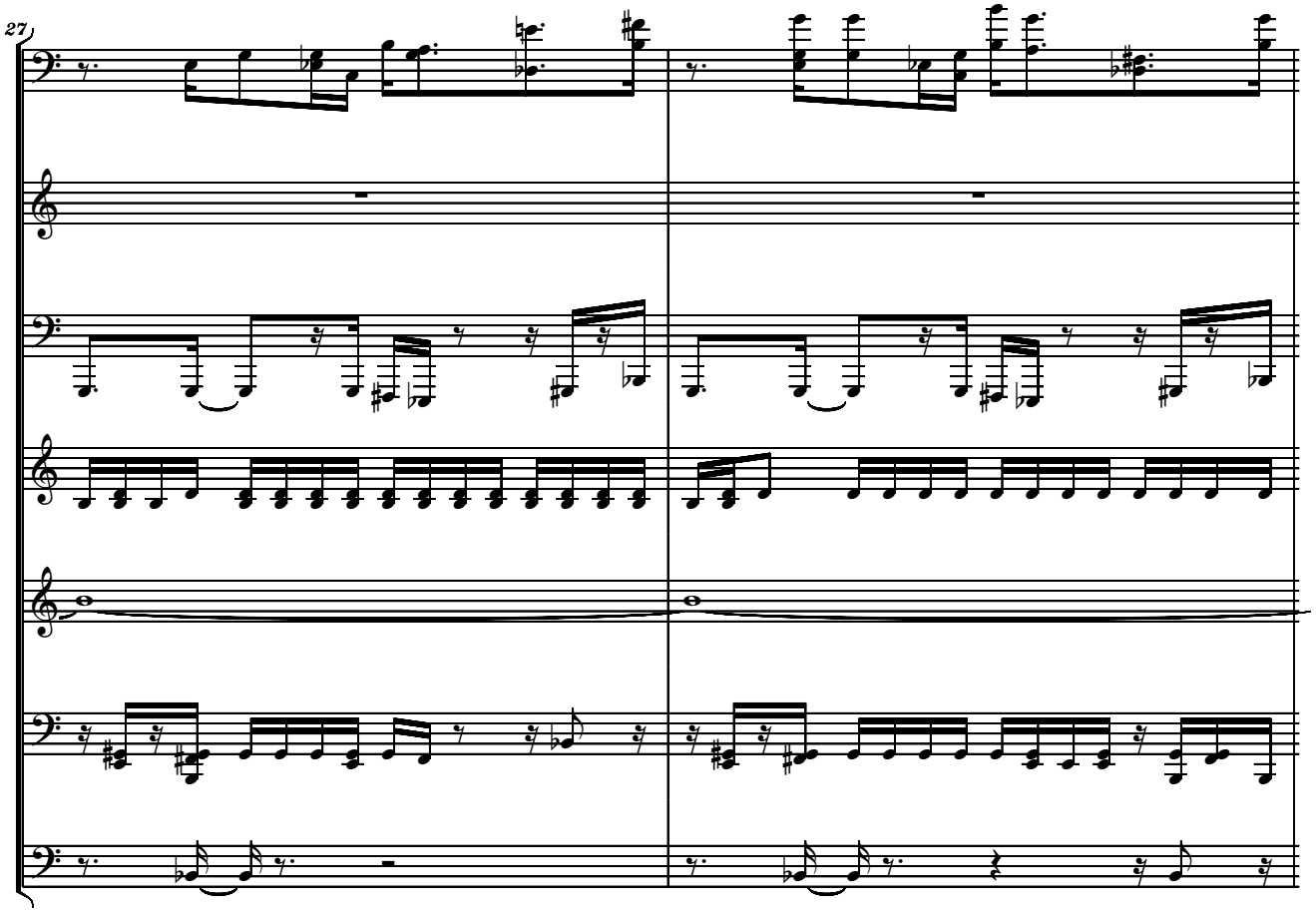
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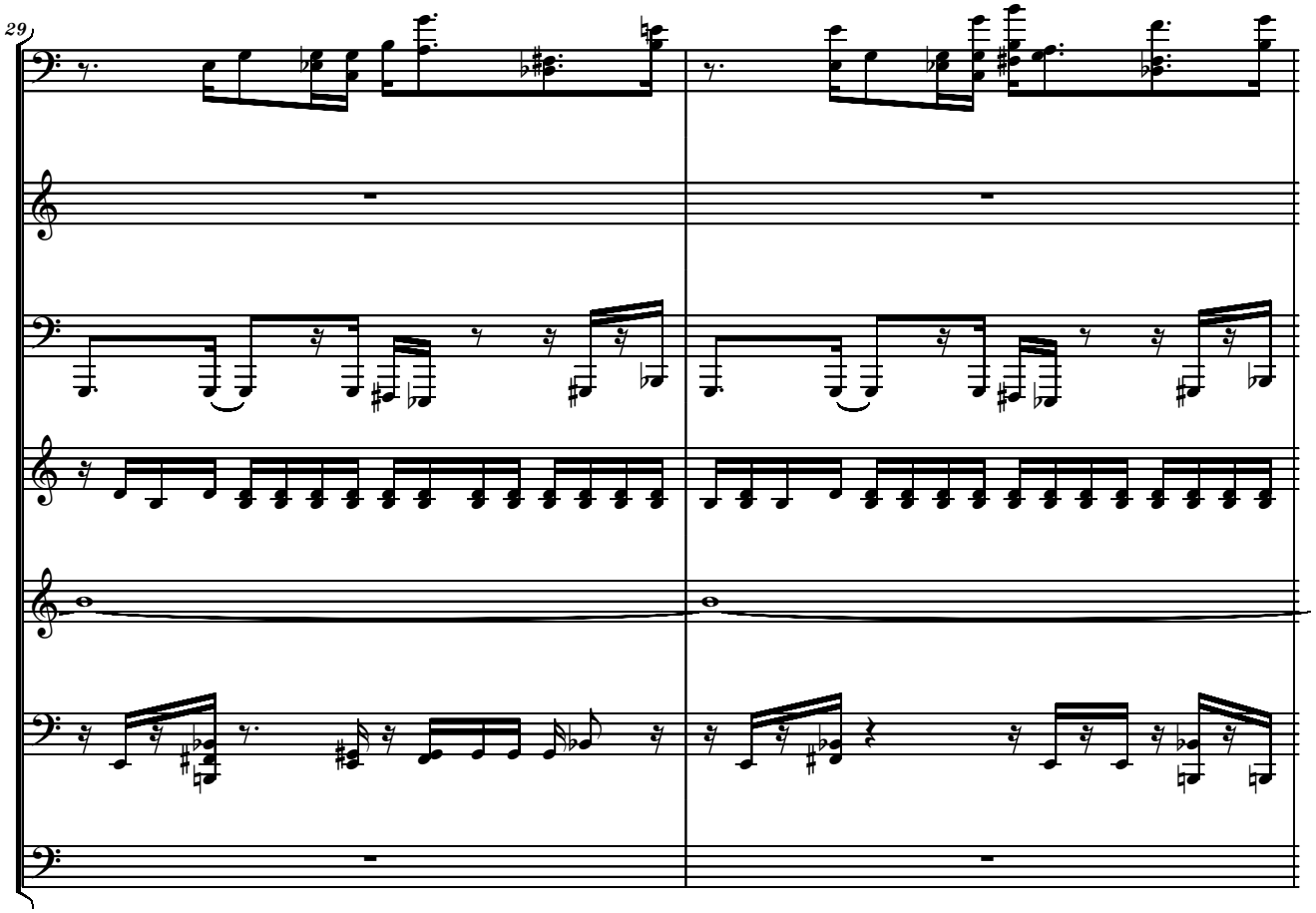
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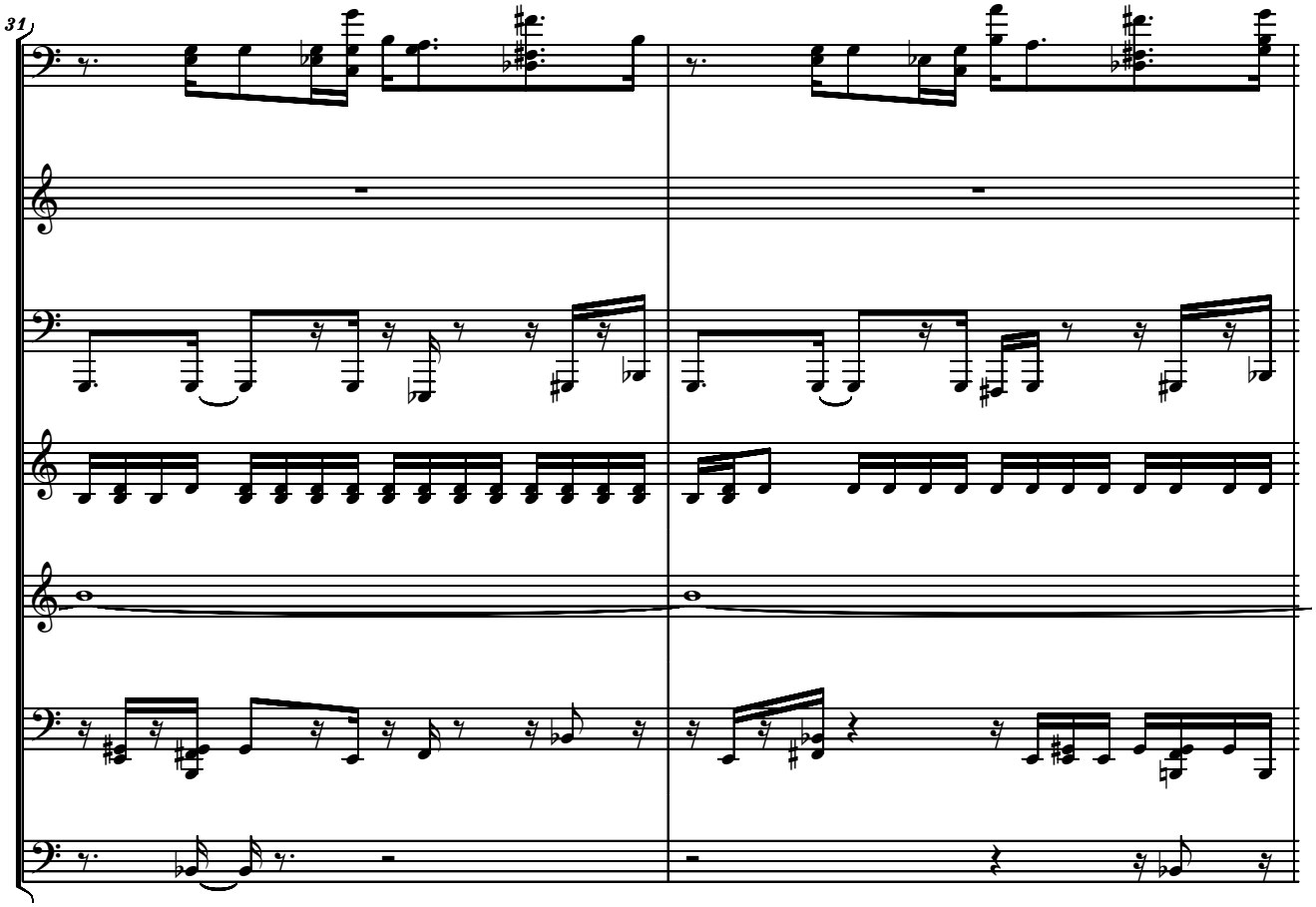
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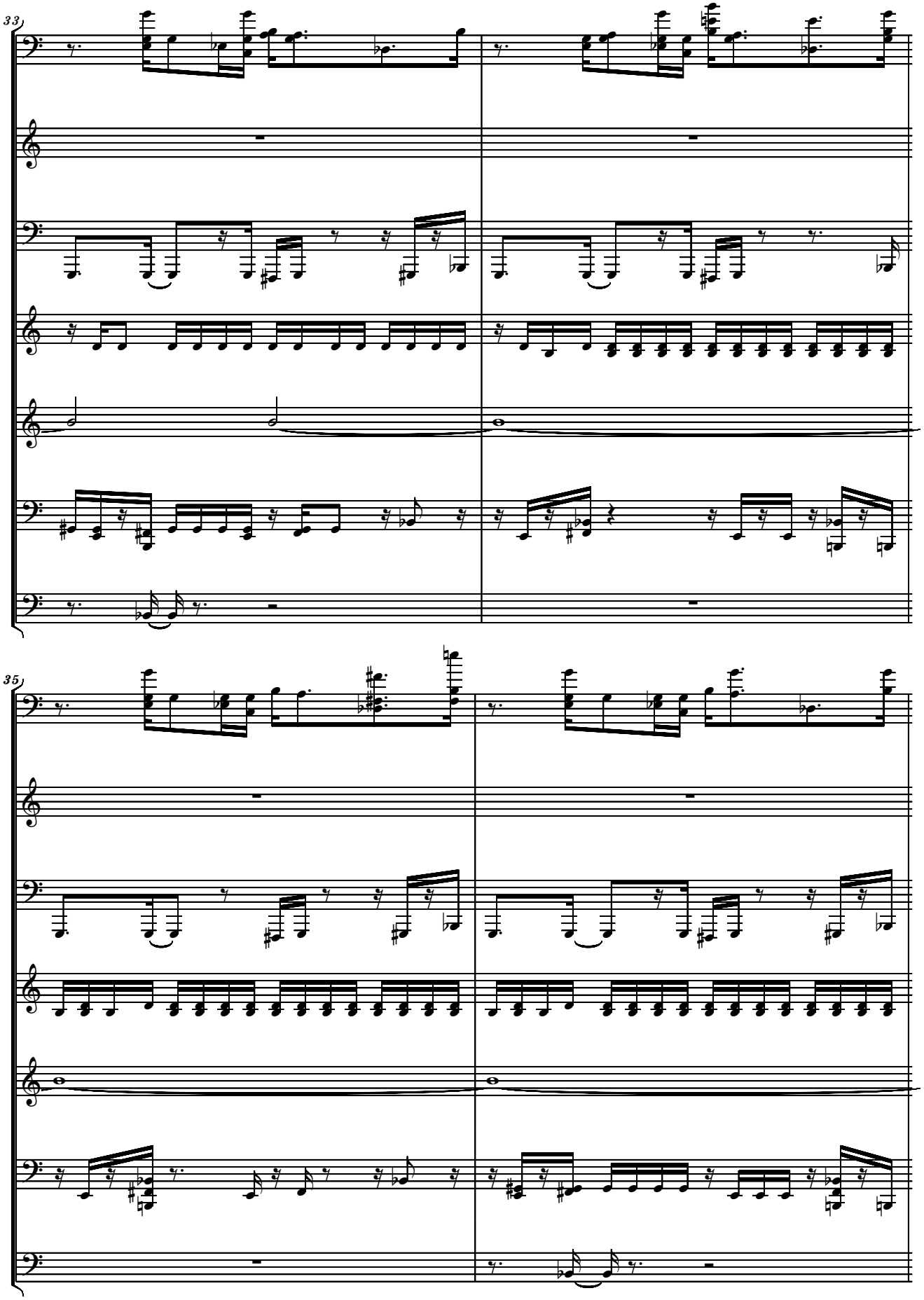
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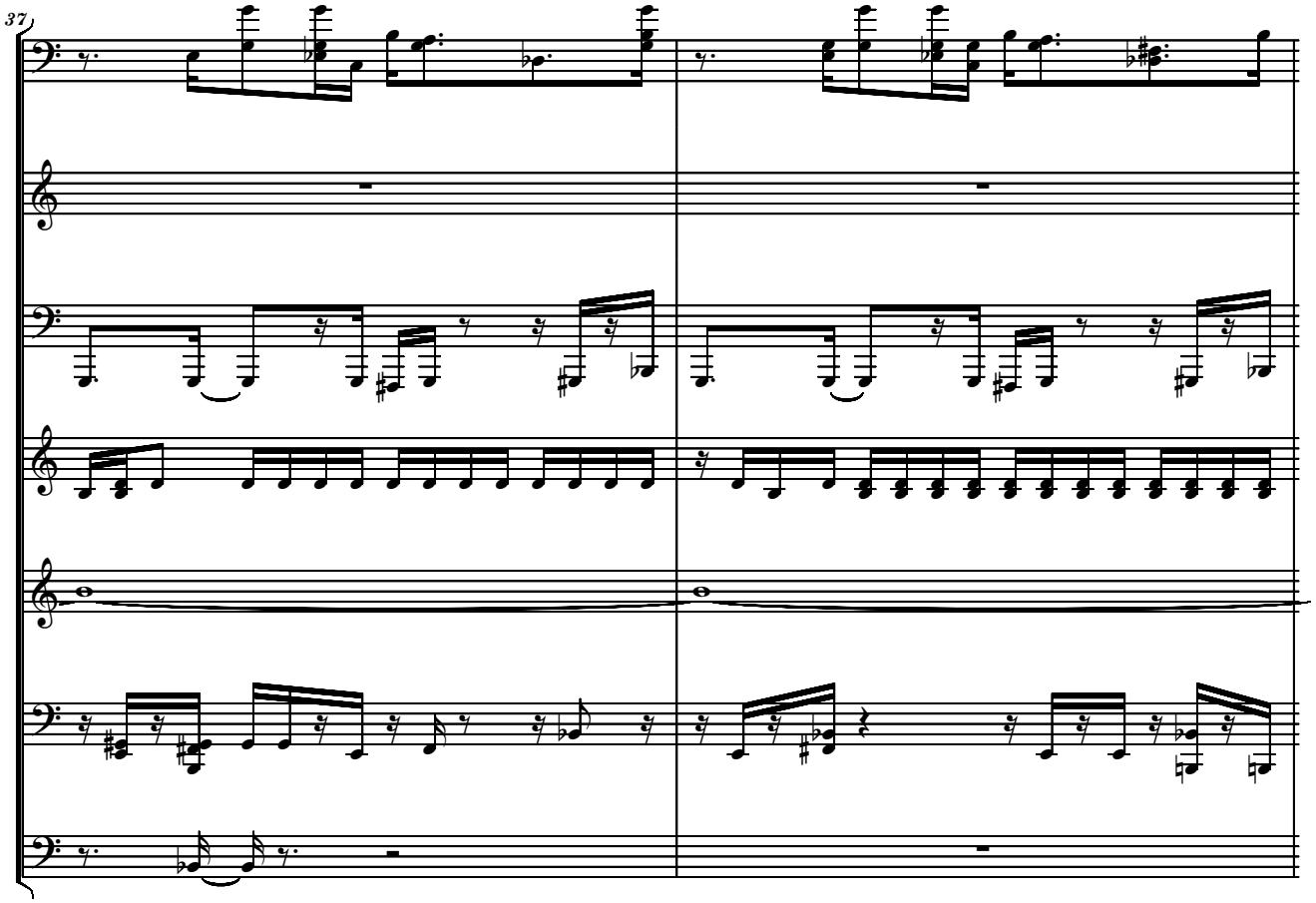
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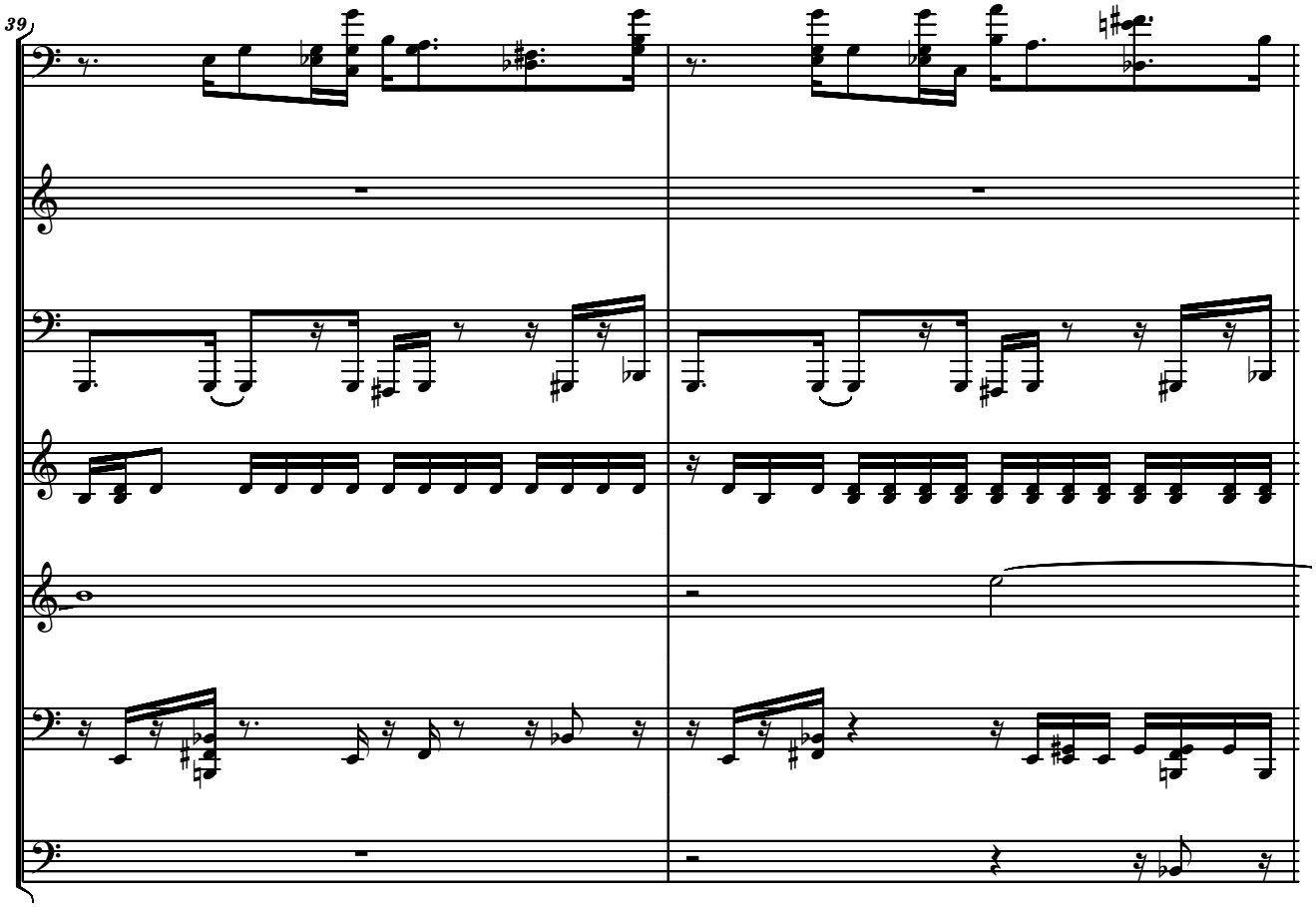
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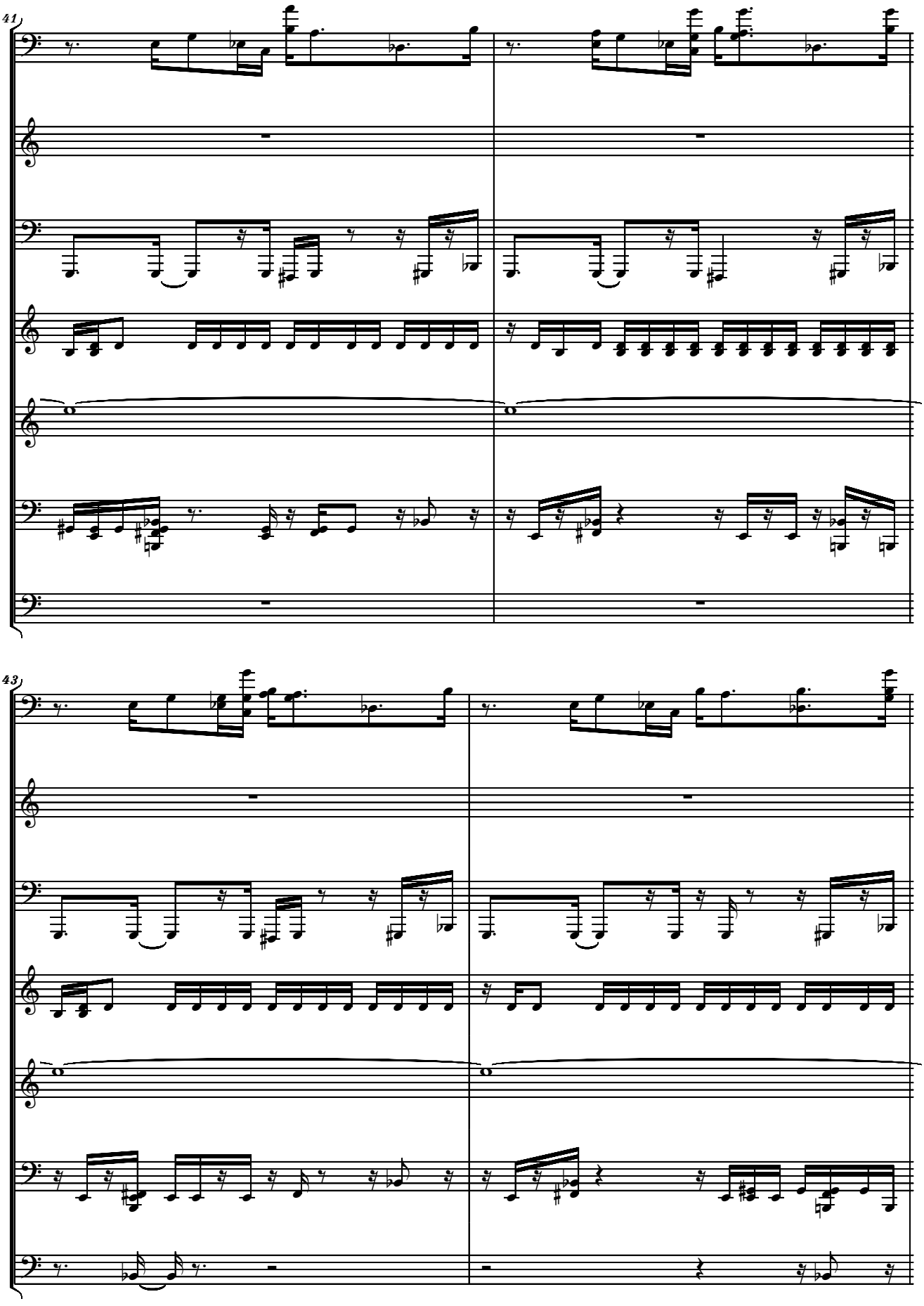
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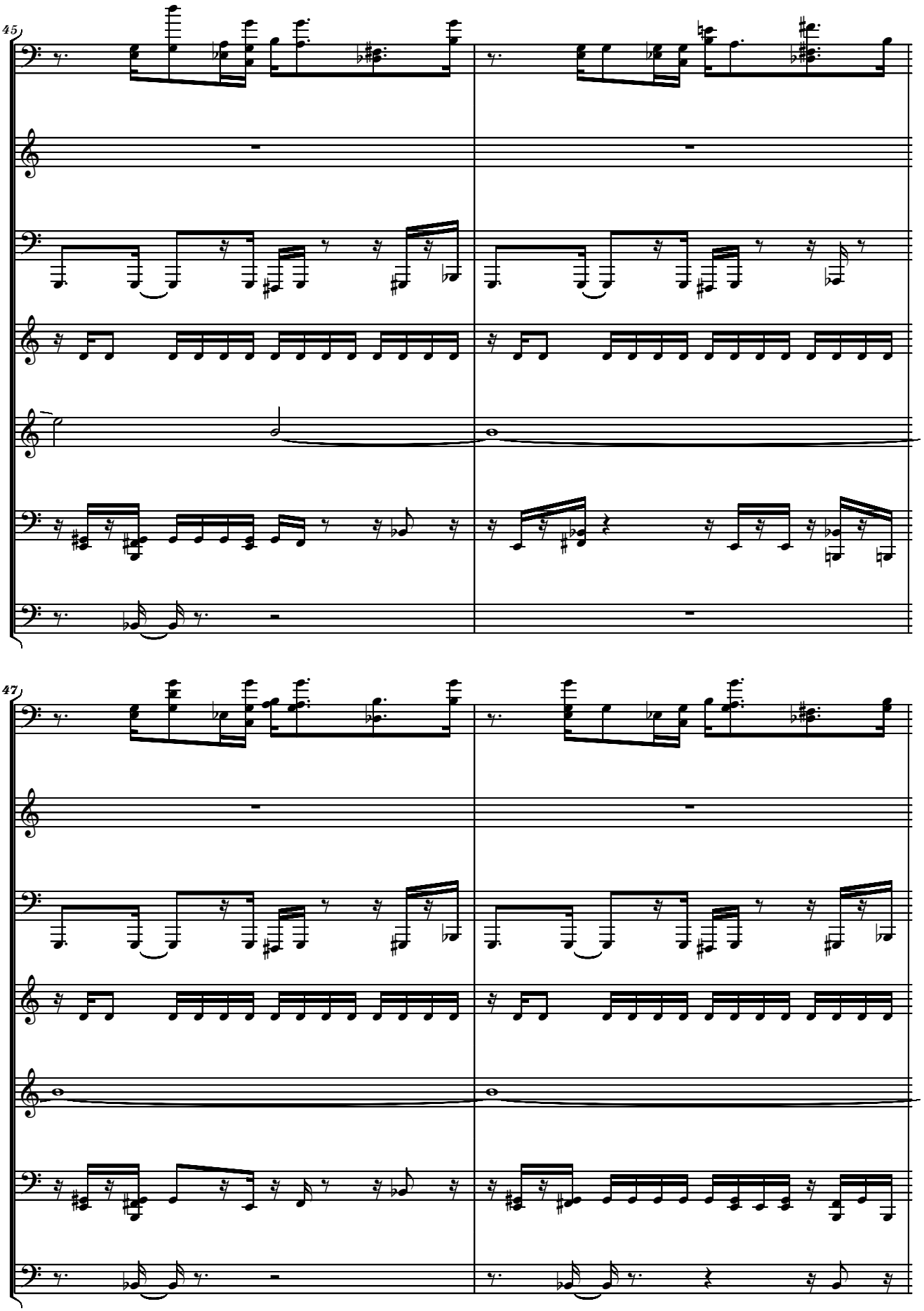
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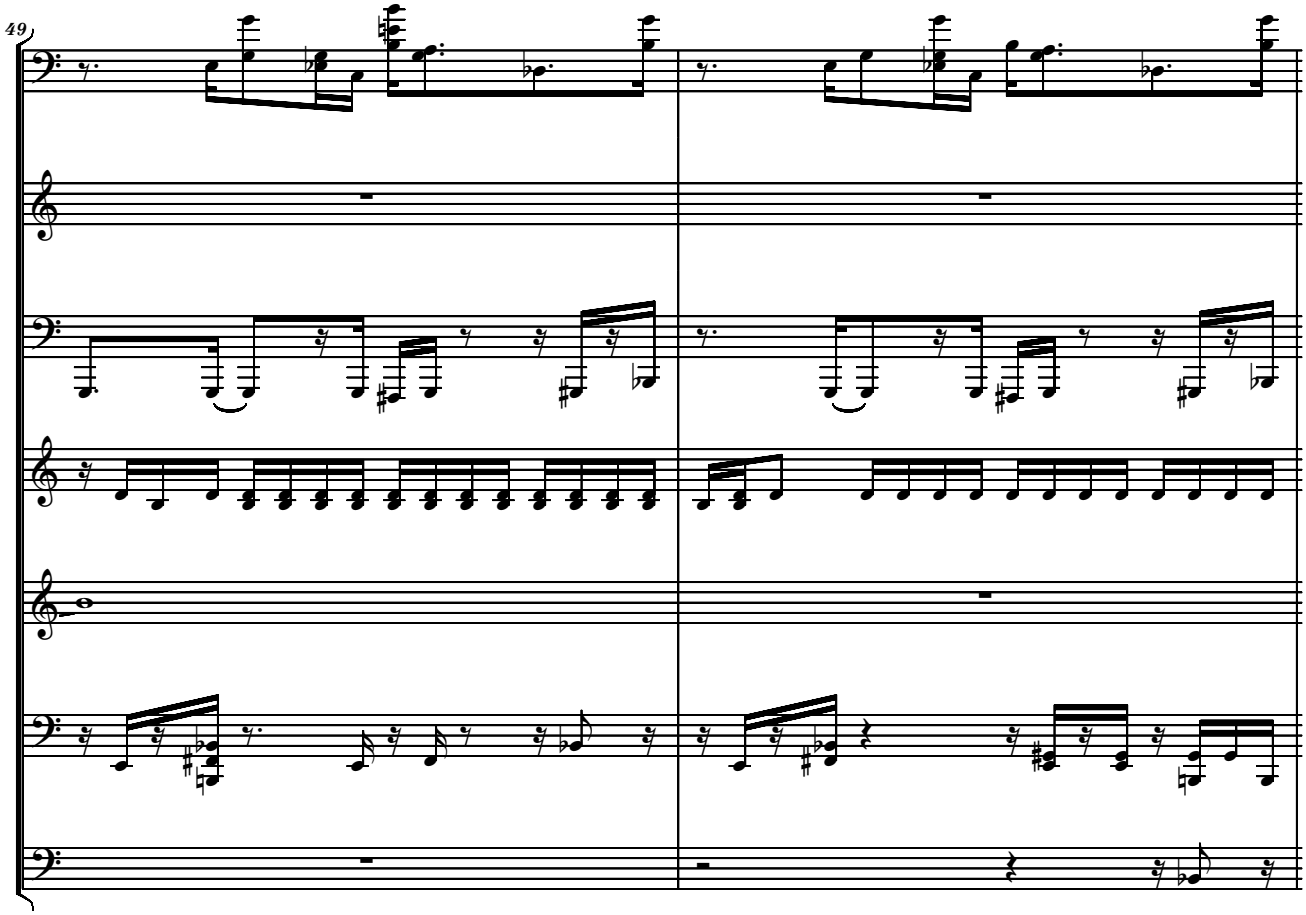
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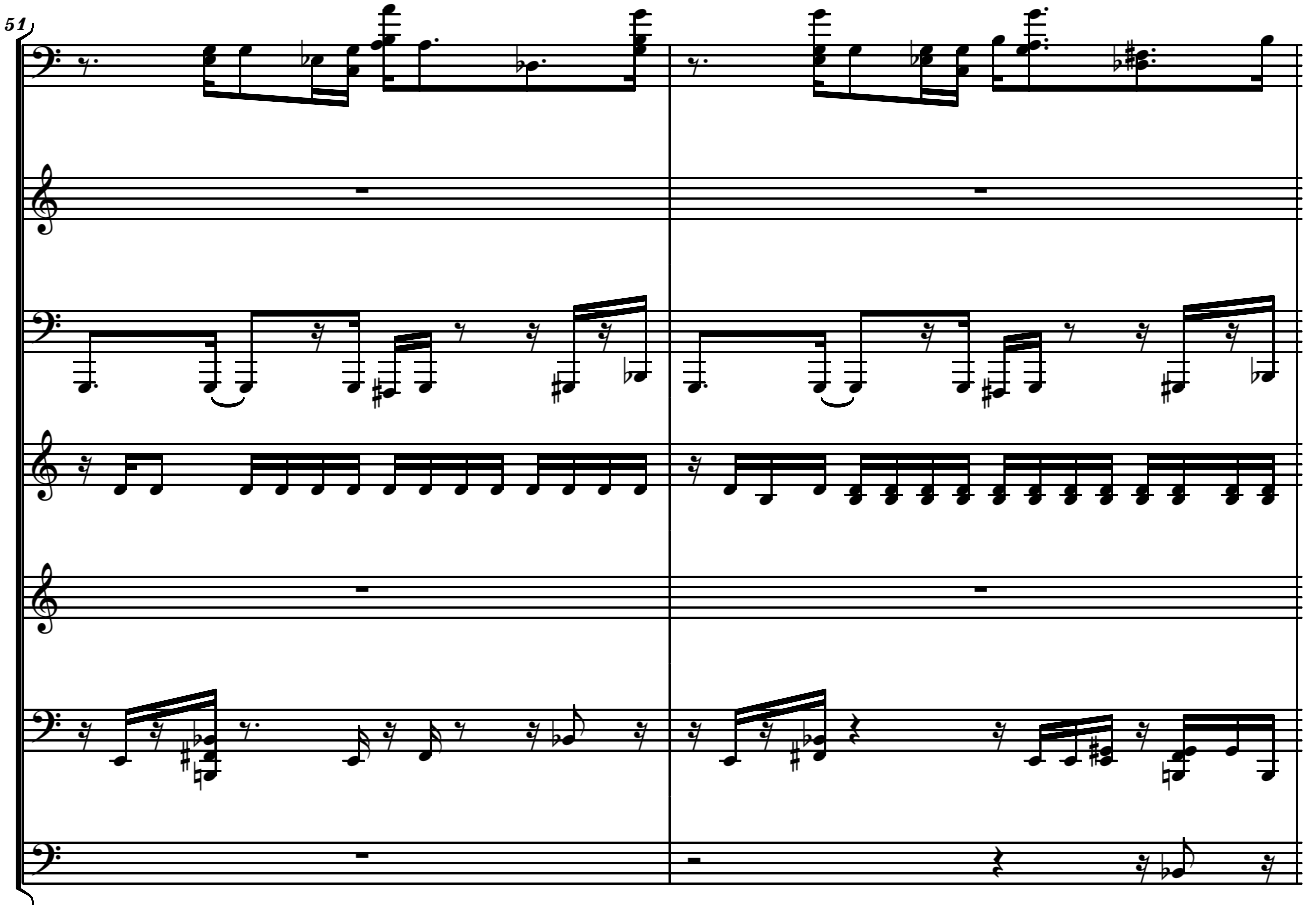
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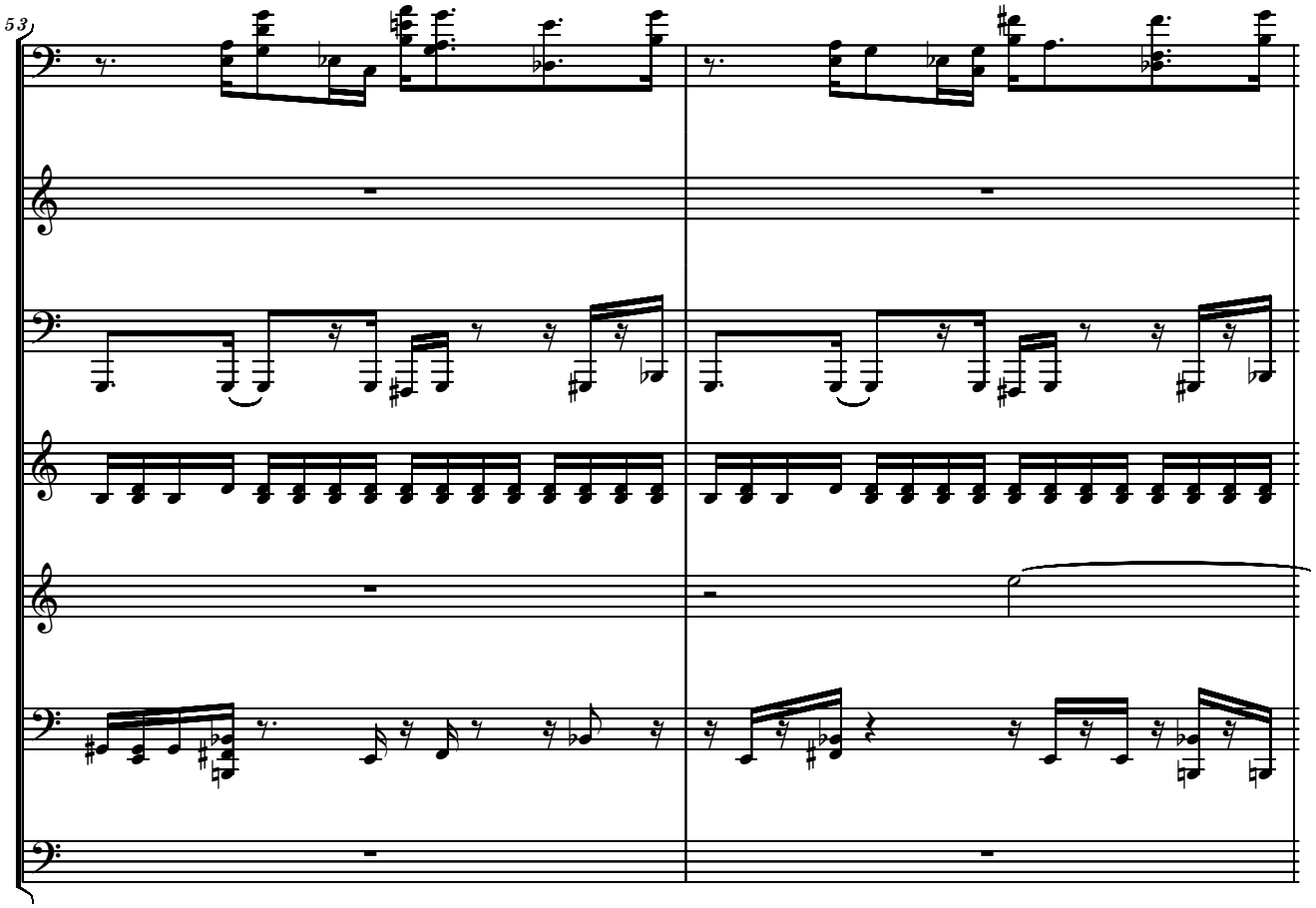
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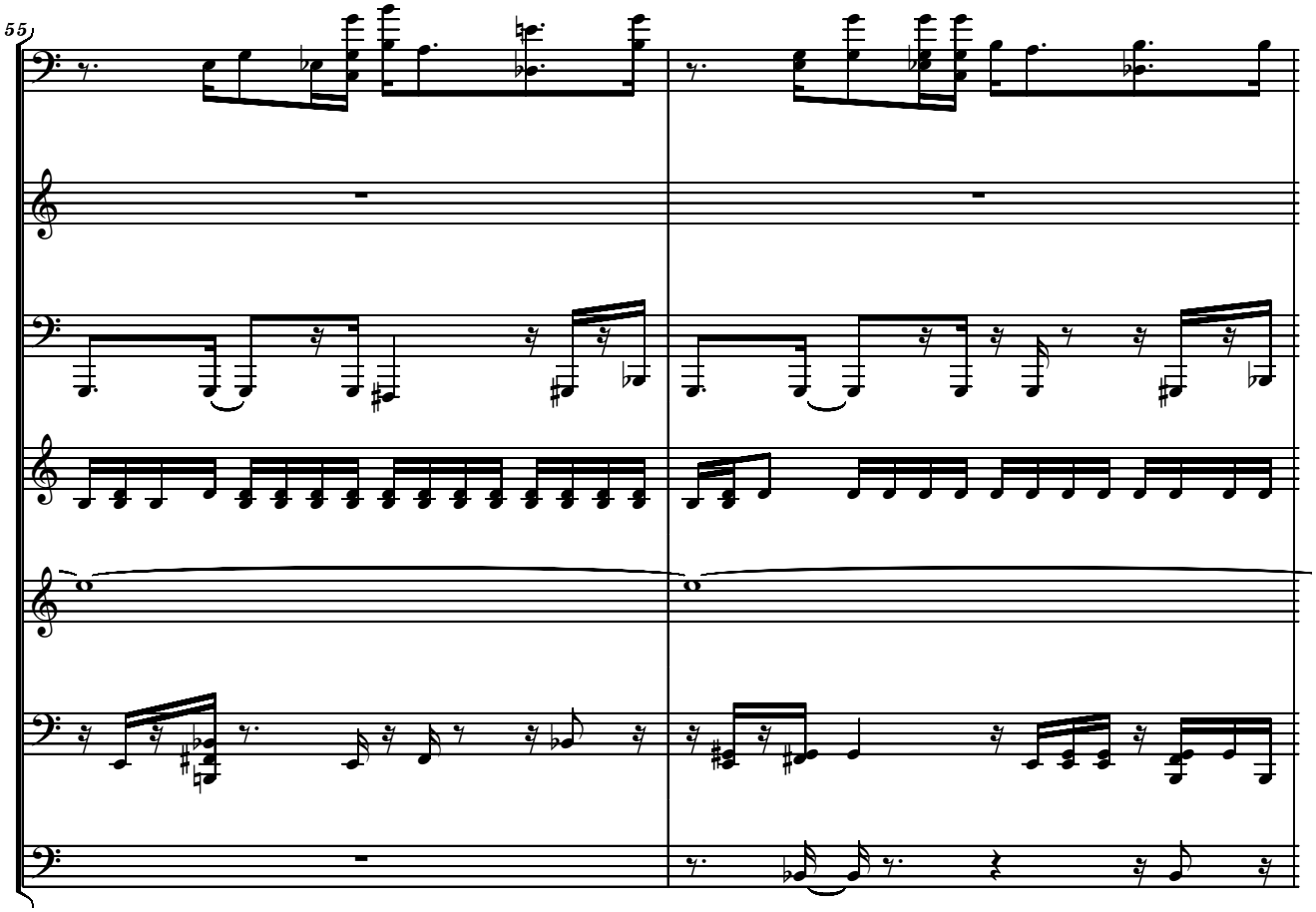
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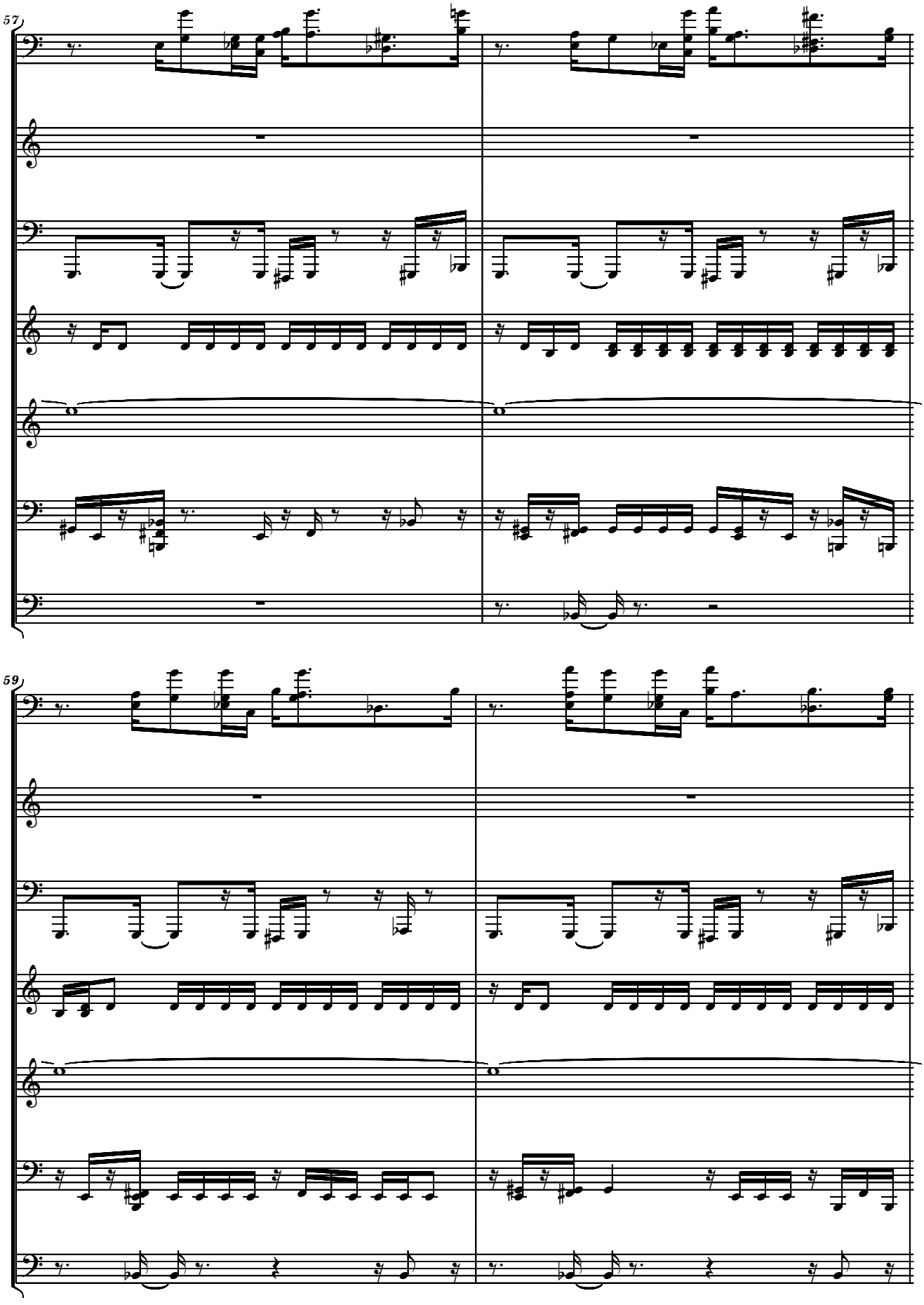
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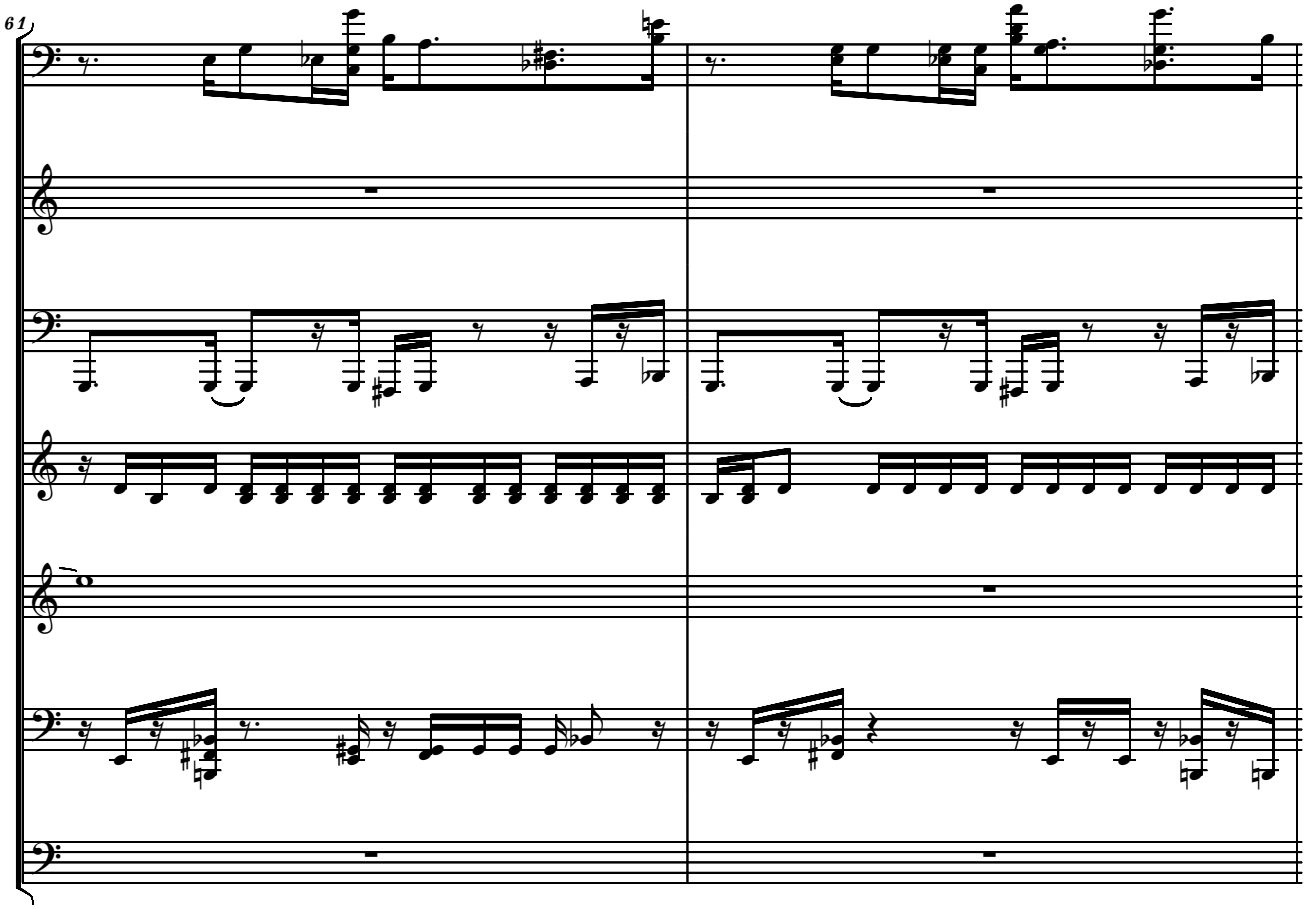
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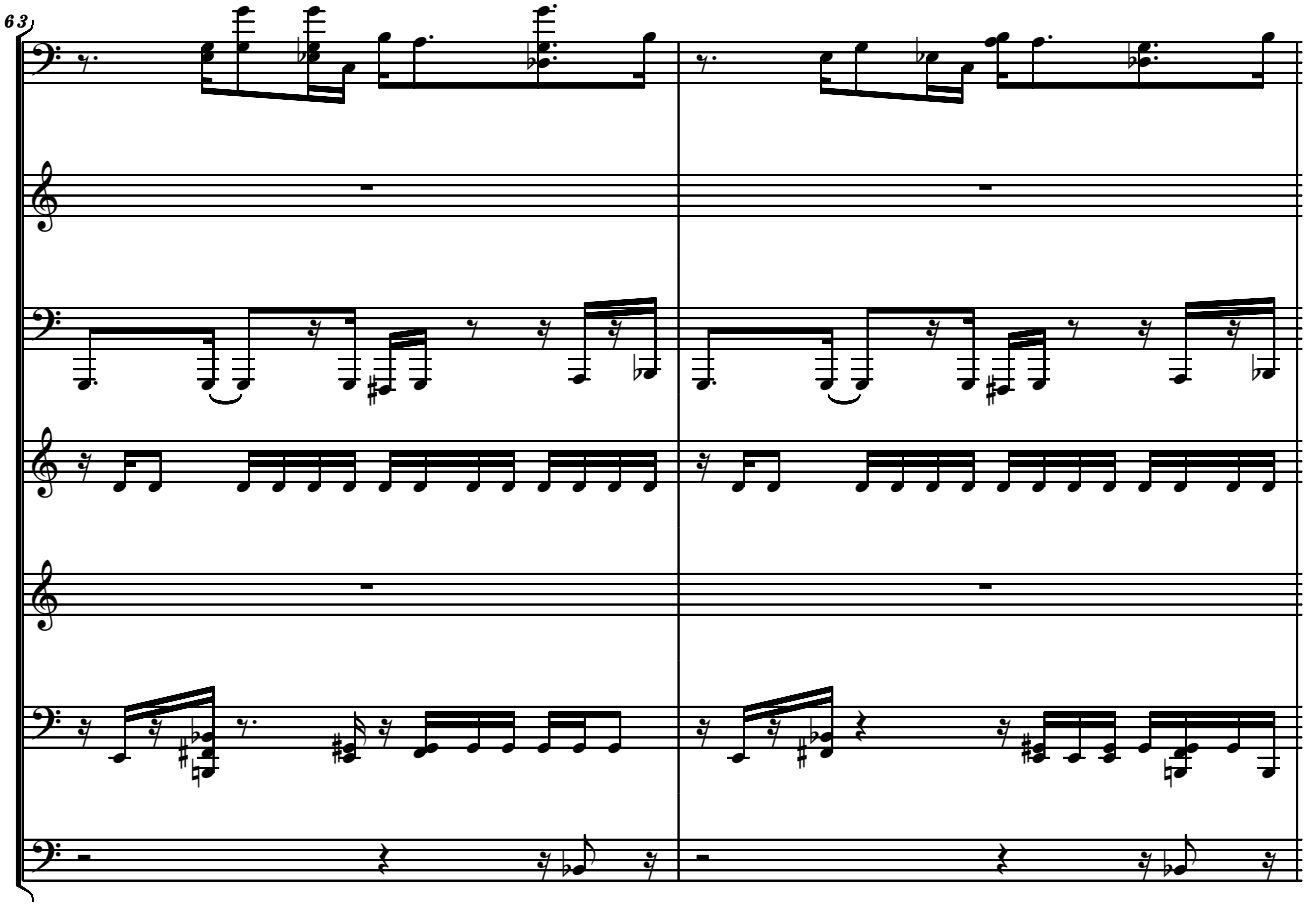
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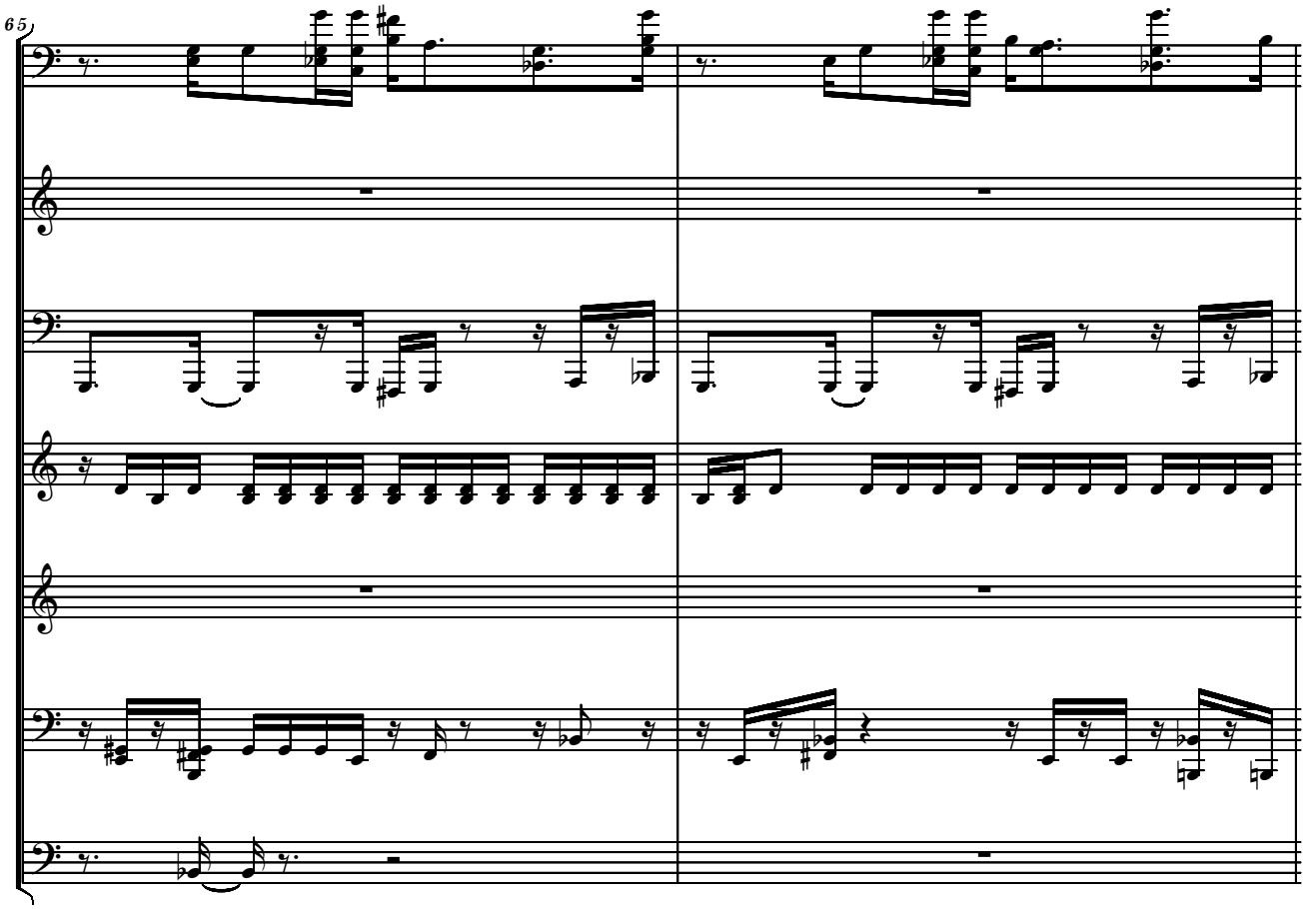
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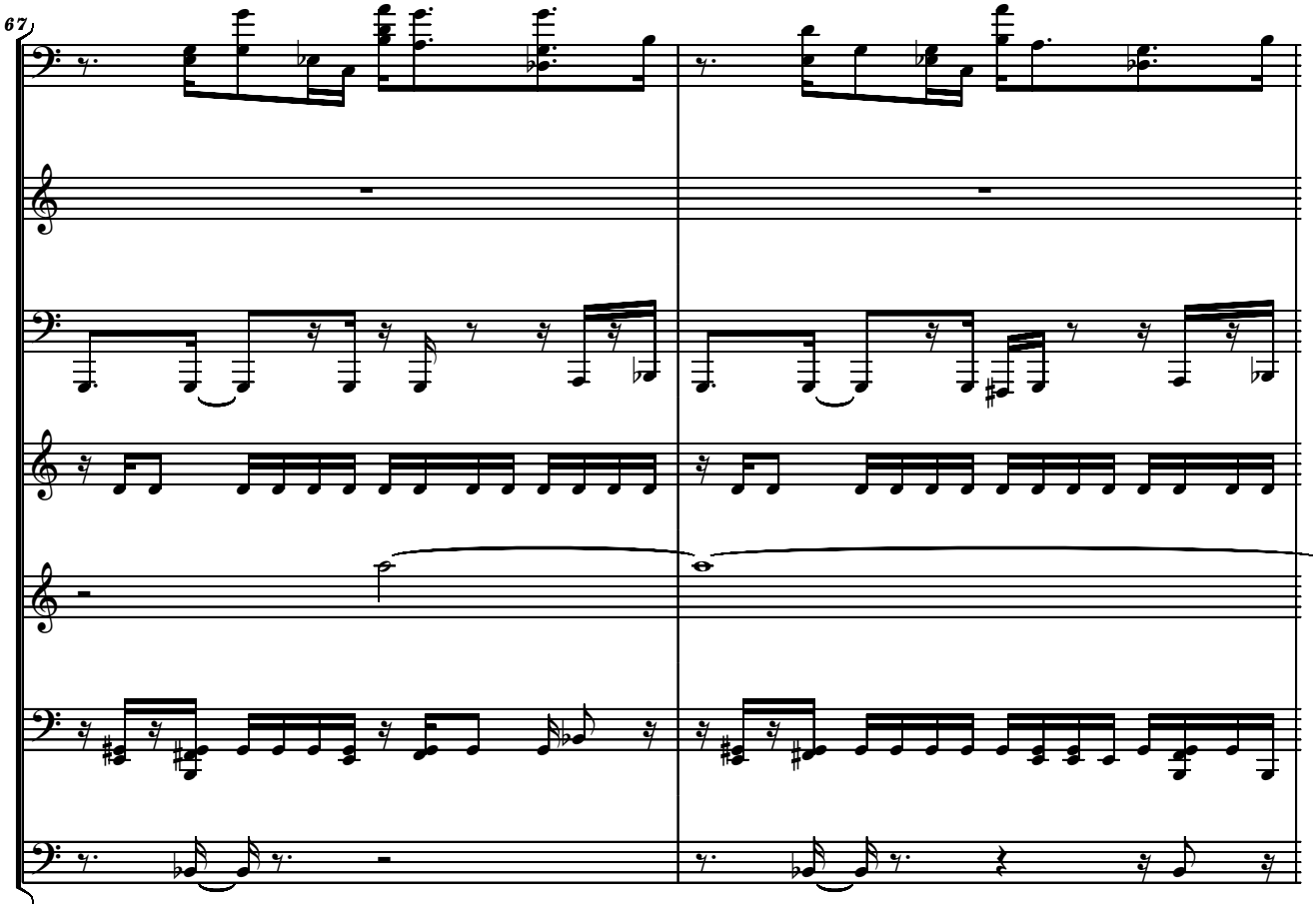
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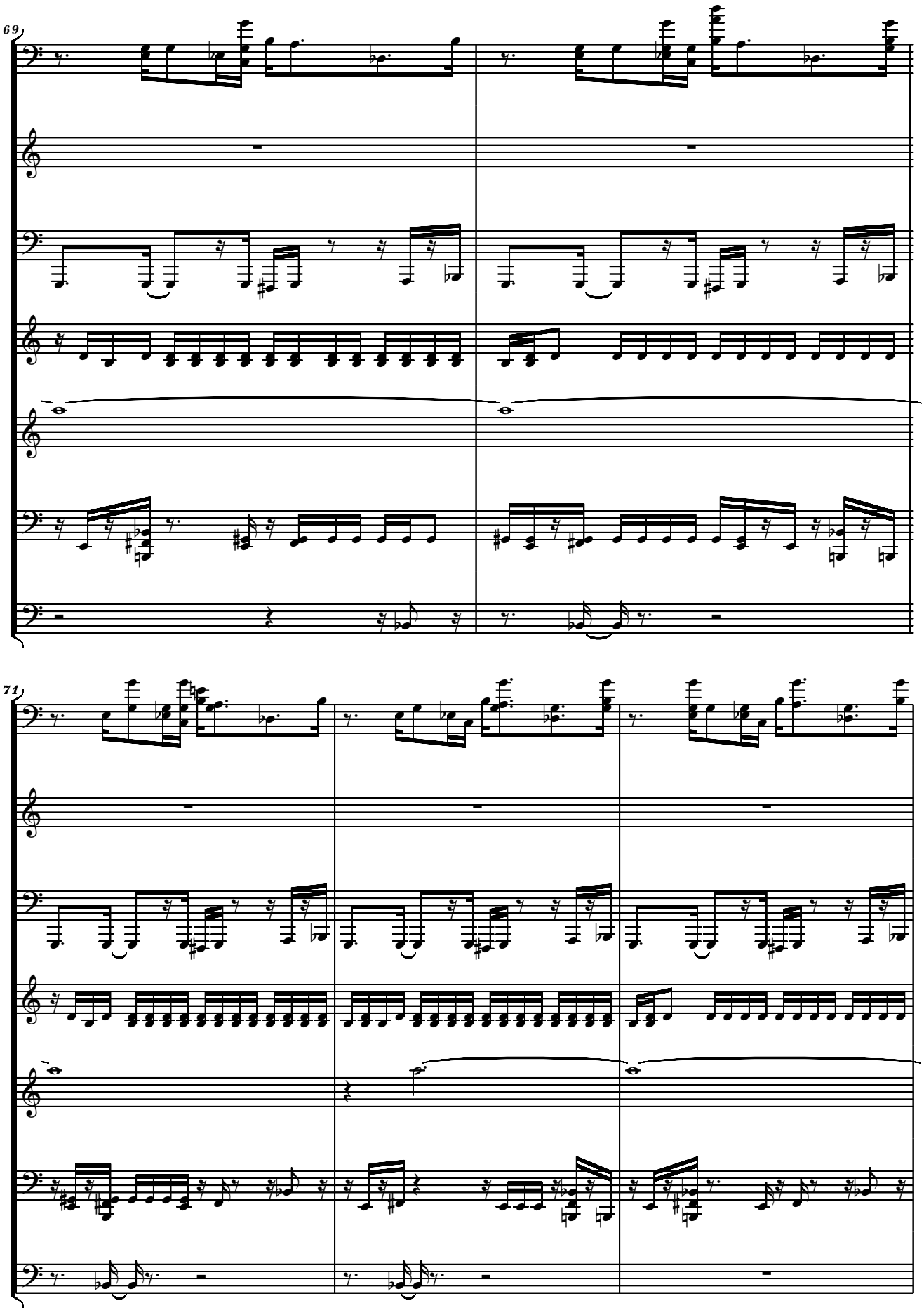
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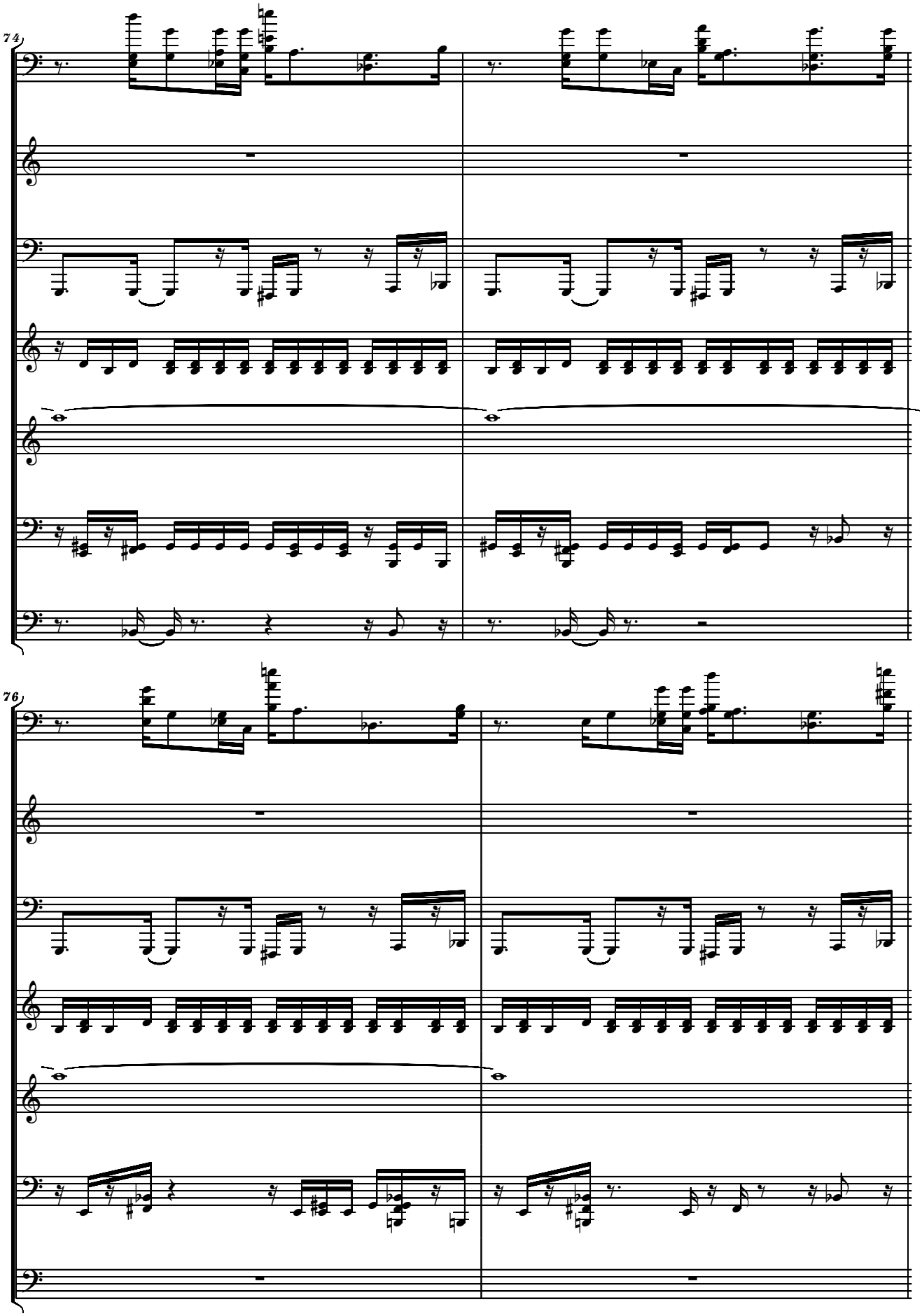
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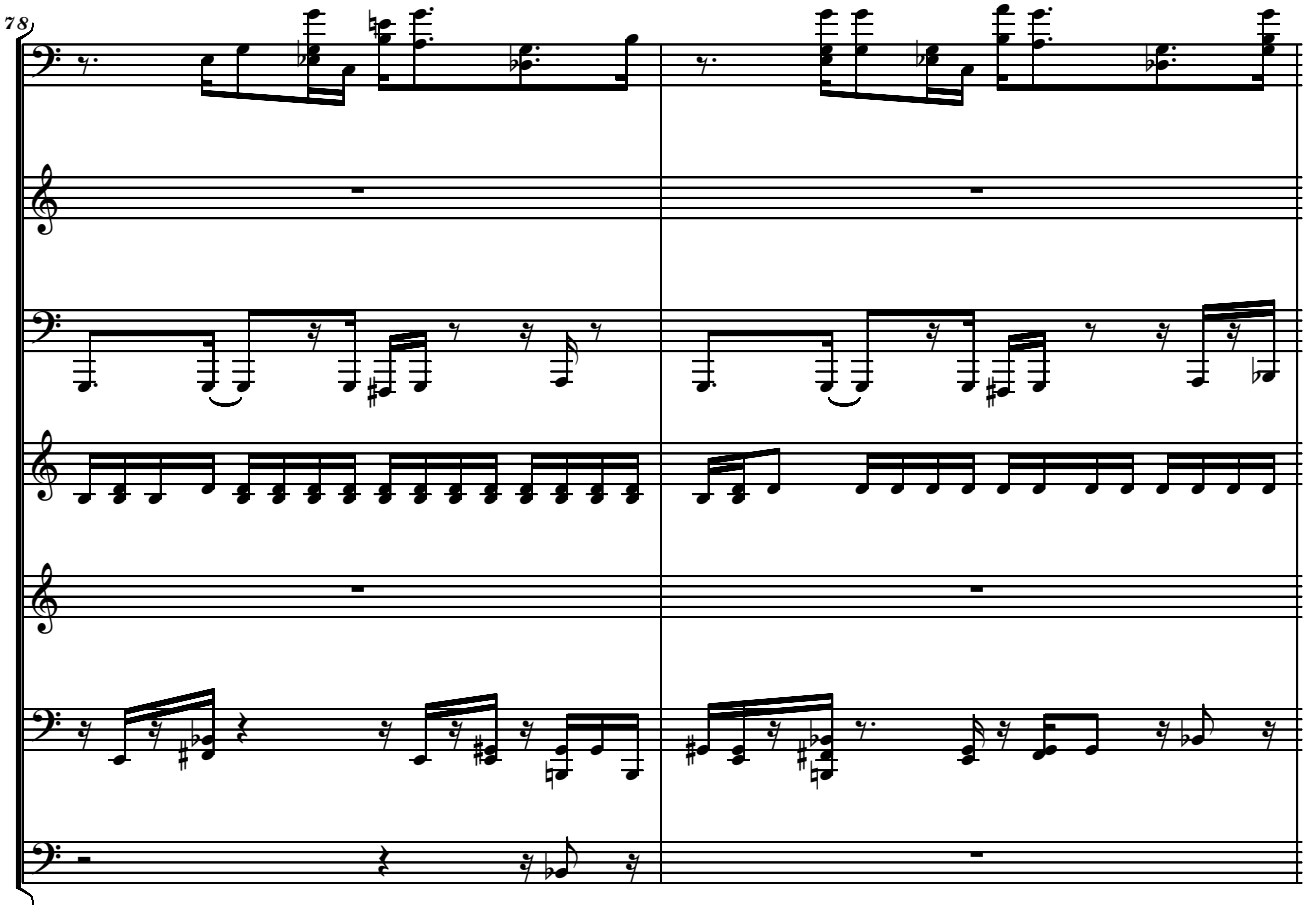
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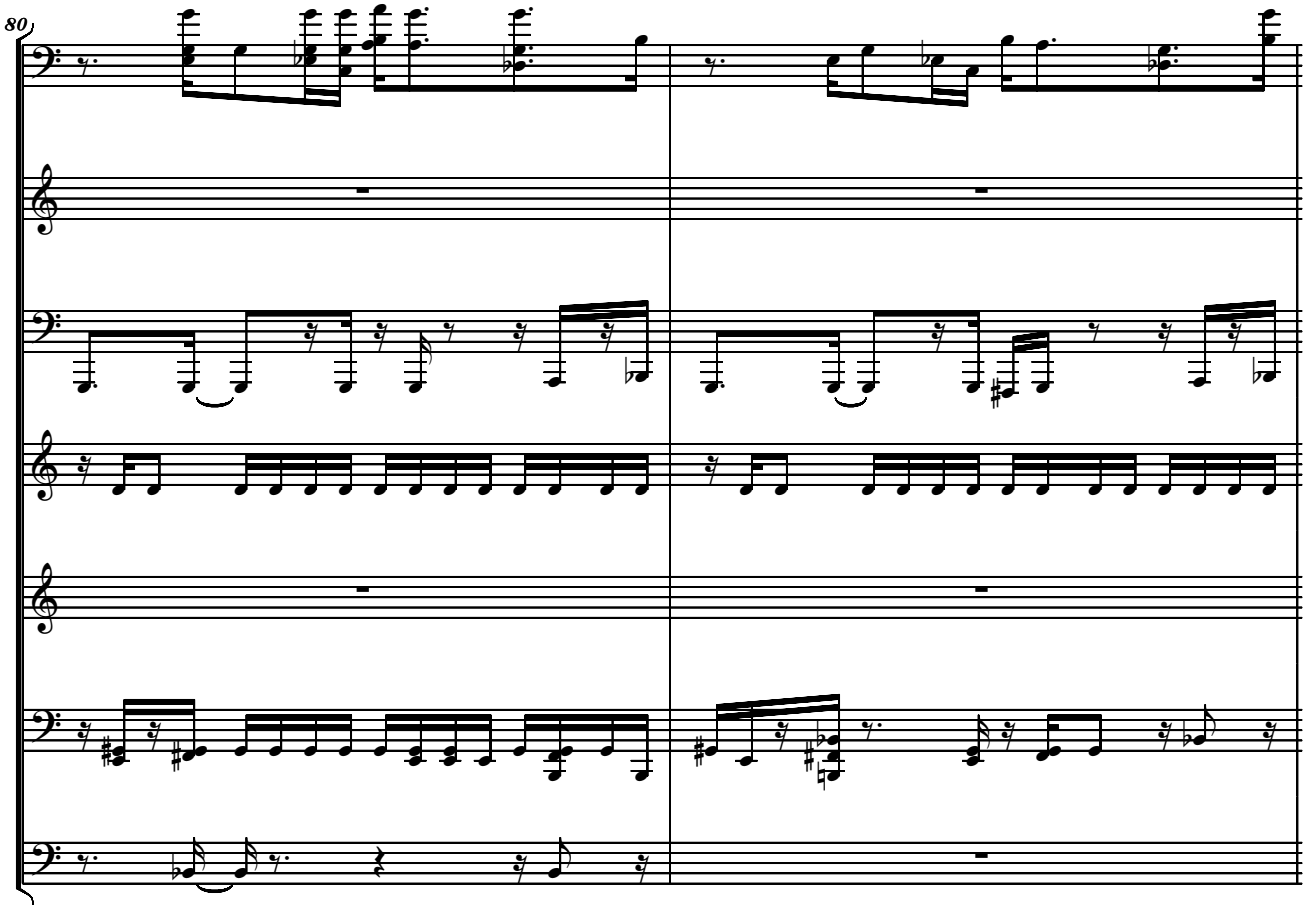
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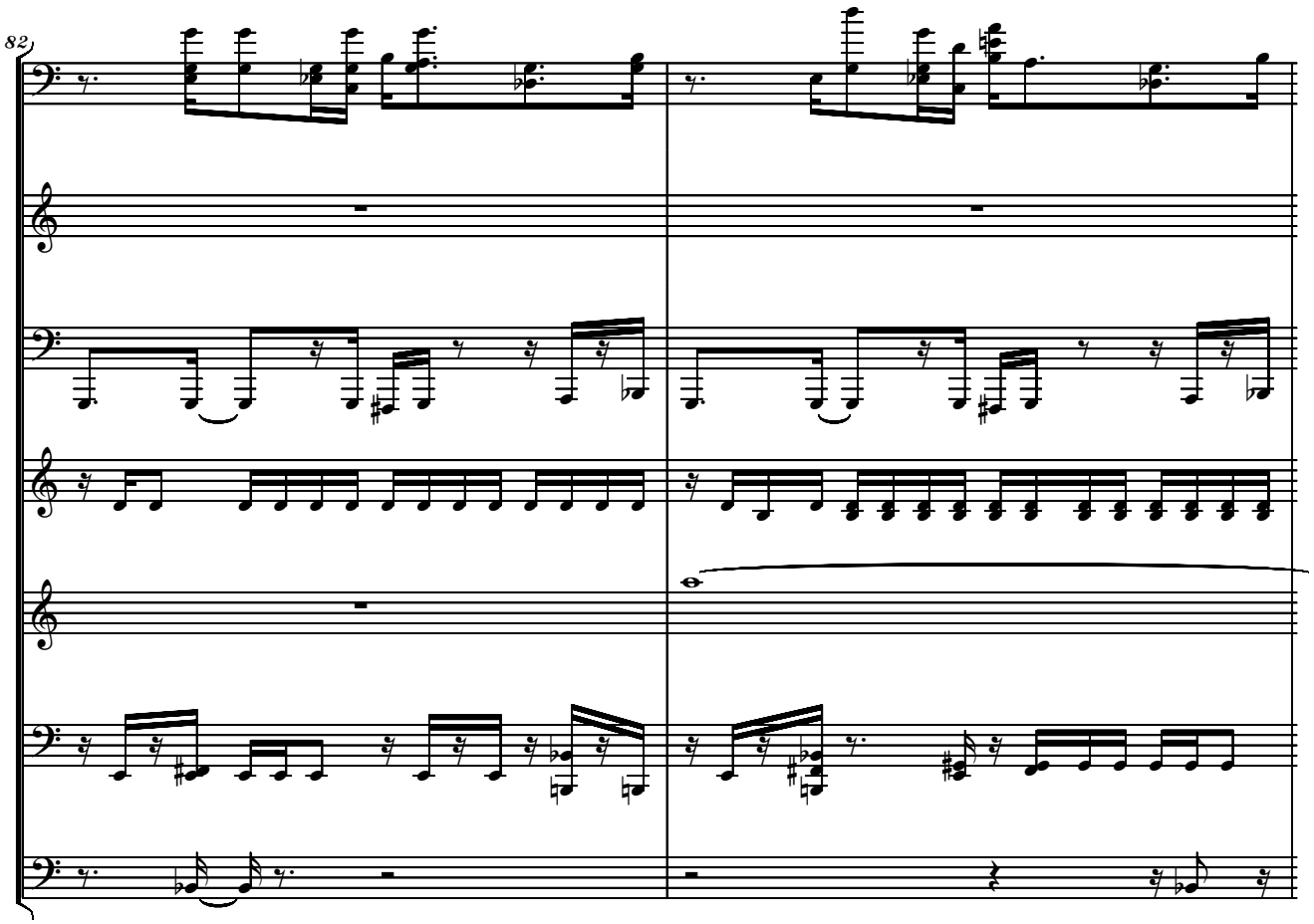
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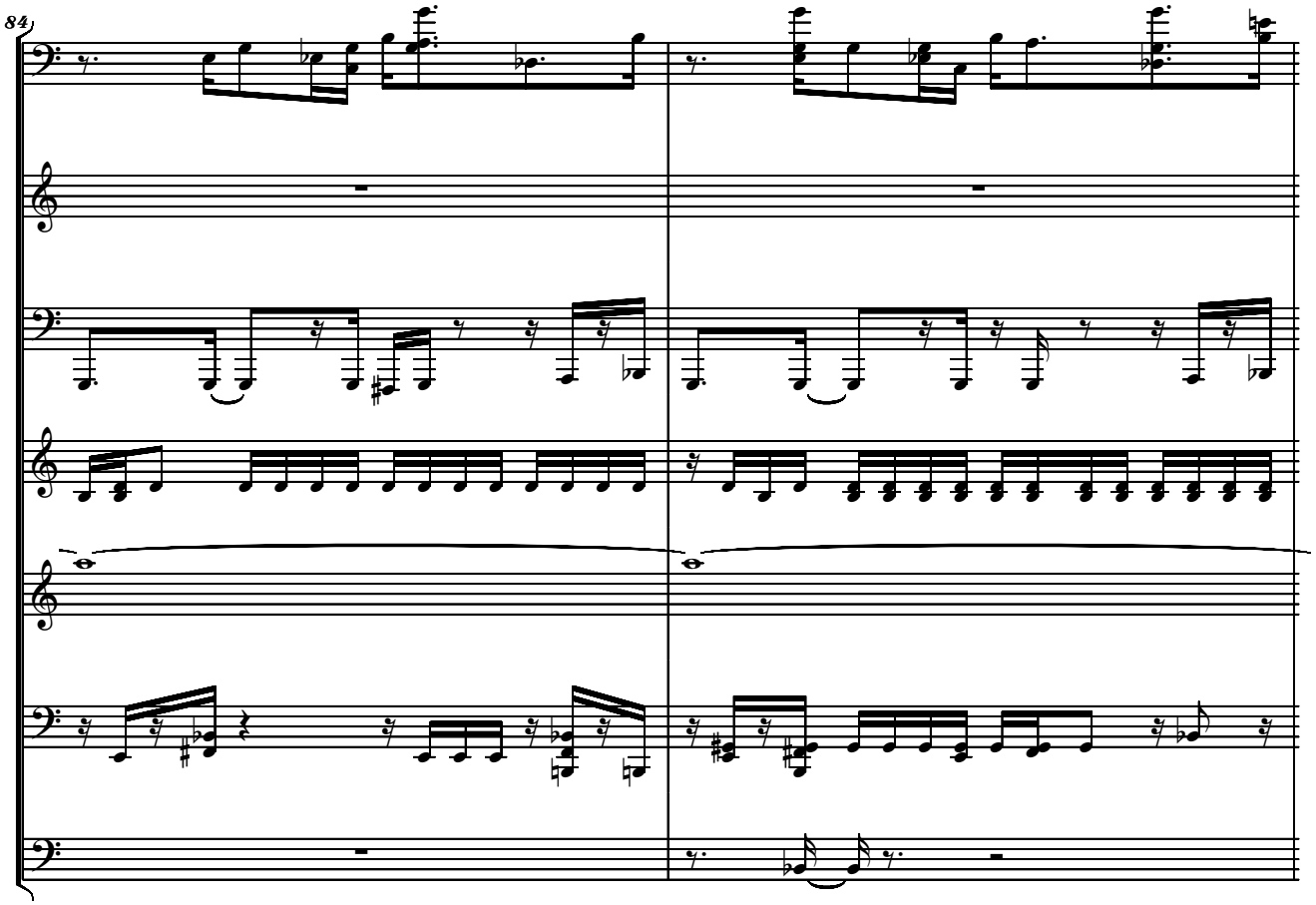
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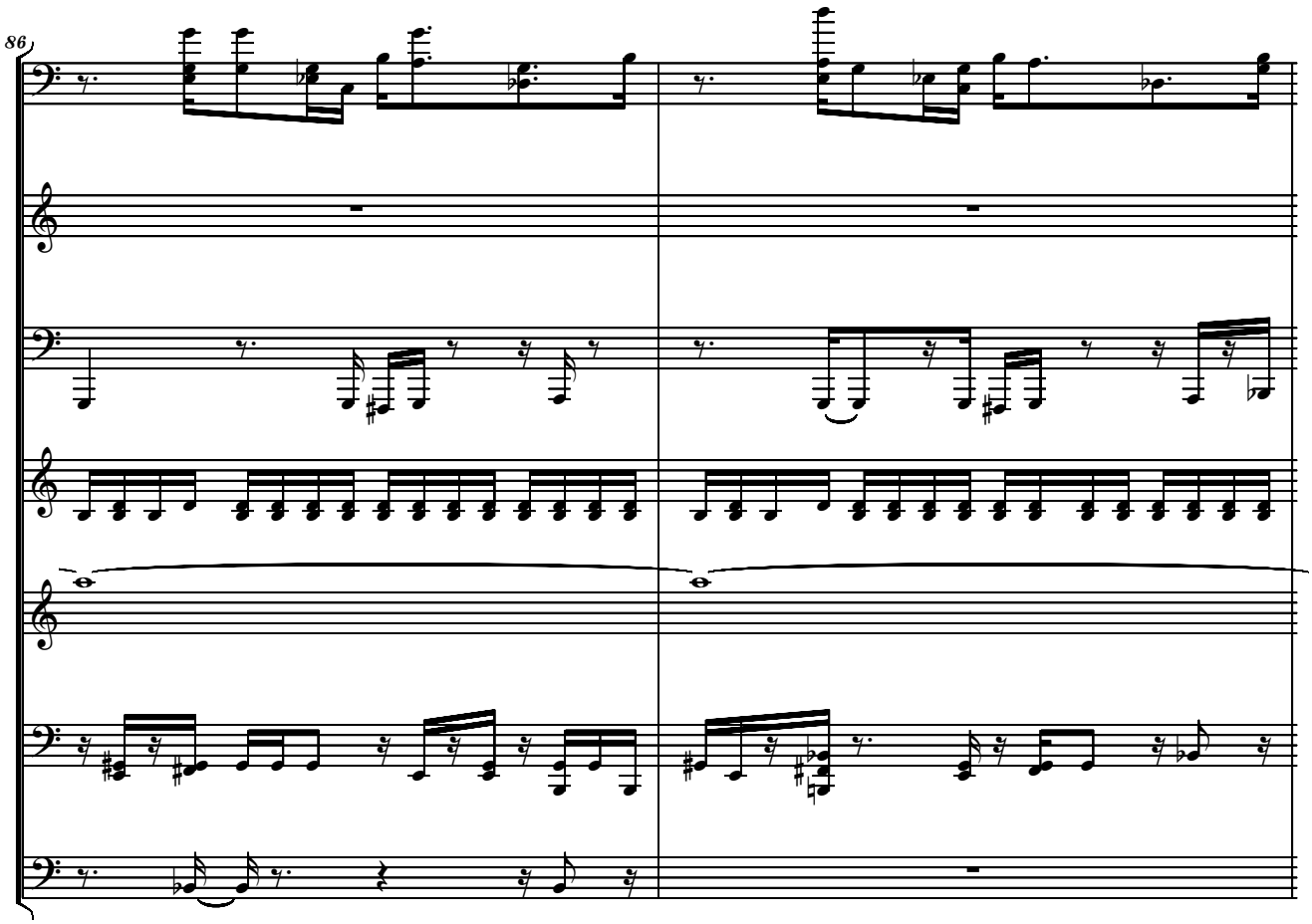

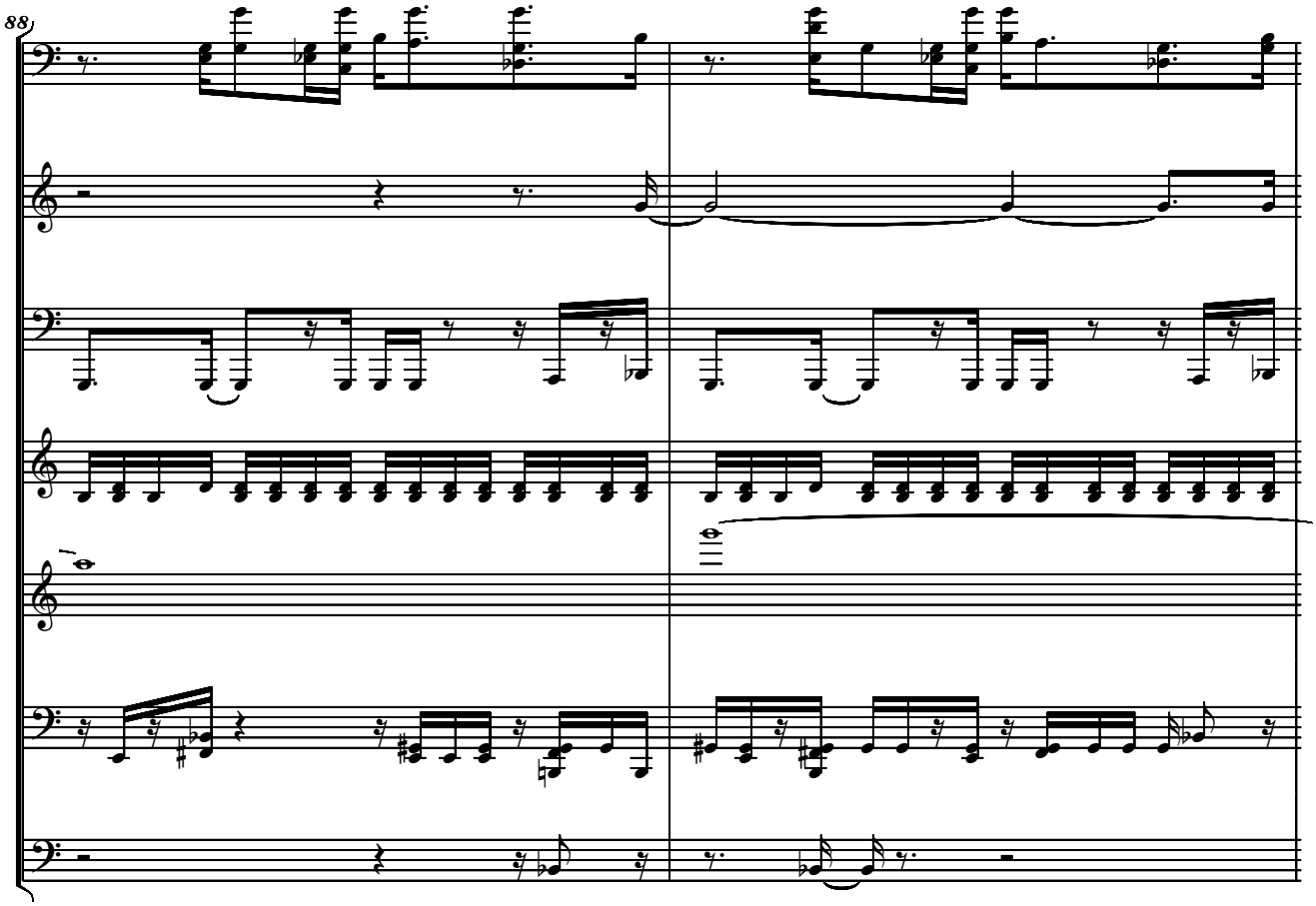

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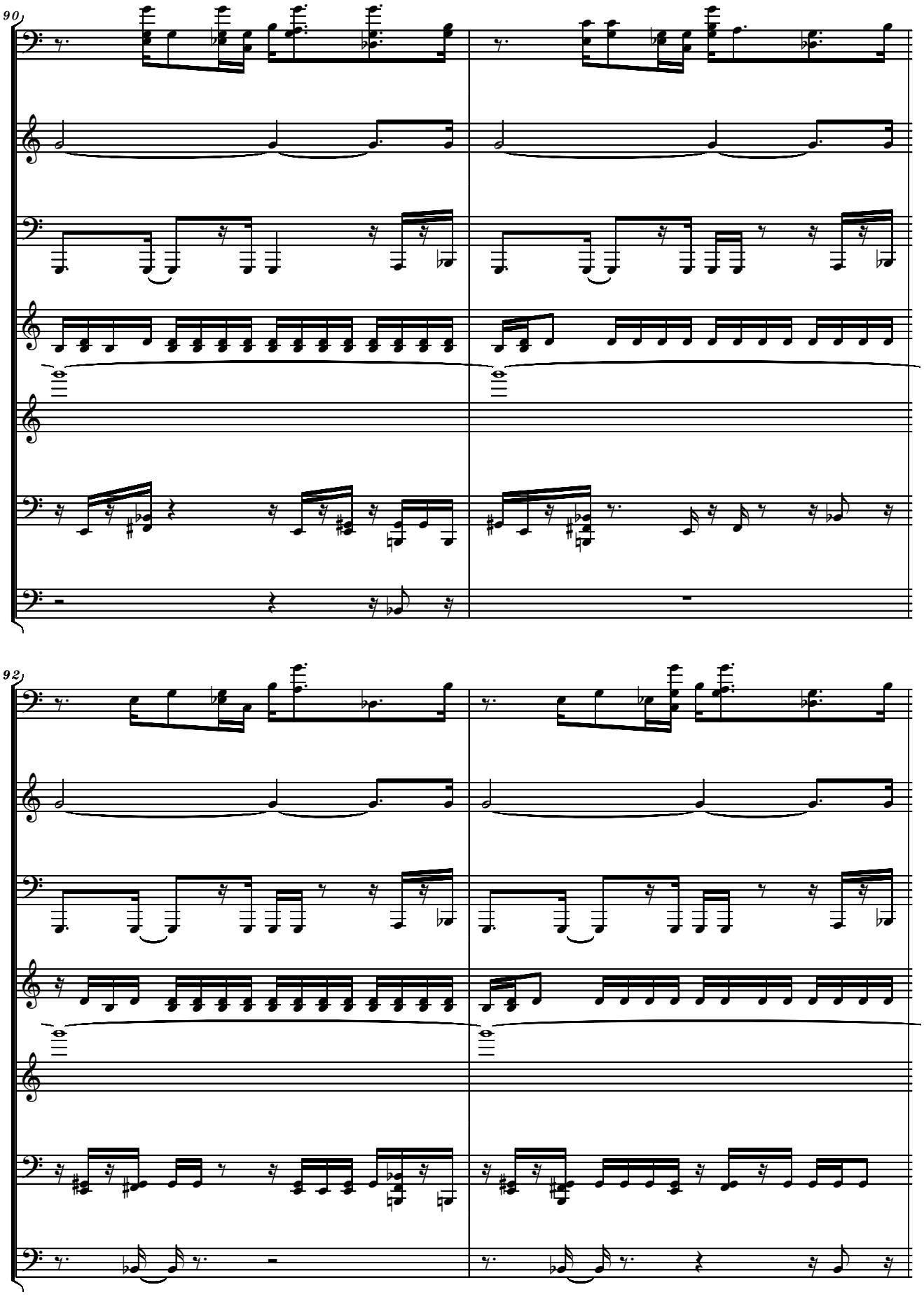
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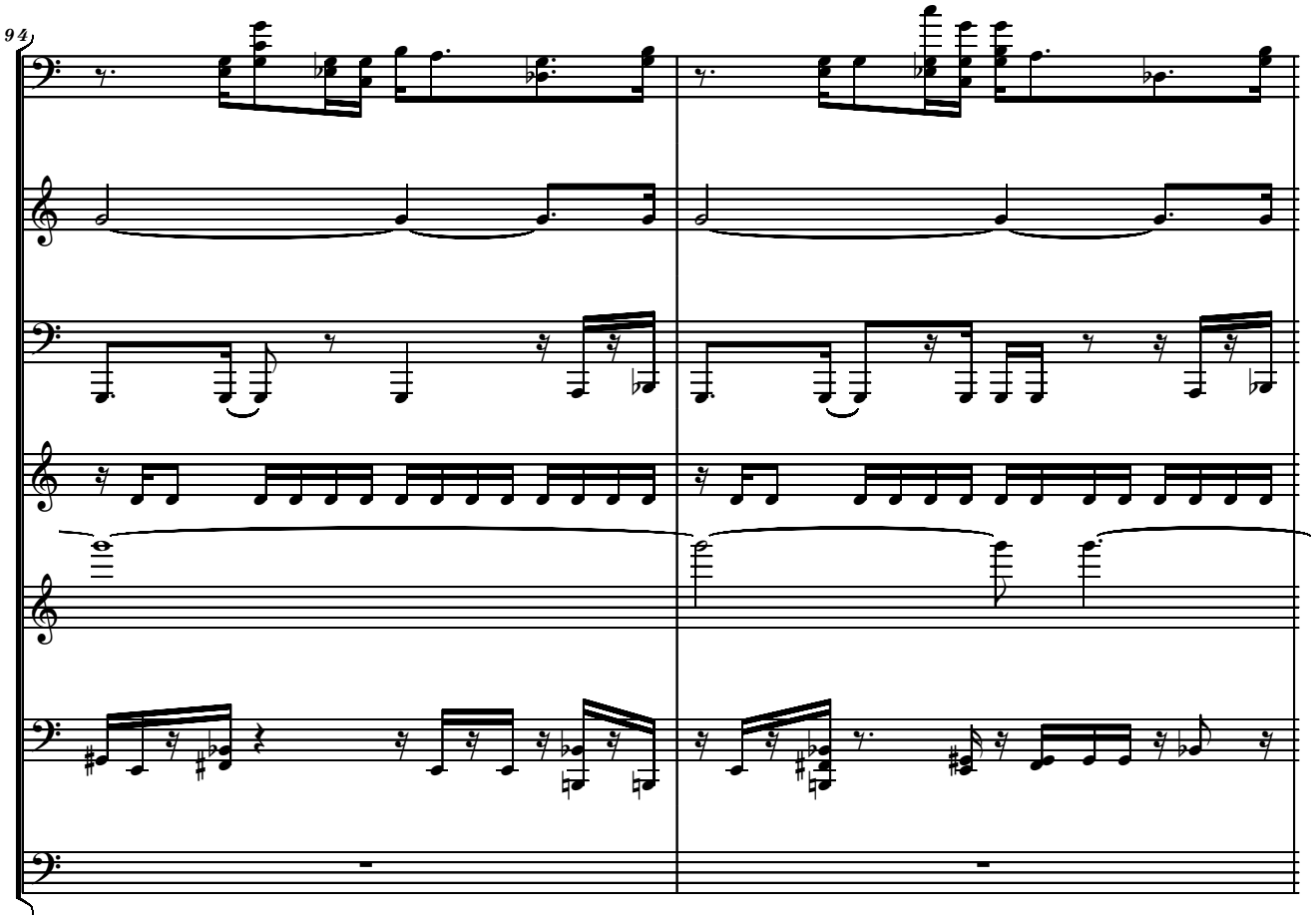
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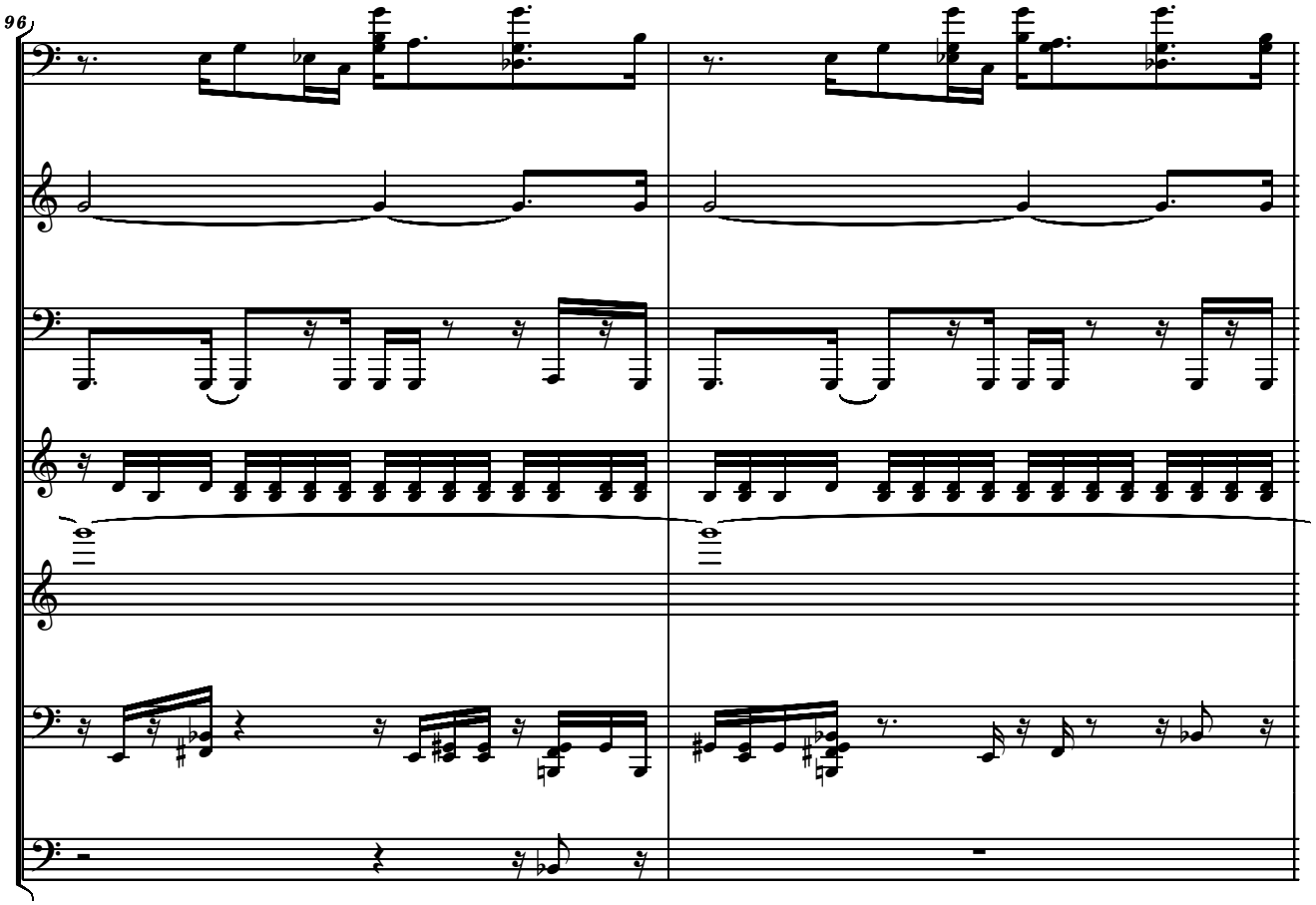
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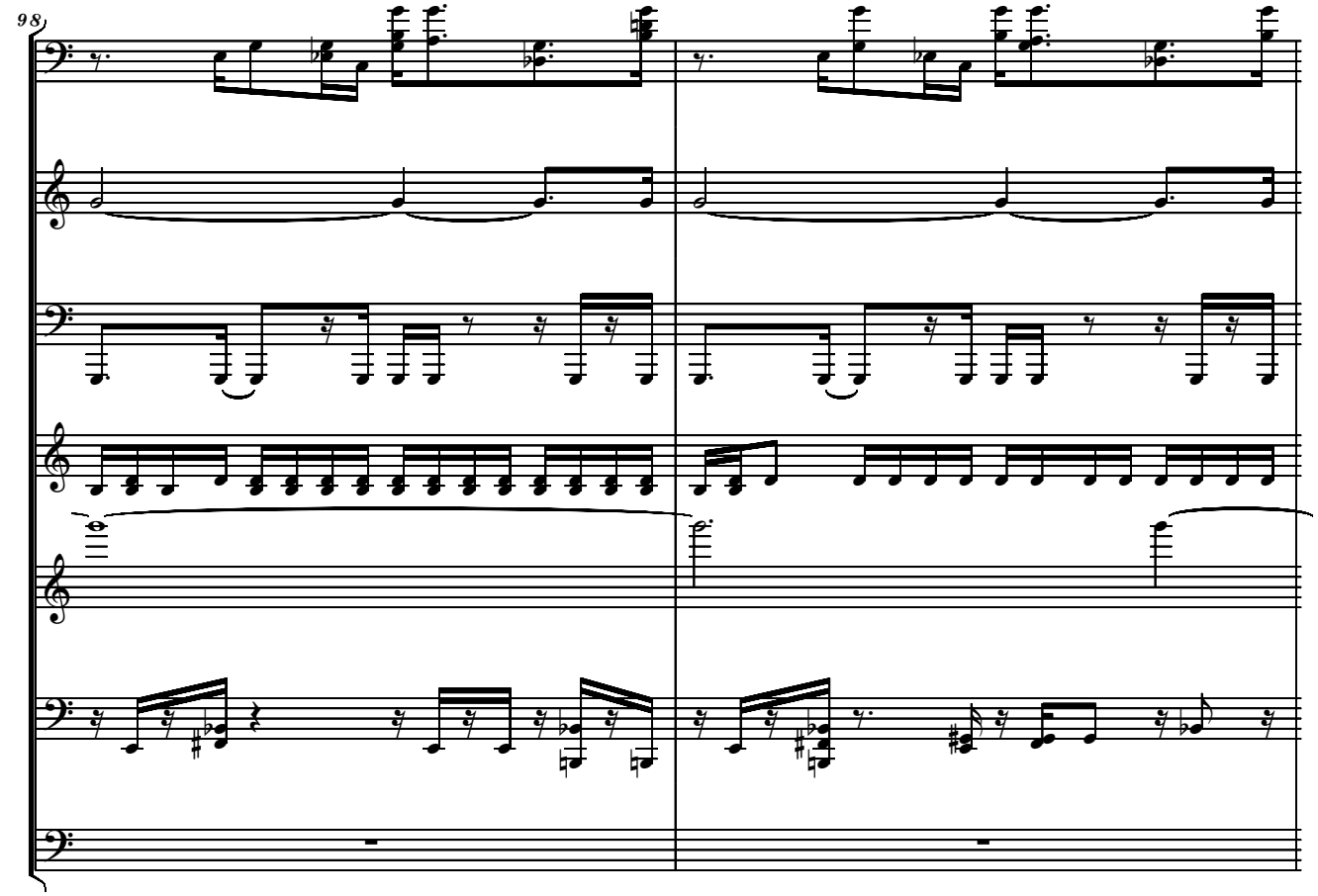
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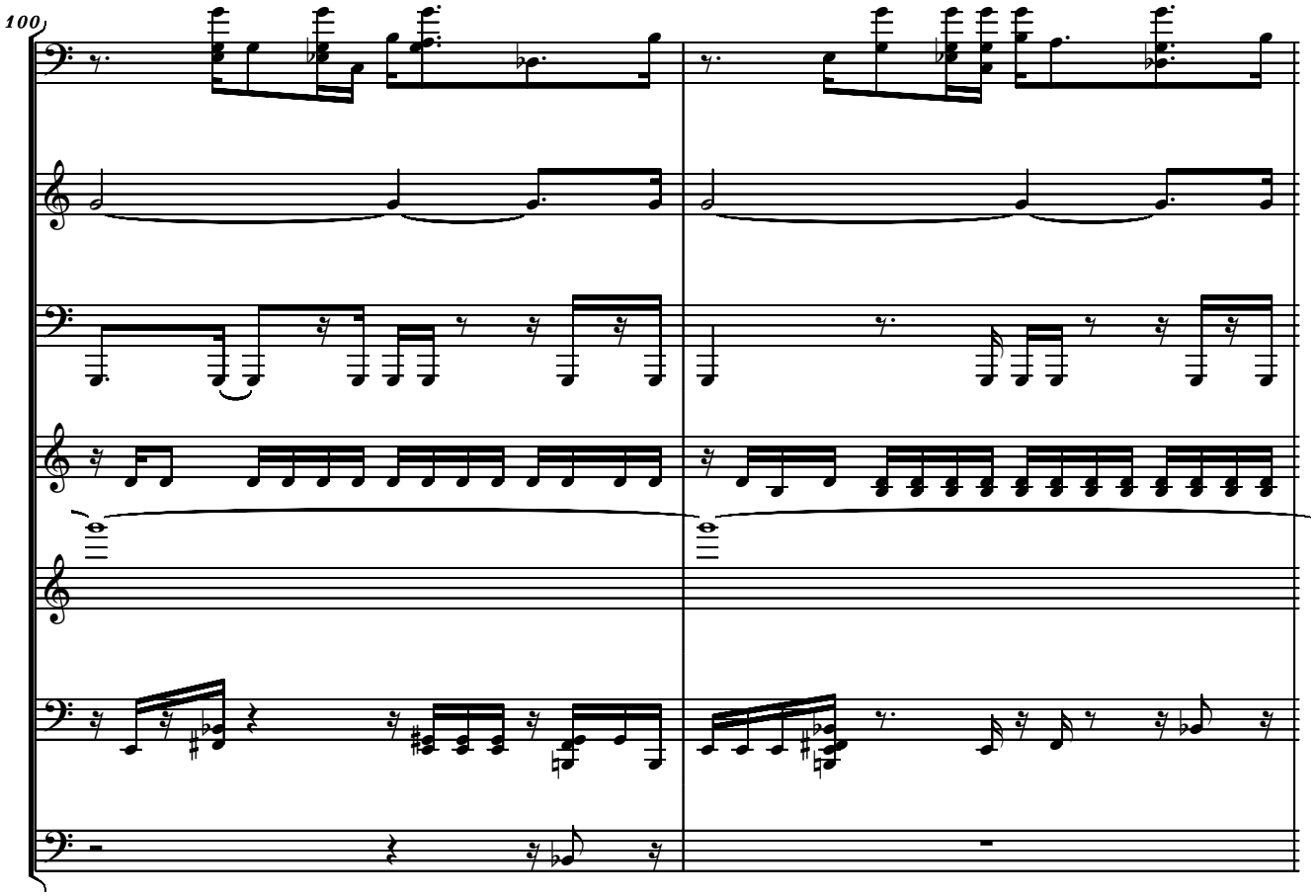
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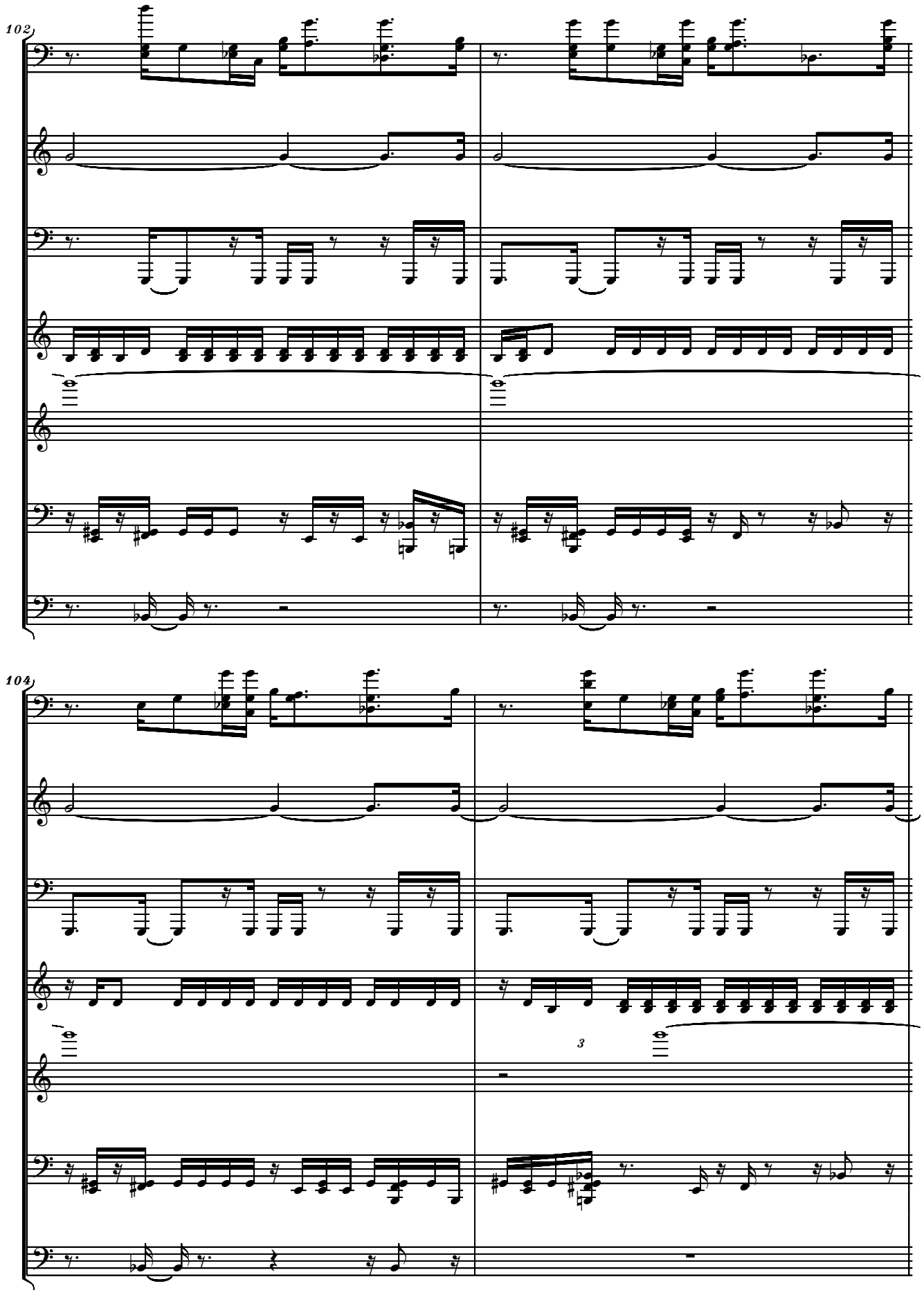
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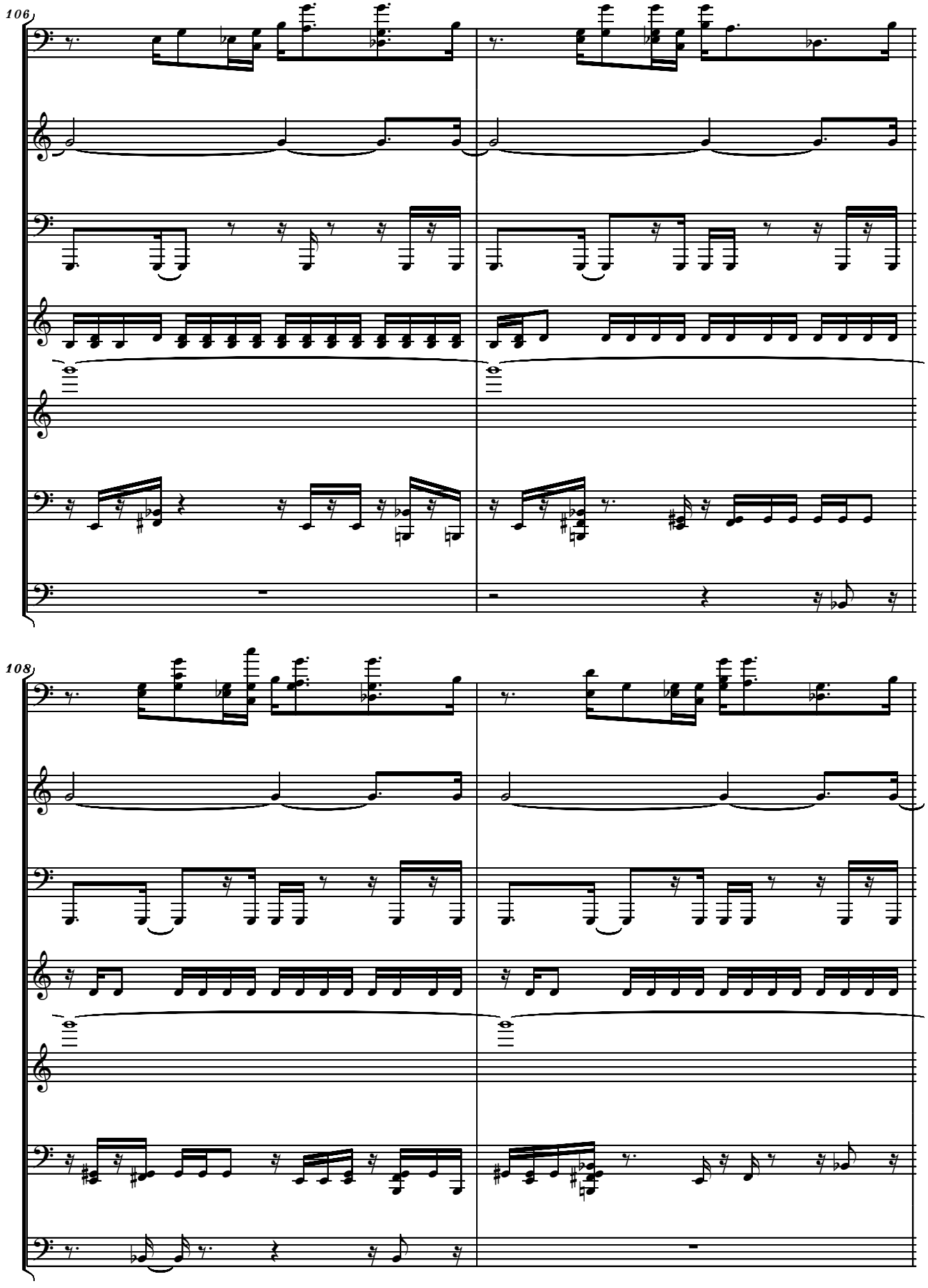
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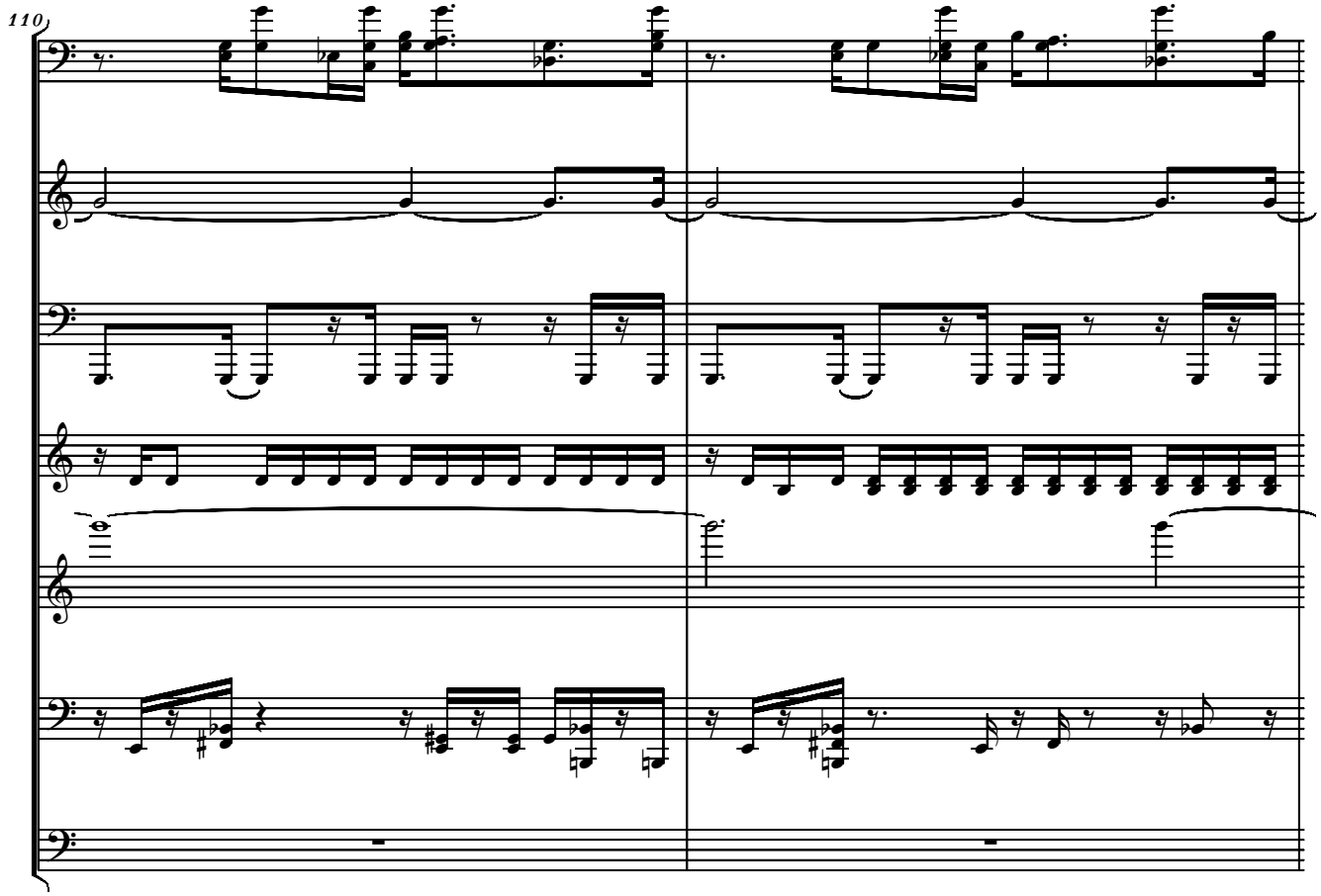
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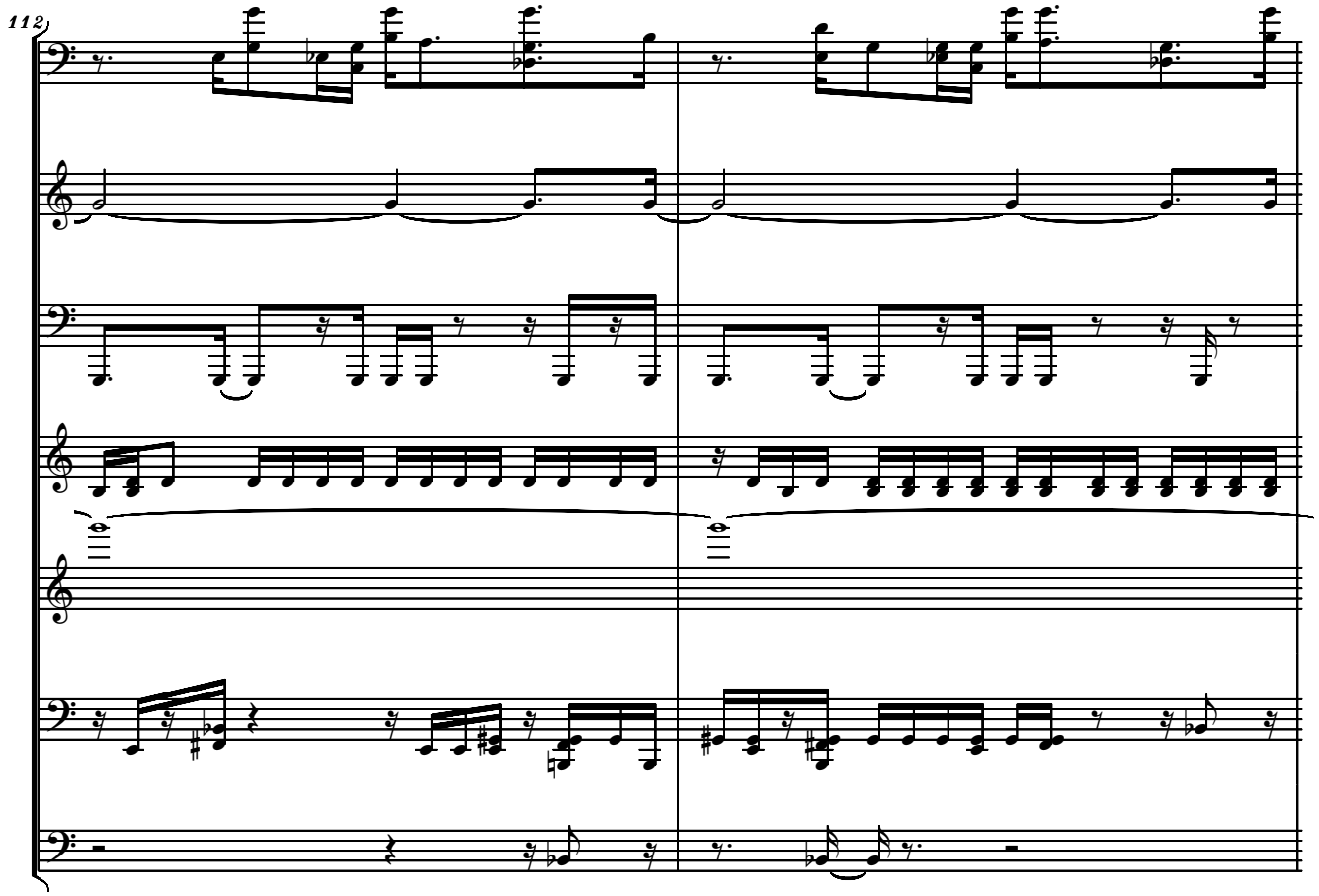
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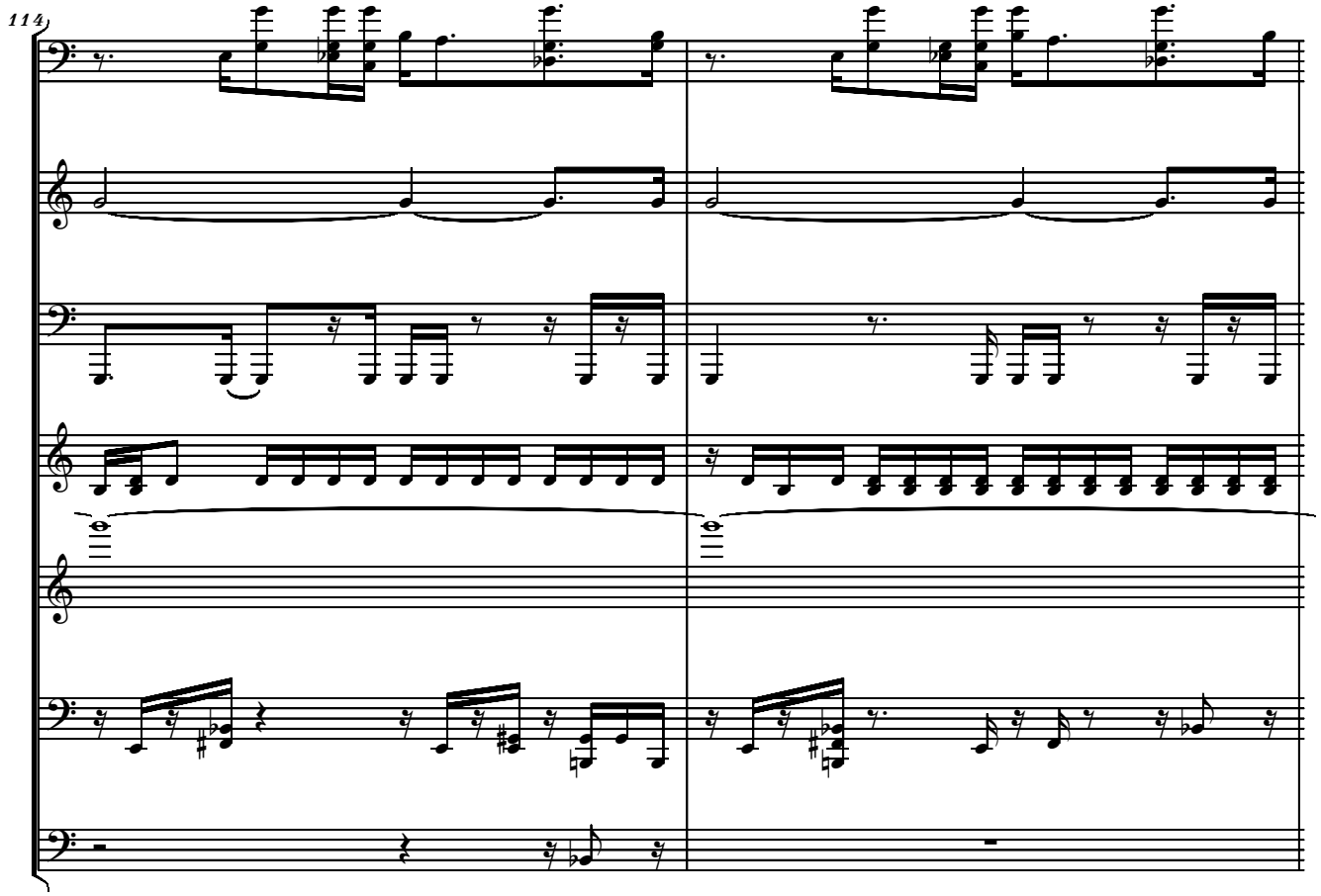
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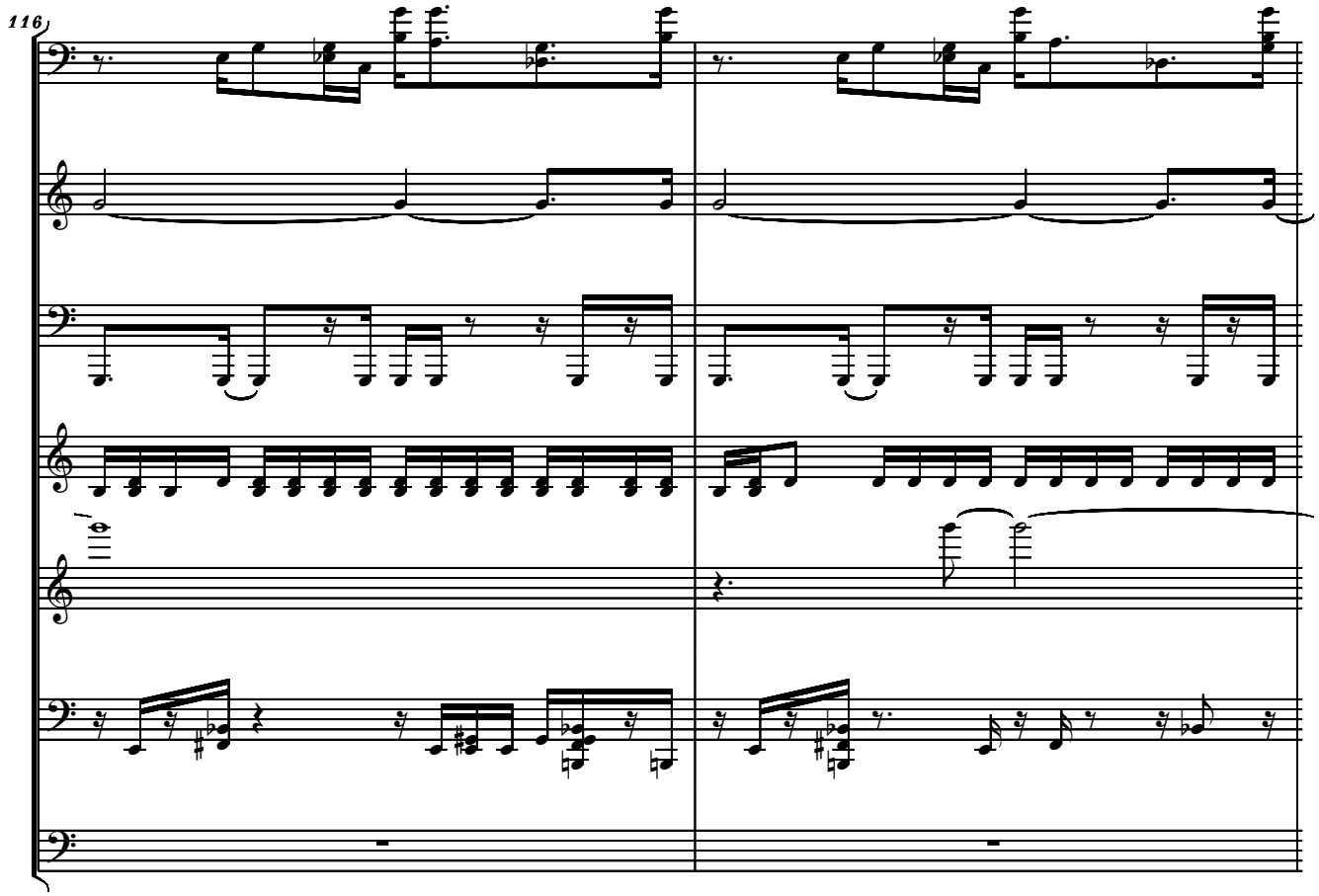
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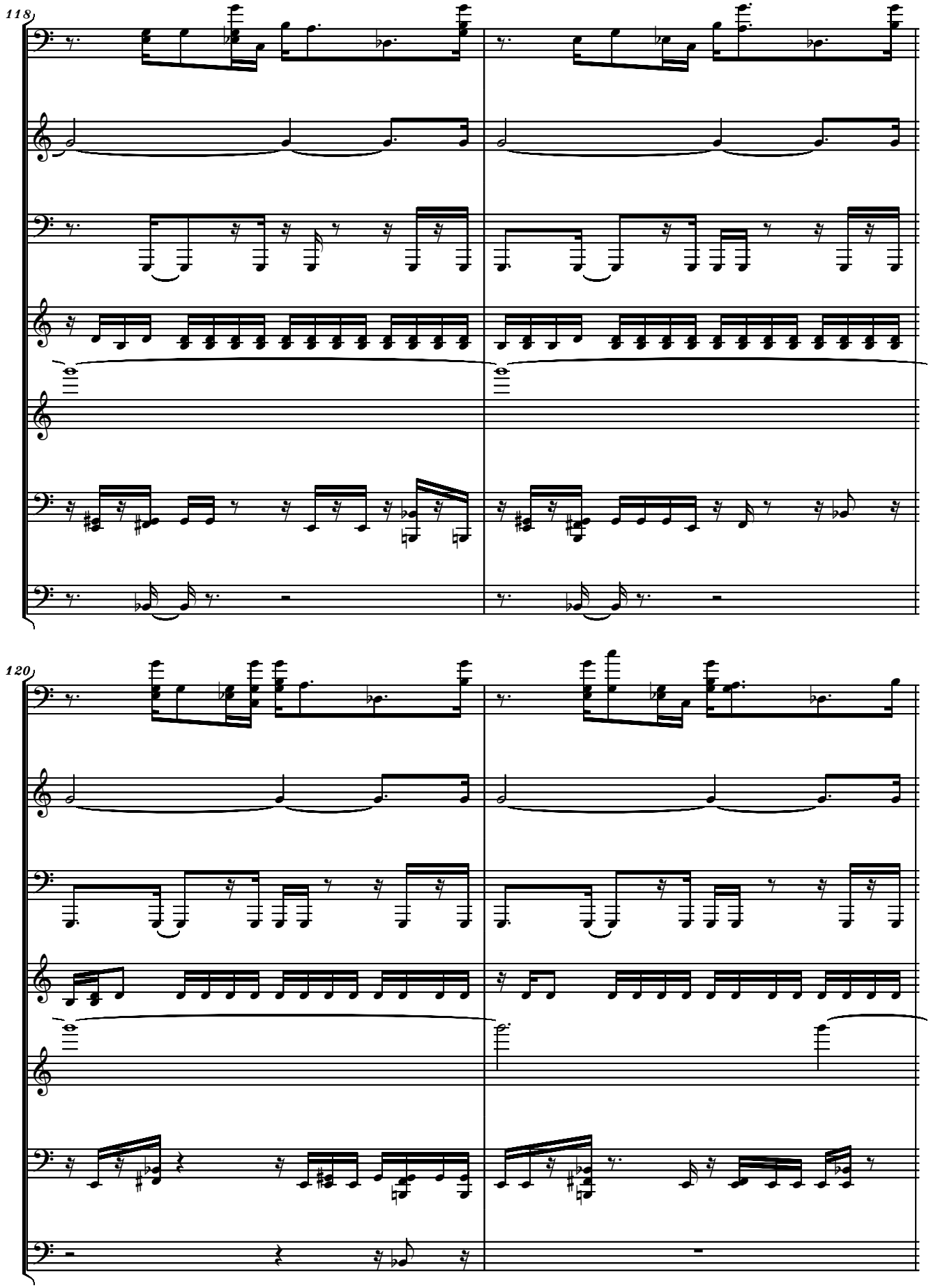
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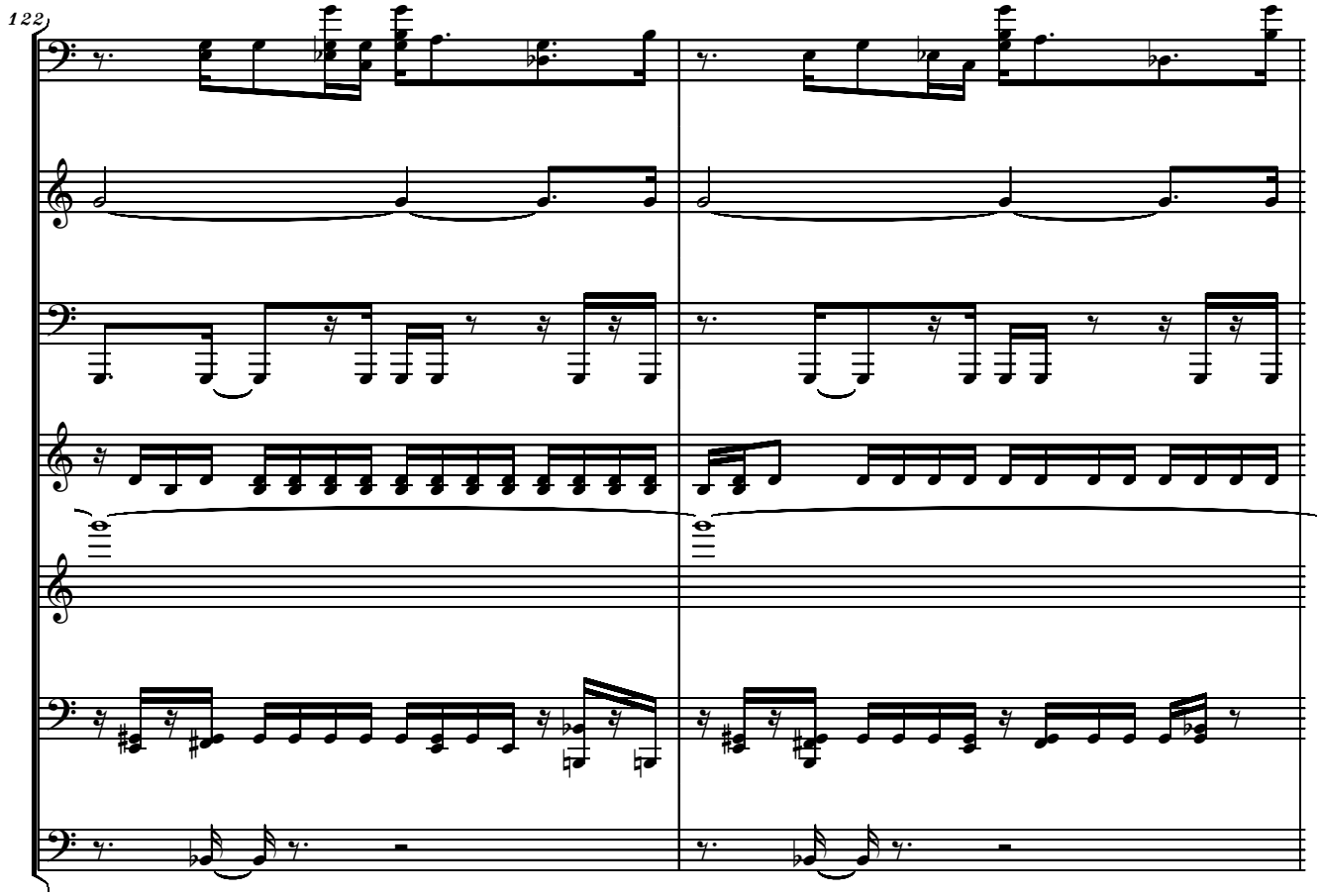
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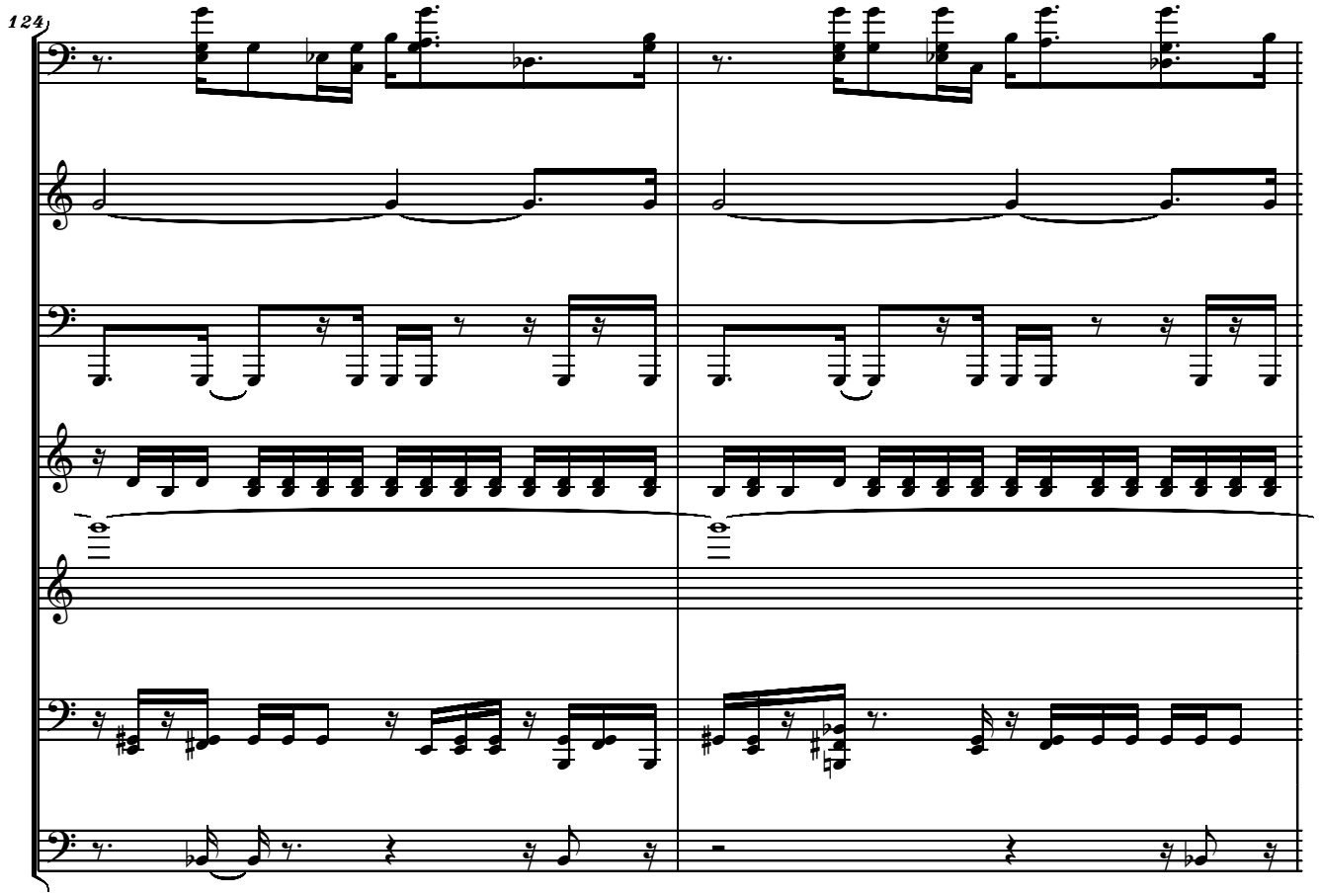
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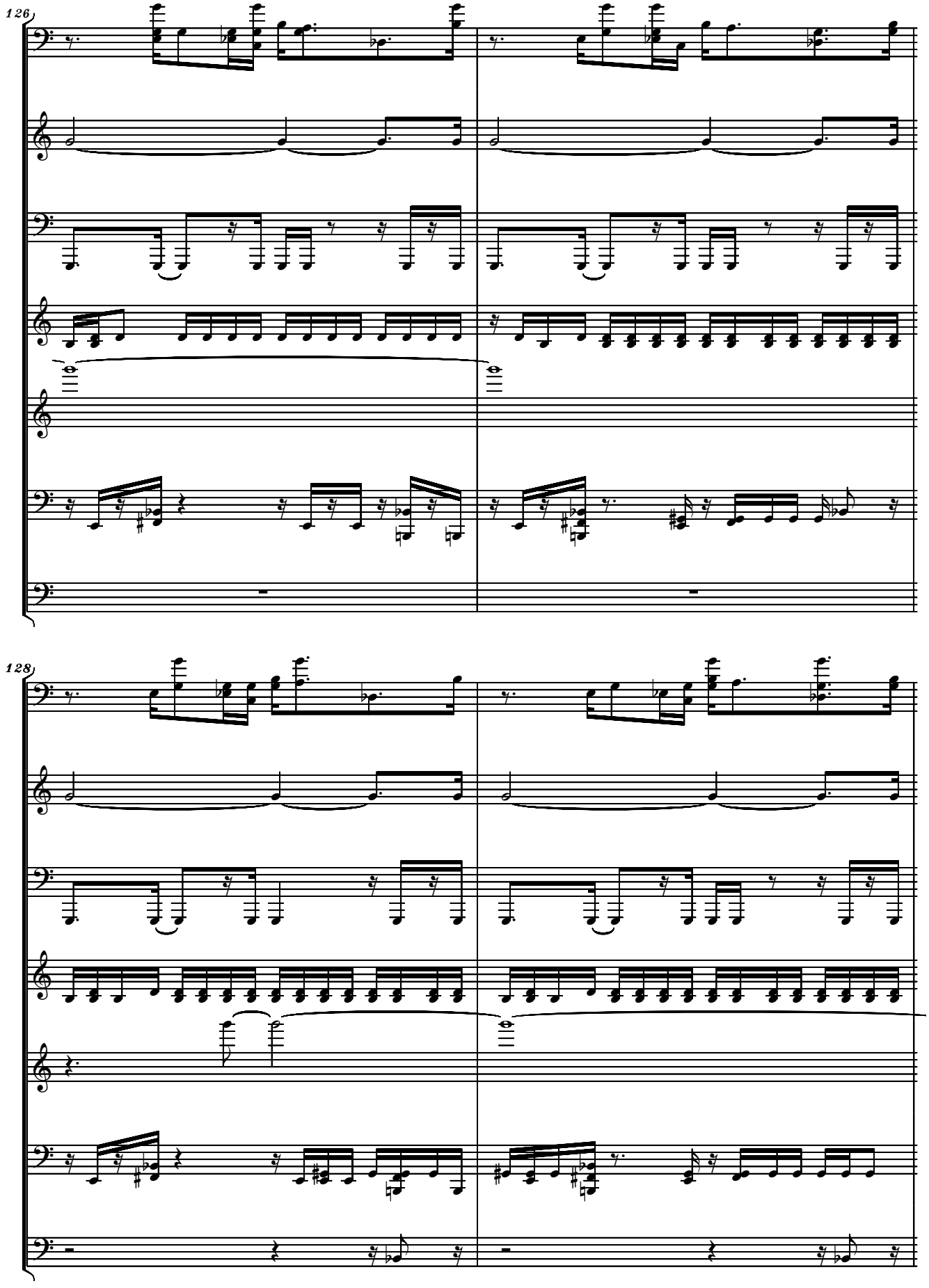
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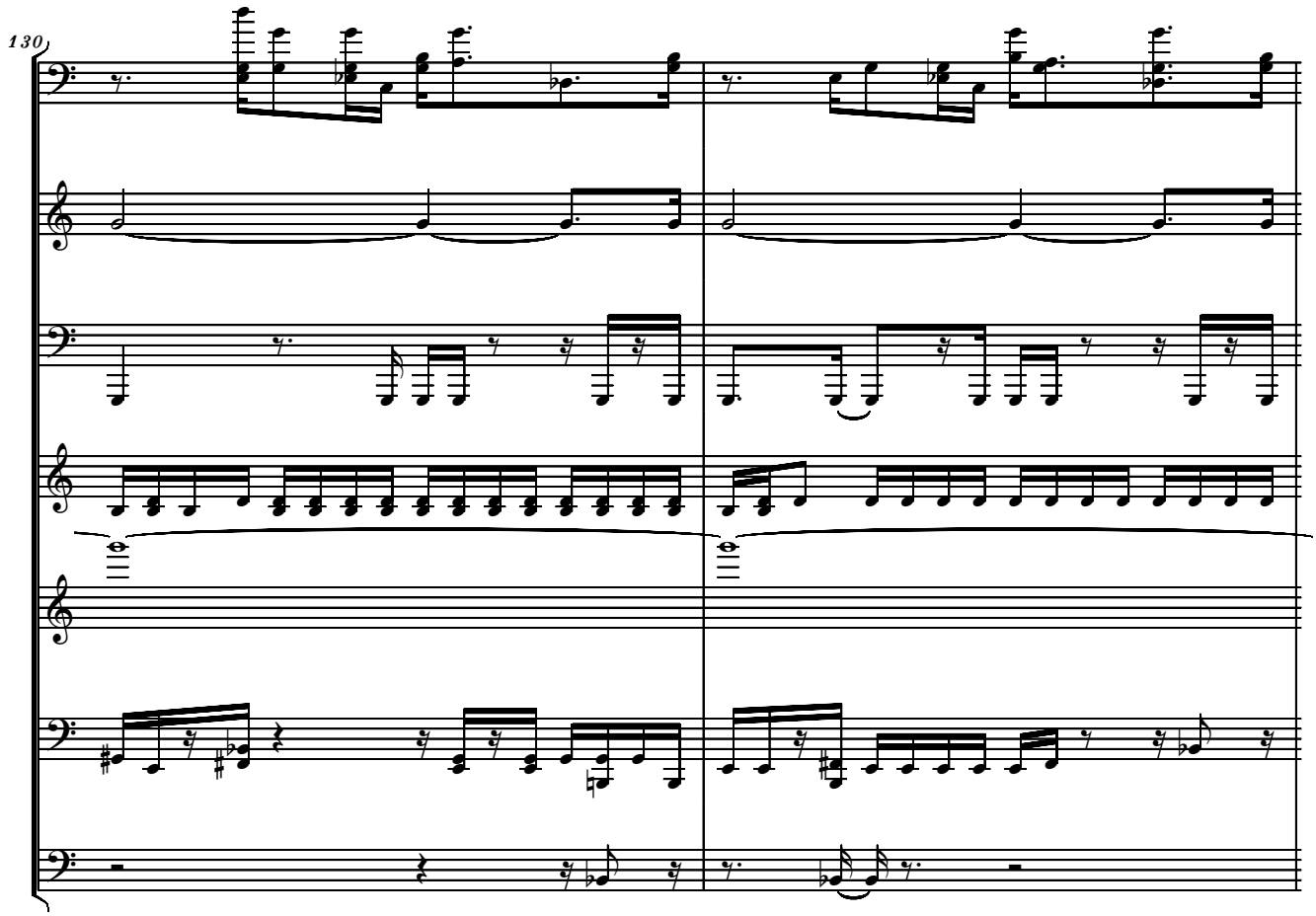
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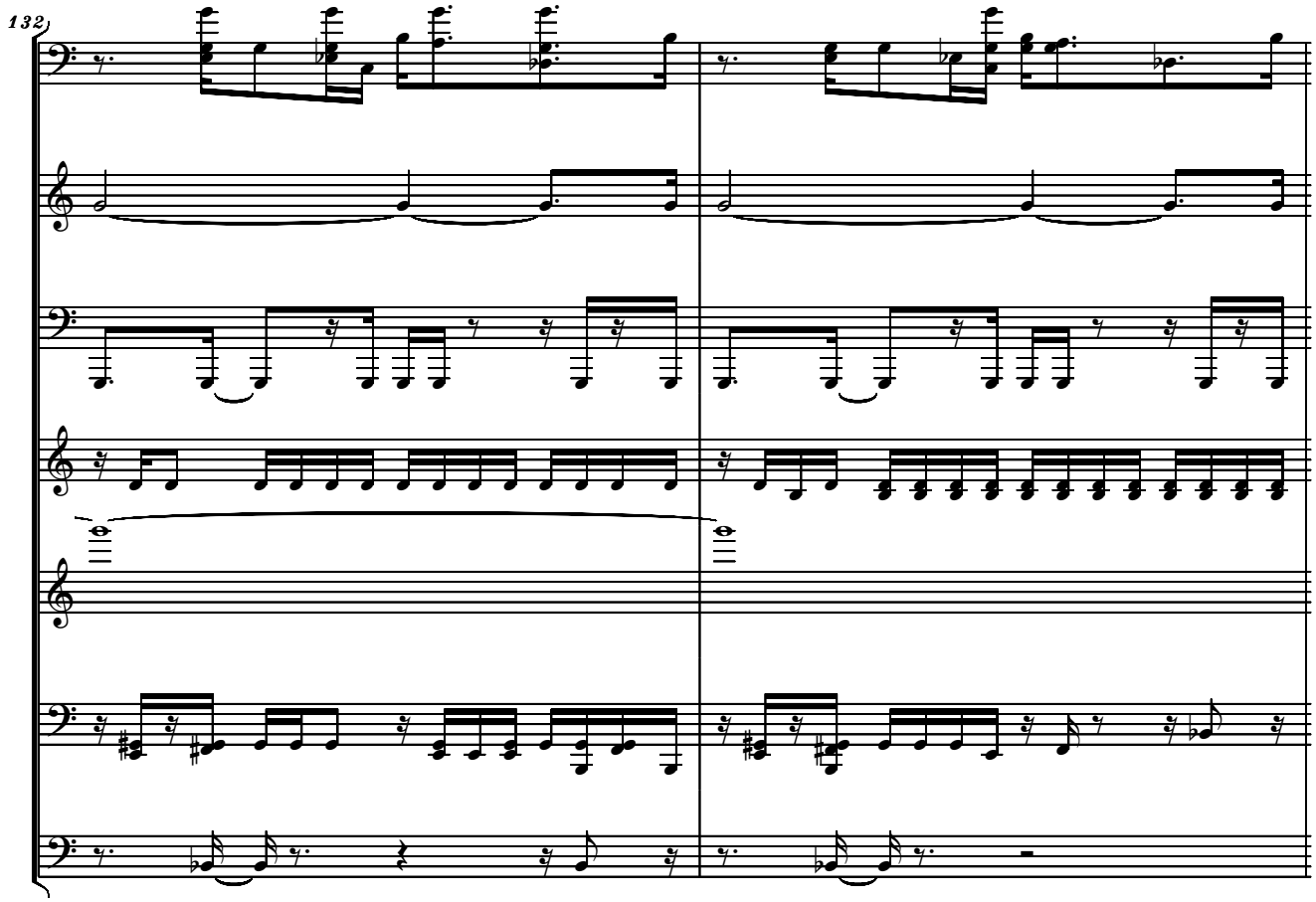
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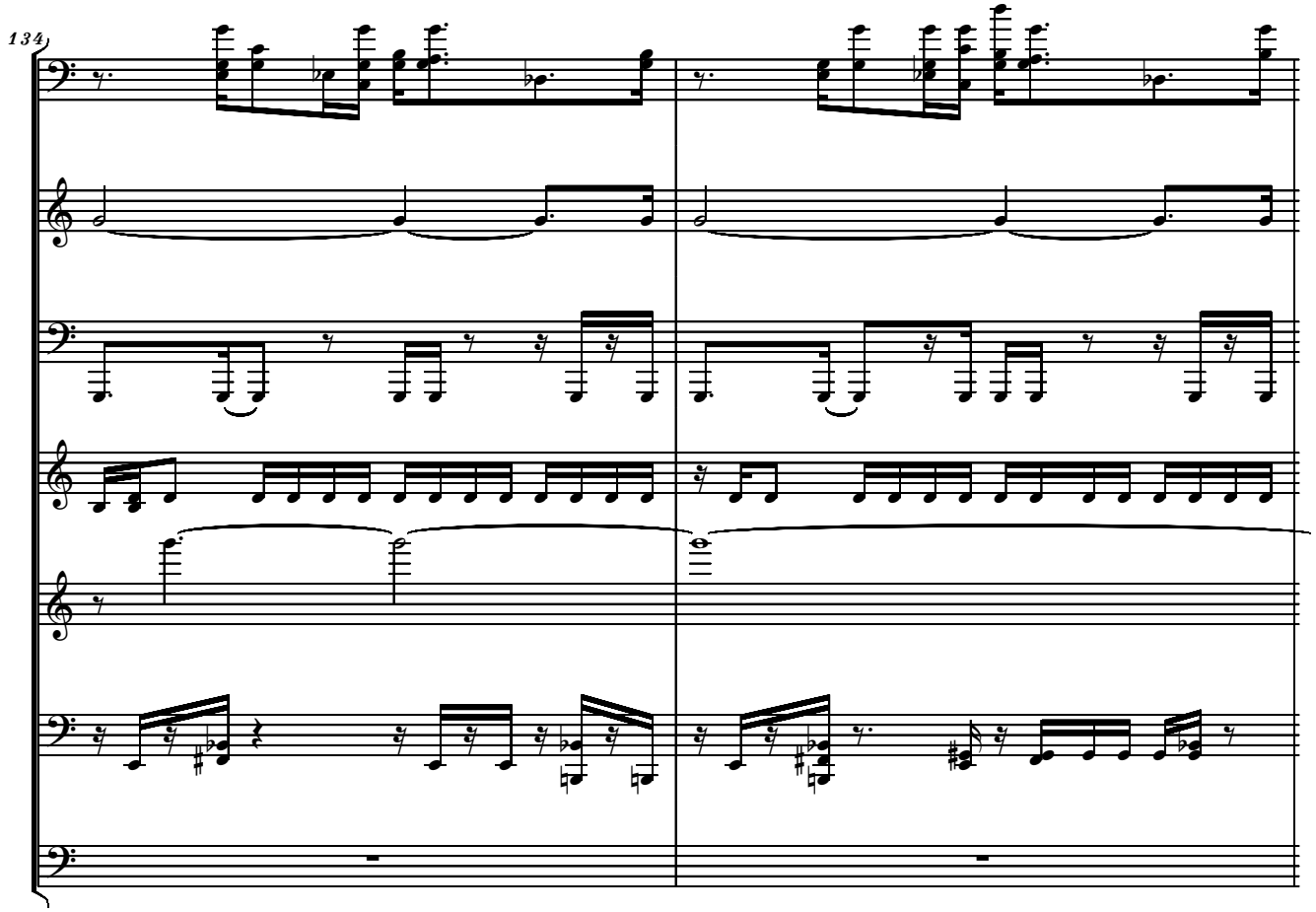
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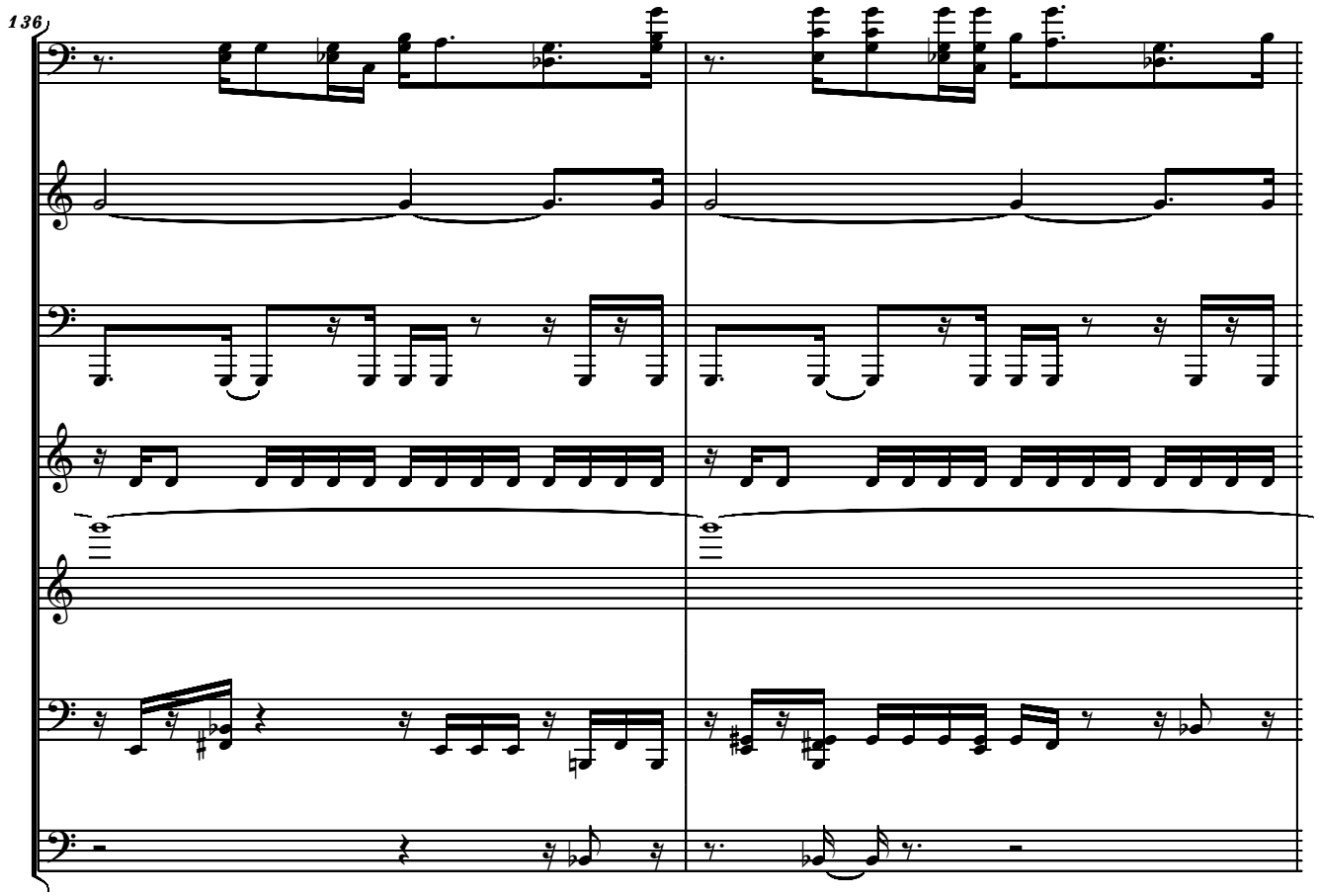
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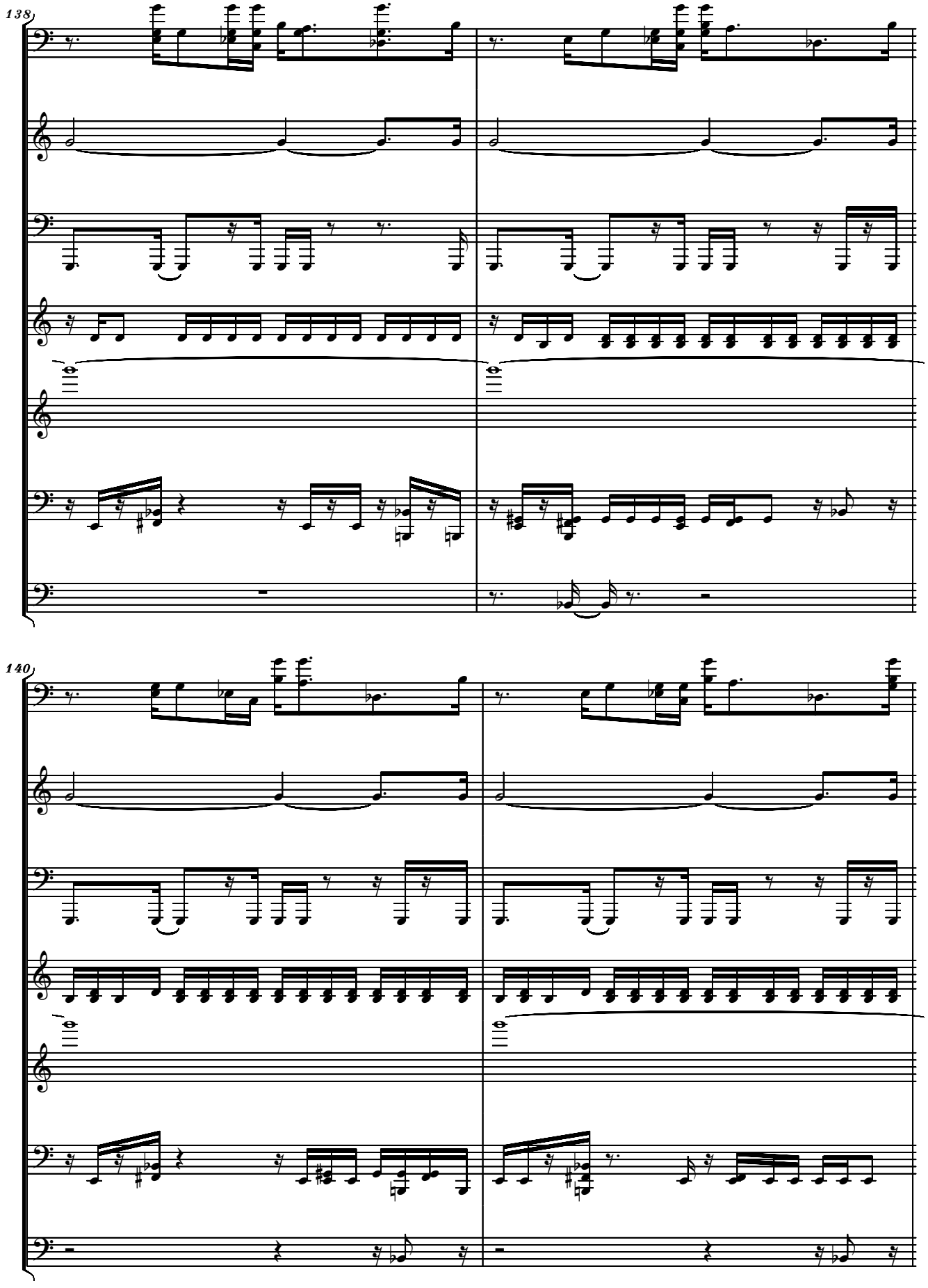
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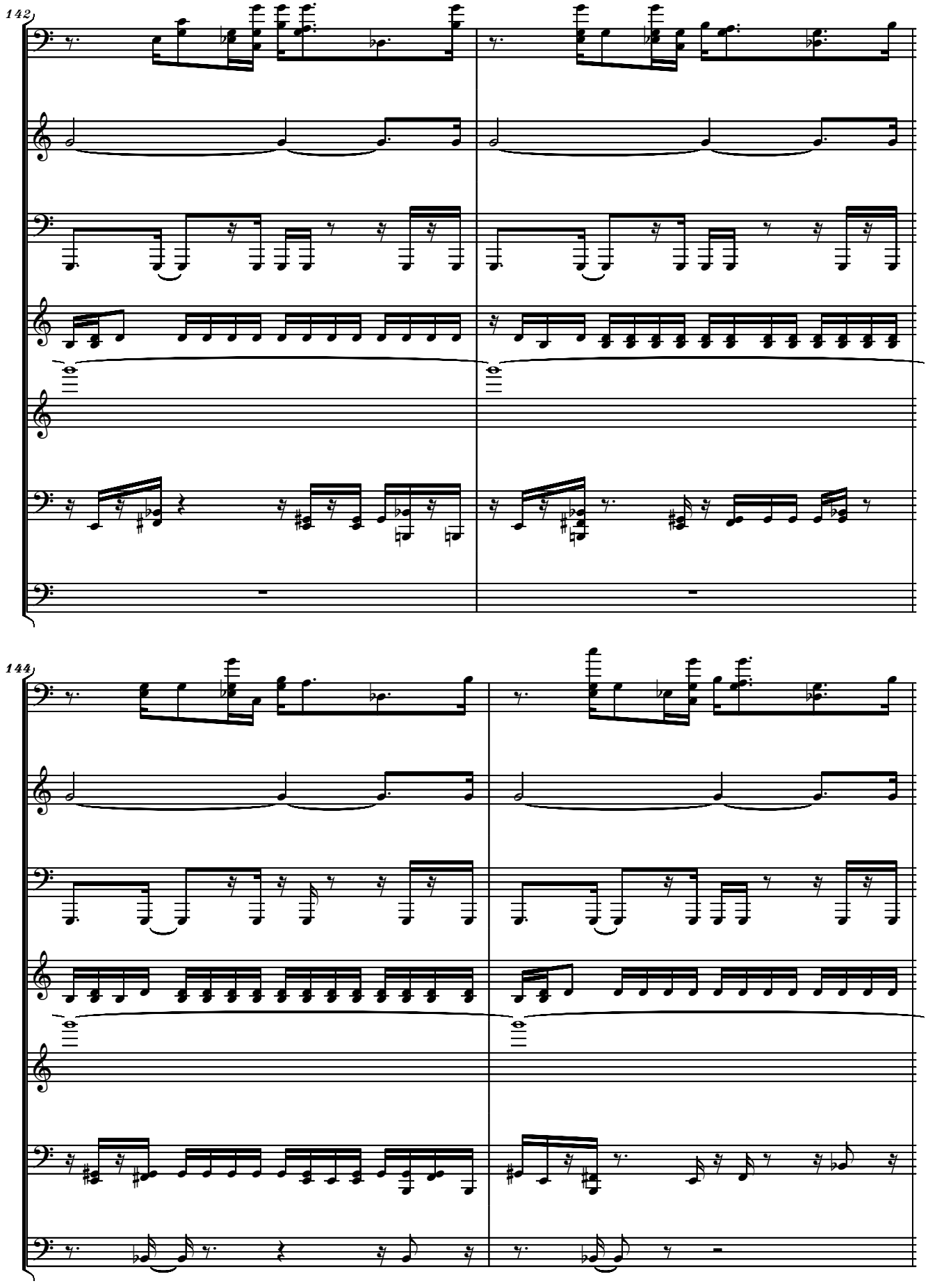
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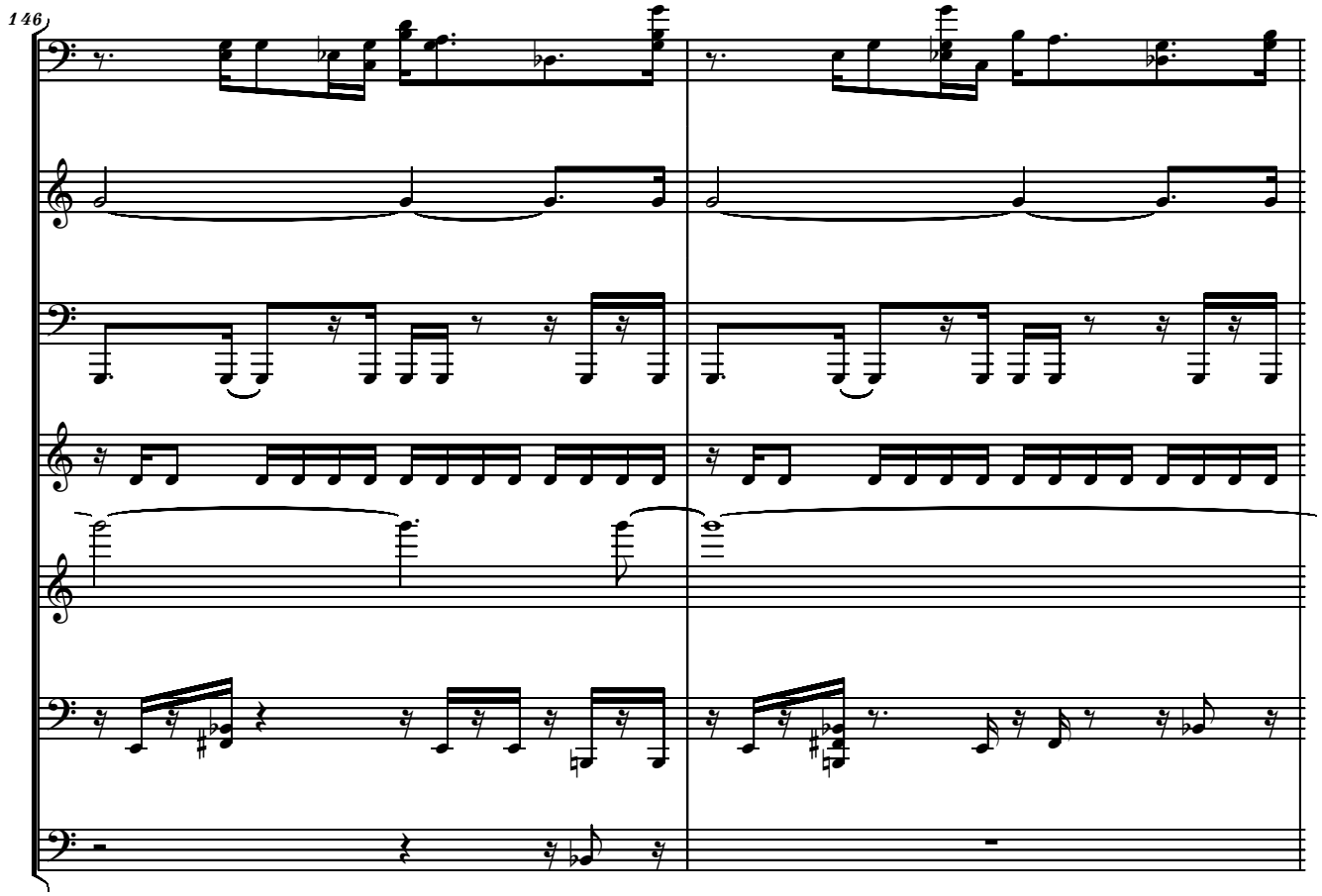
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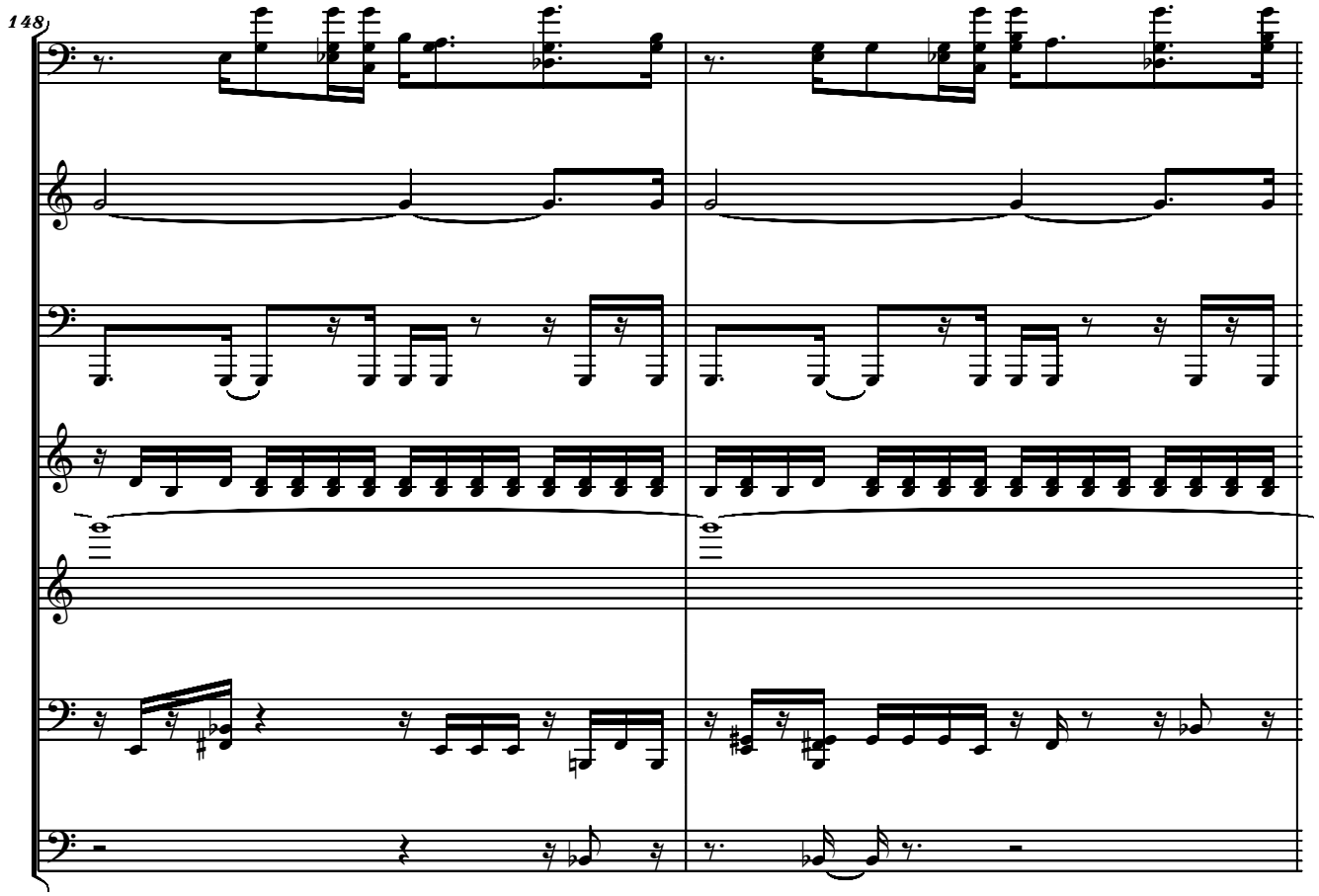
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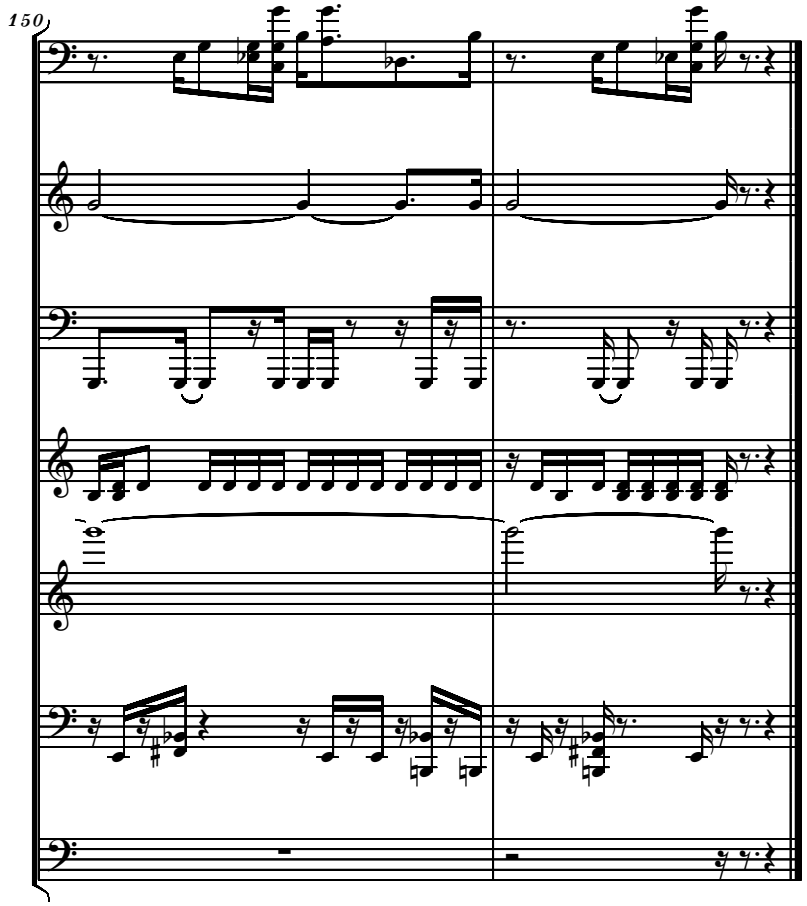
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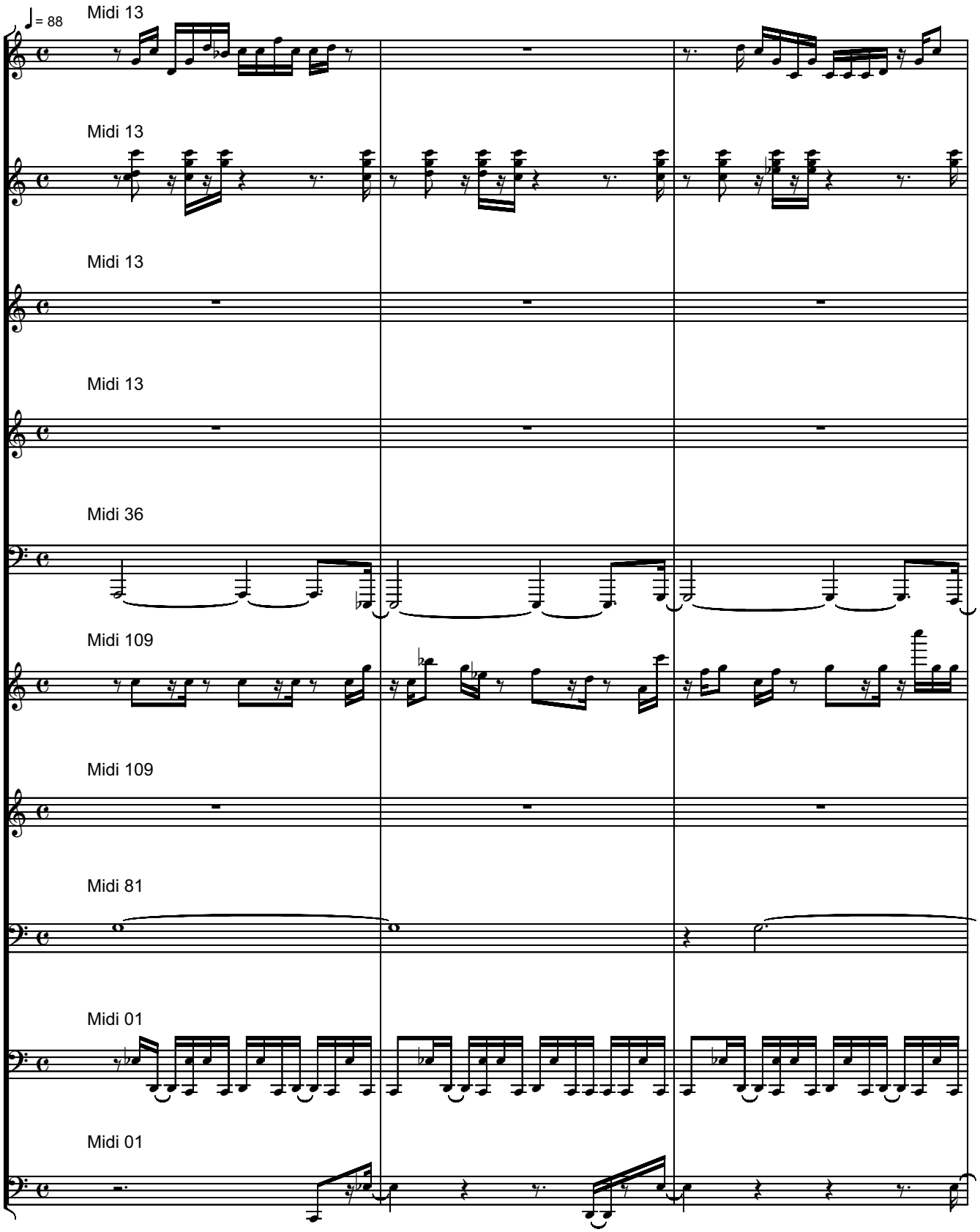

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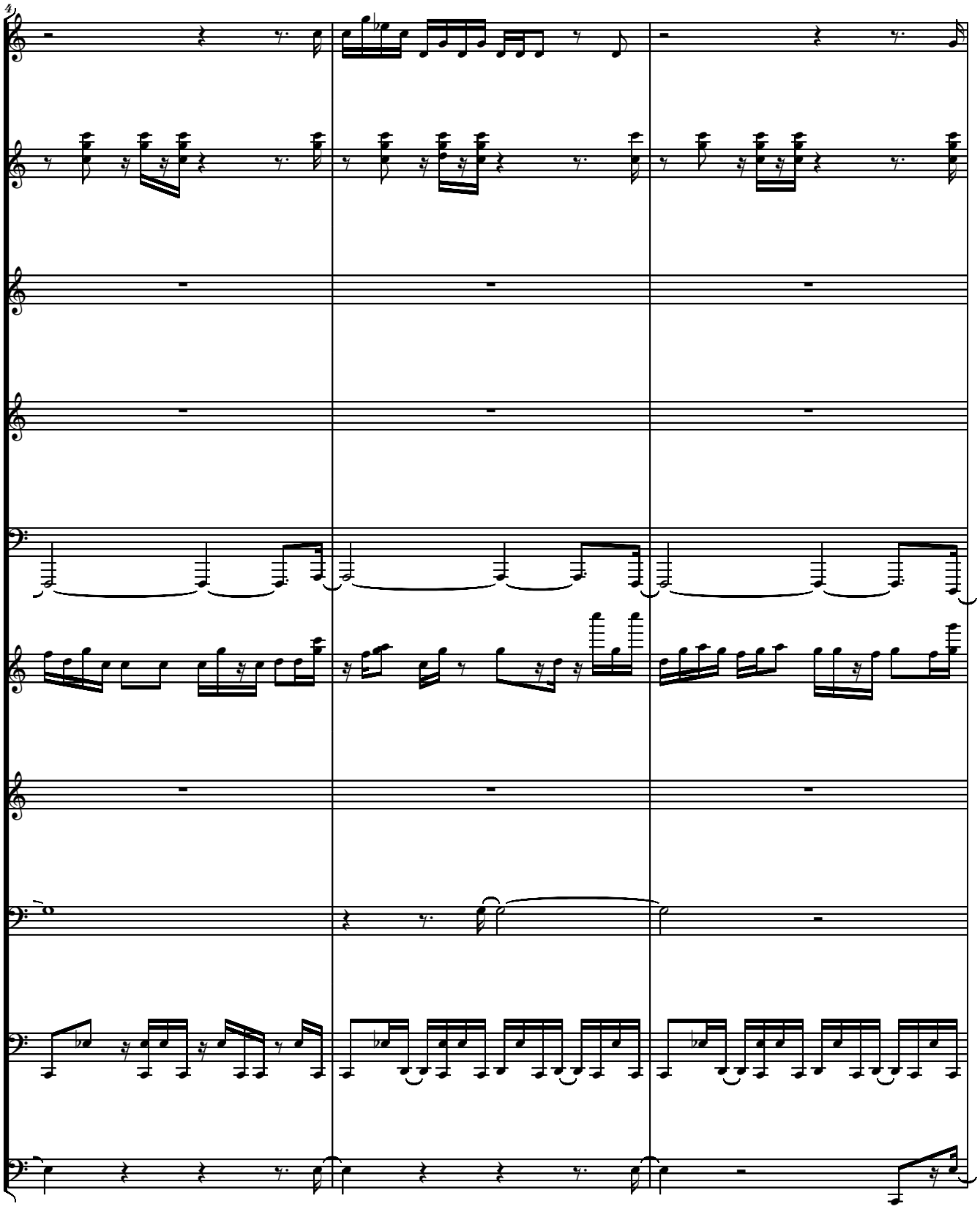

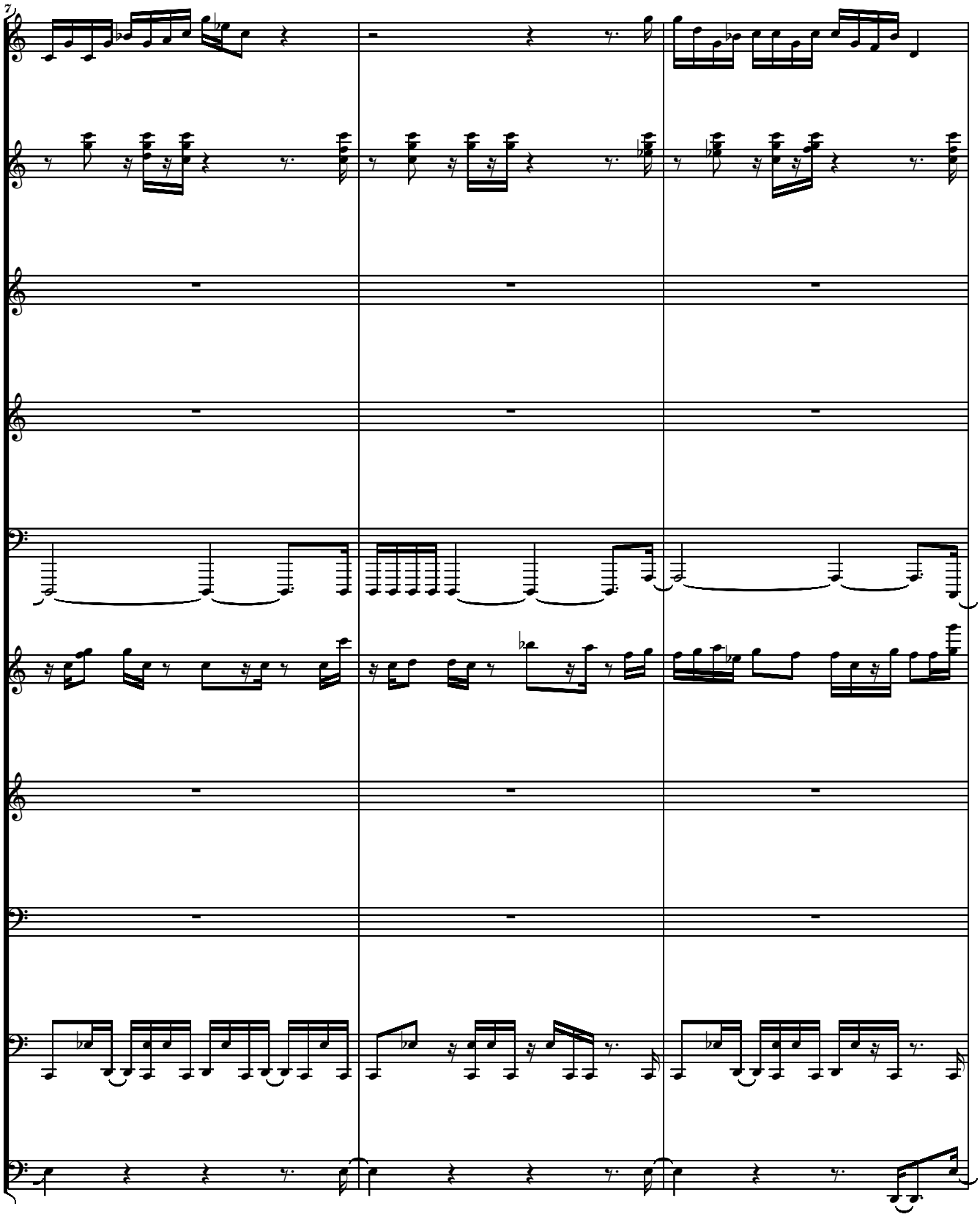

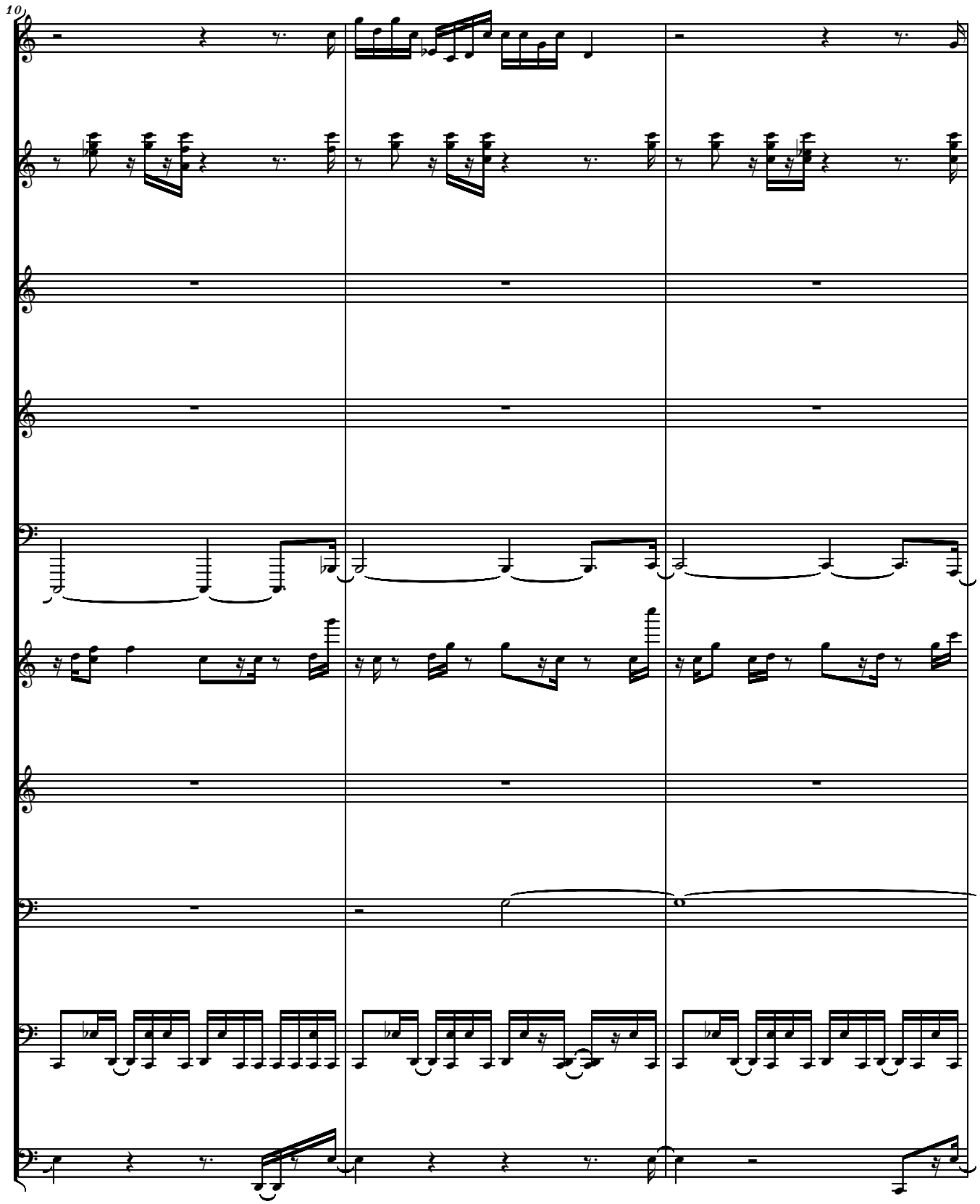
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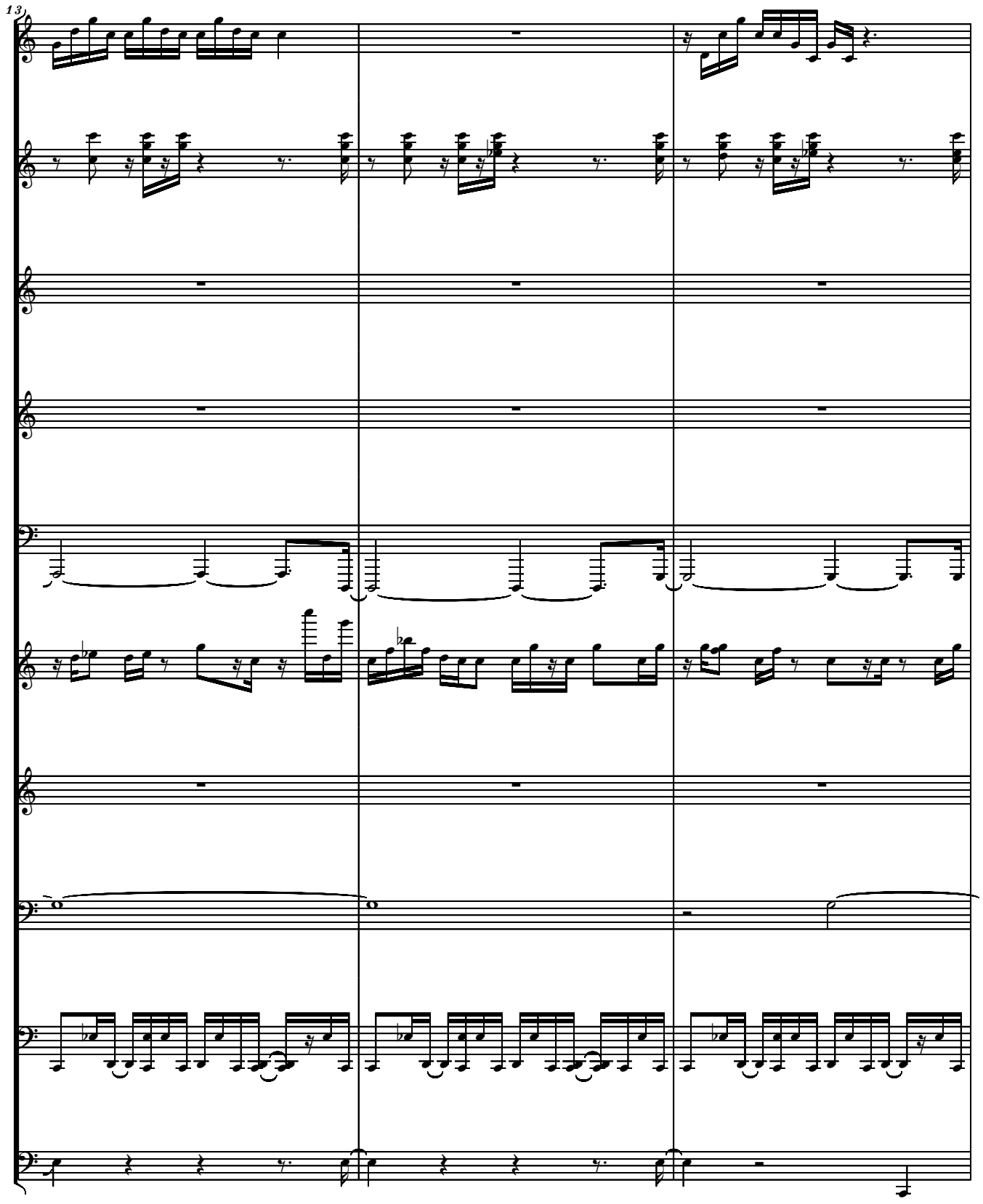
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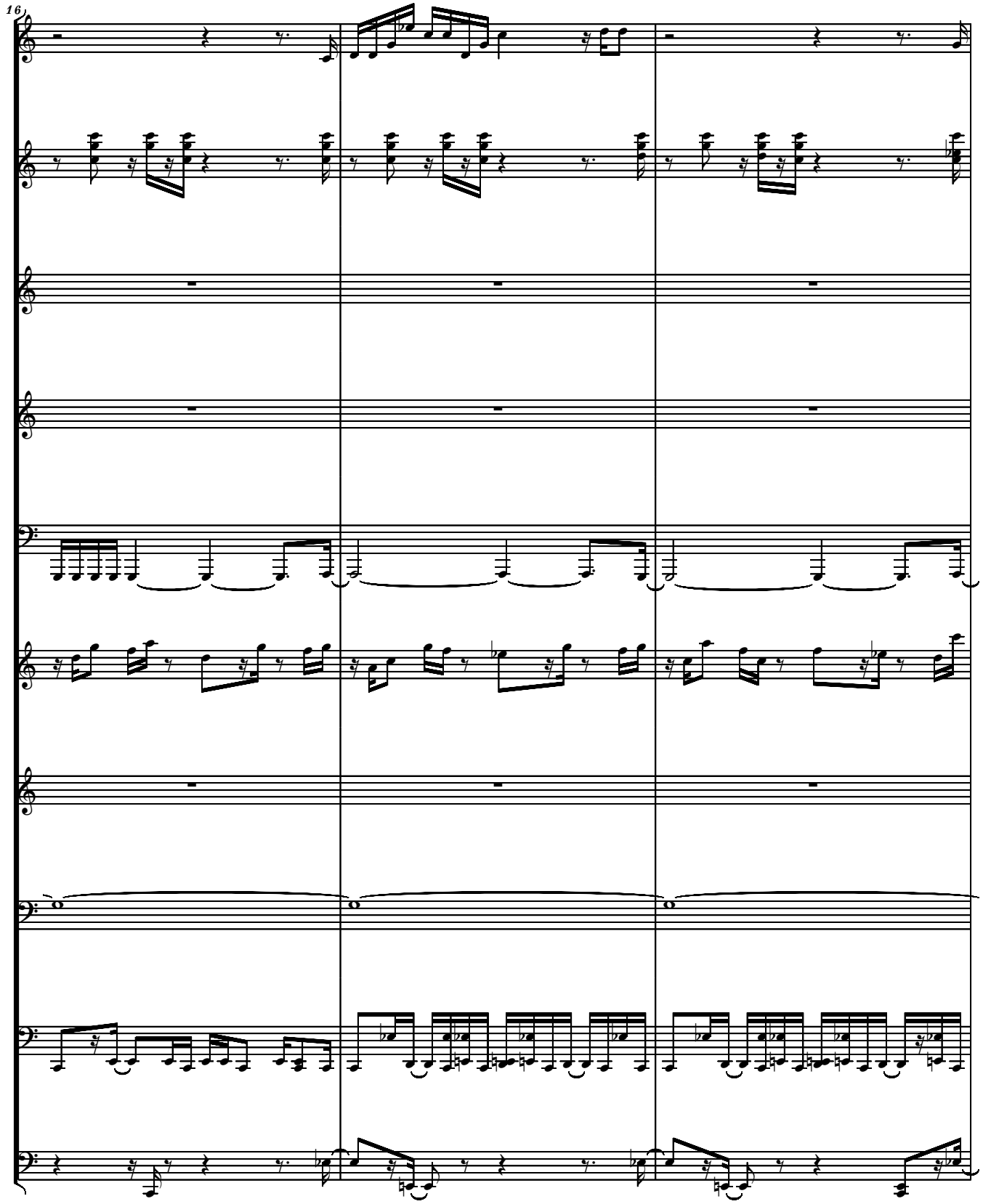
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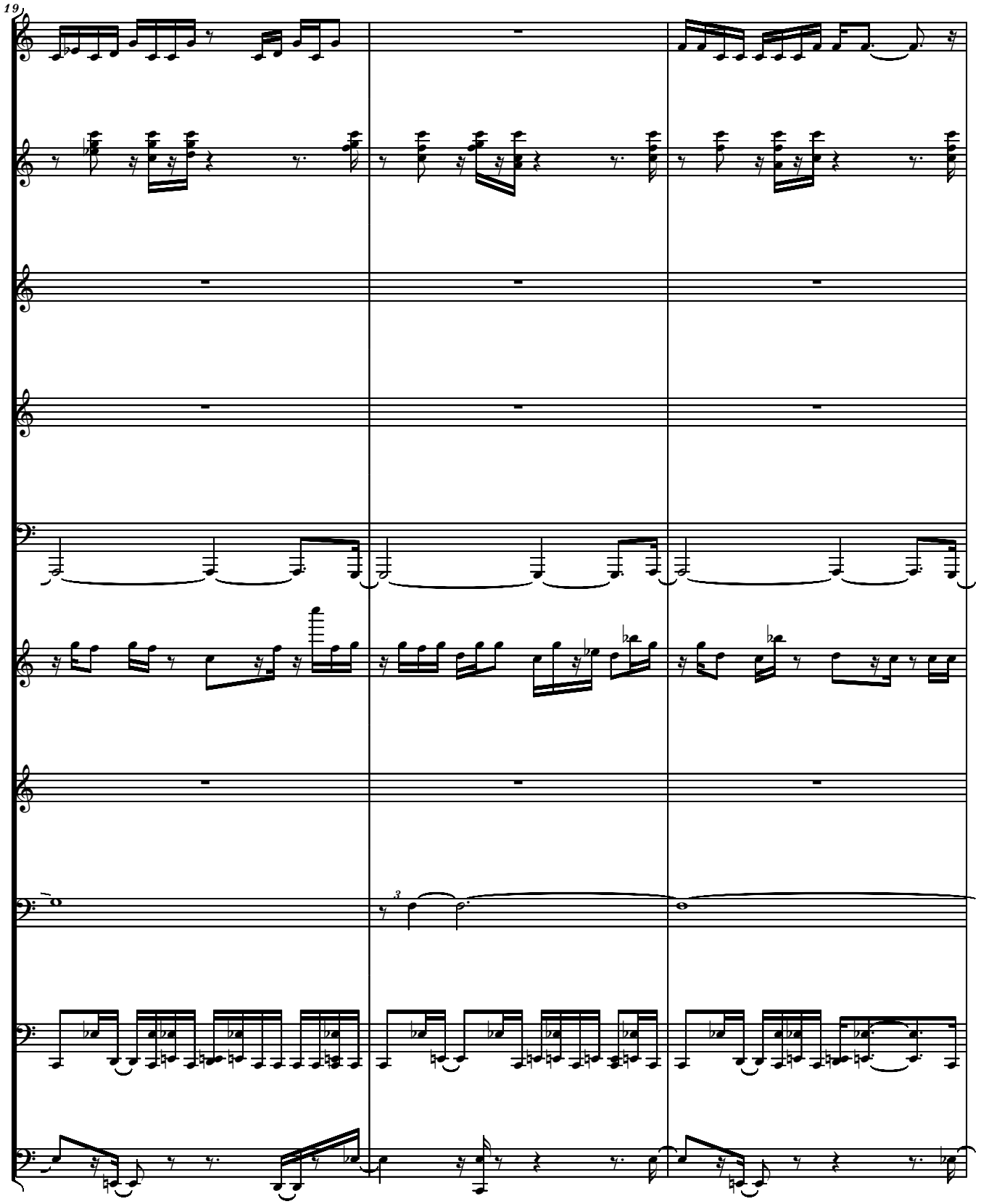
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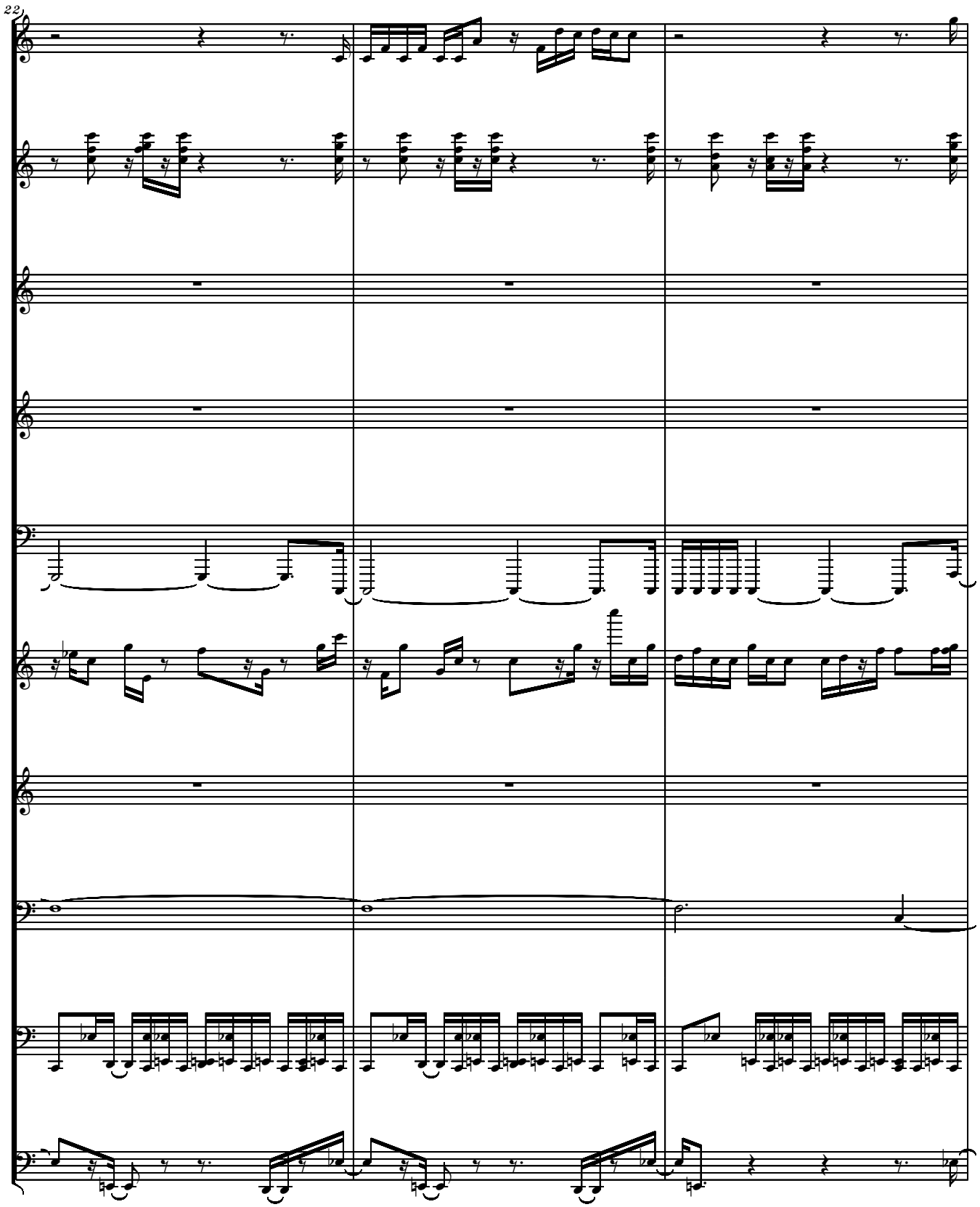
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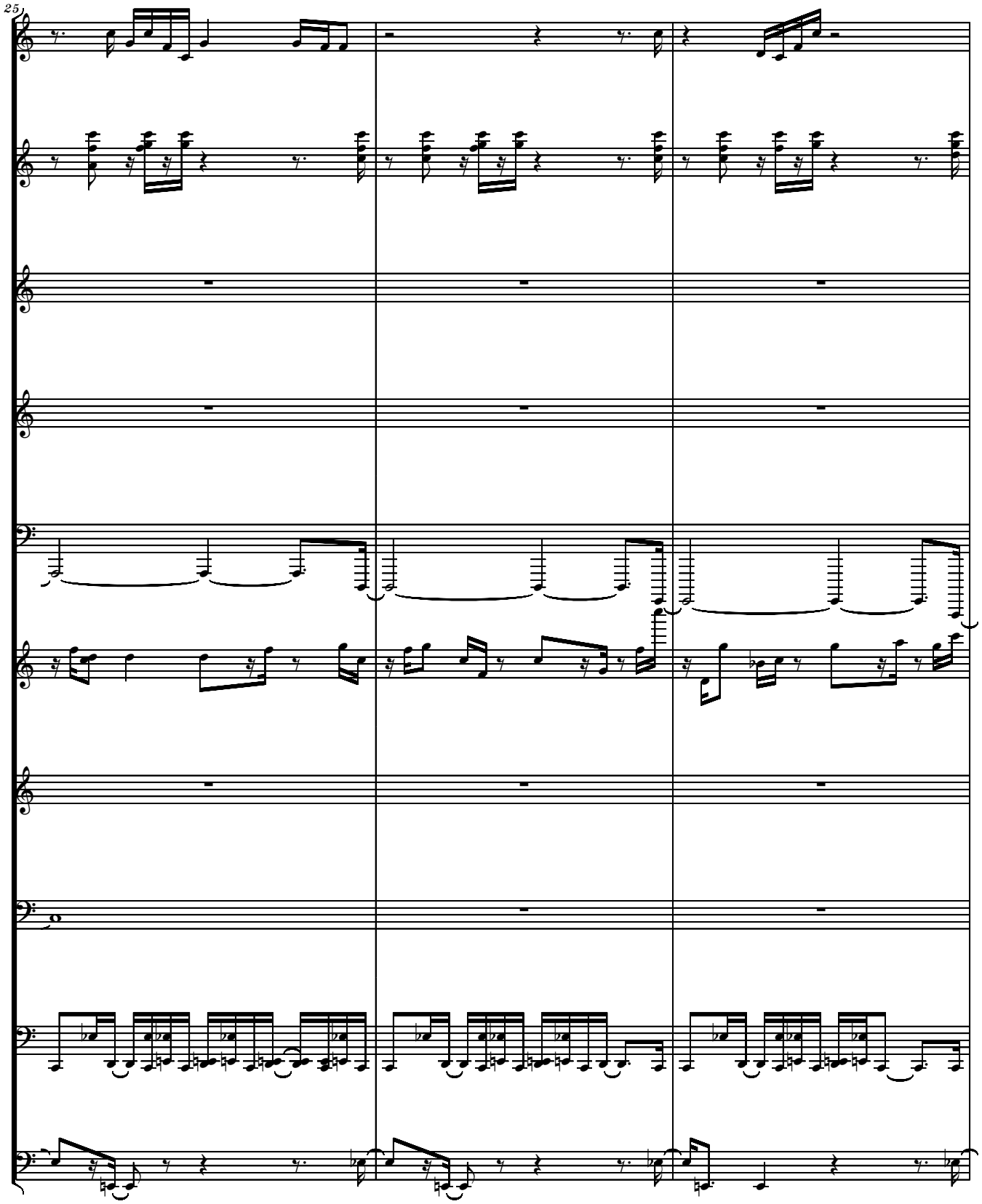
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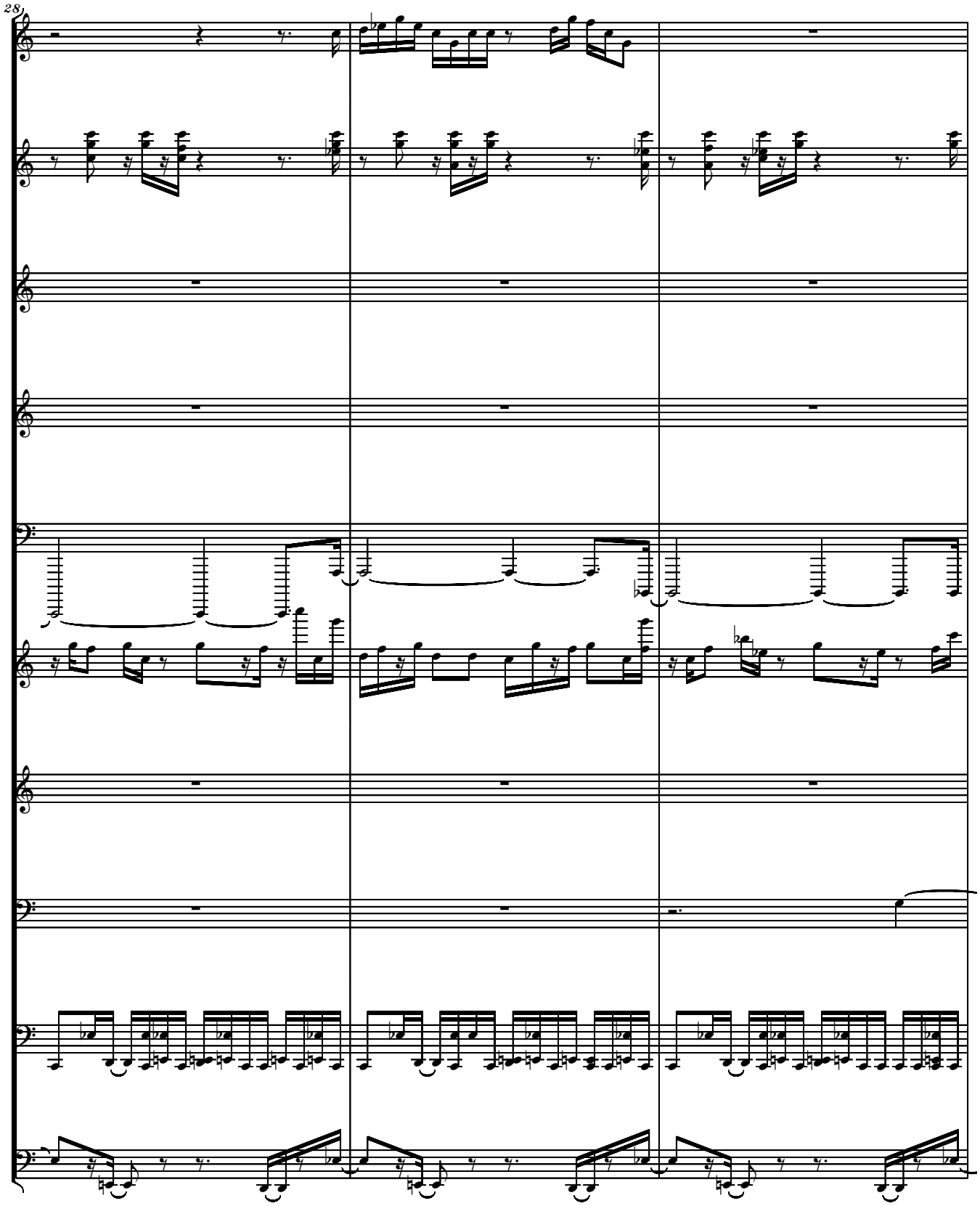
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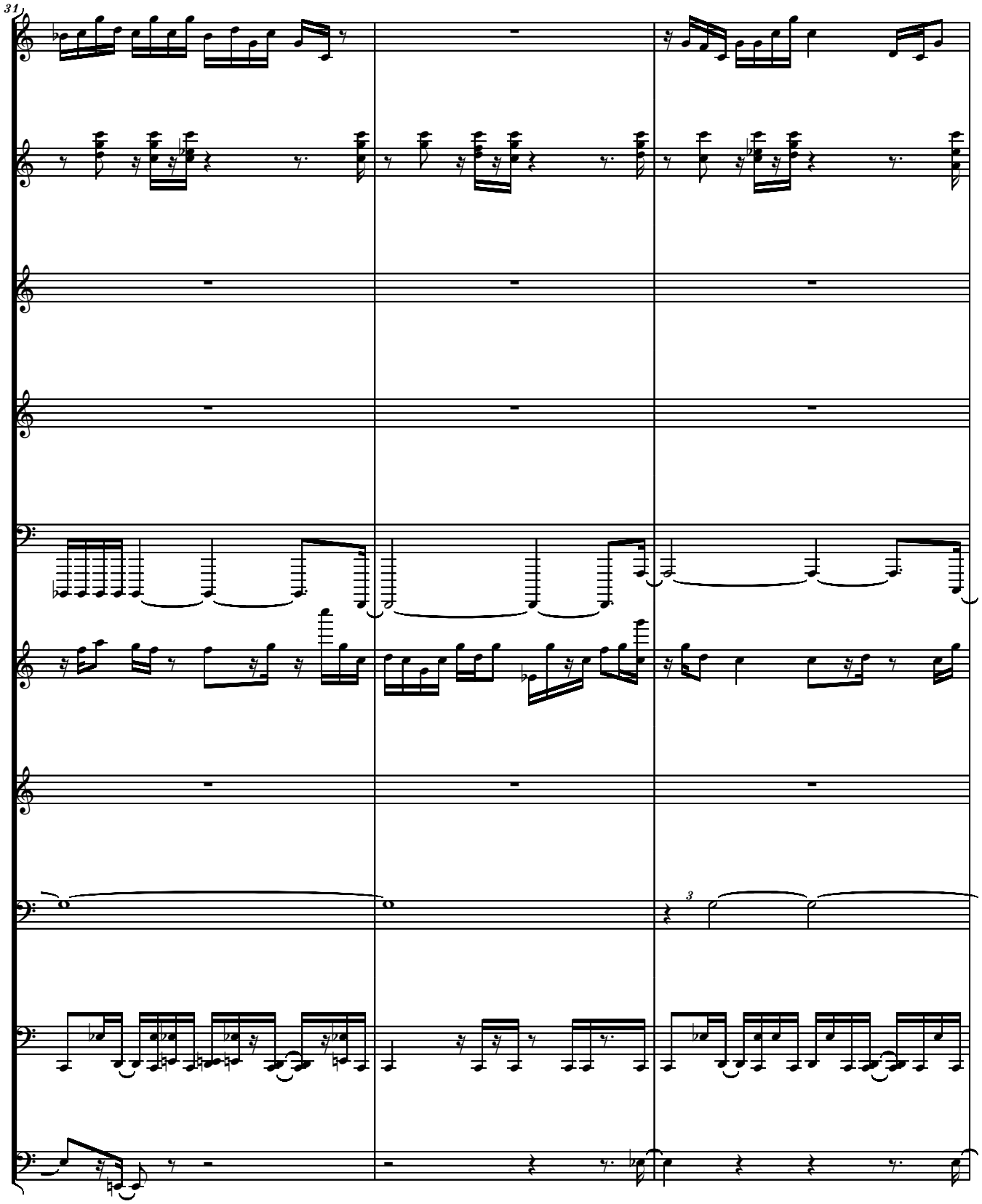
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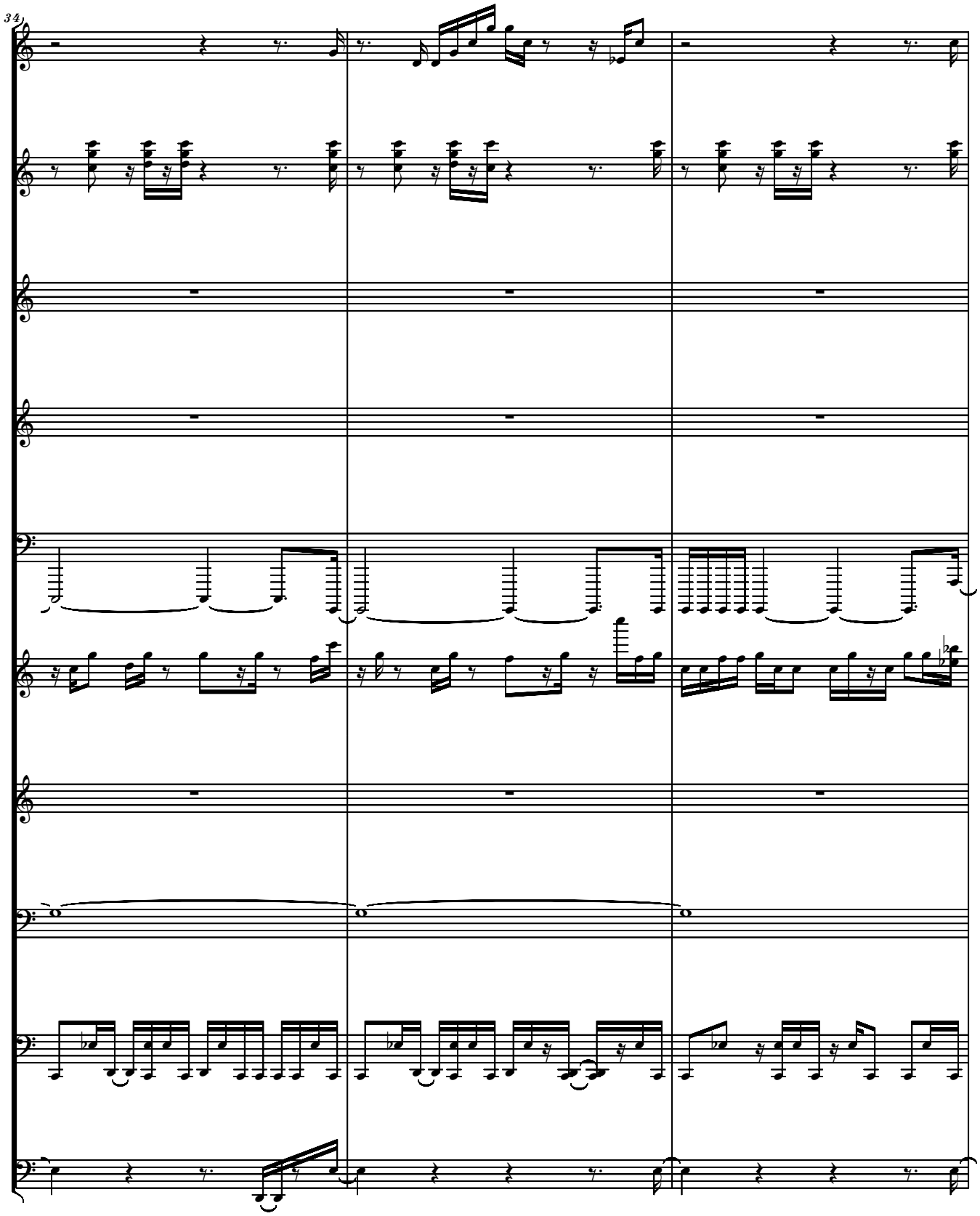
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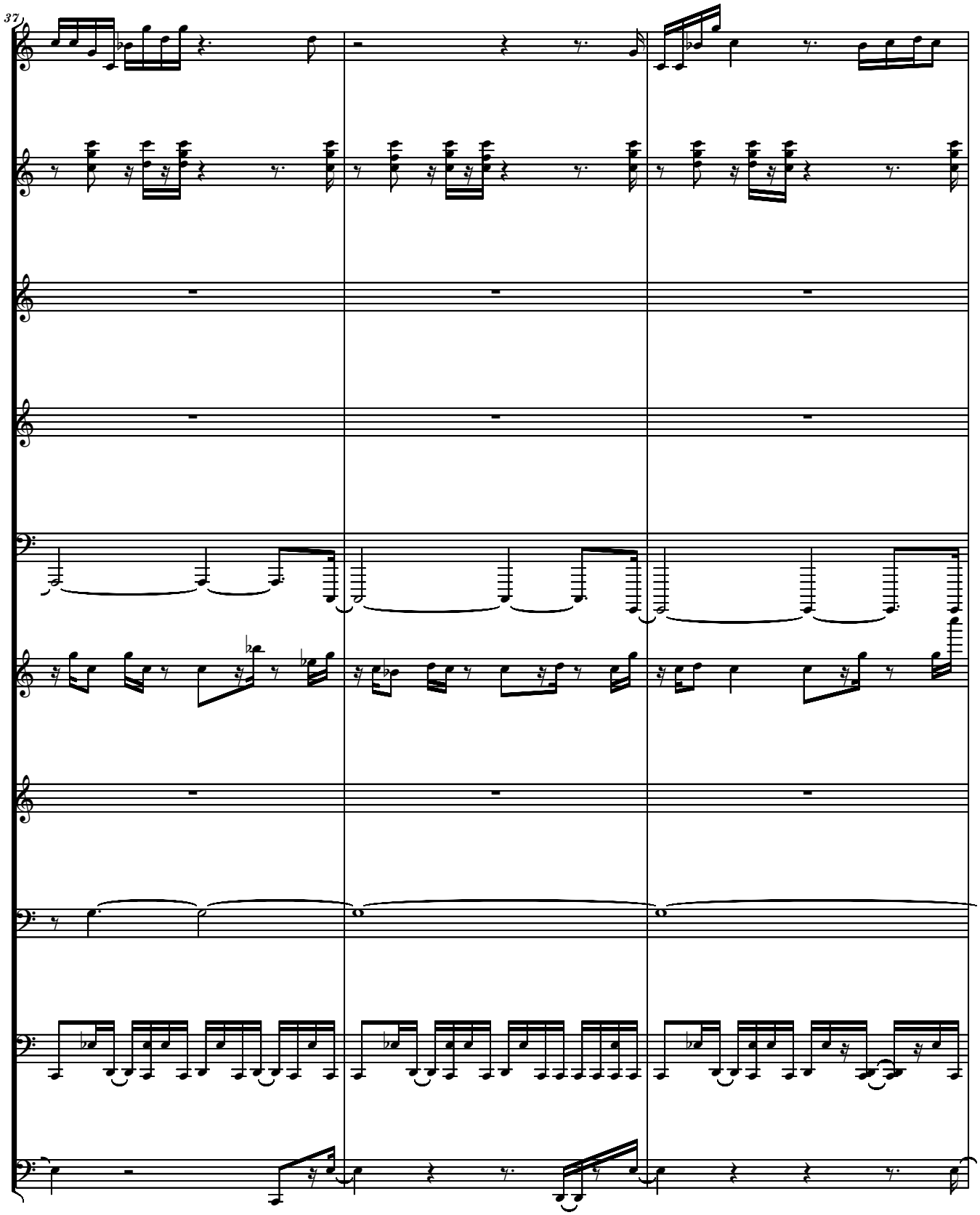
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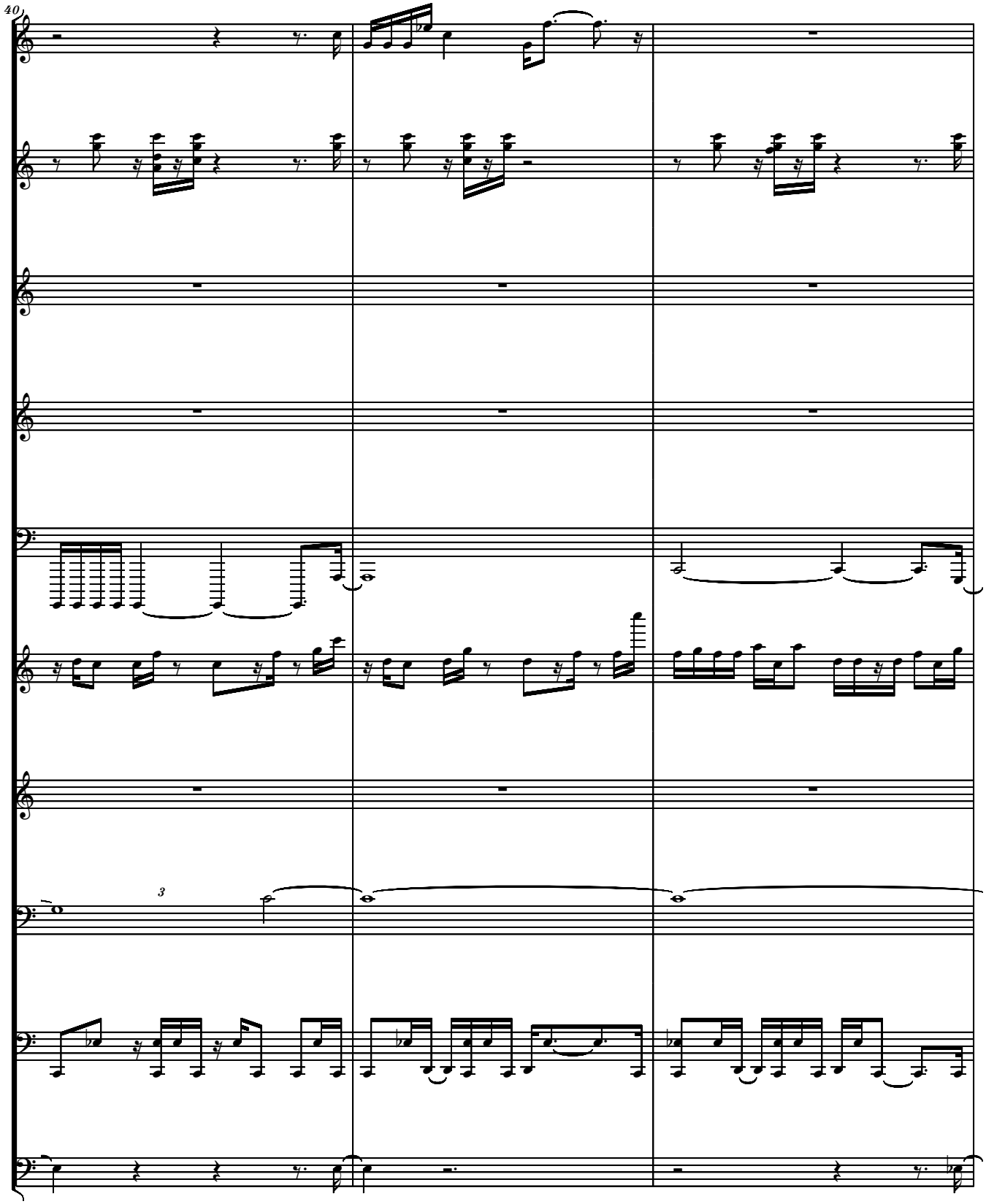
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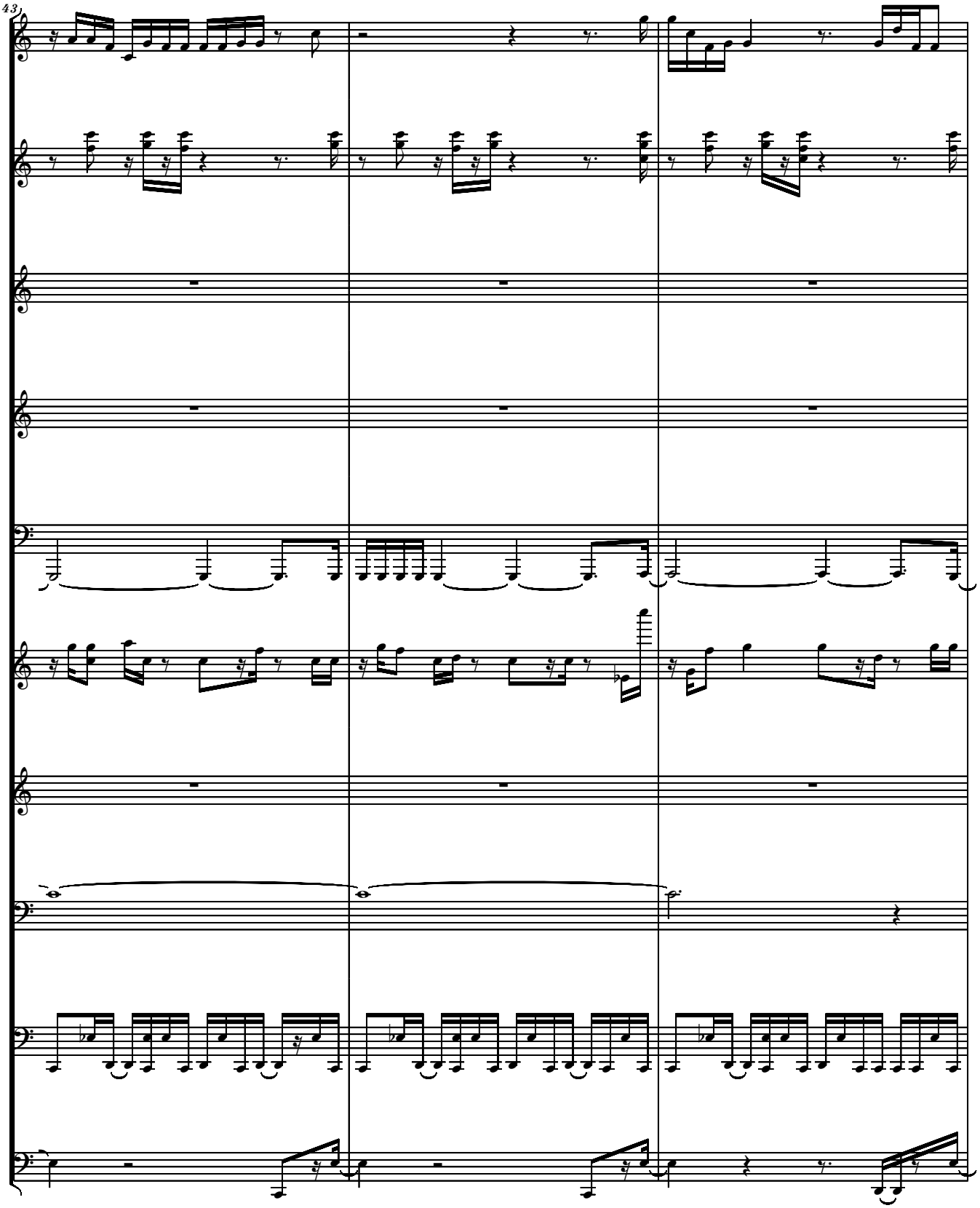
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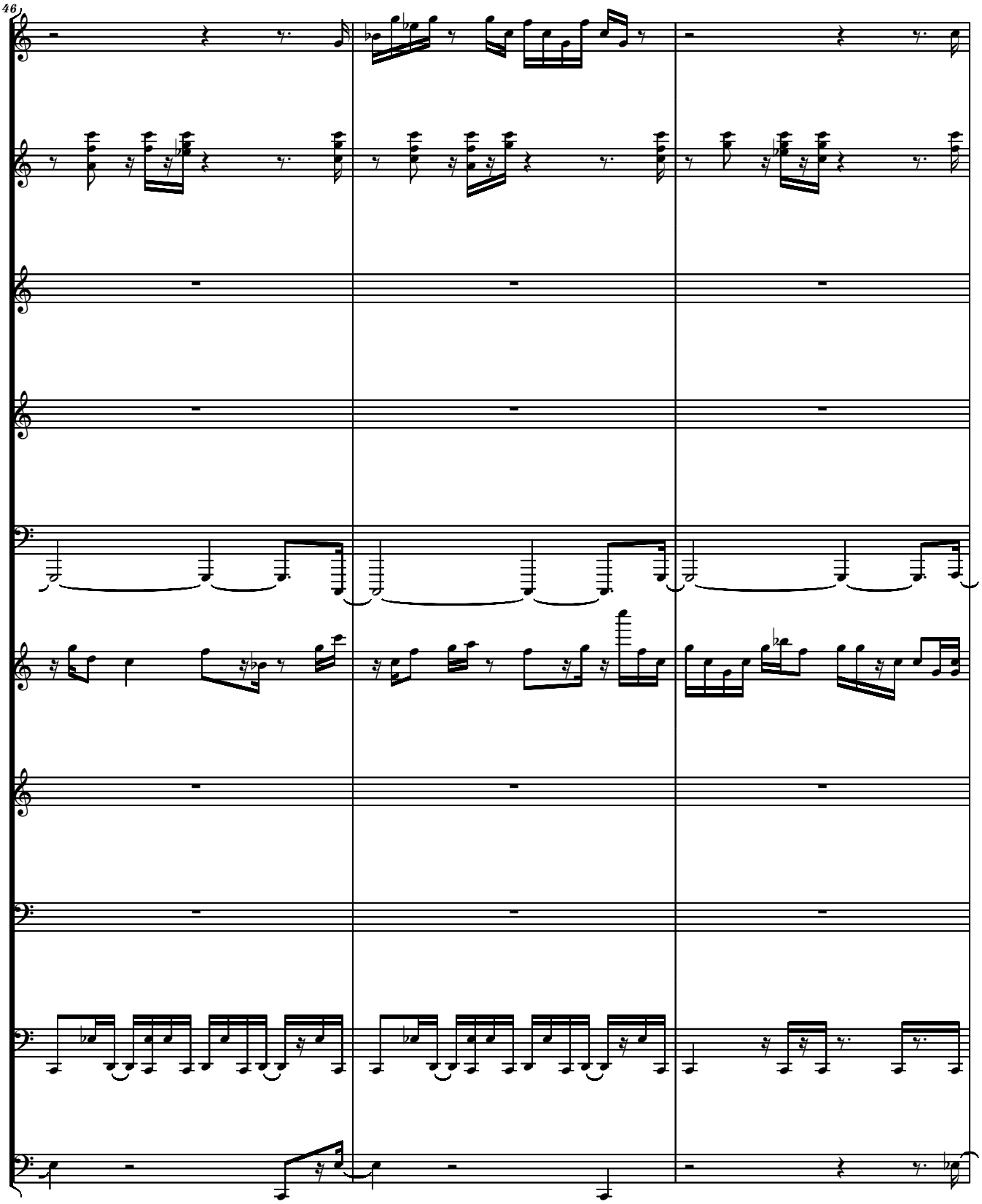
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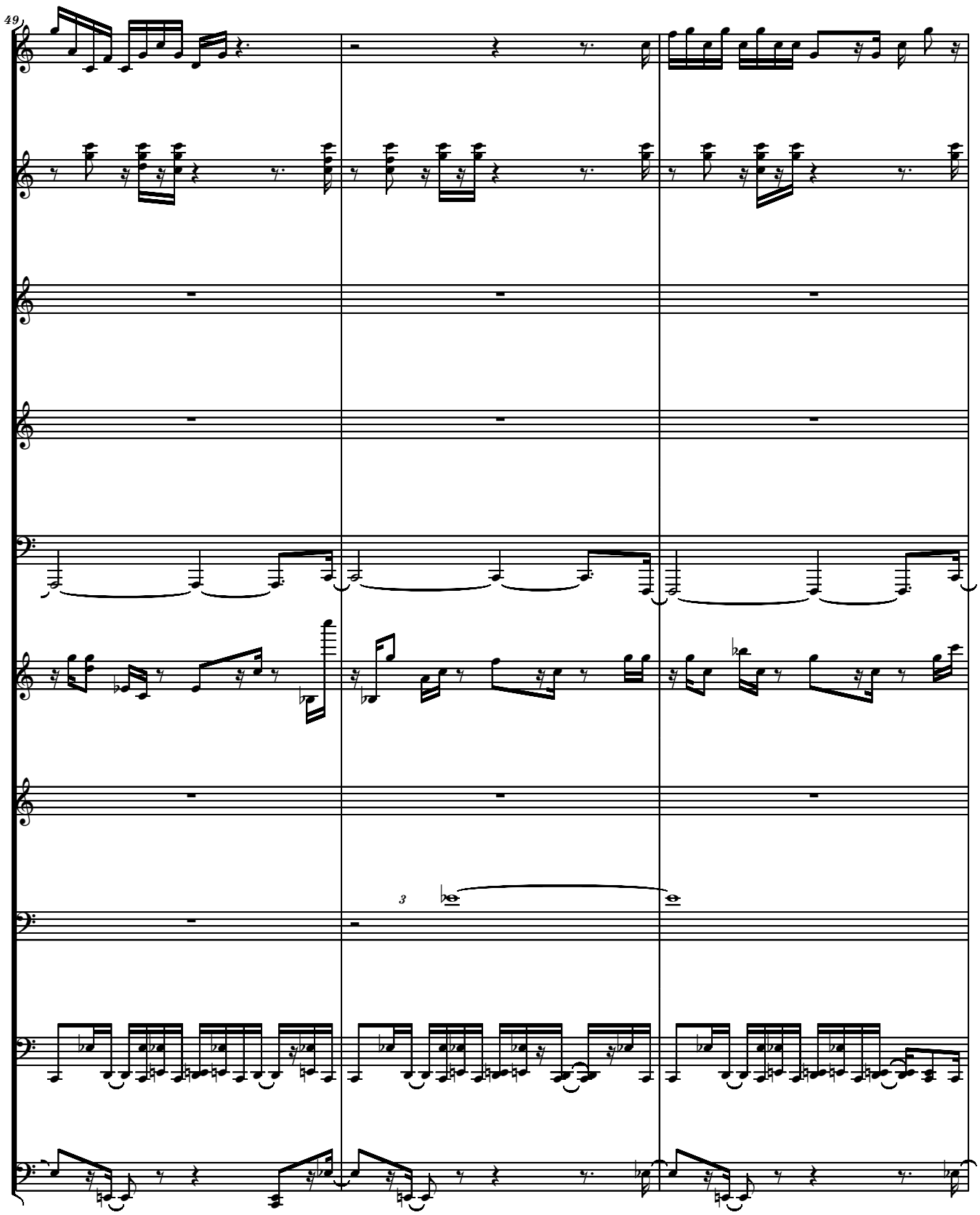
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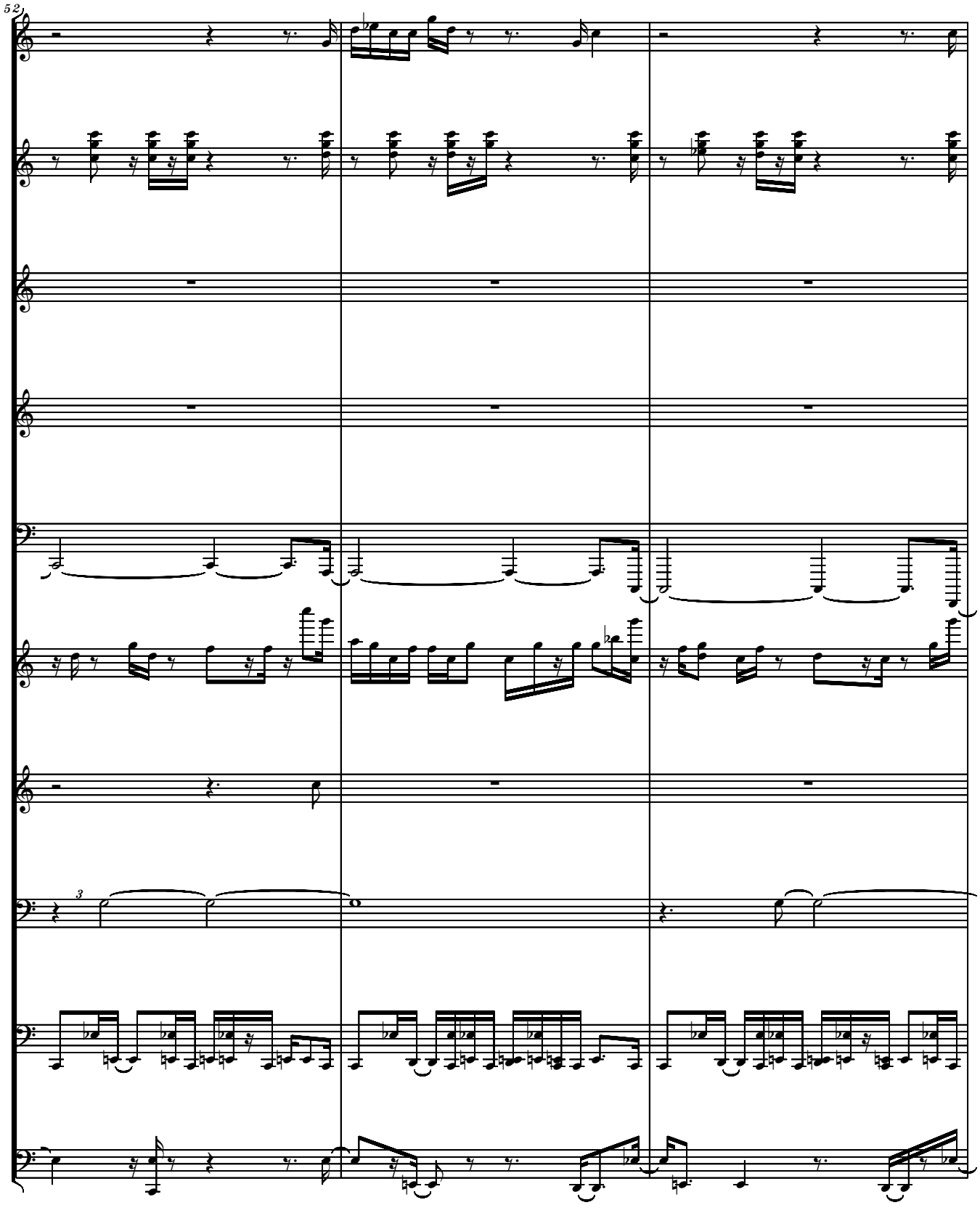
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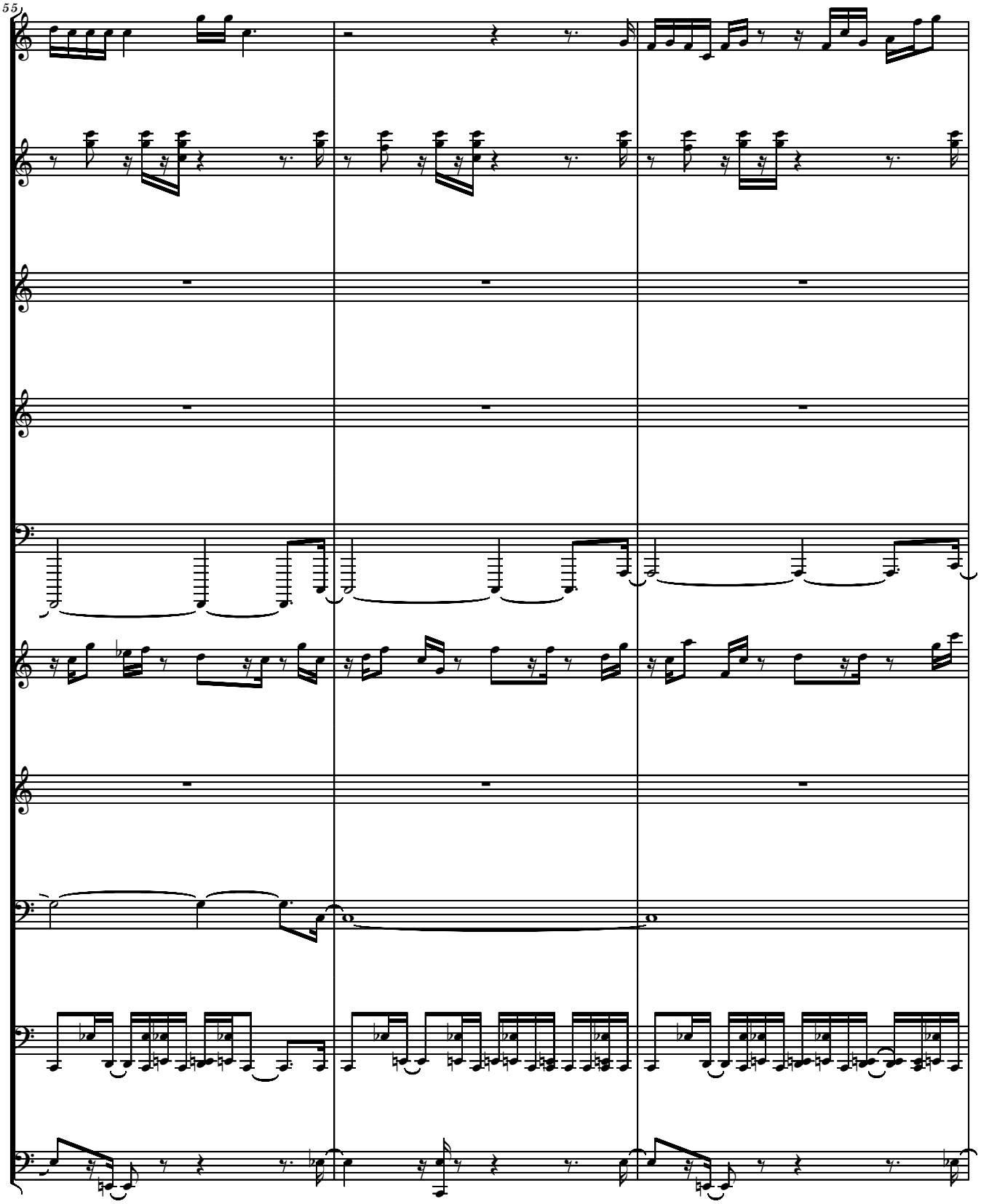
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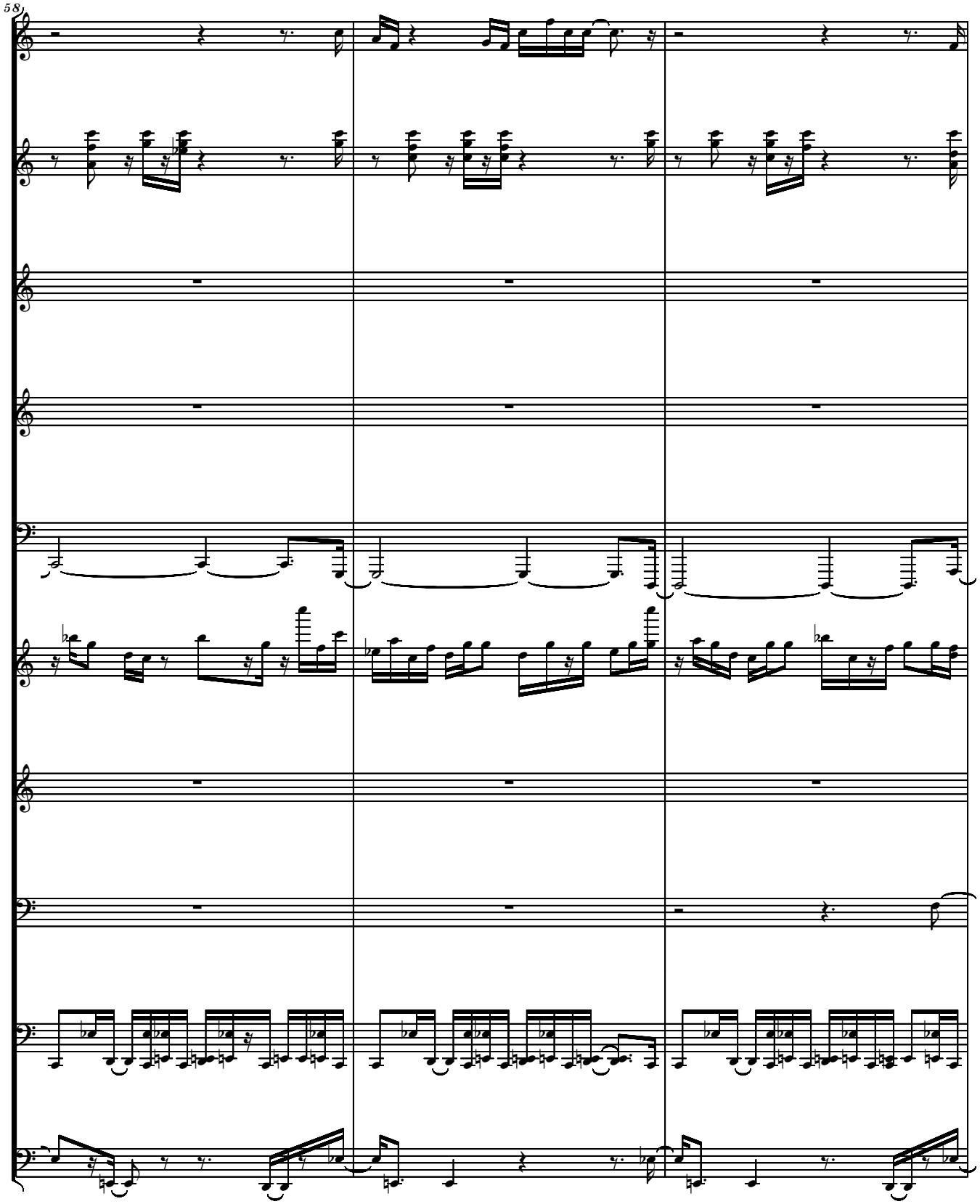
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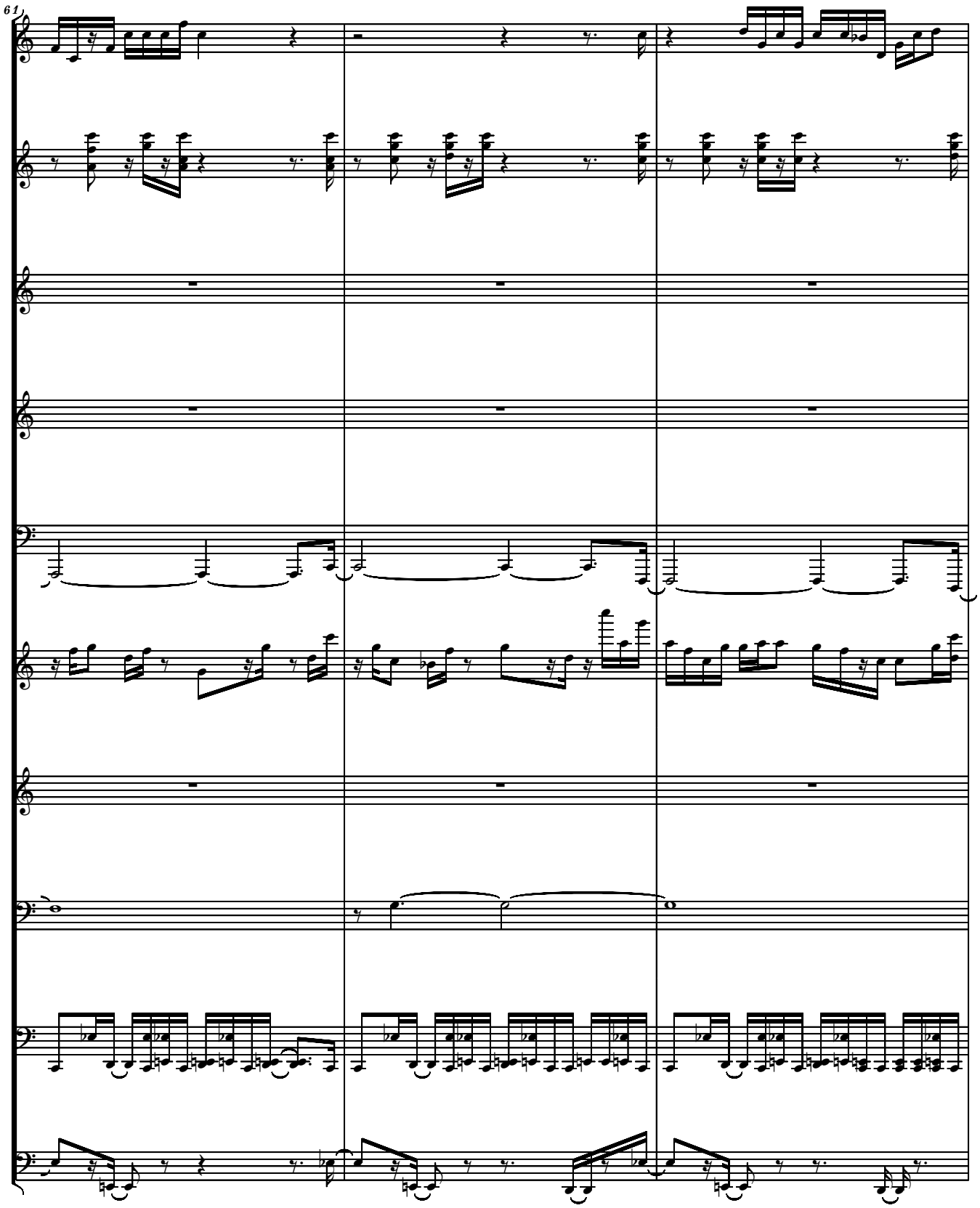
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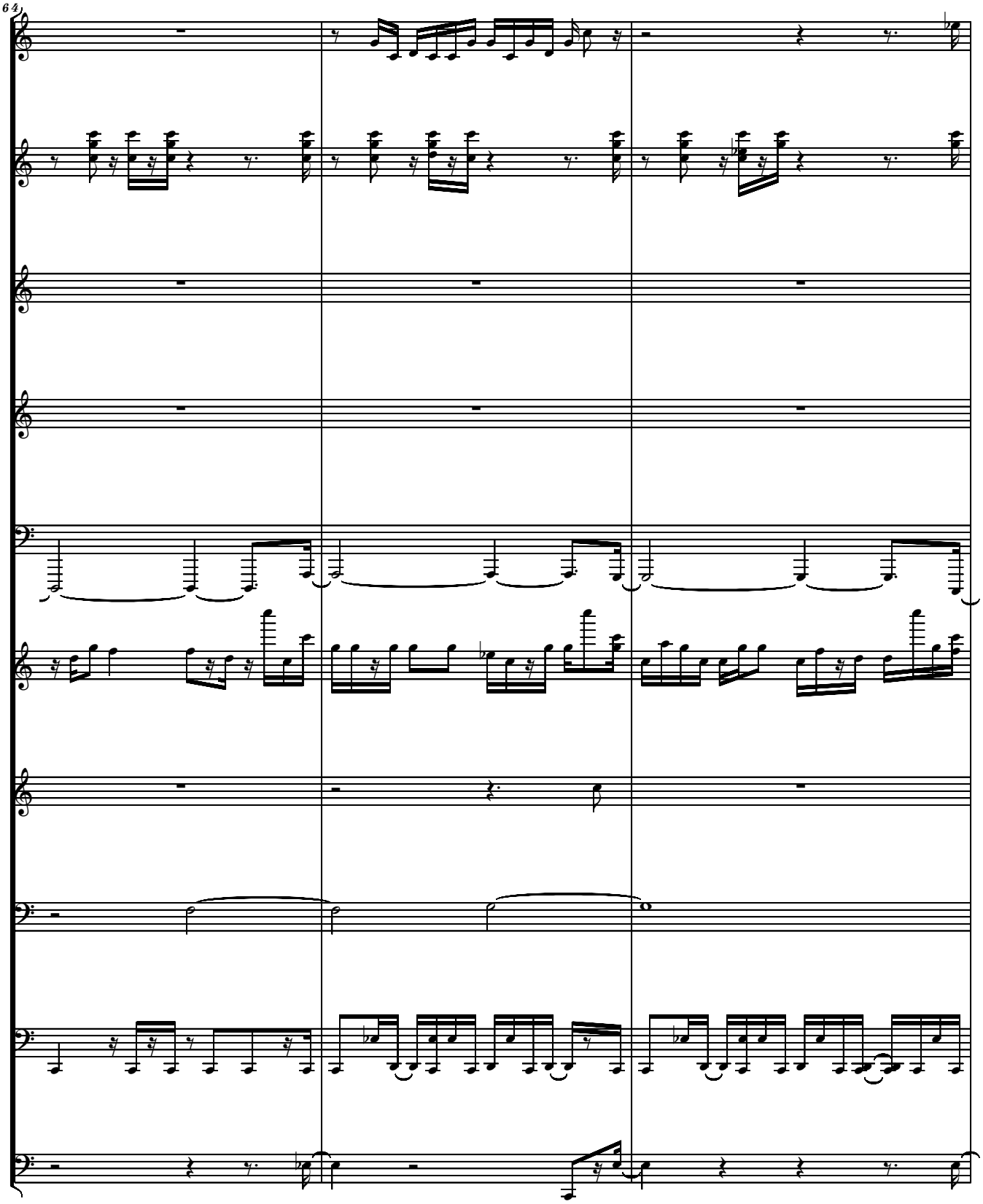

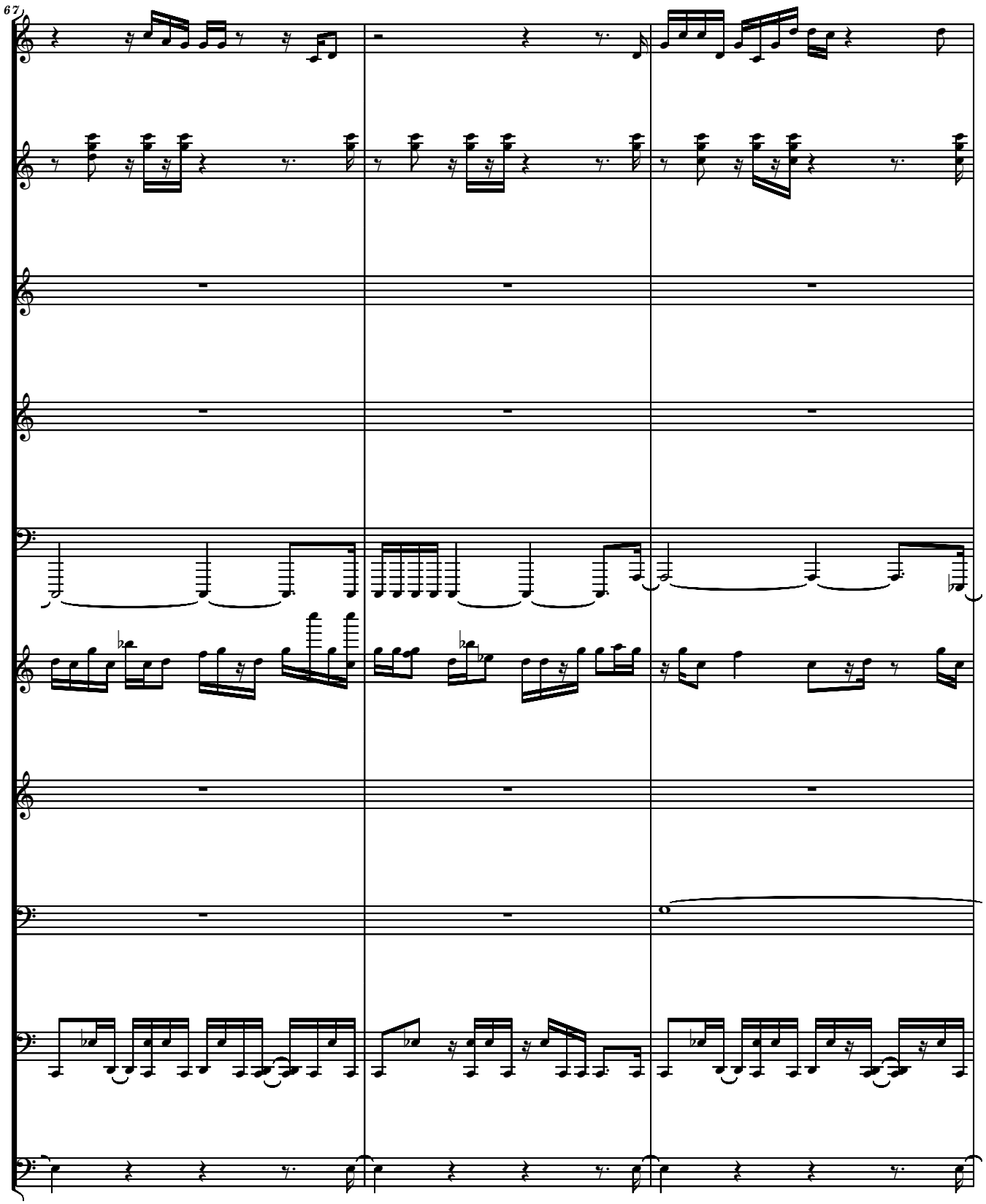
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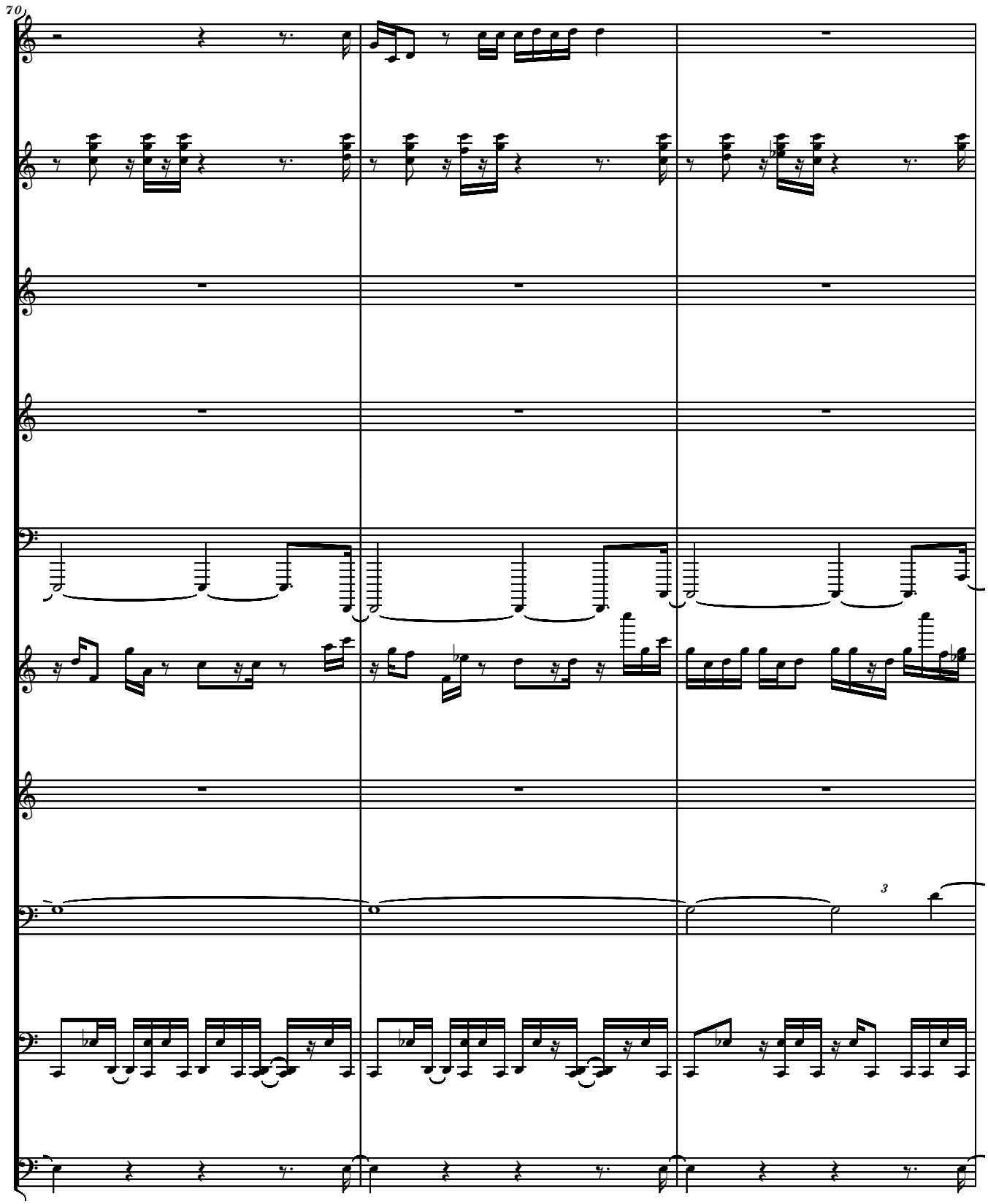
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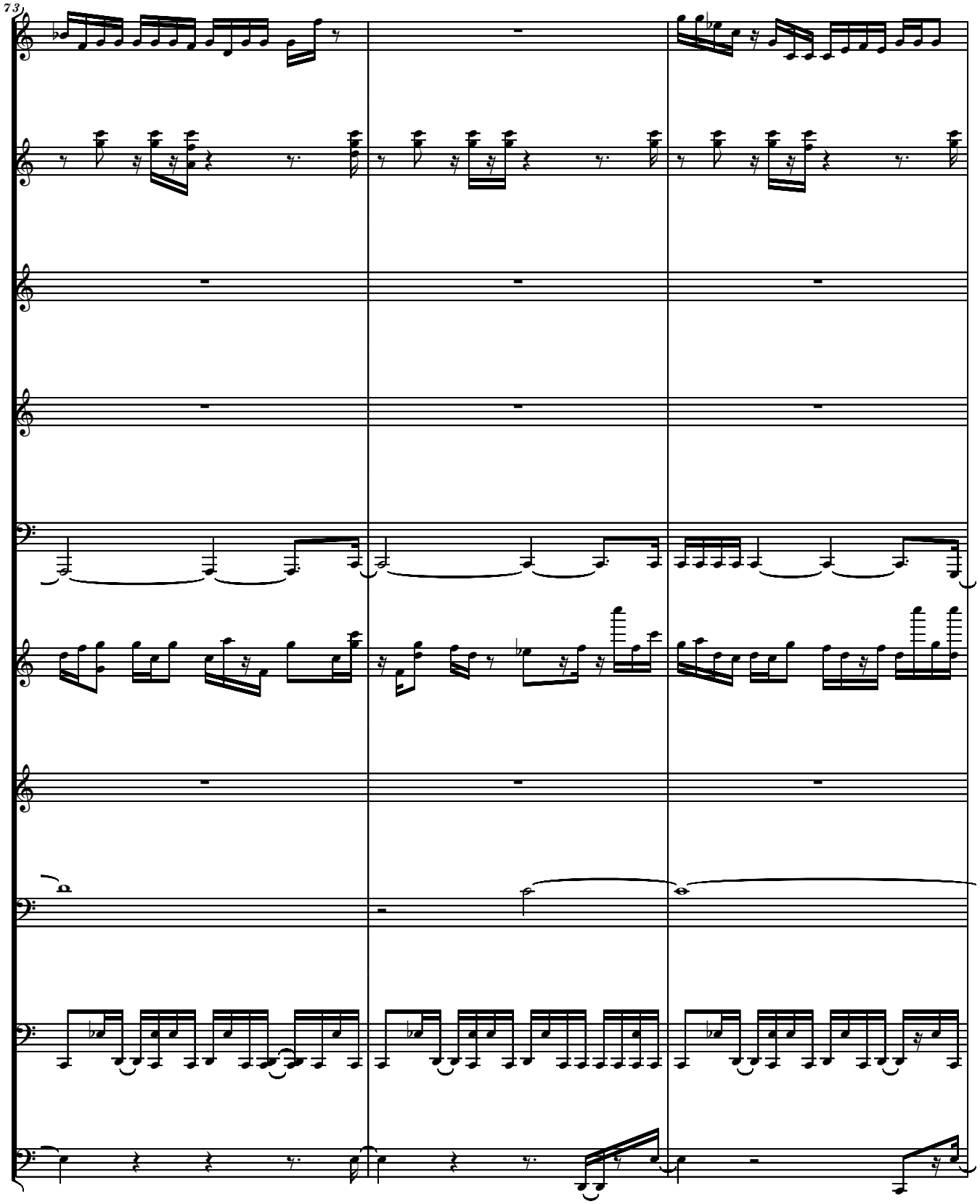
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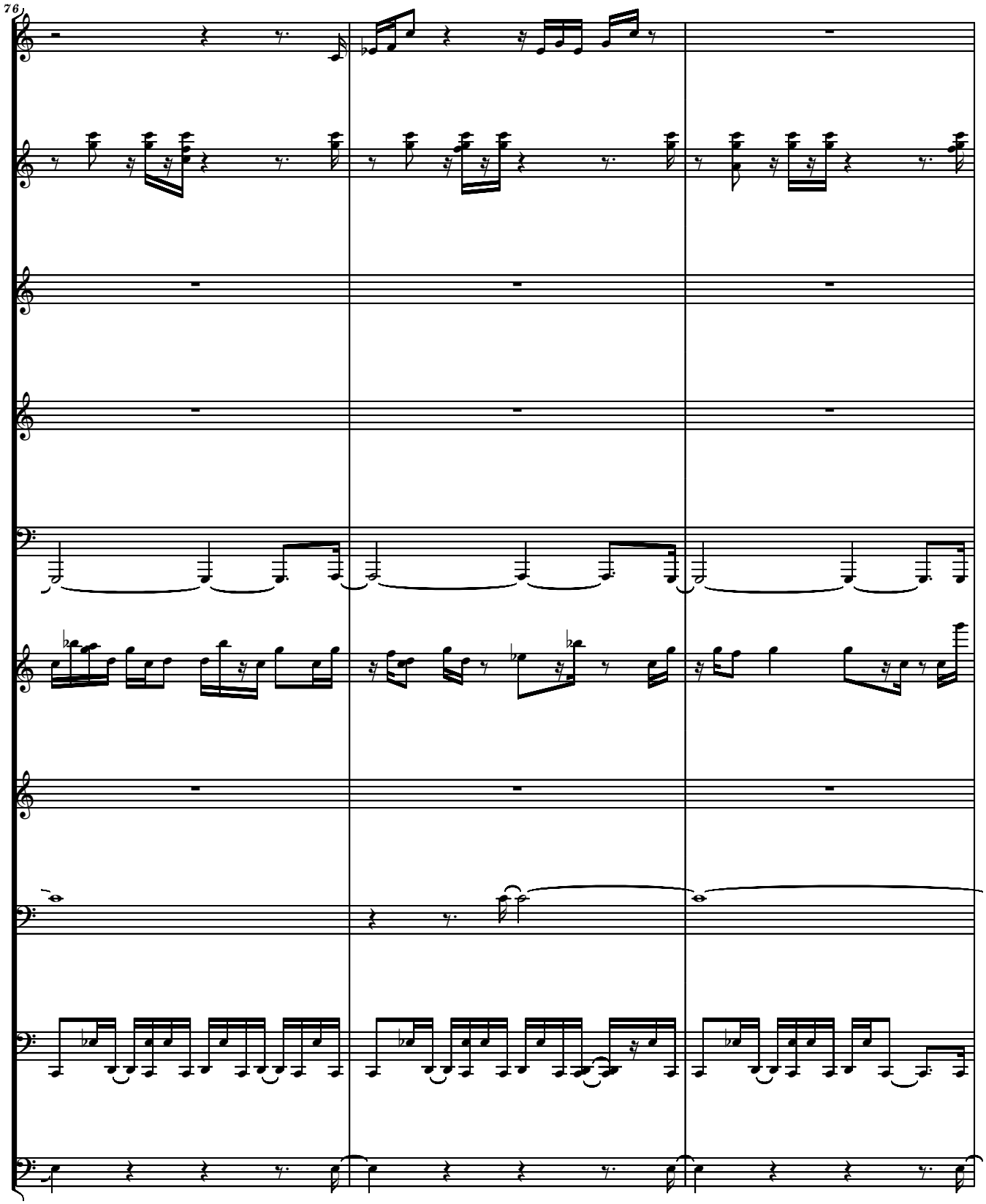
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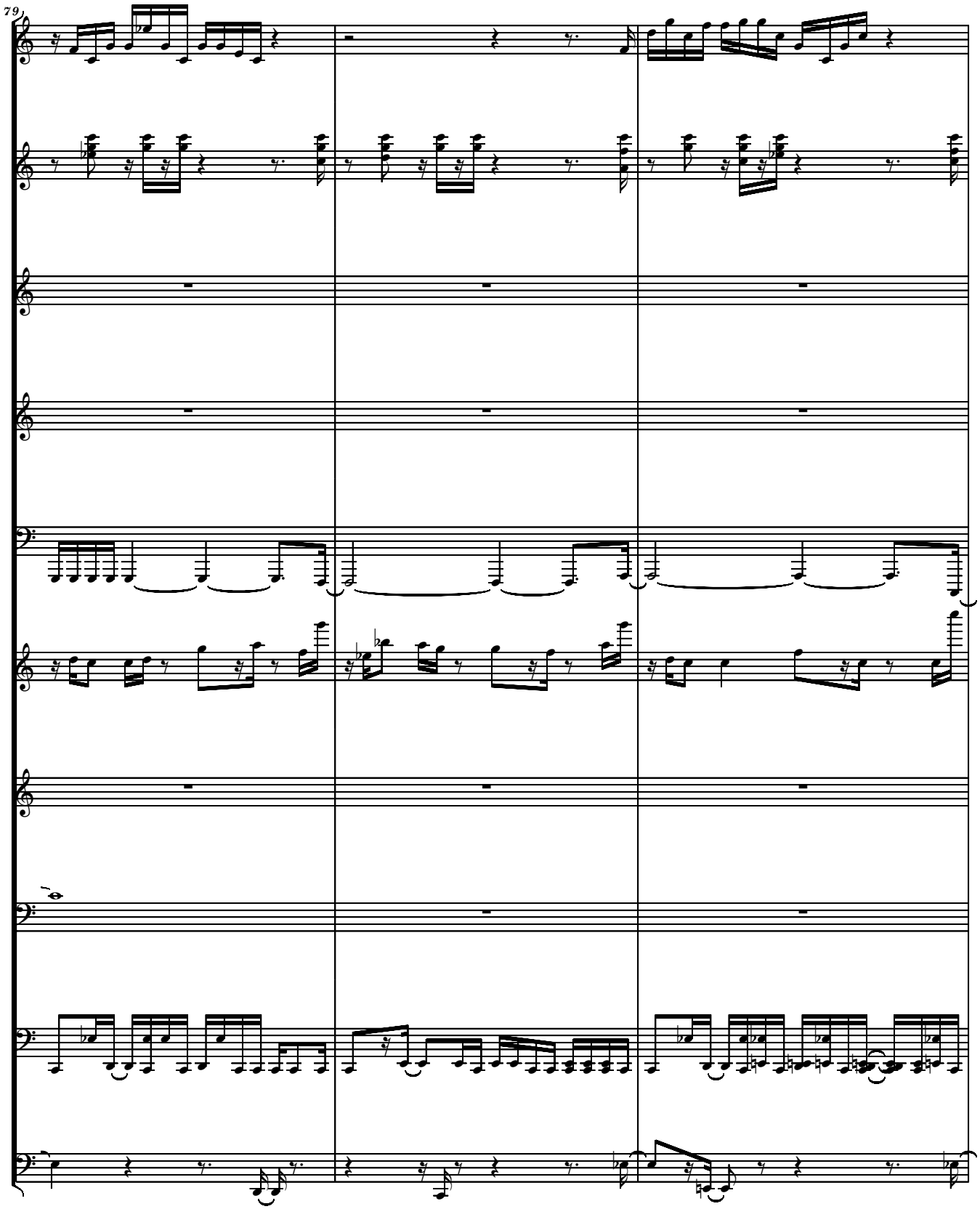
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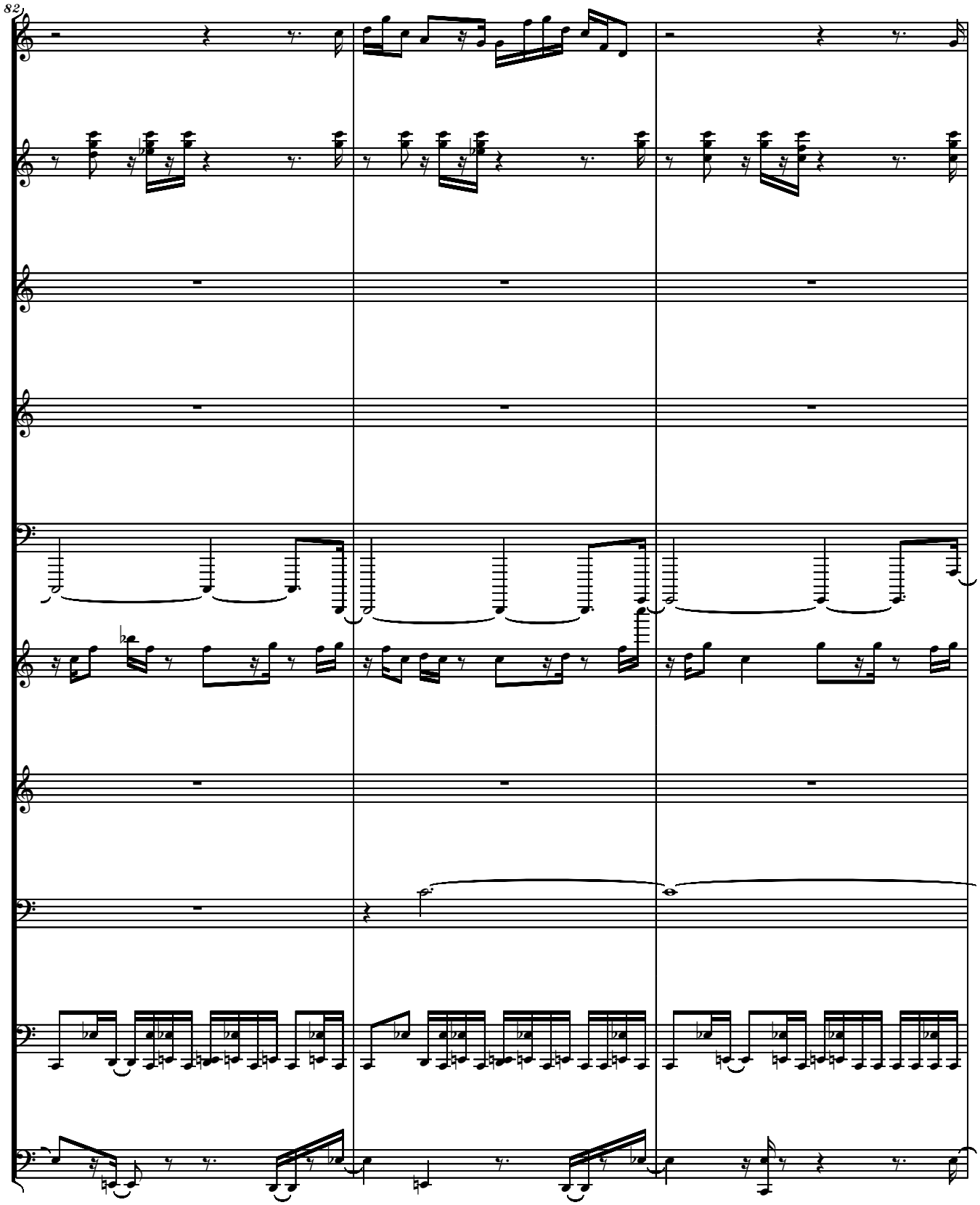
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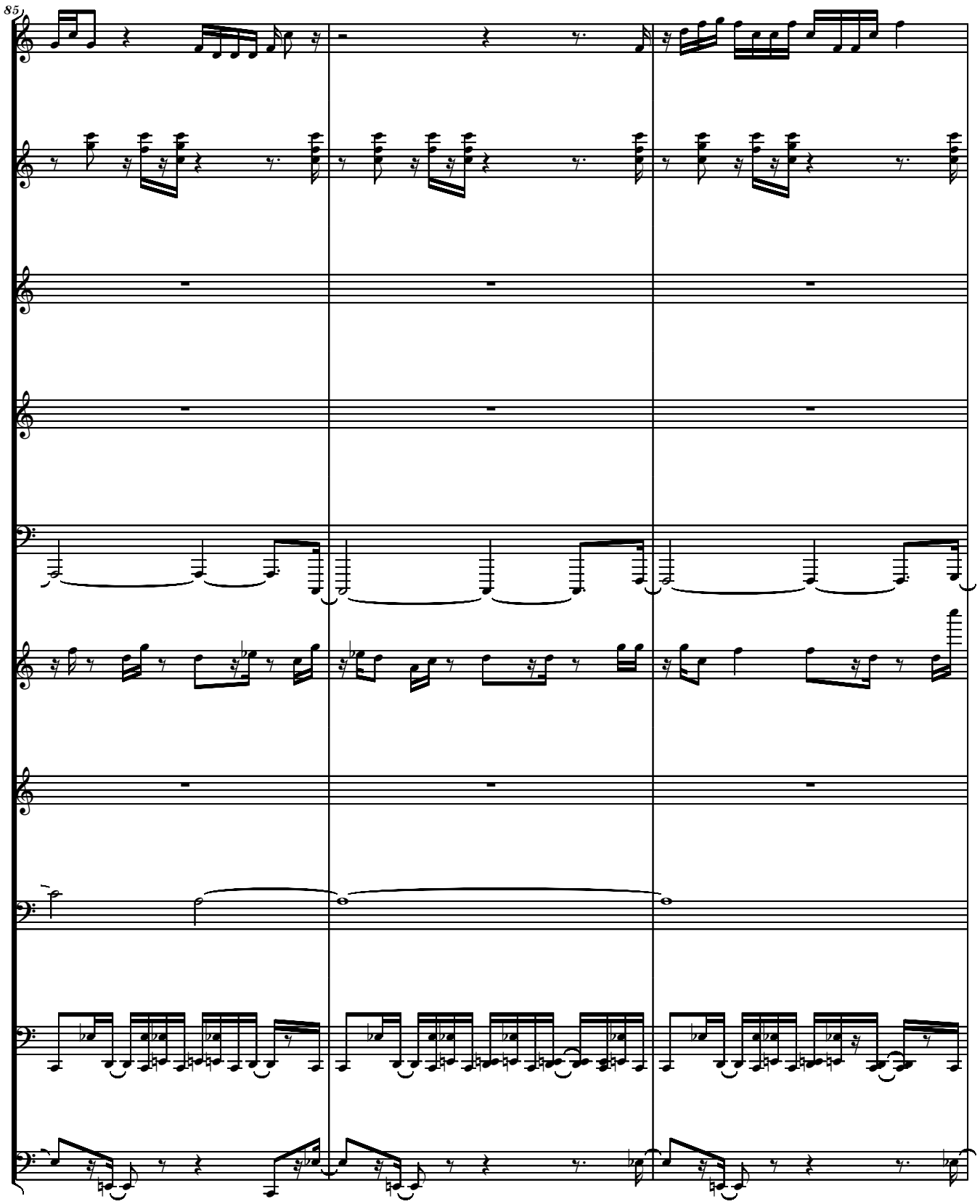
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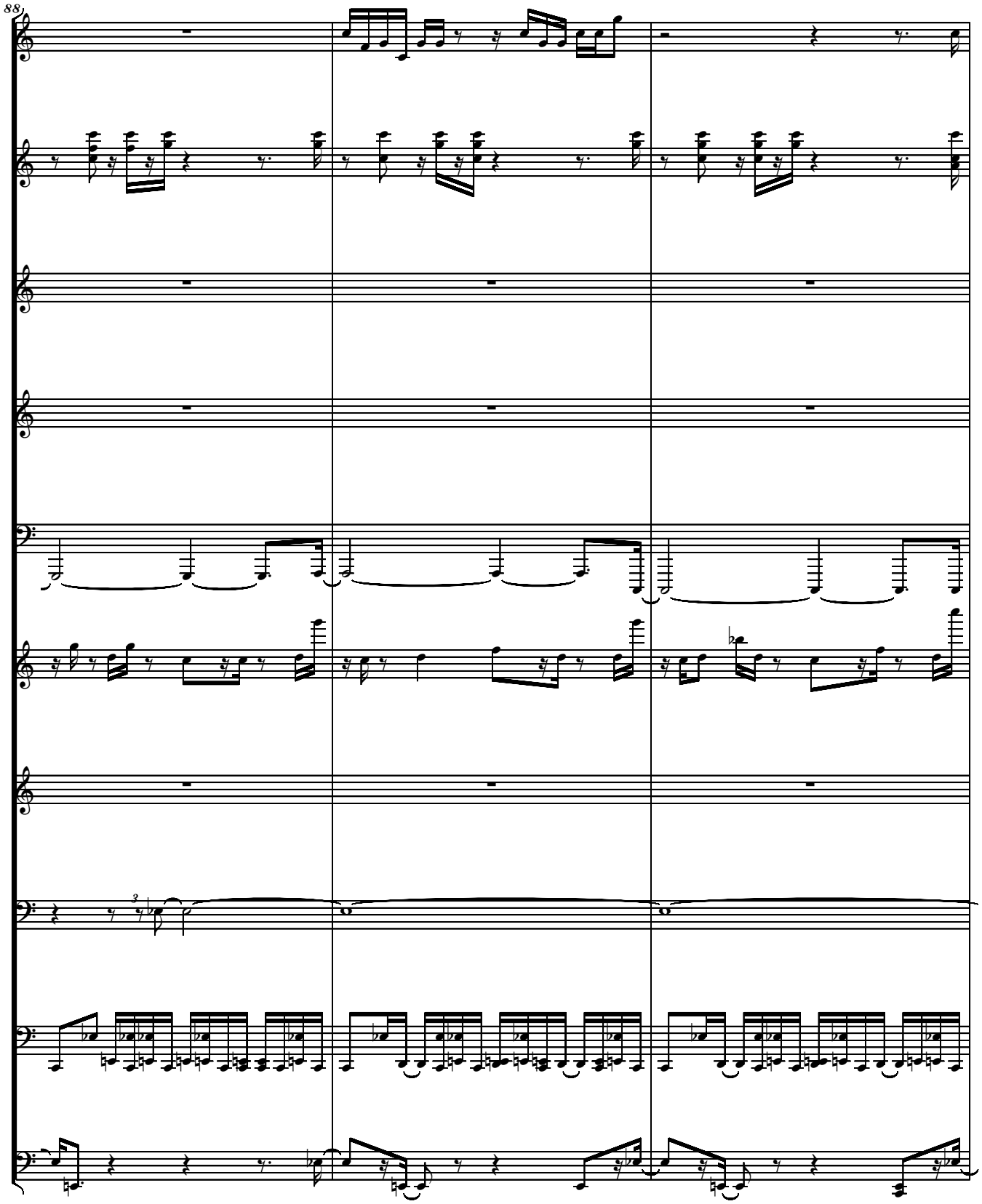
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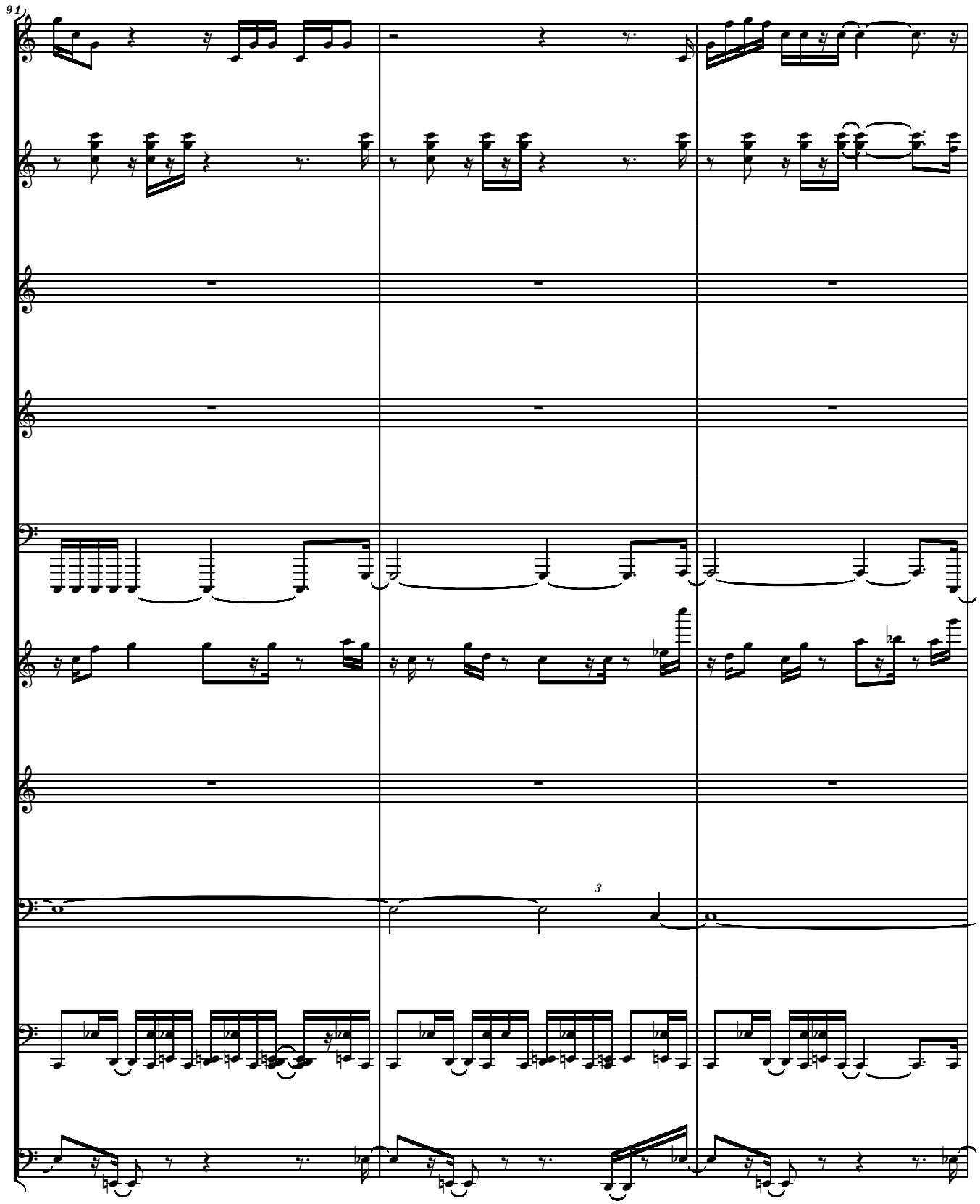
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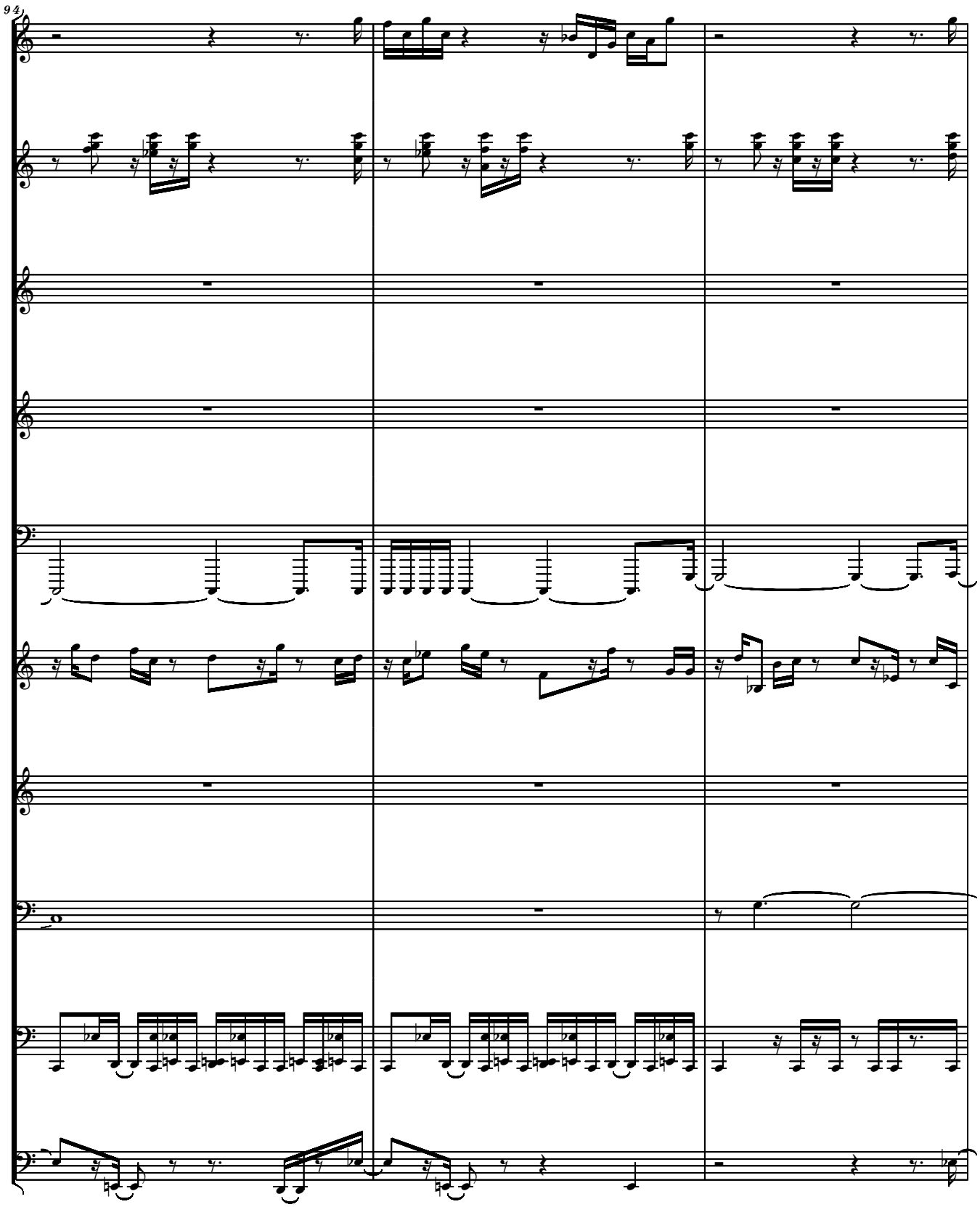
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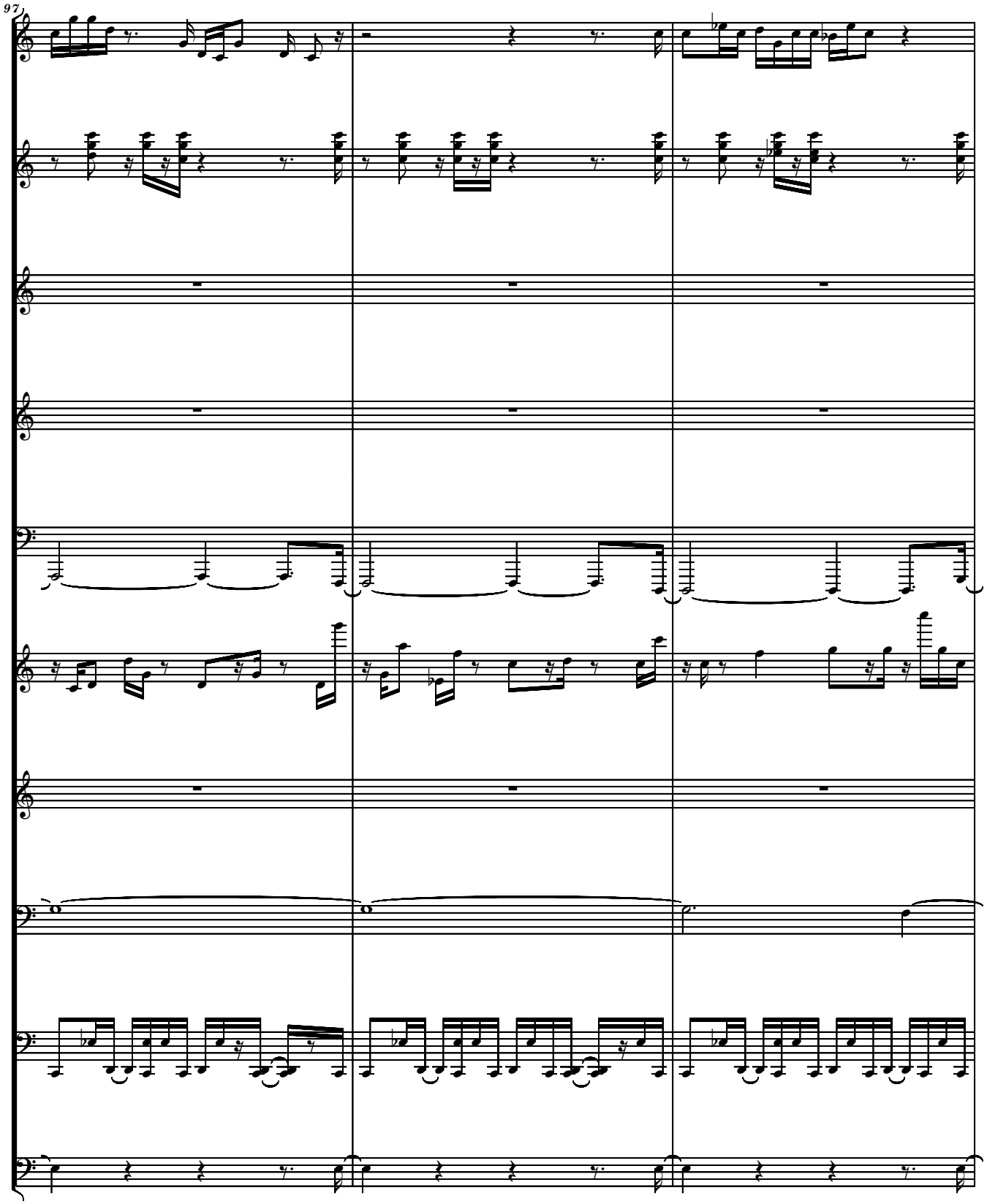
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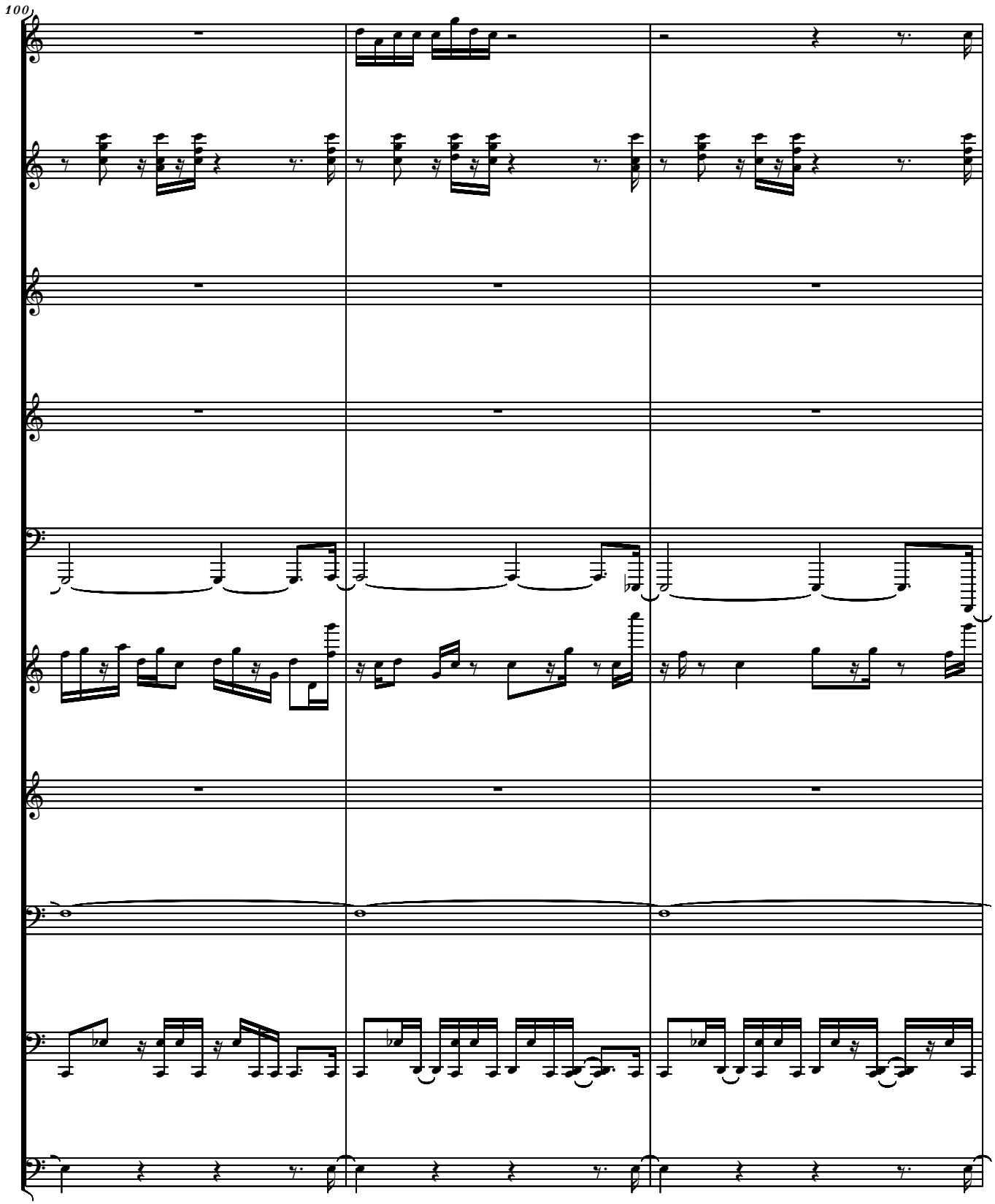
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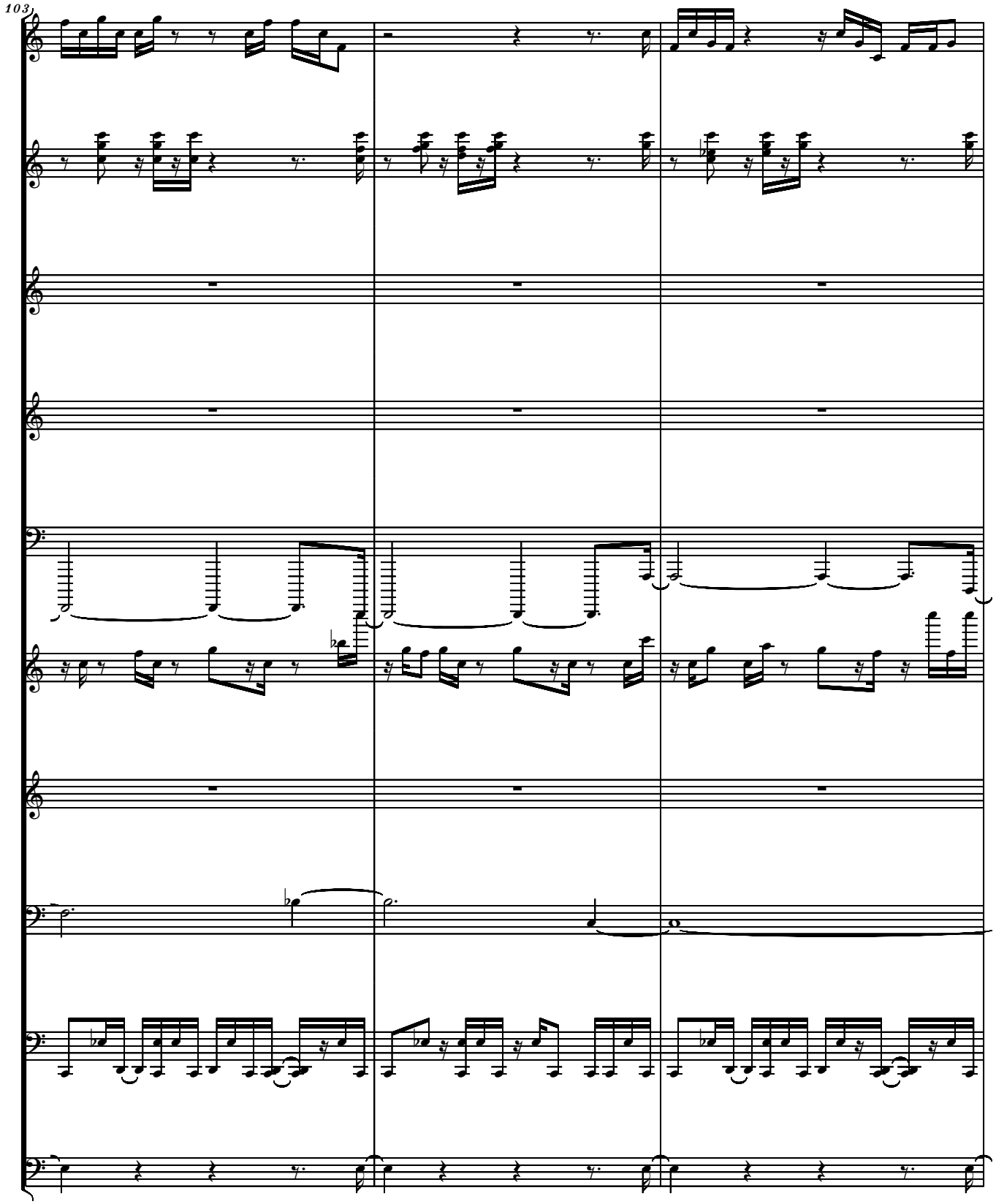
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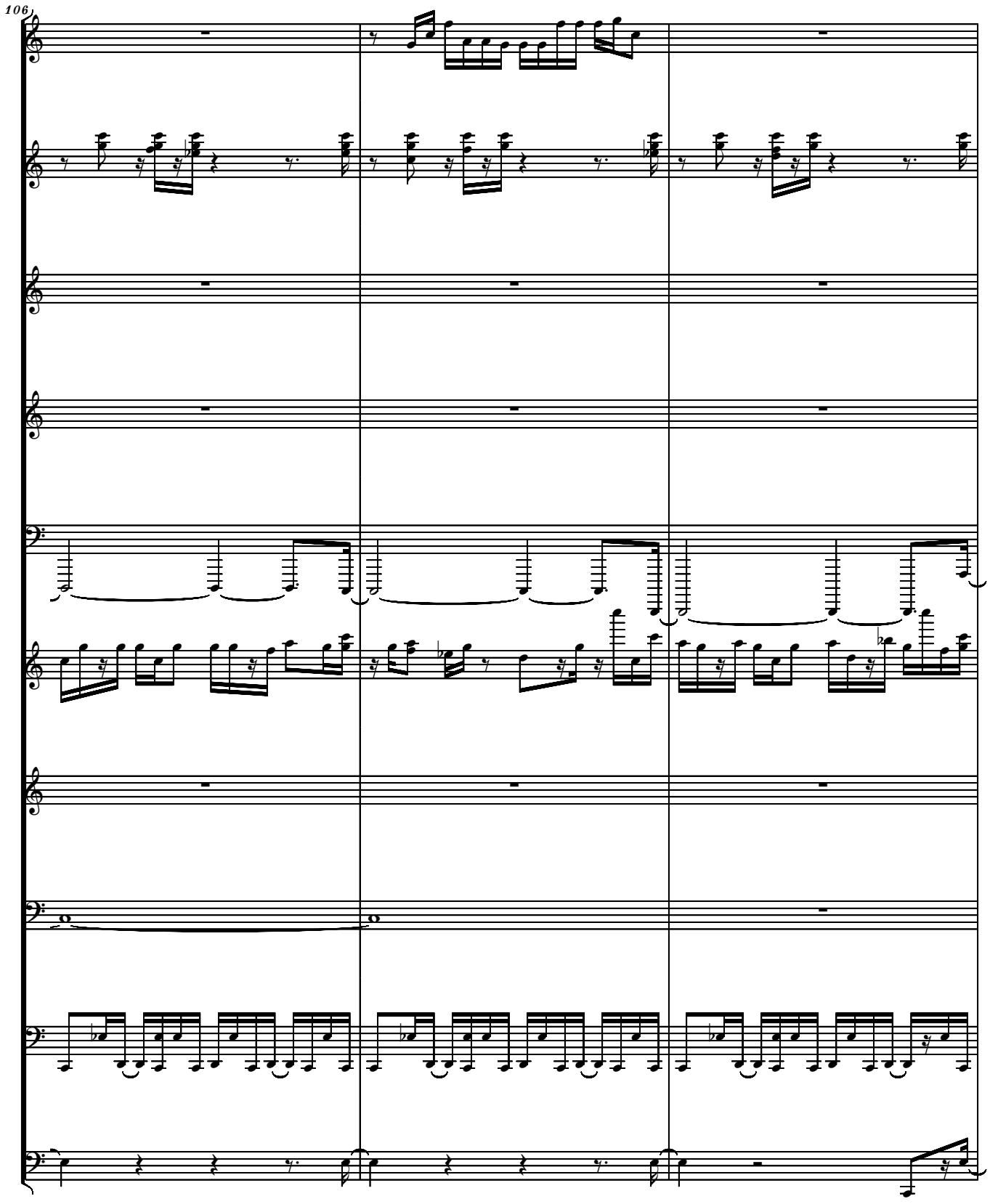
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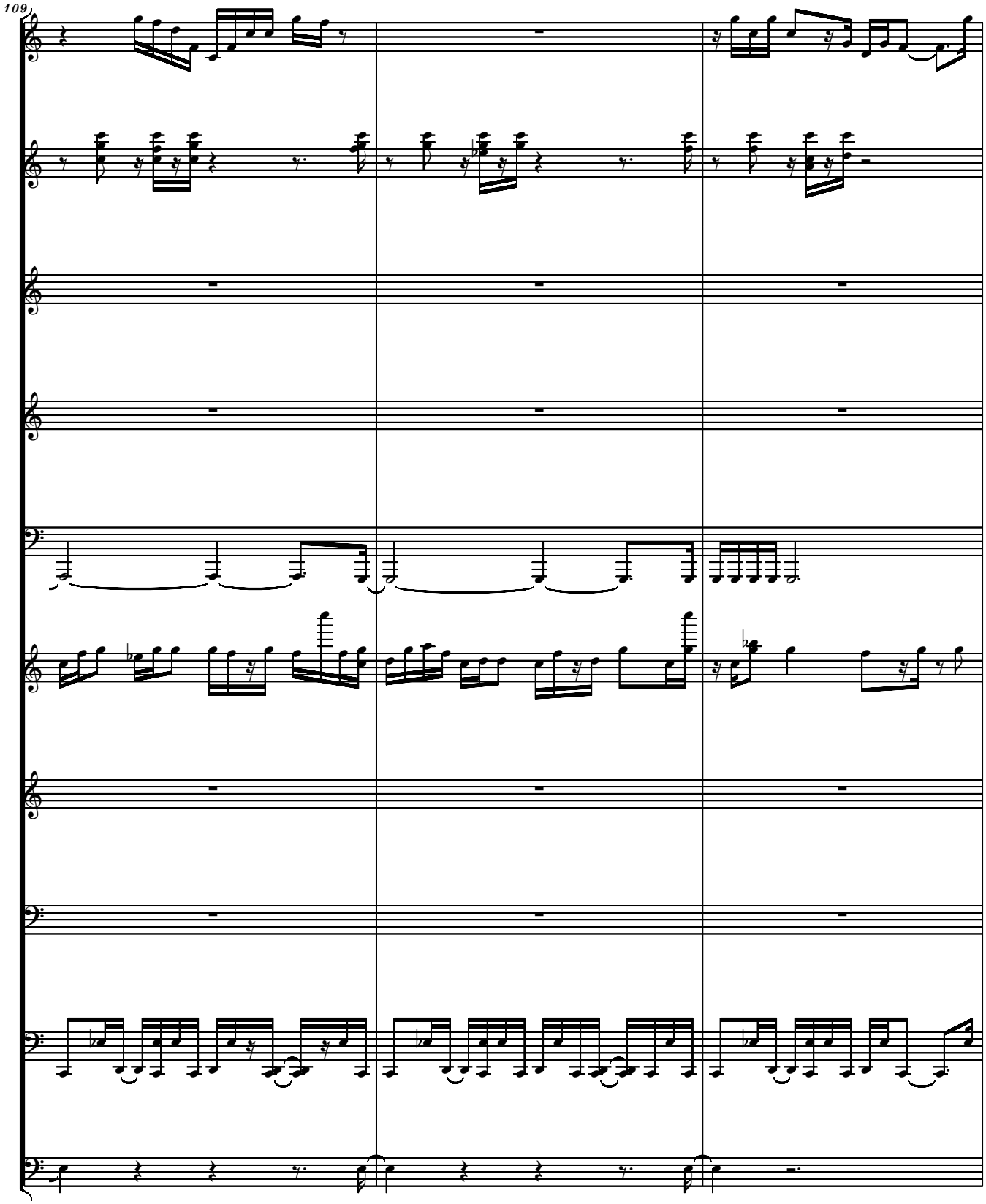
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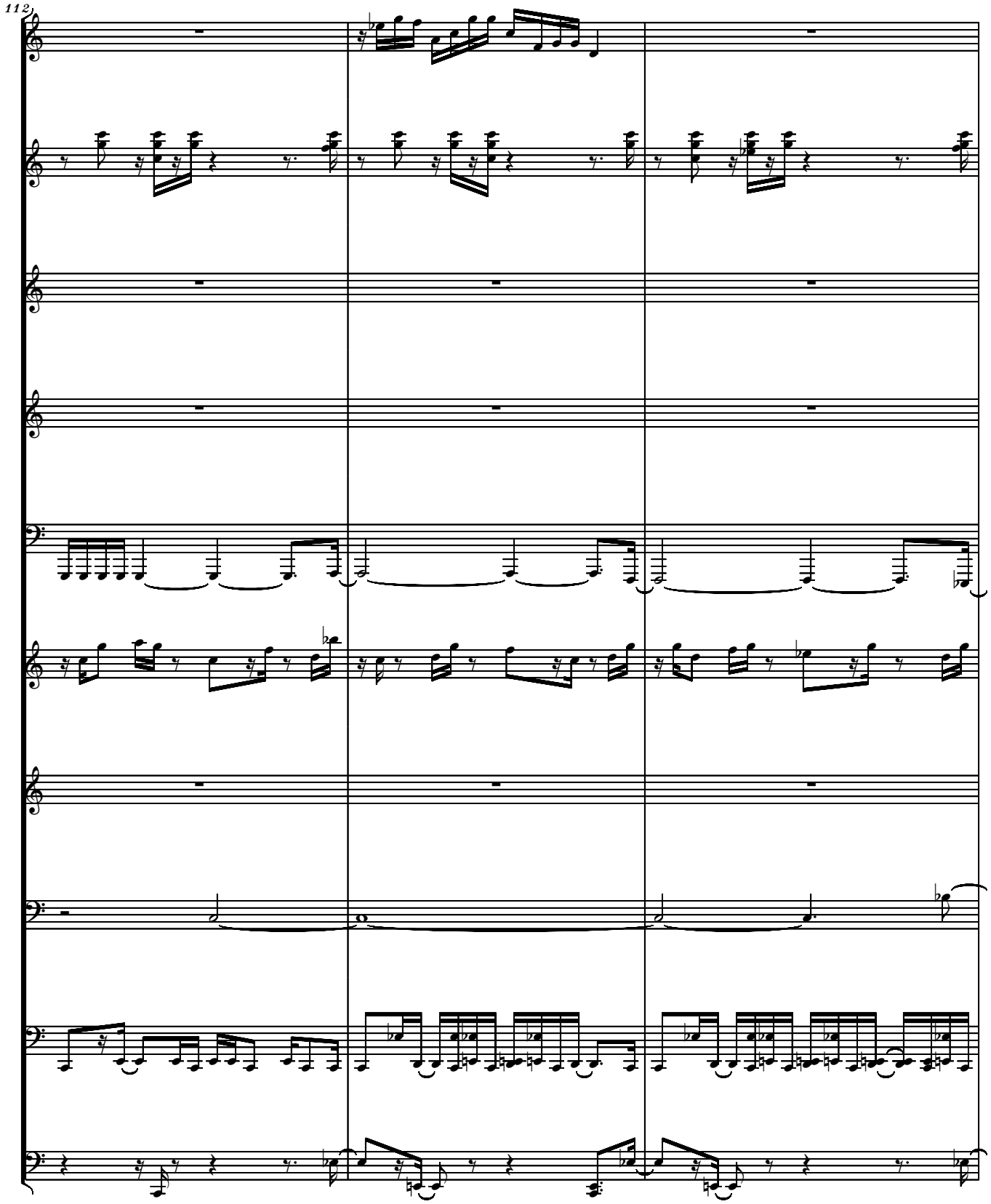
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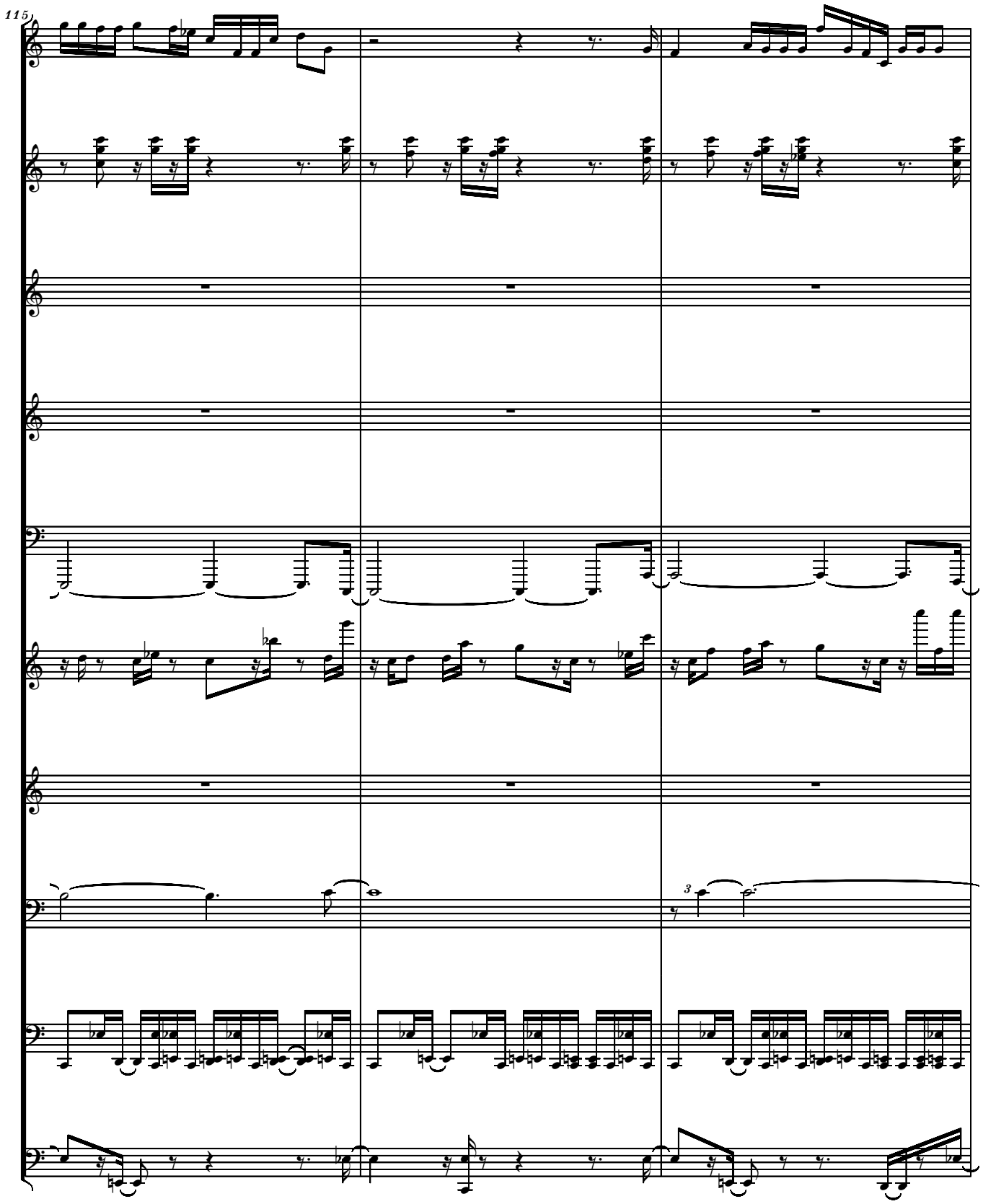
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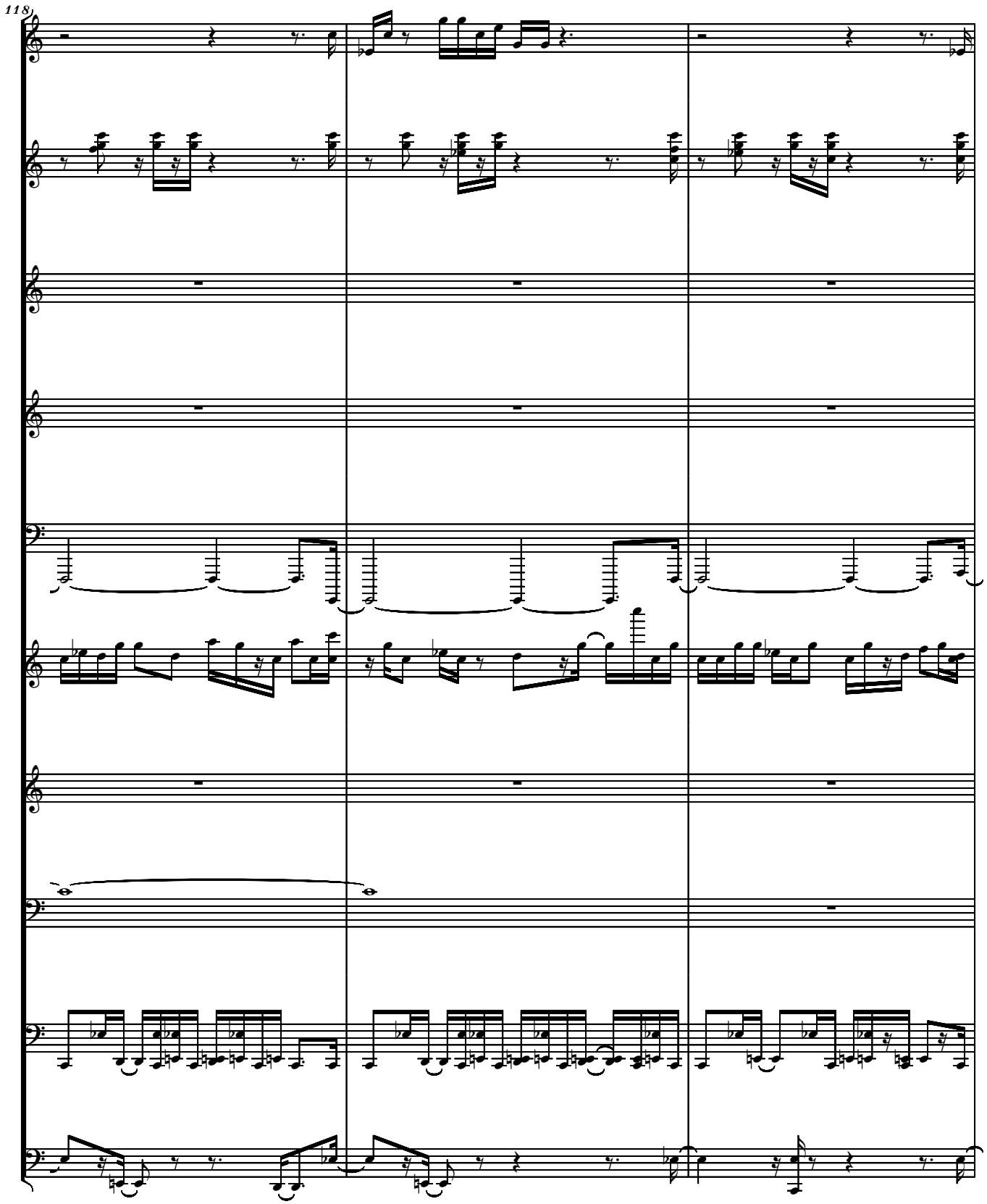
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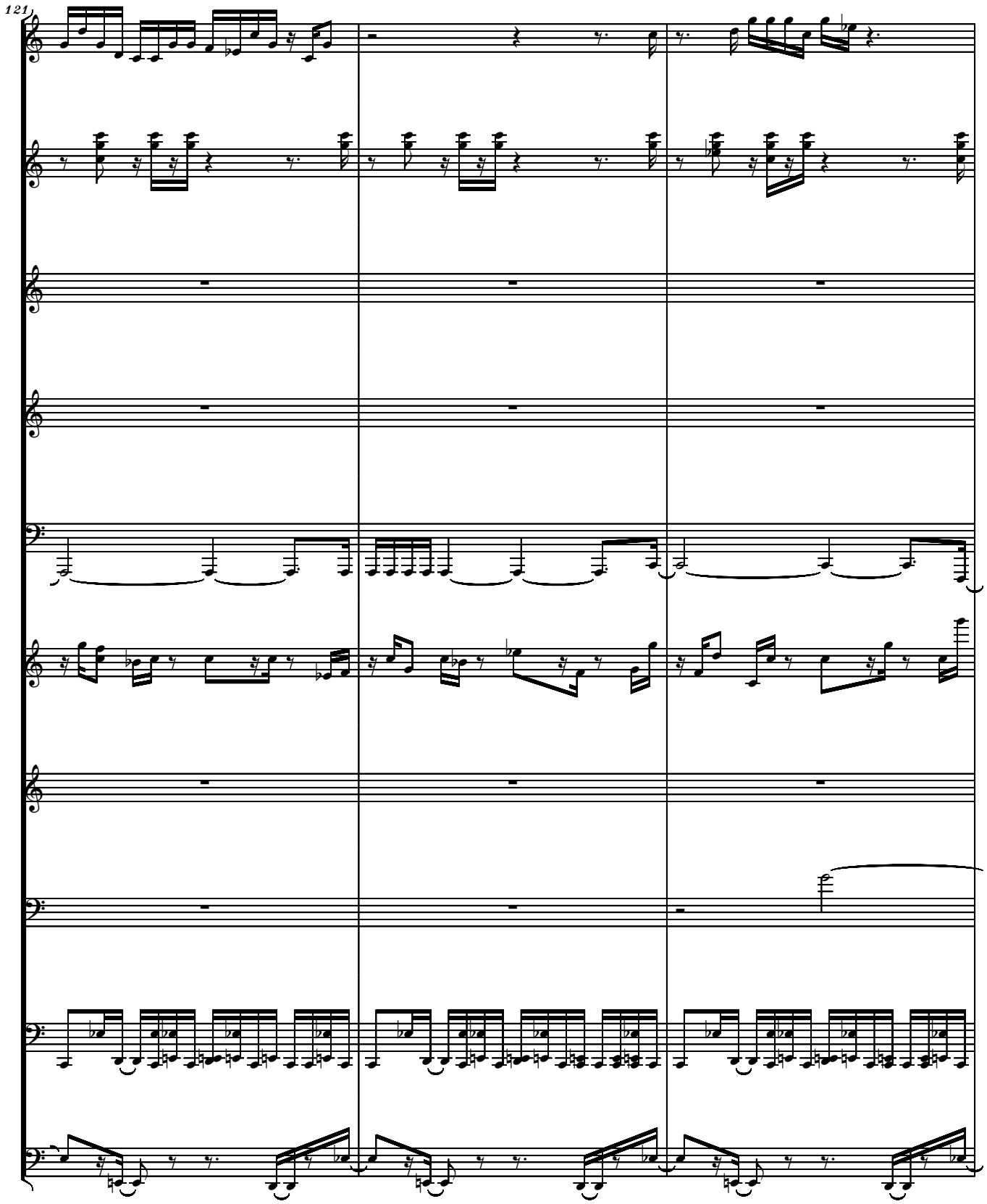
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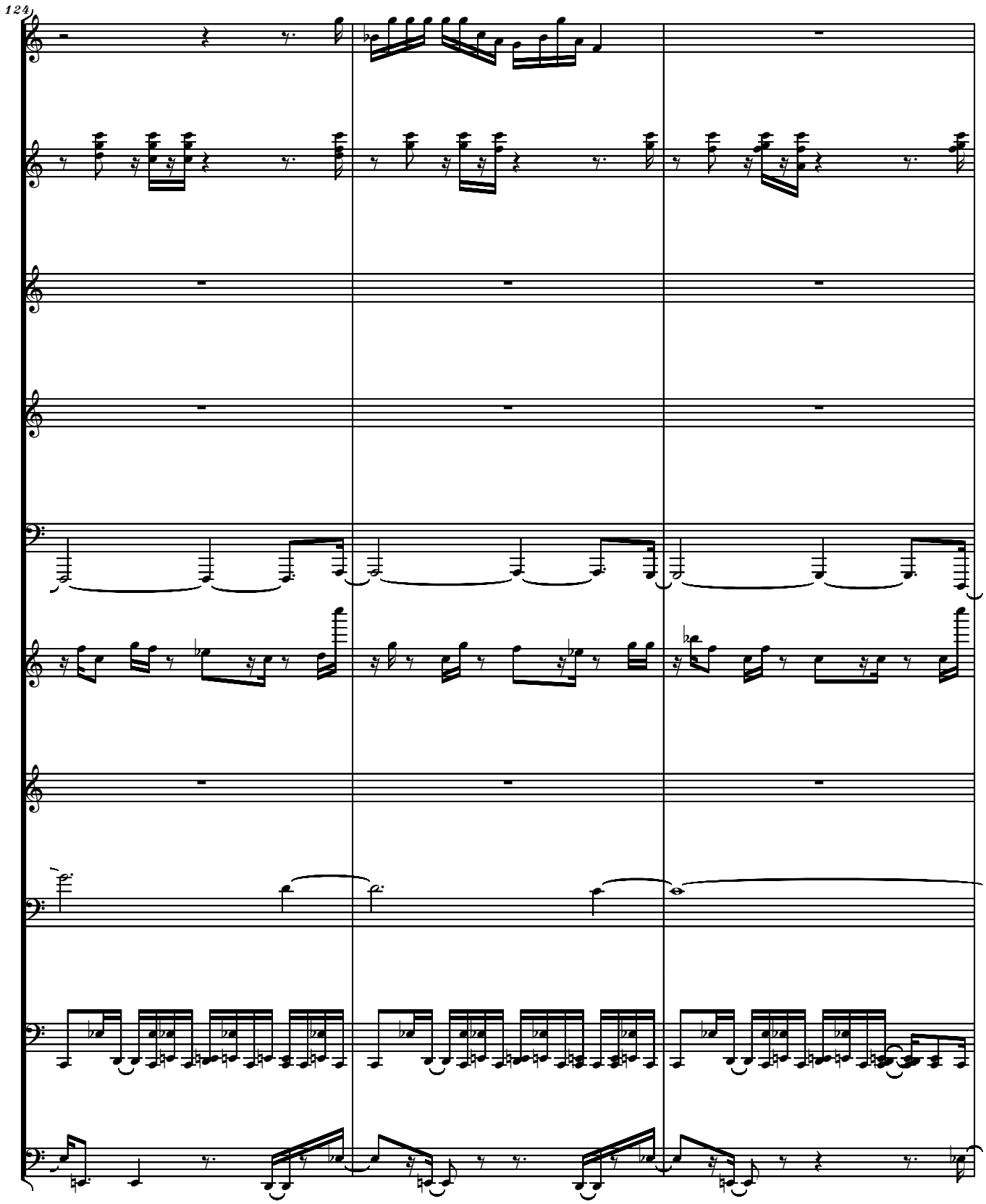
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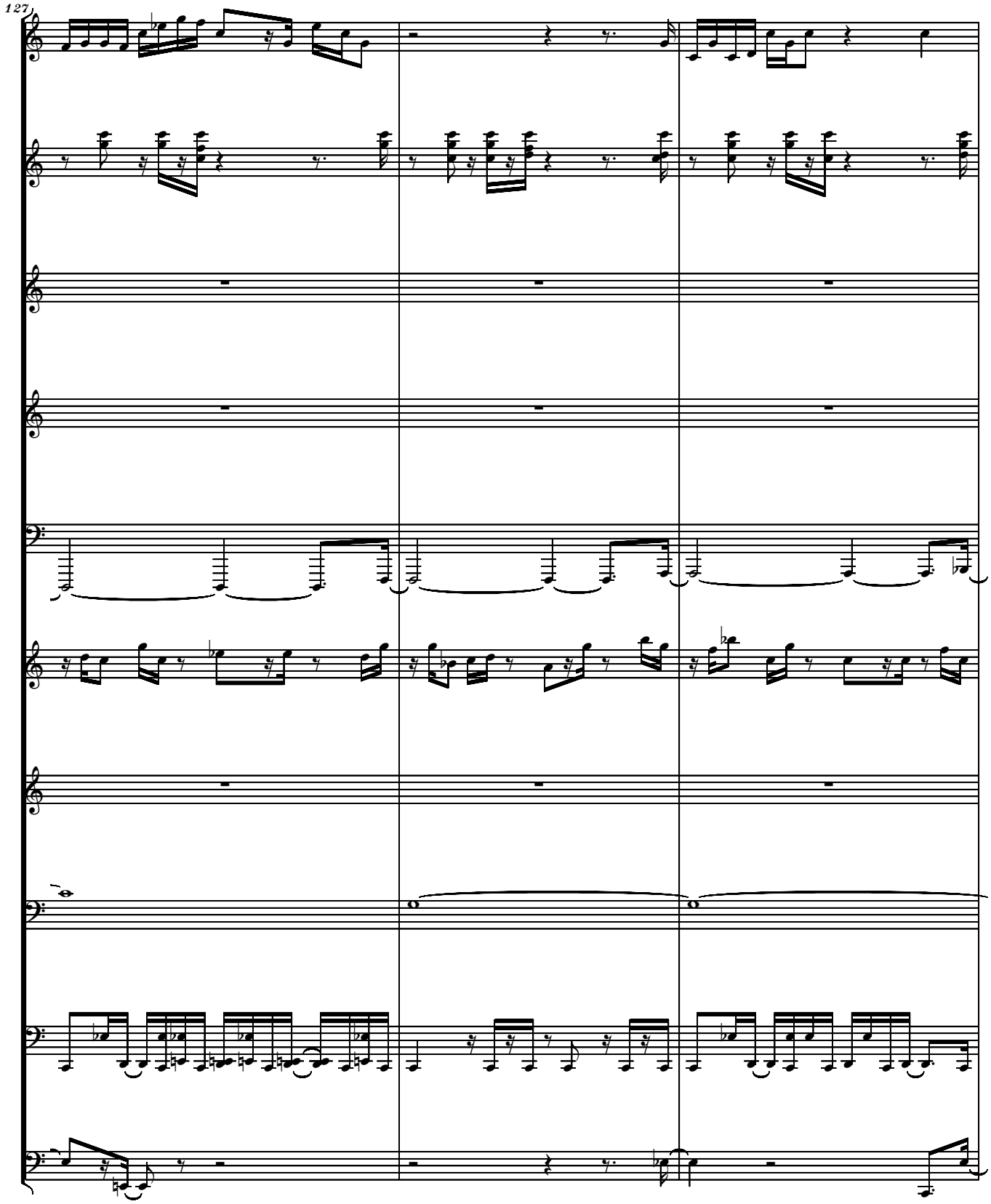
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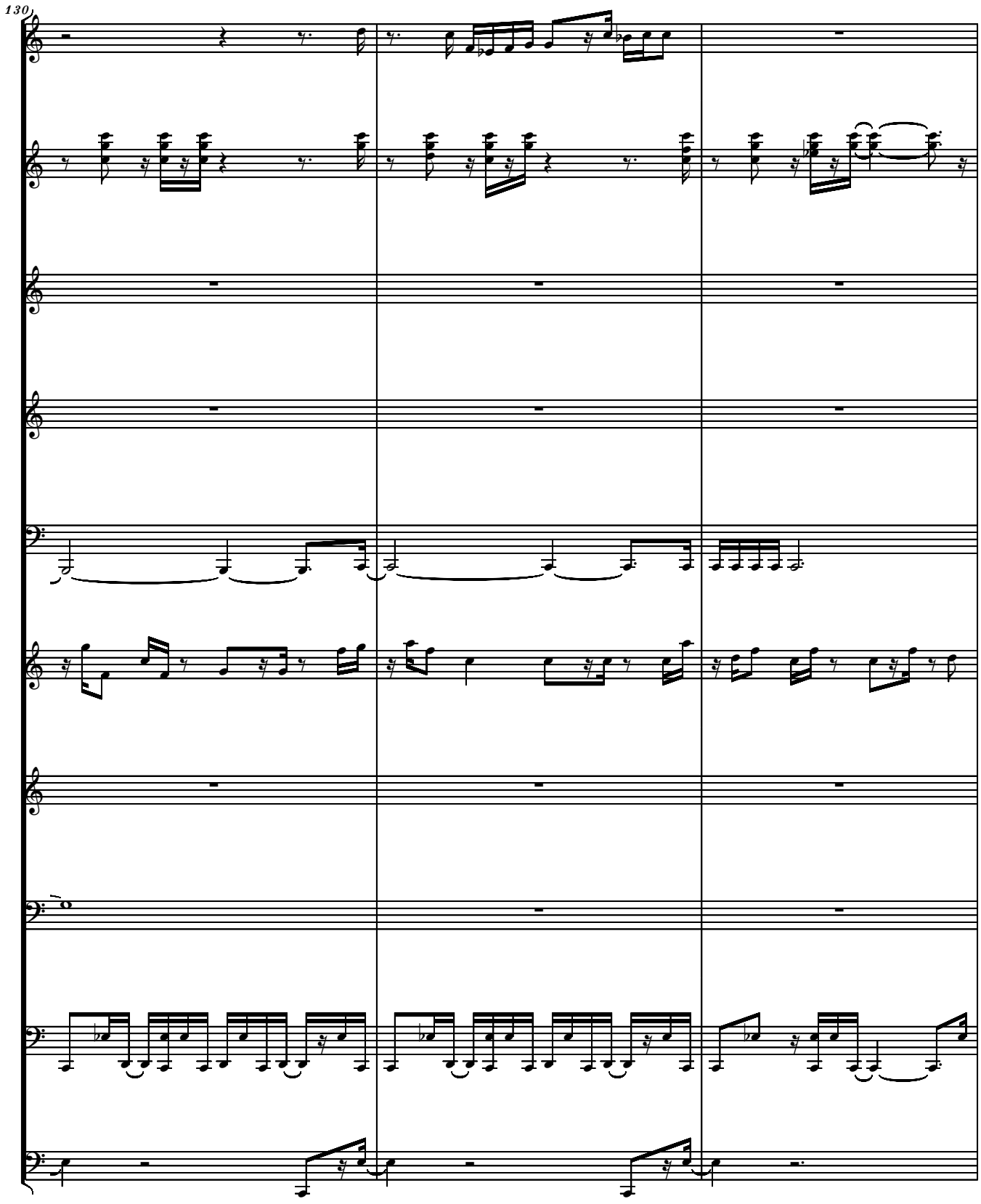
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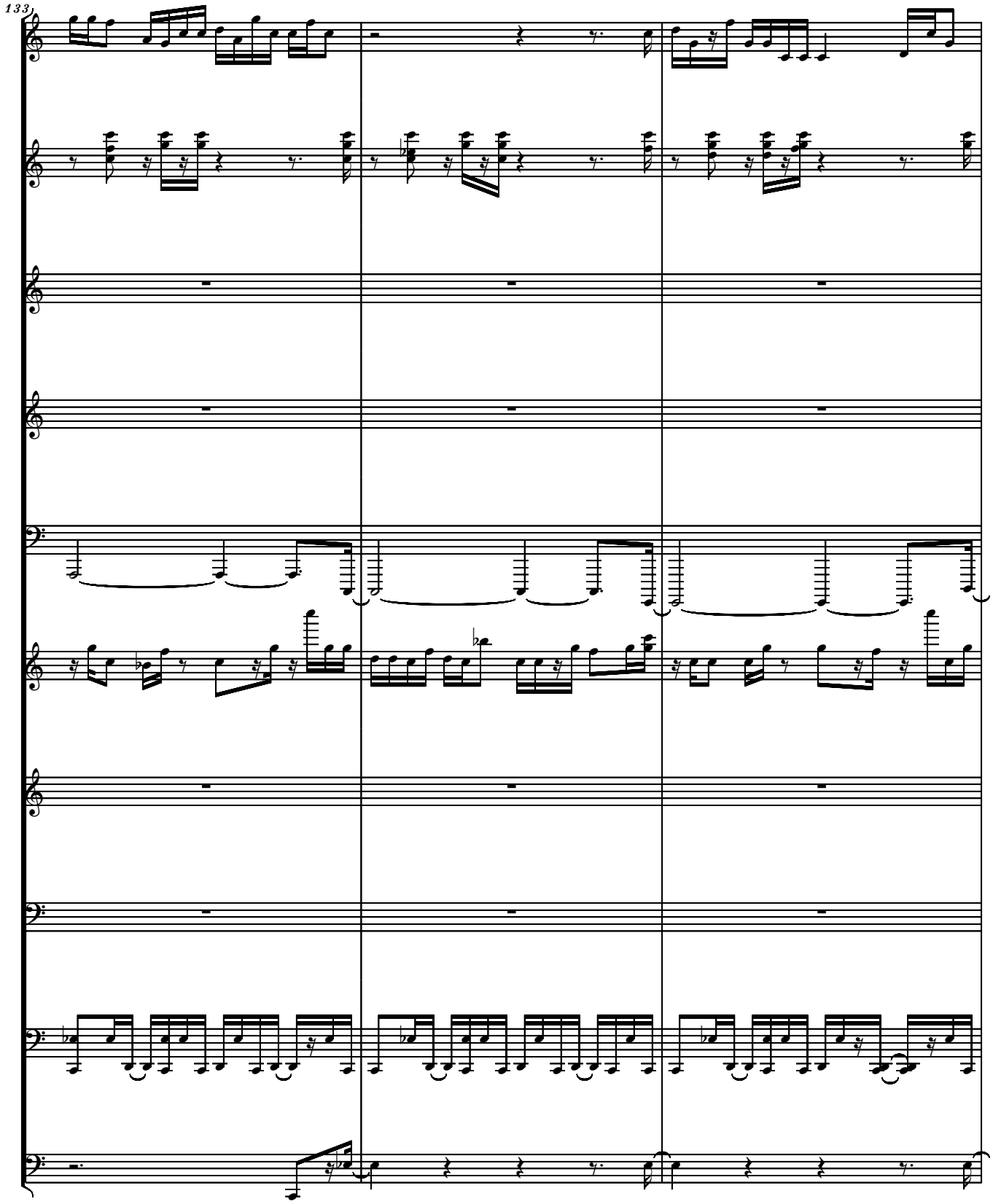
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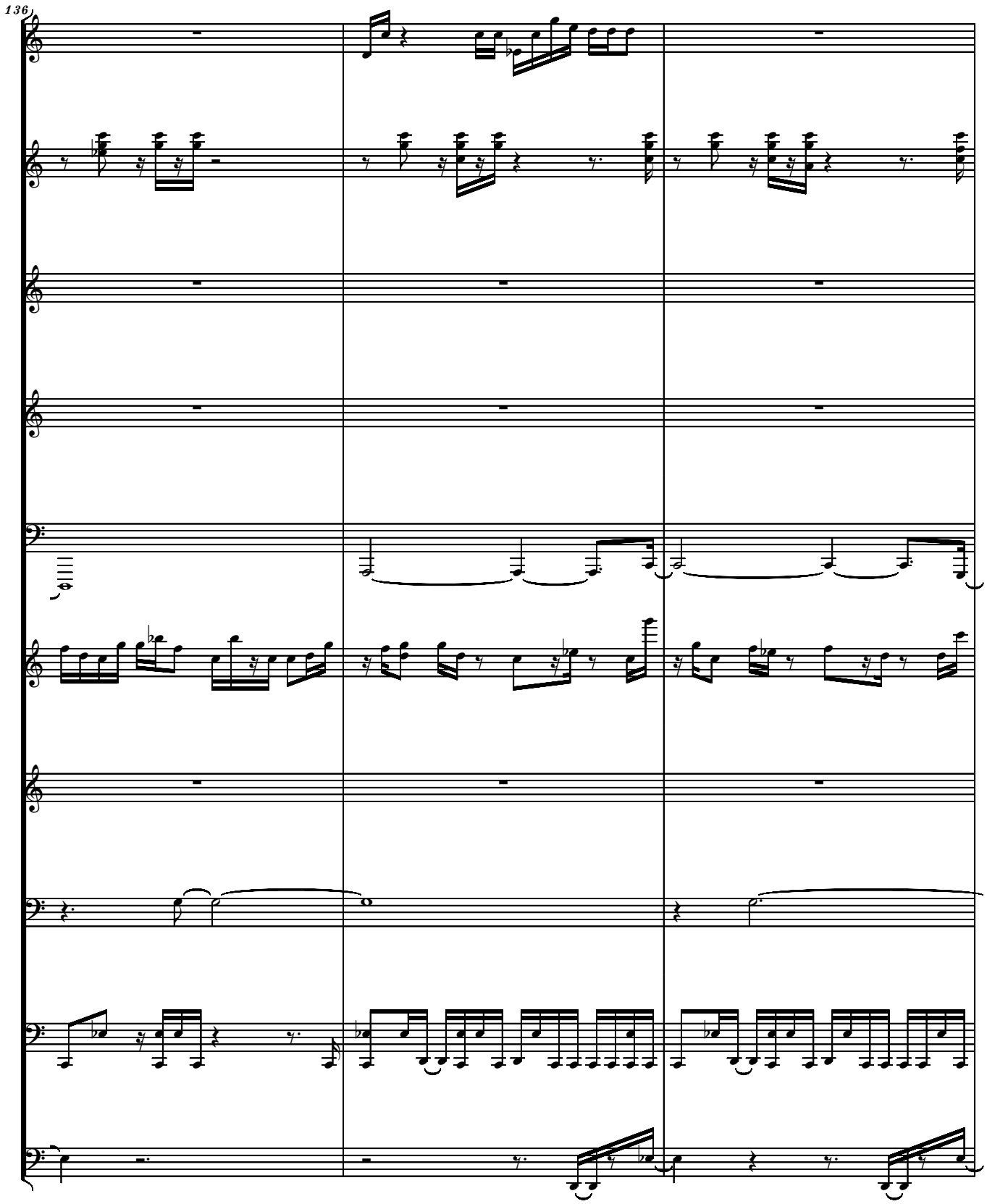
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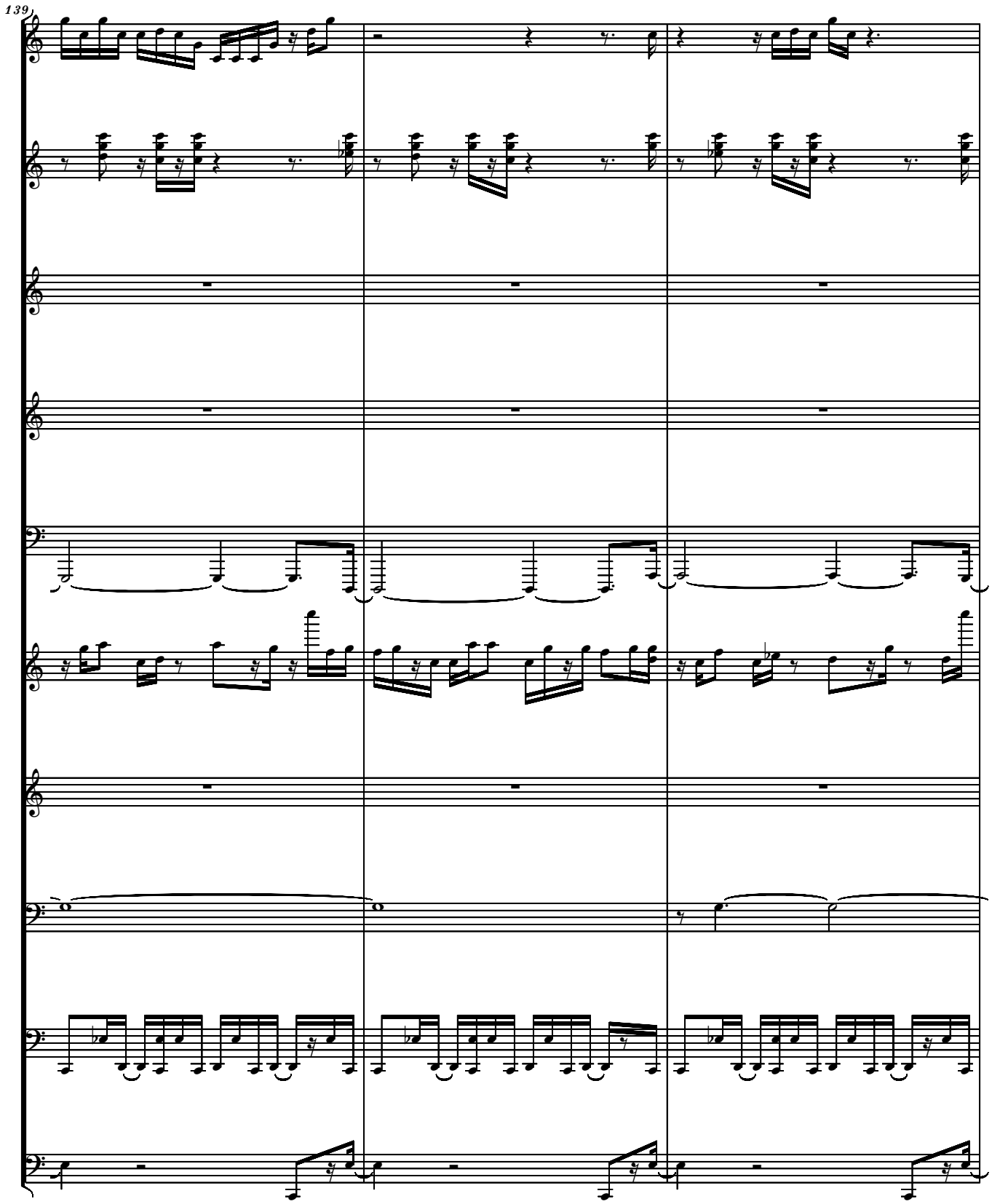
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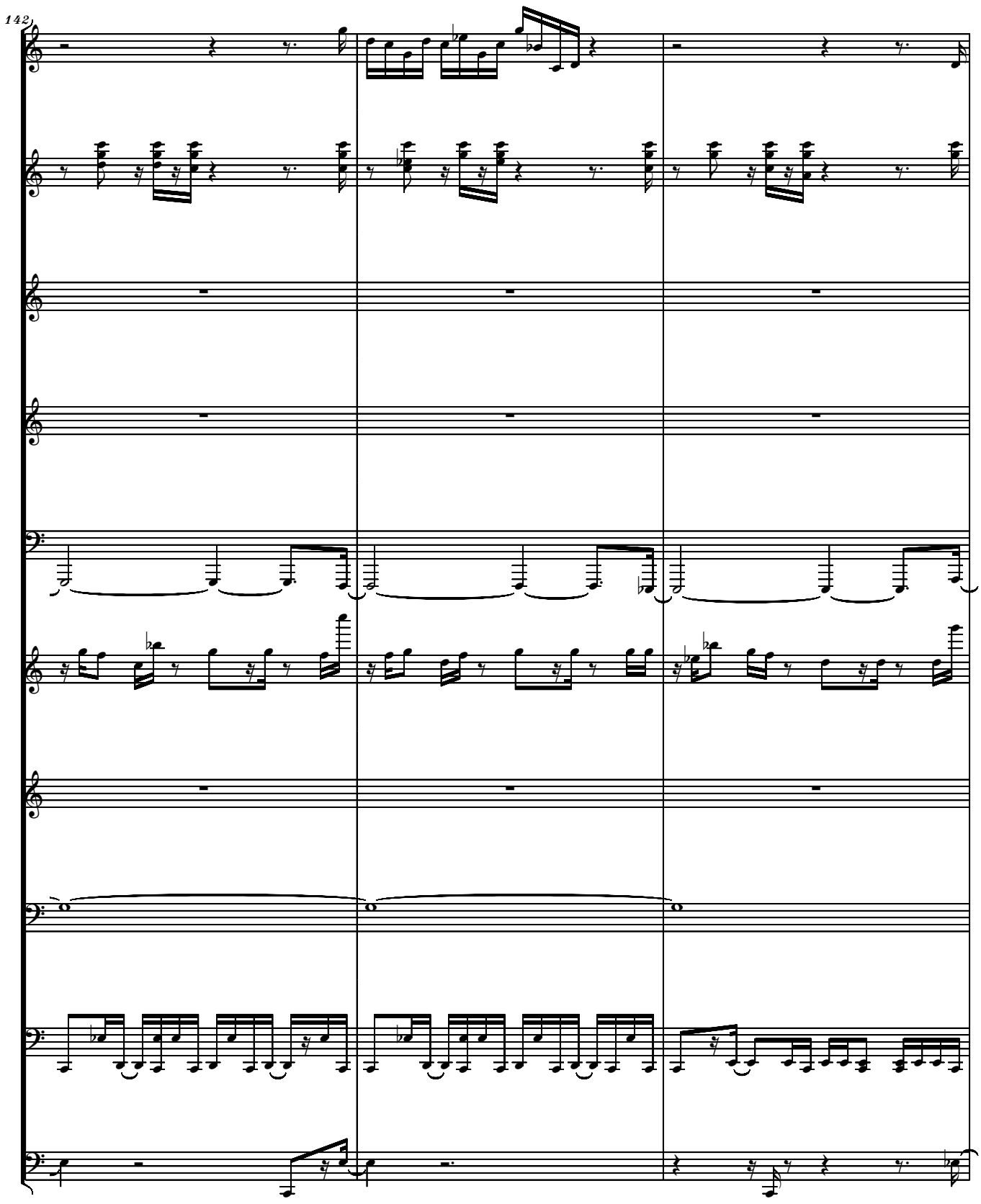
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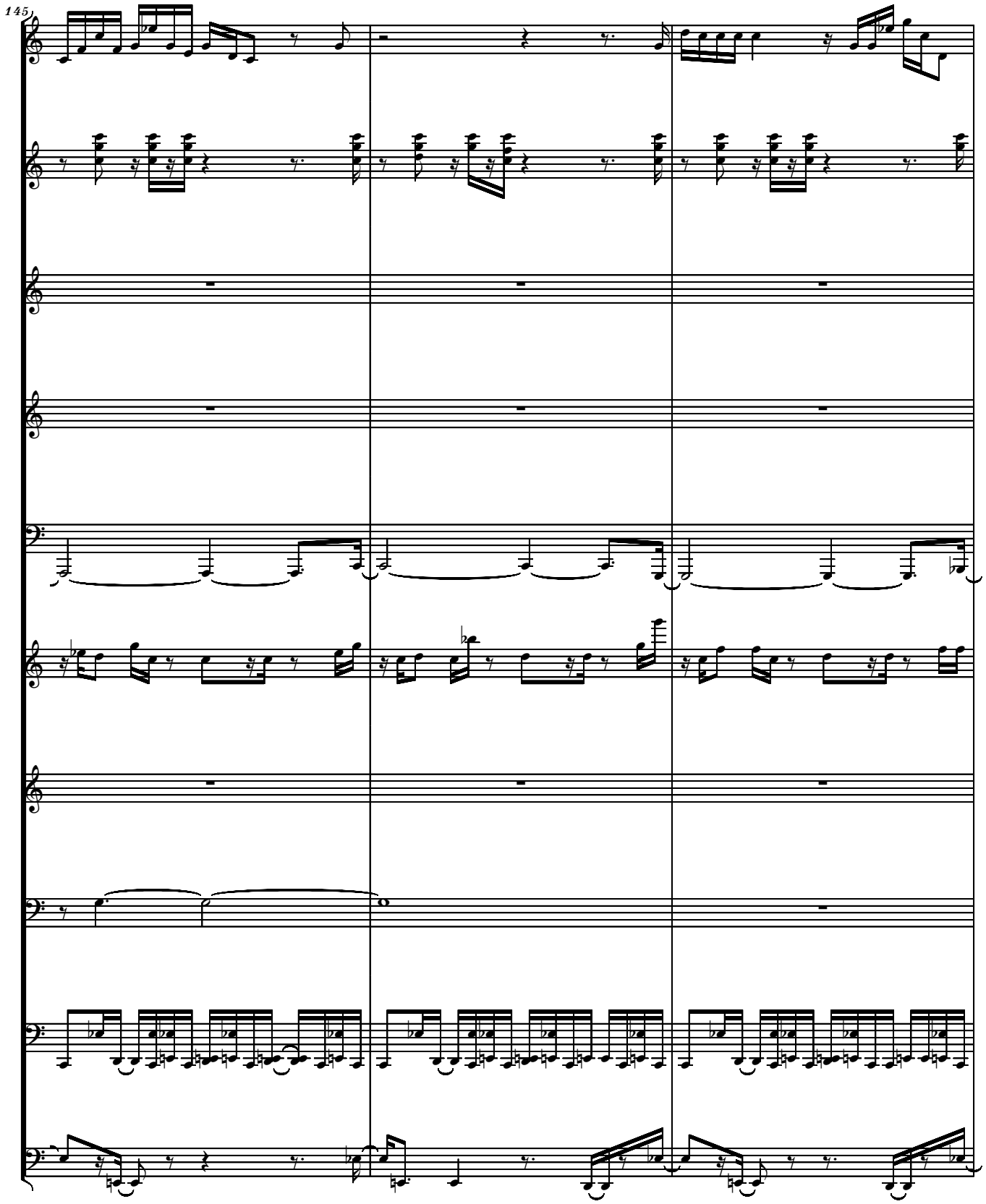
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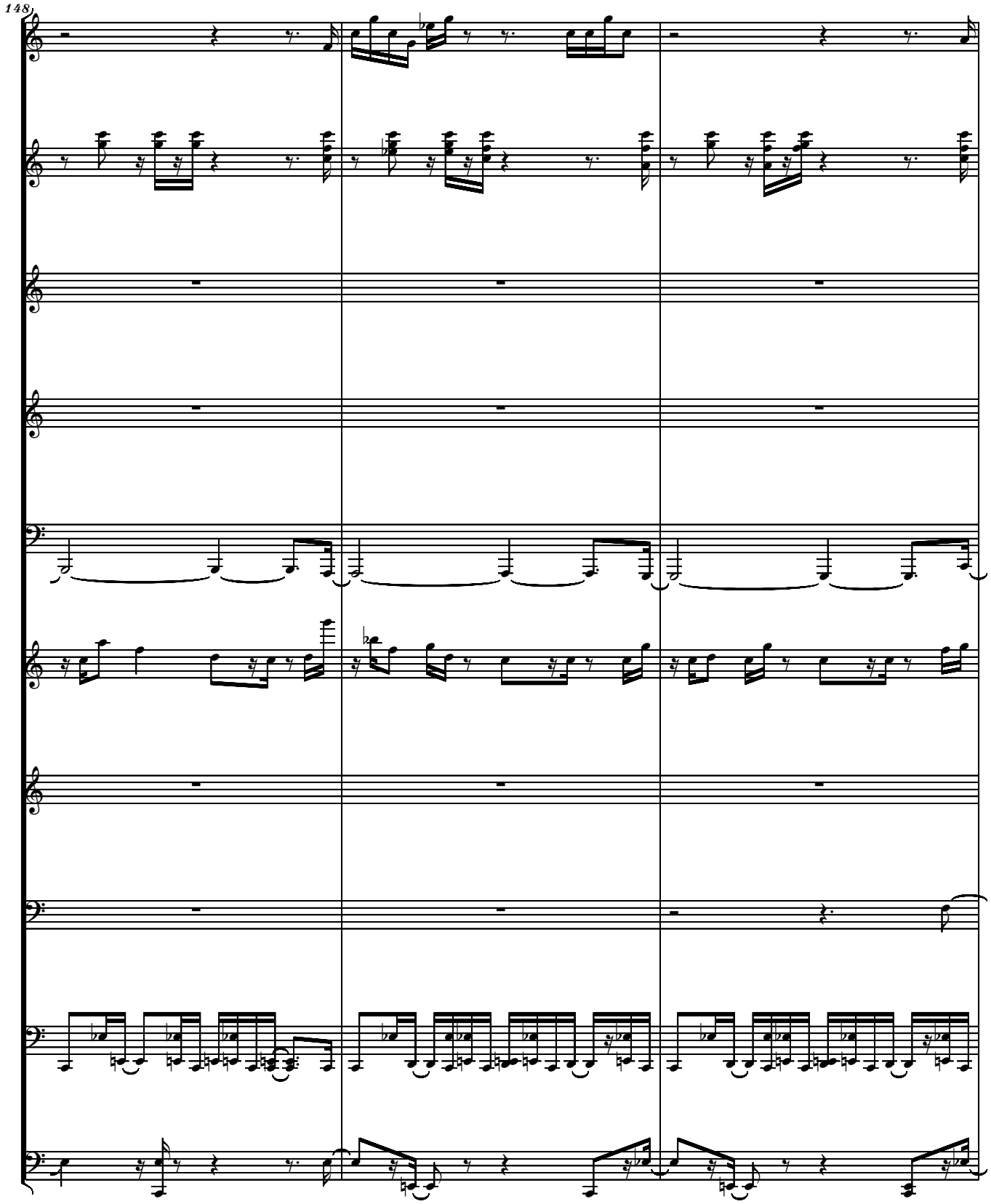
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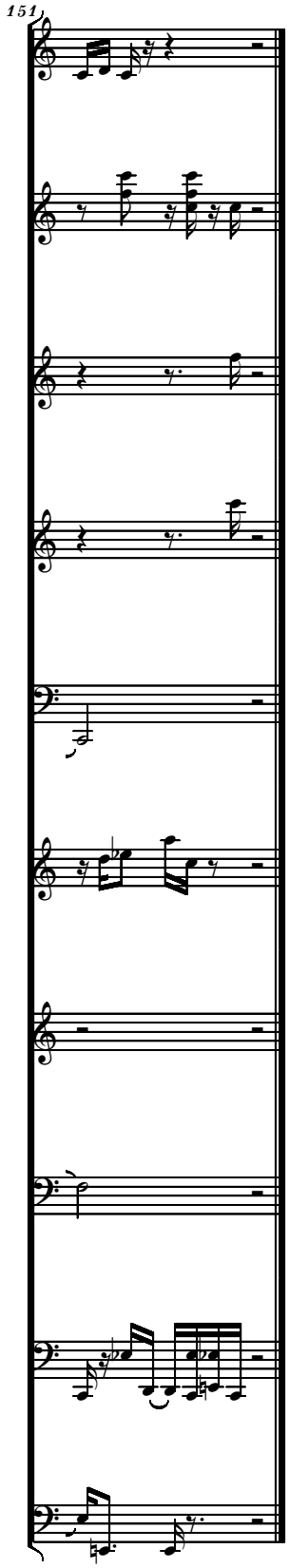
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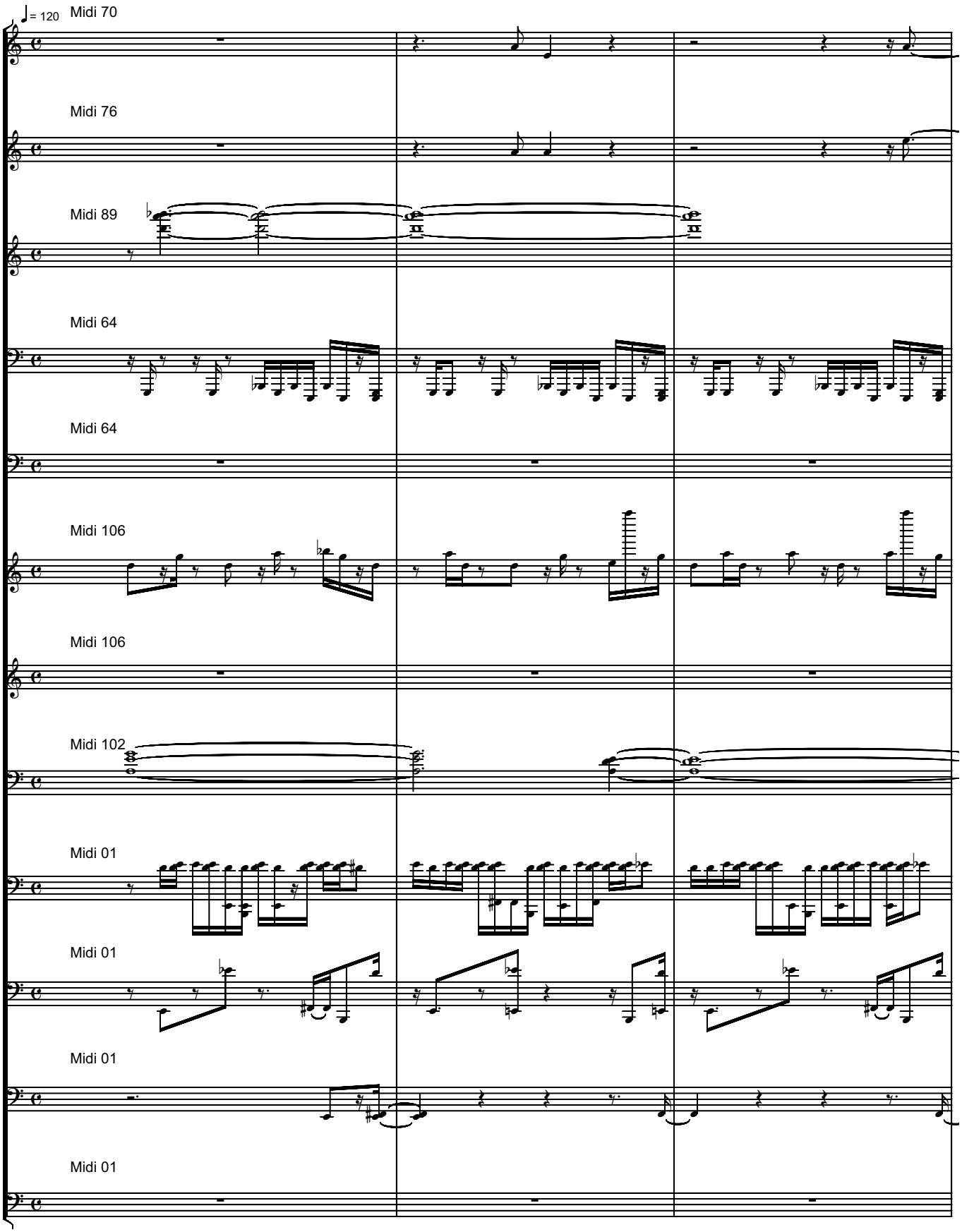
3.) Exodus

Serban Nichifor



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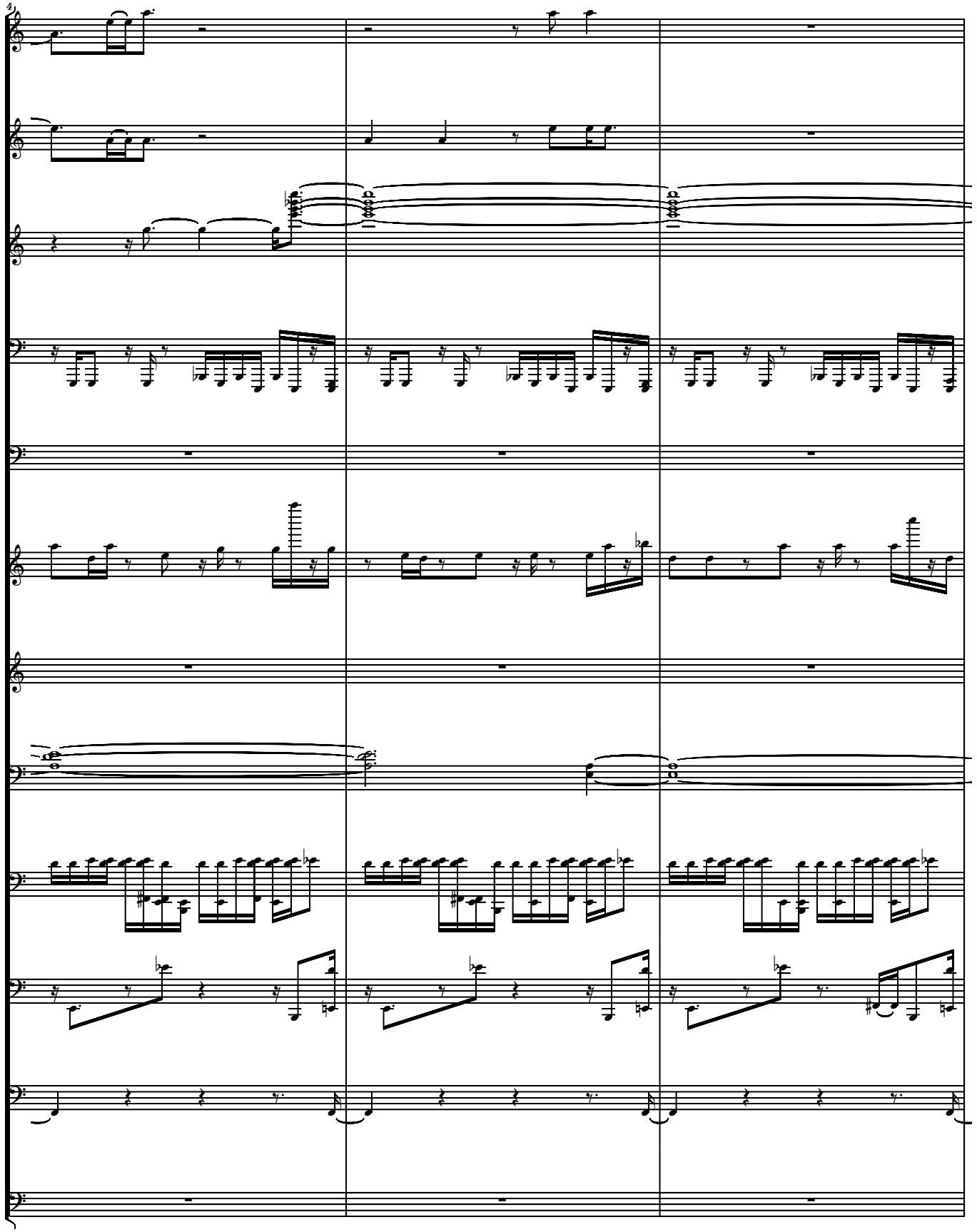

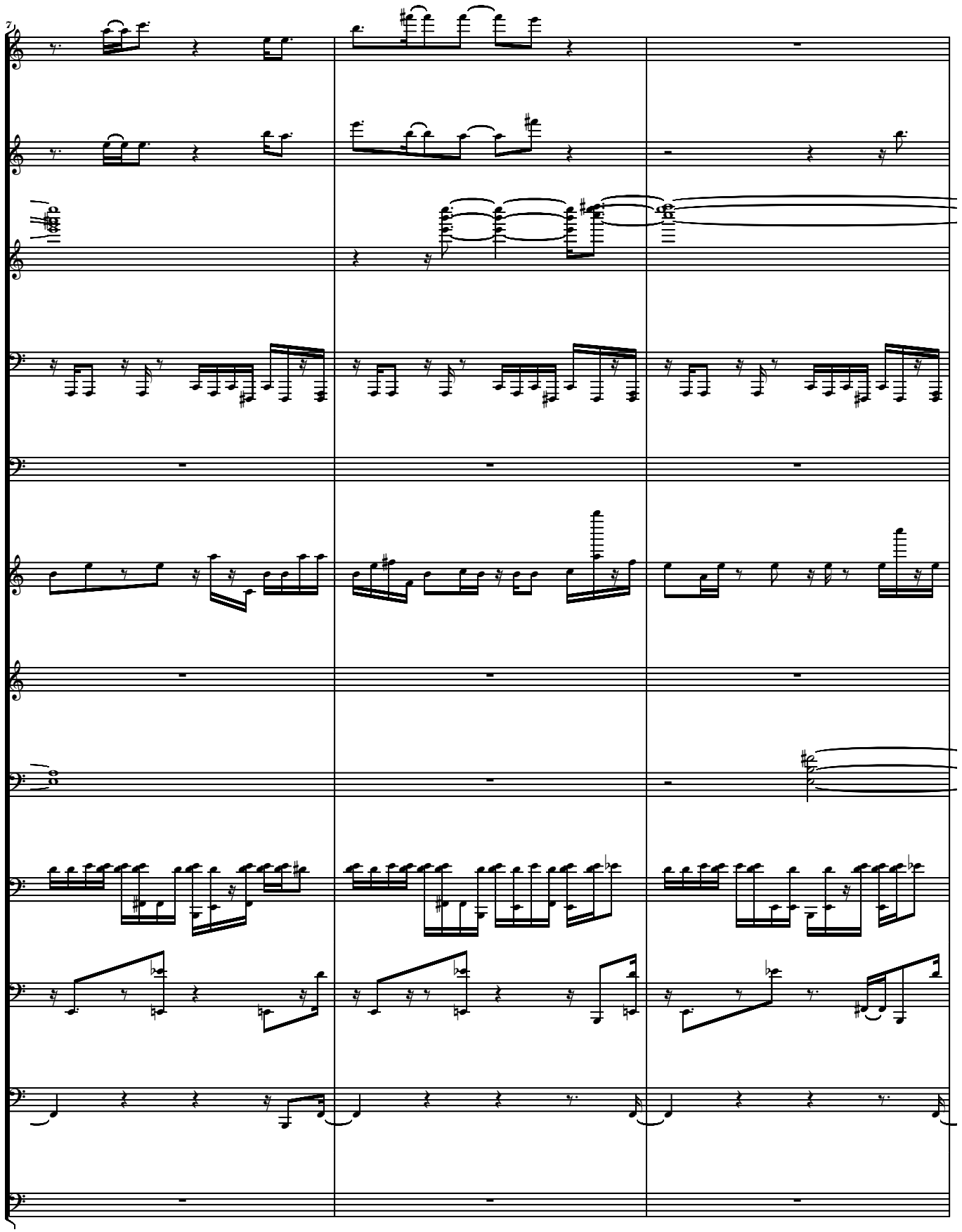

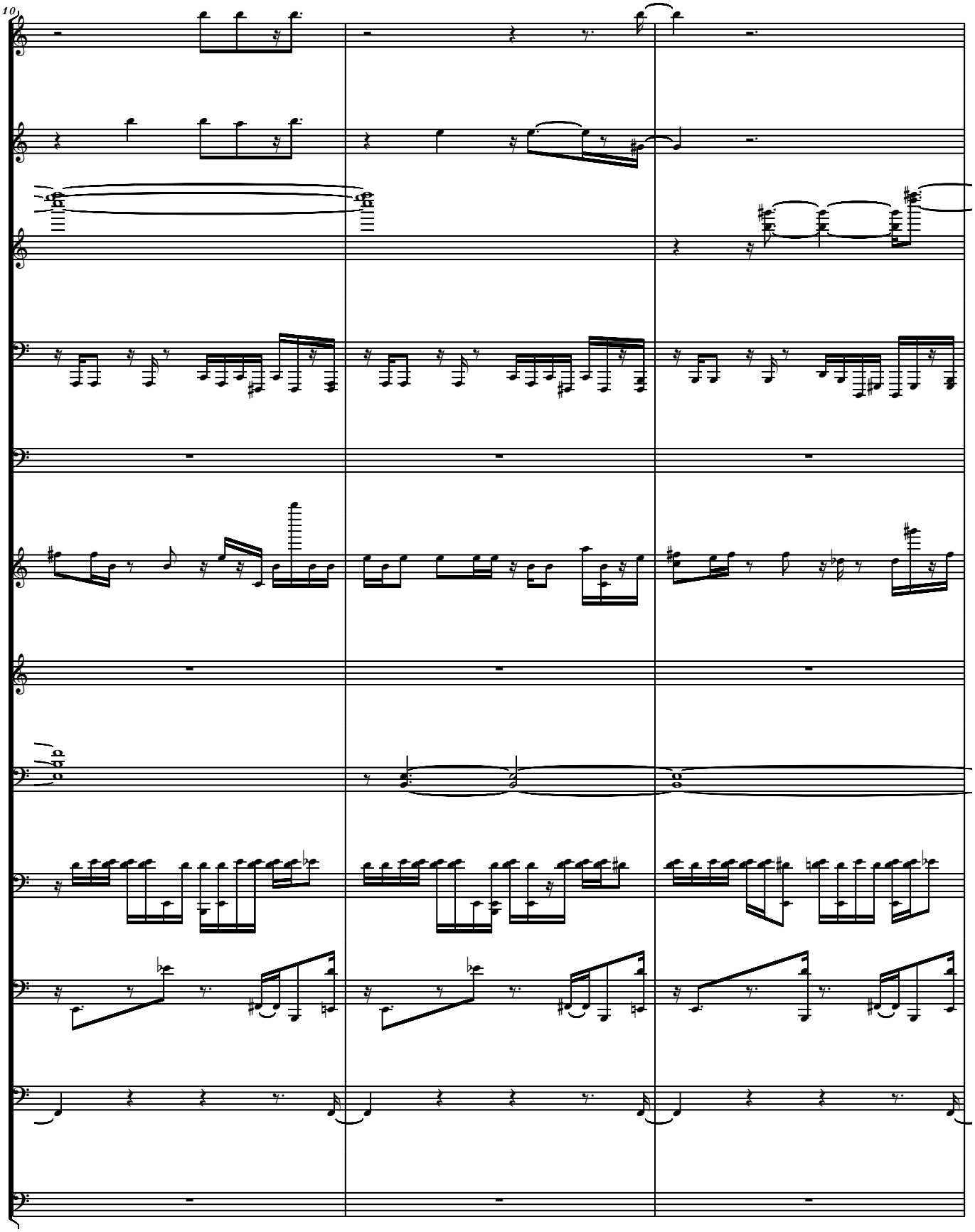
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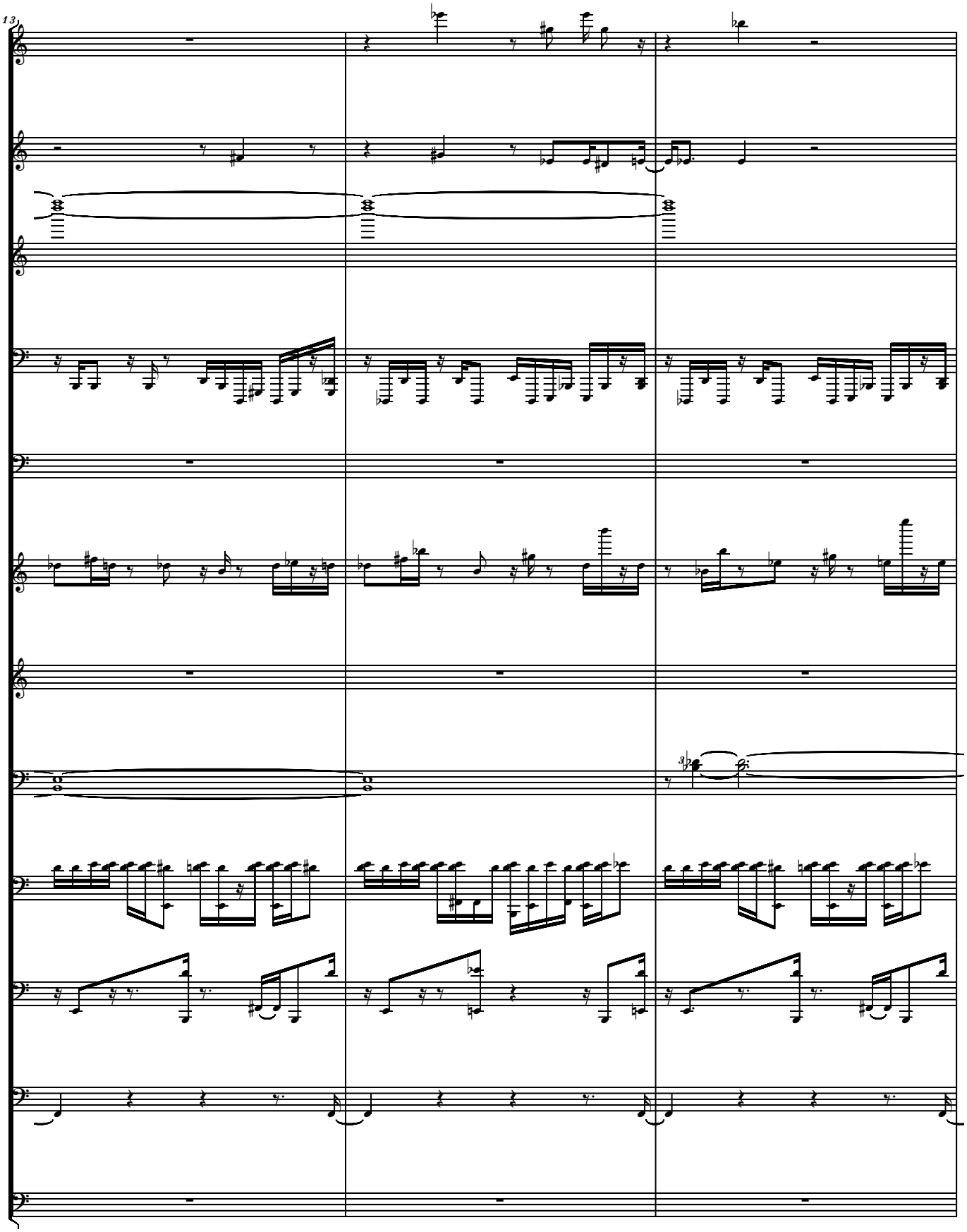
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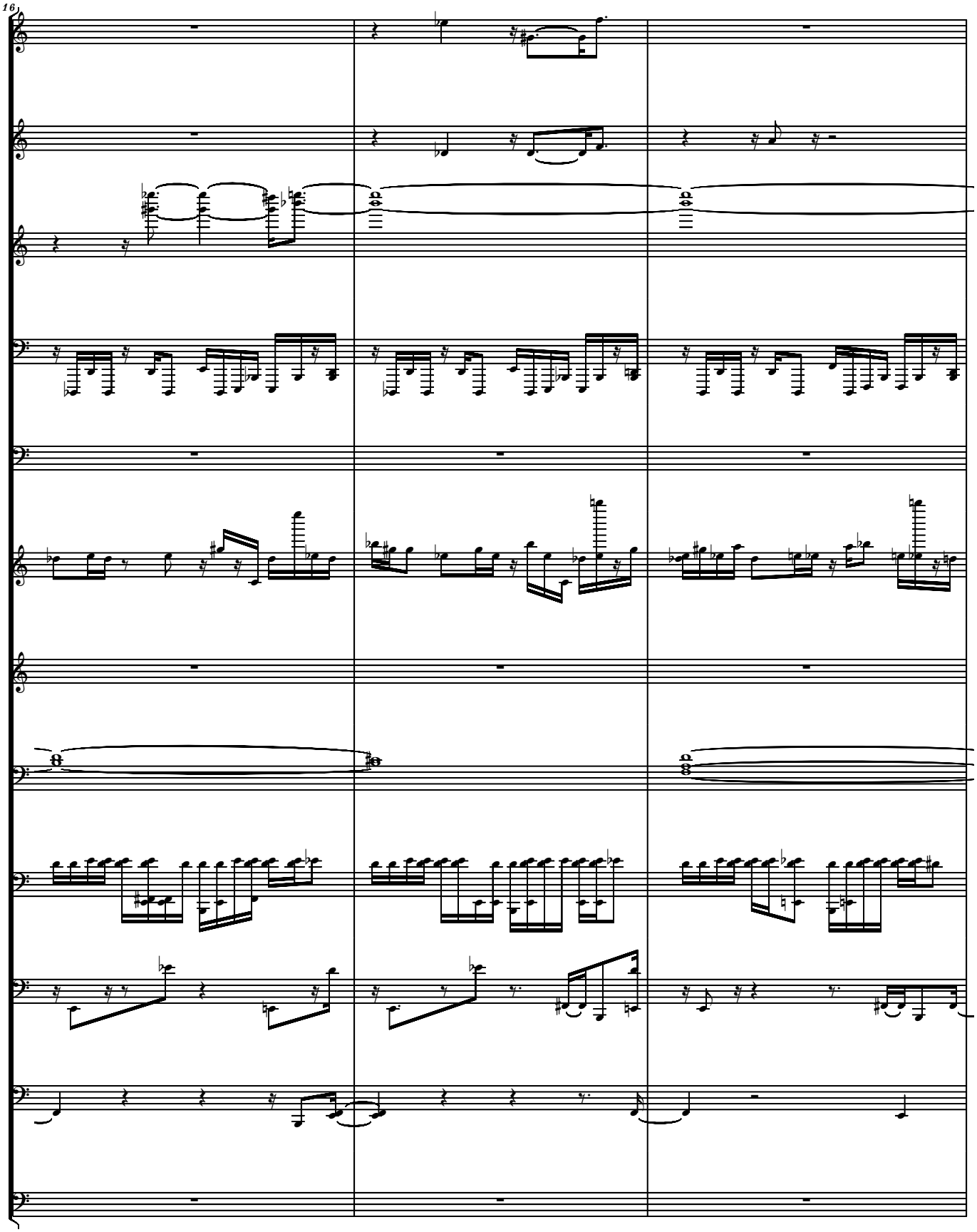
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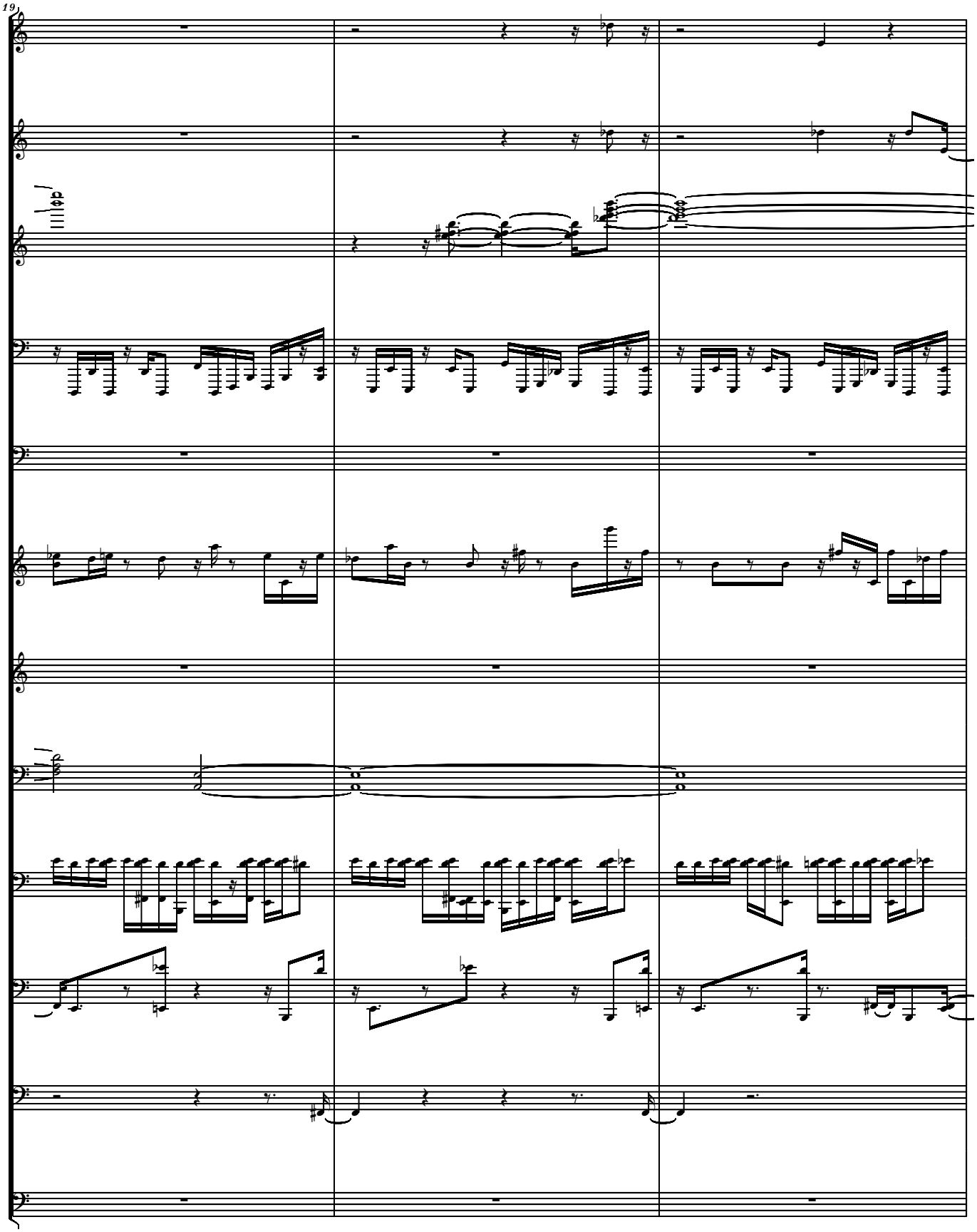
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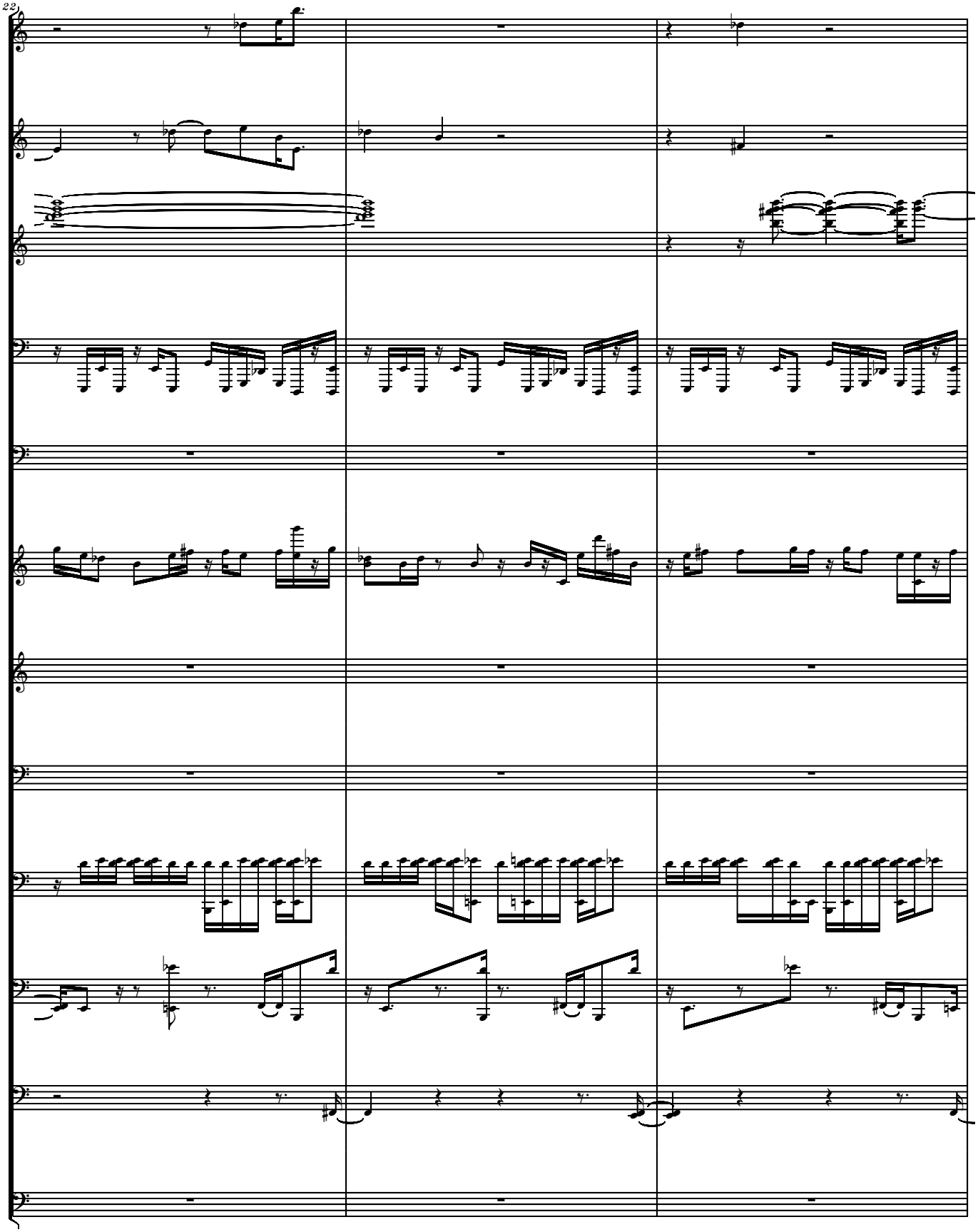
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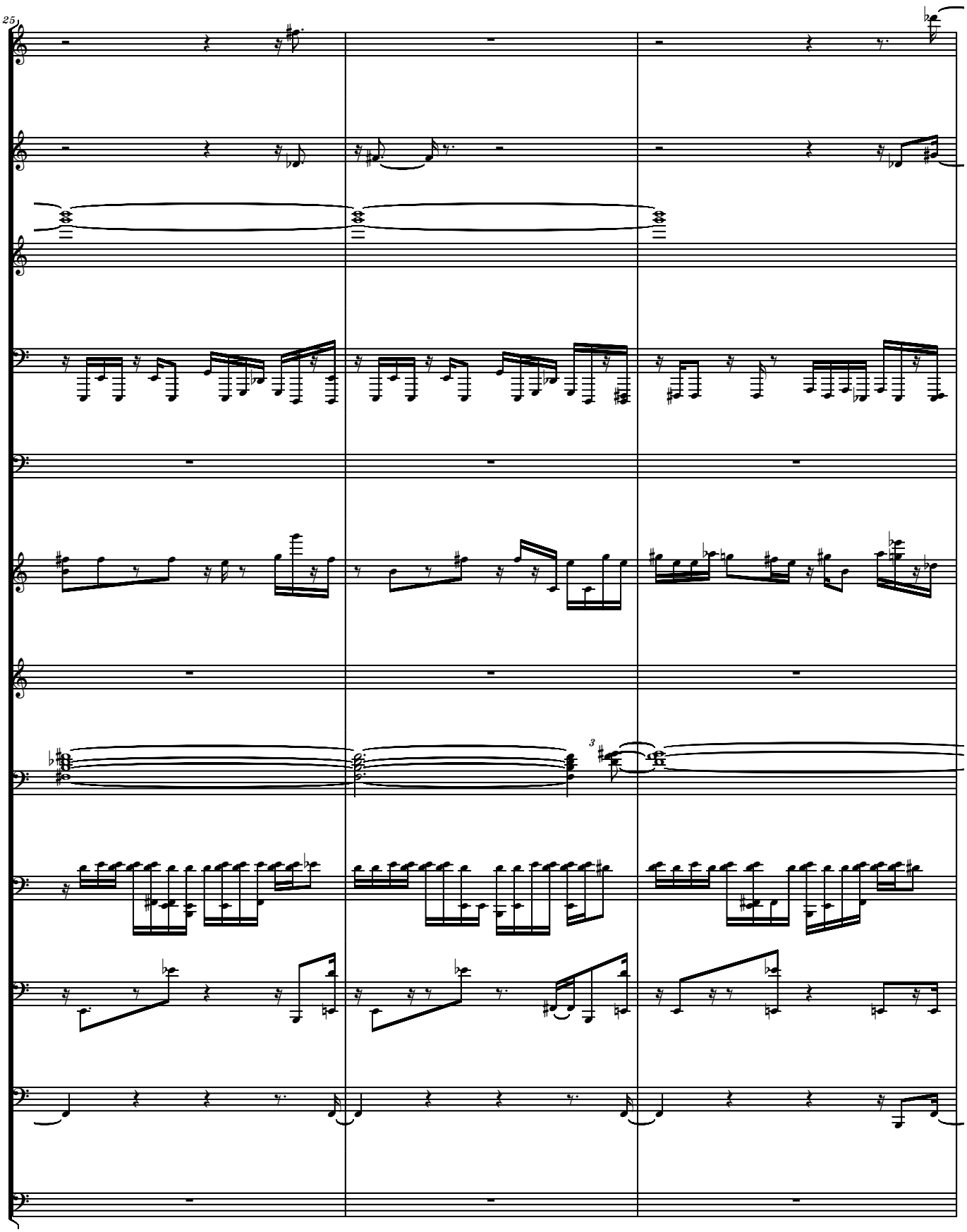
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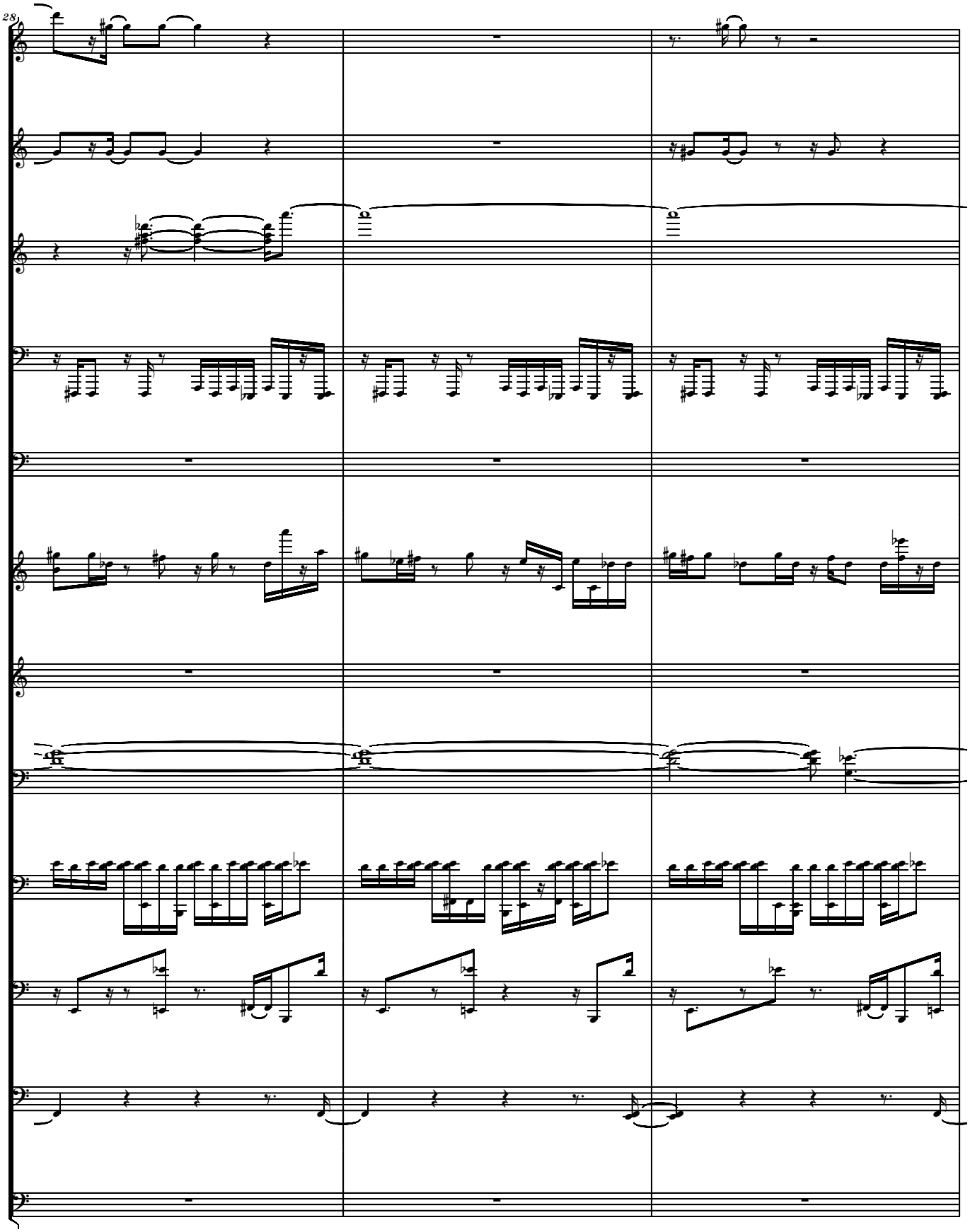
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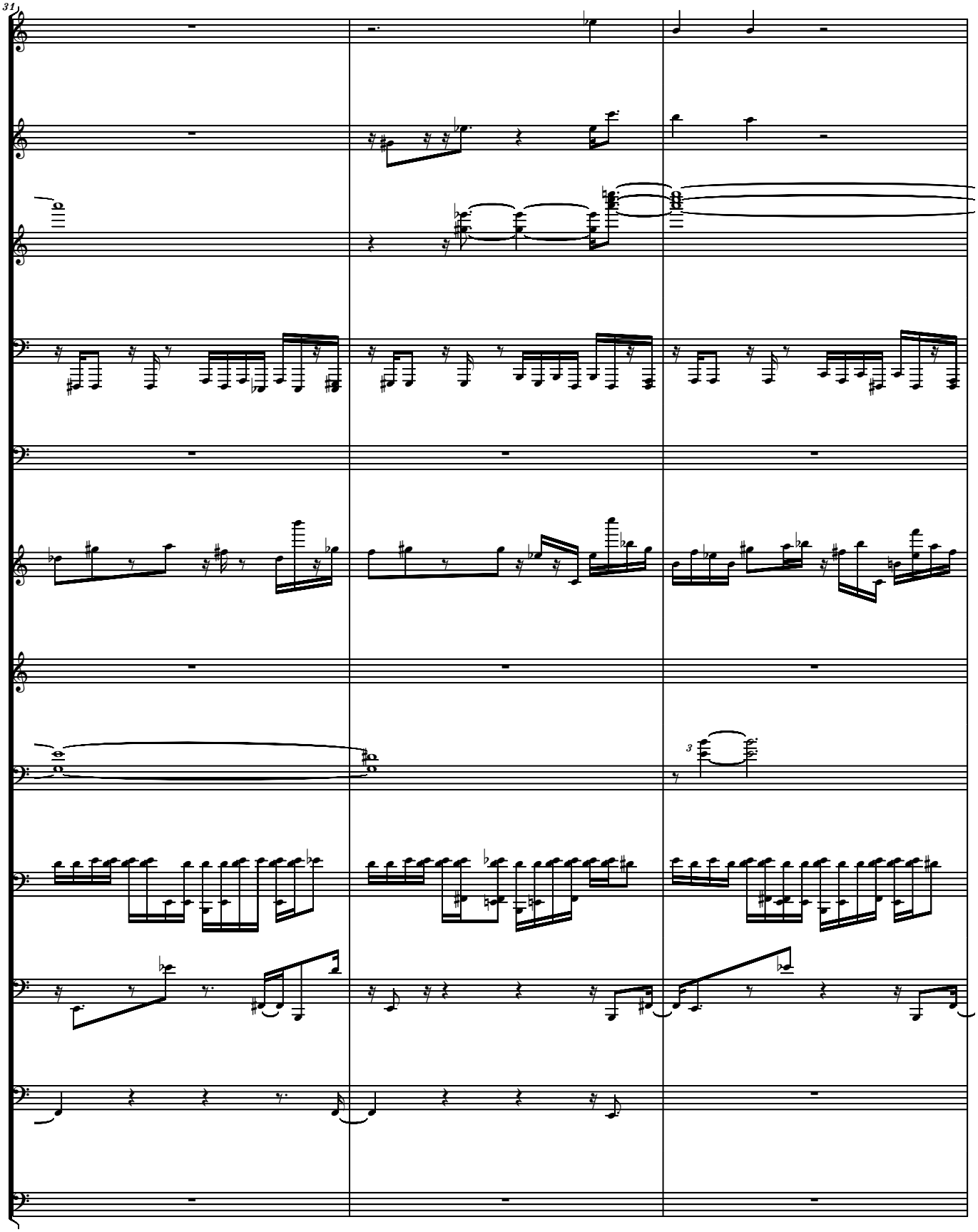
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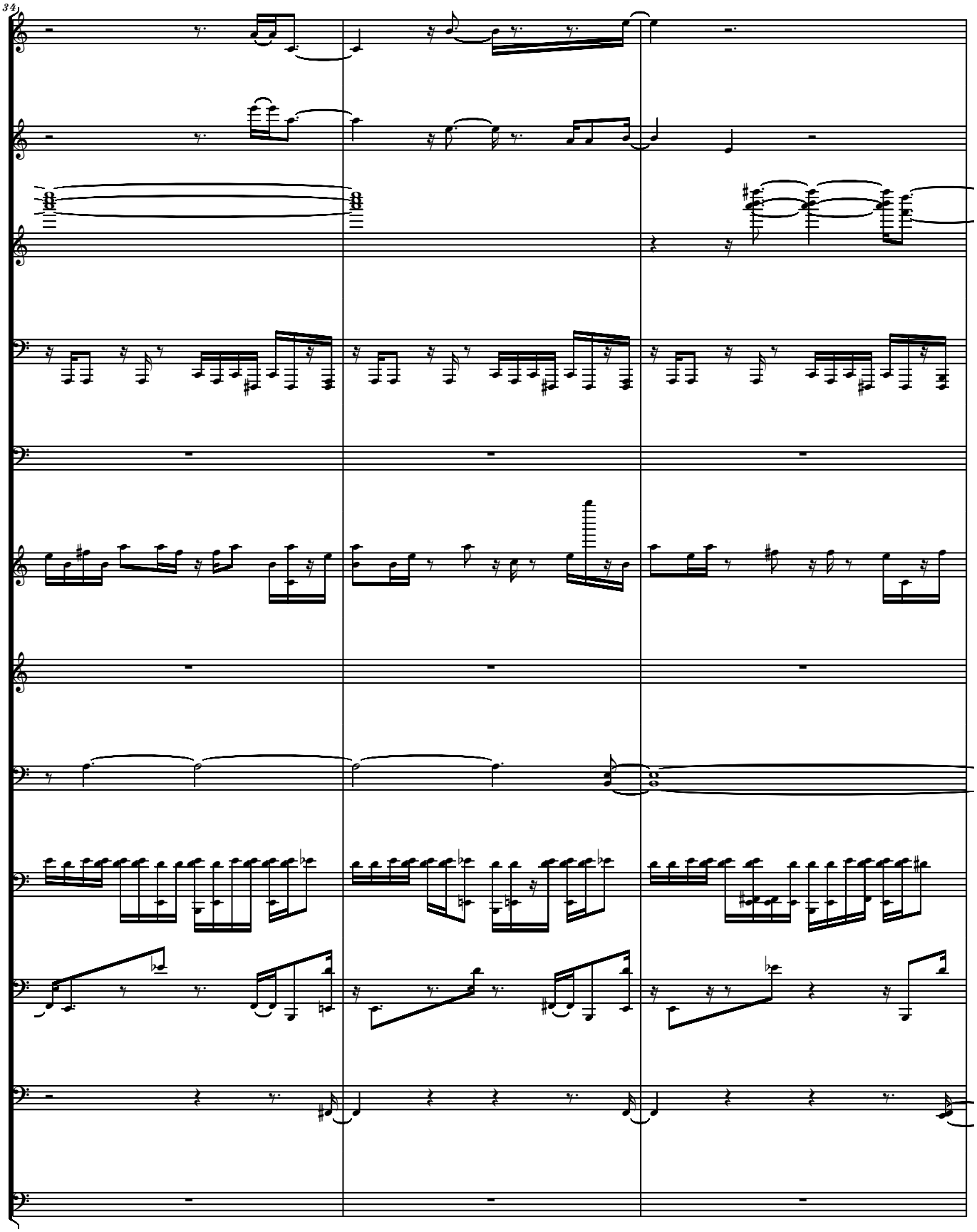
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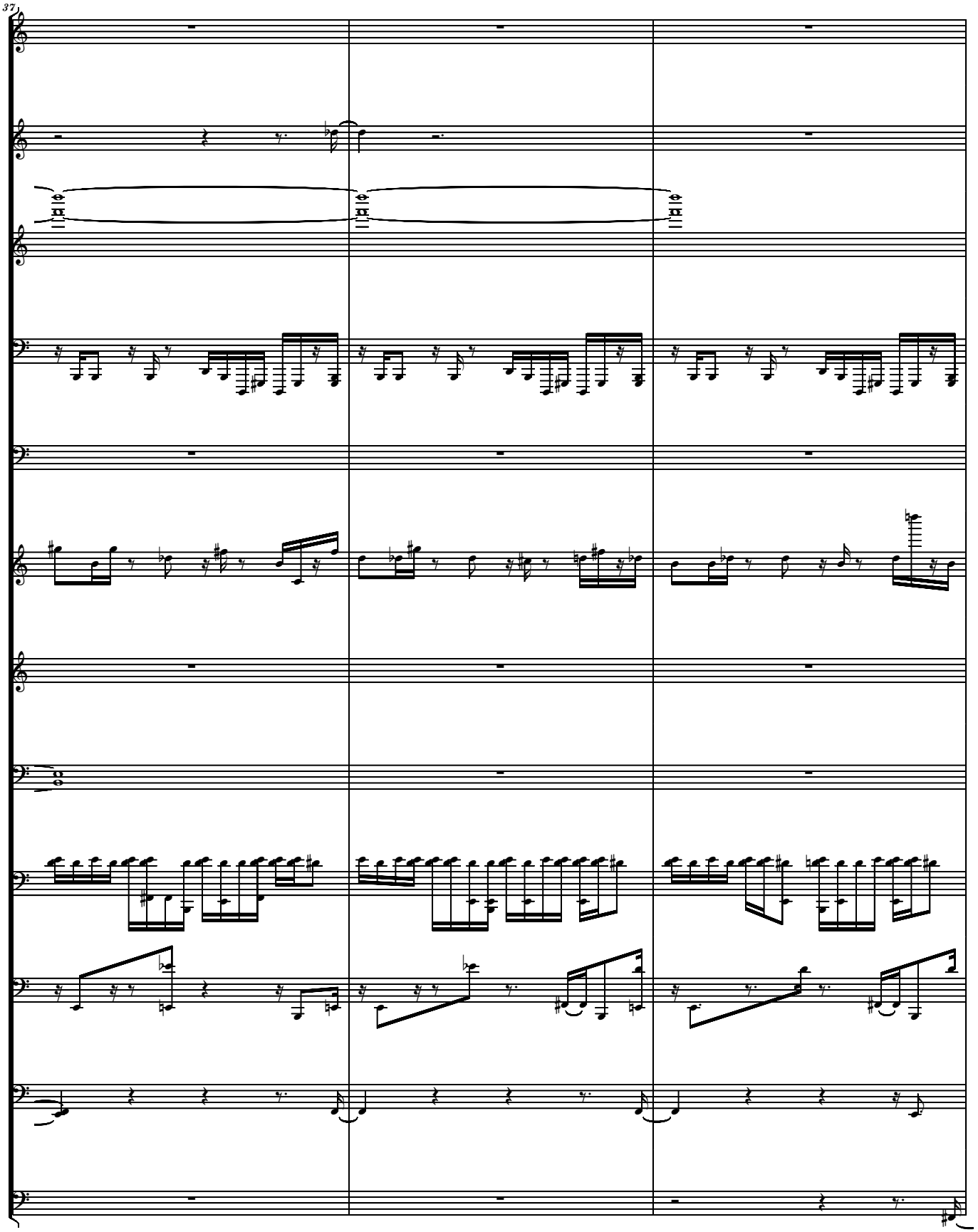
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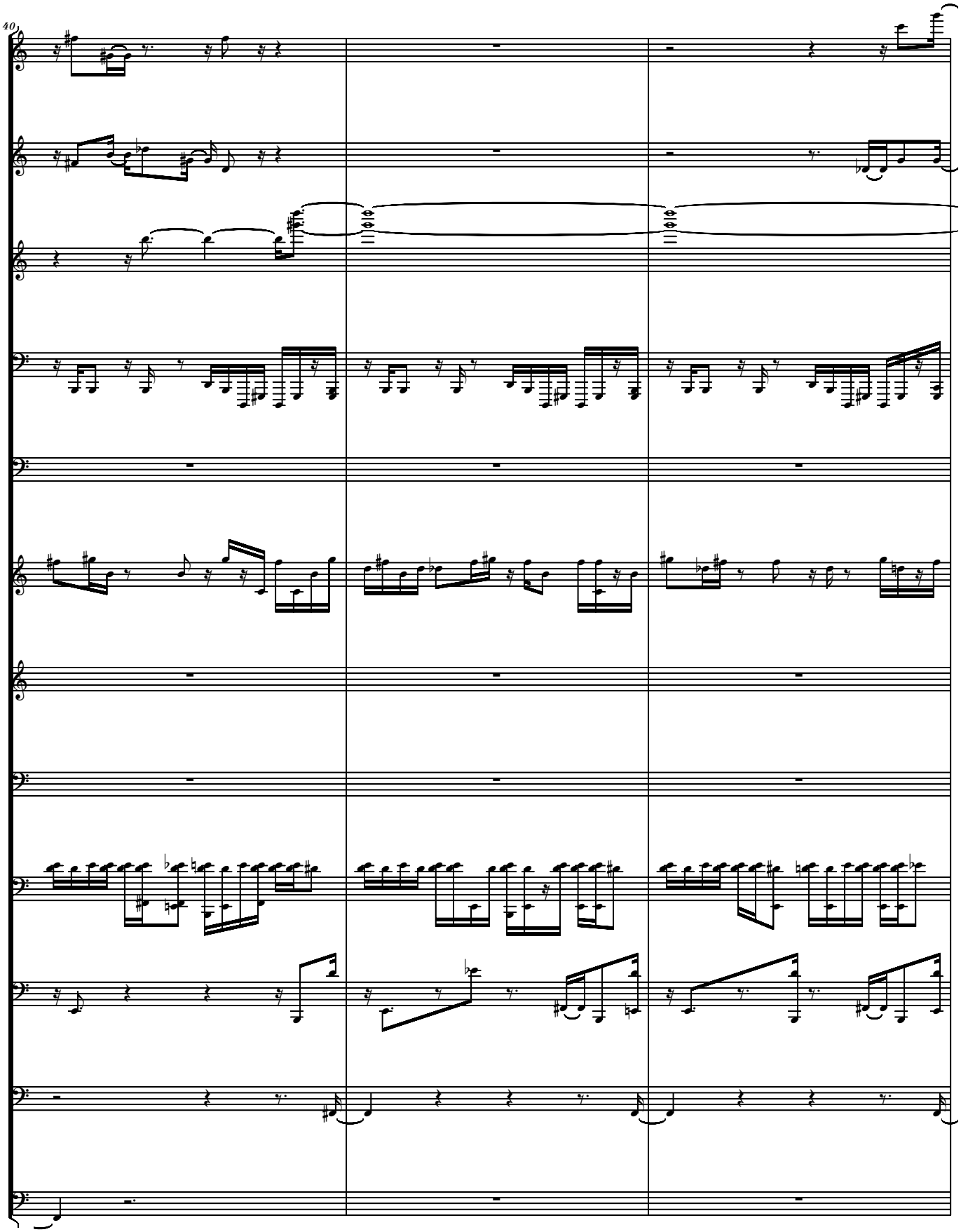
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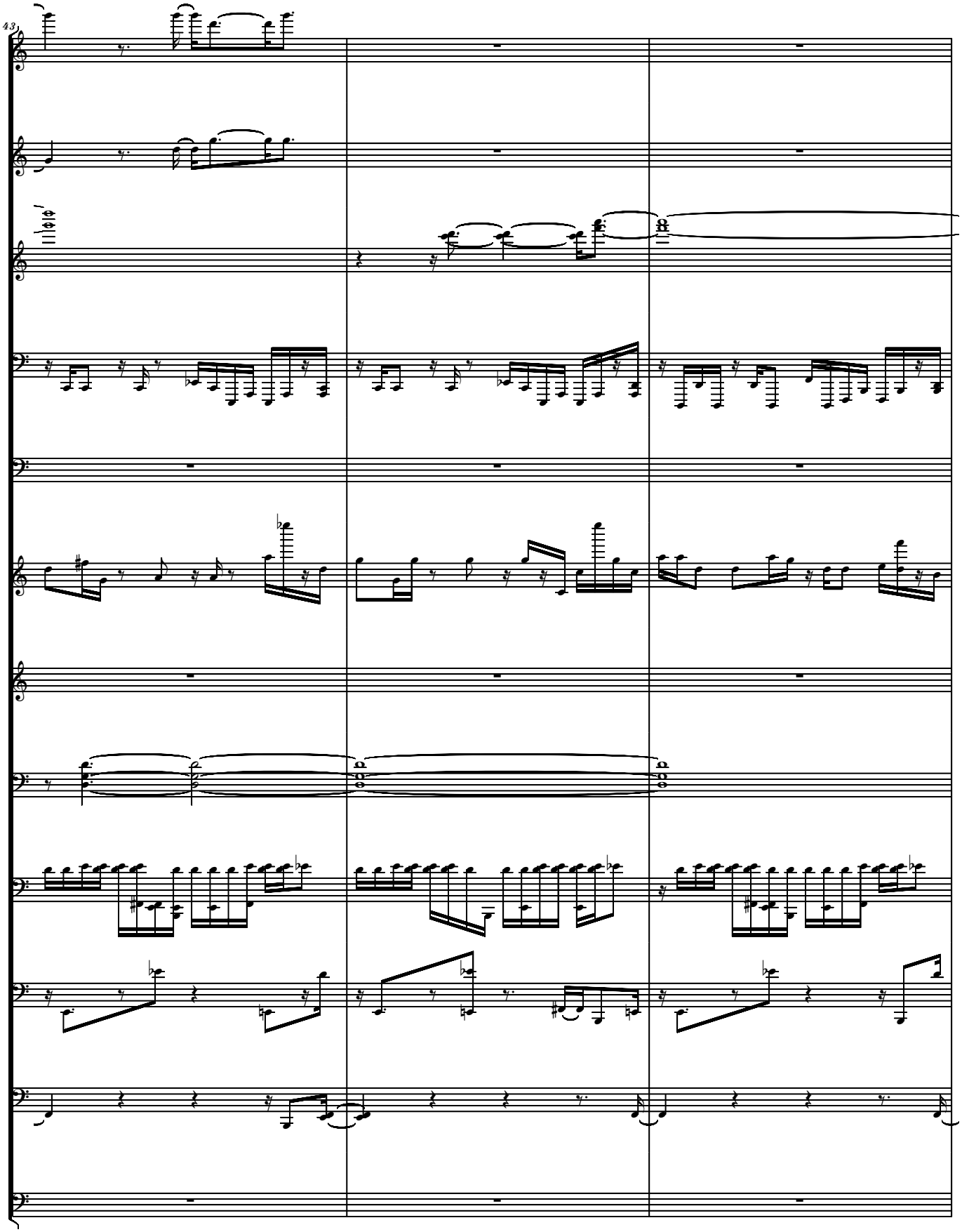
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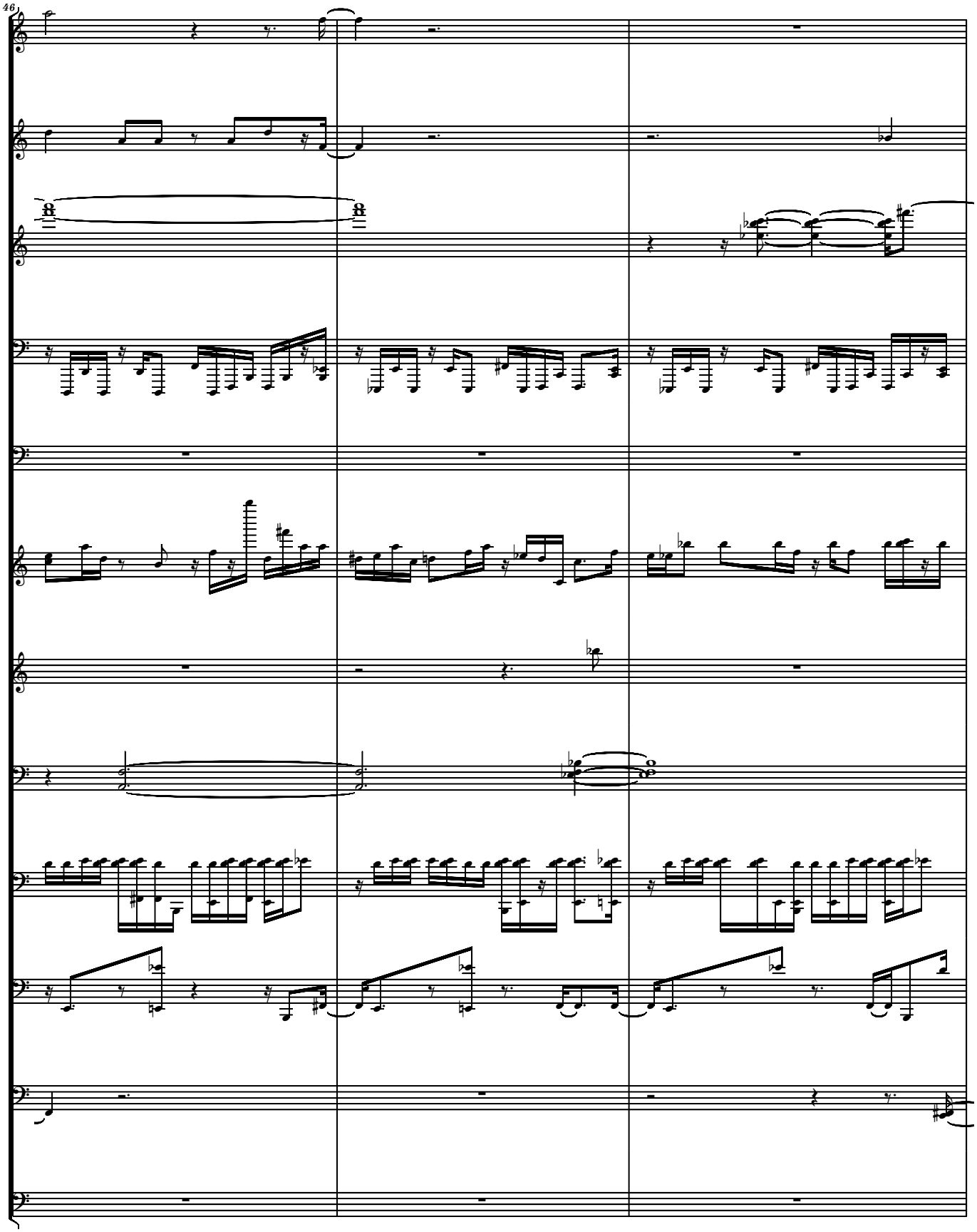
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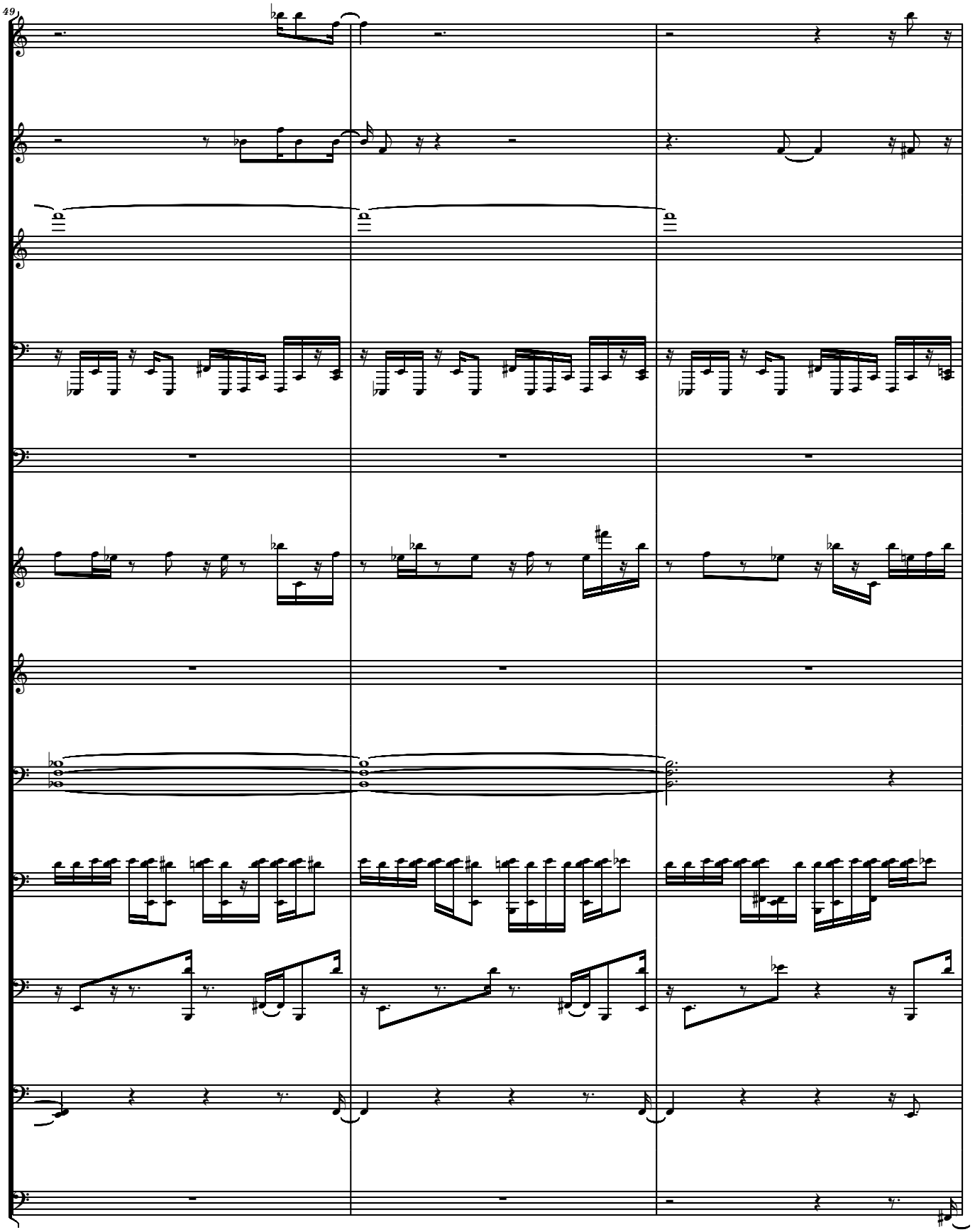
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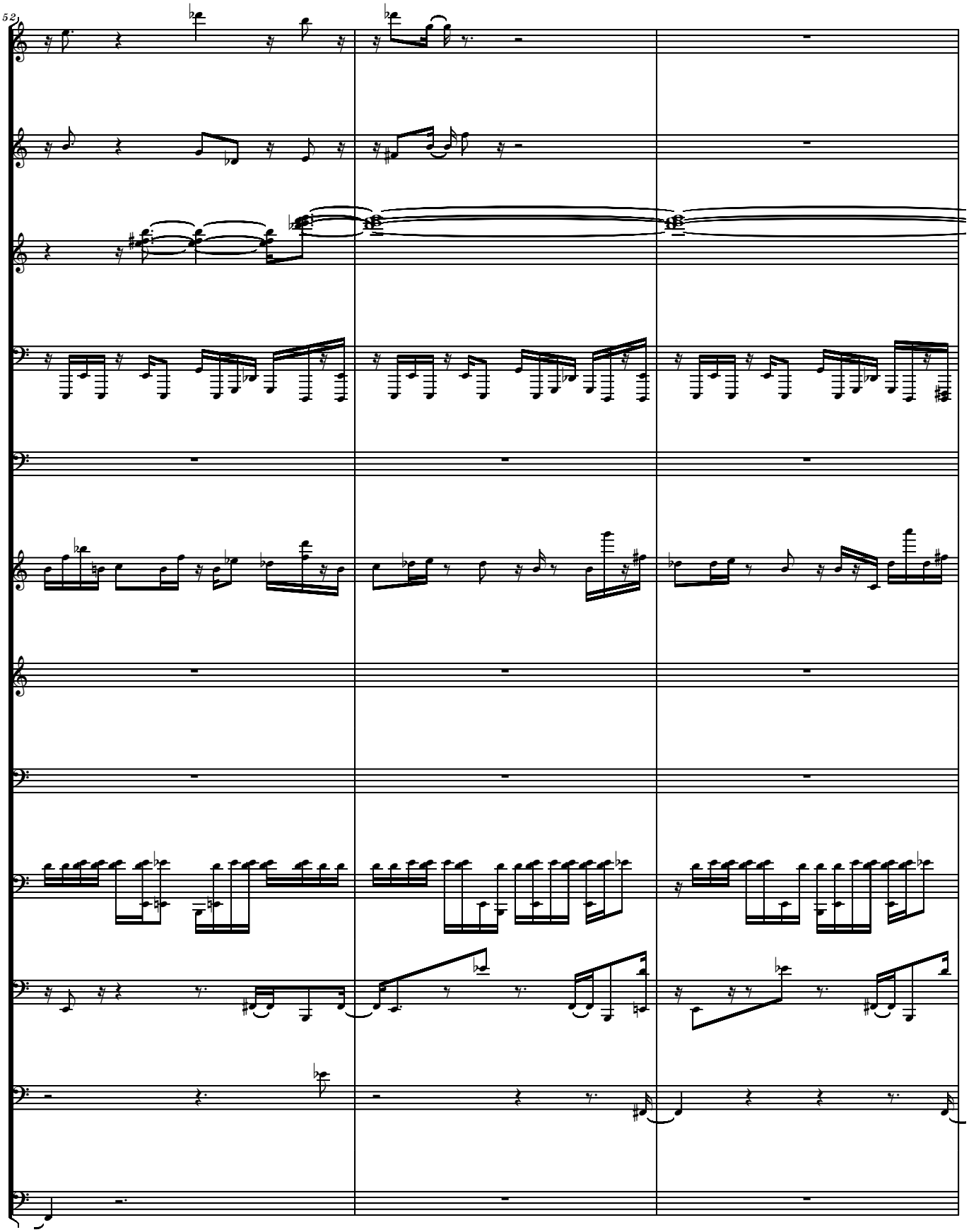
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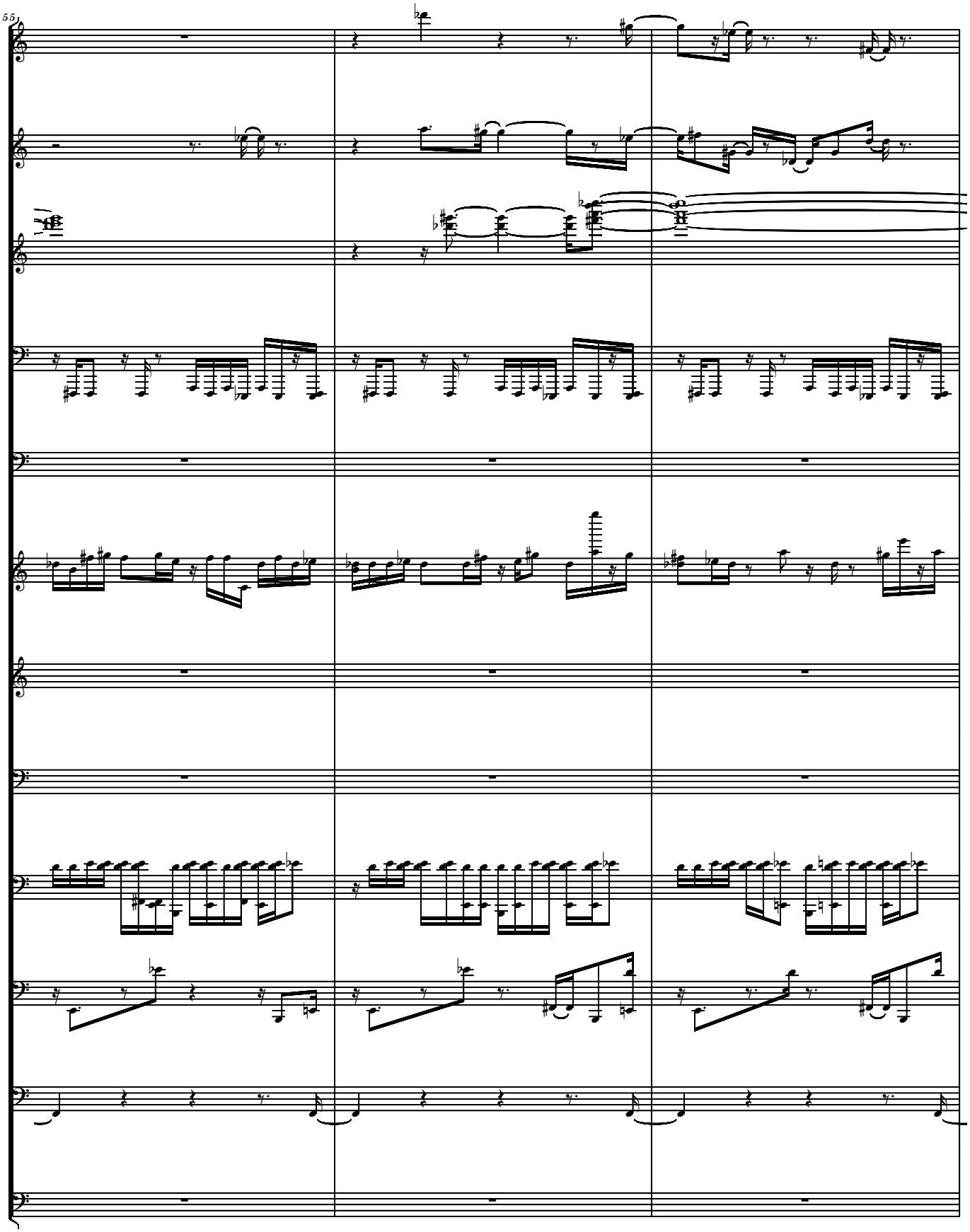
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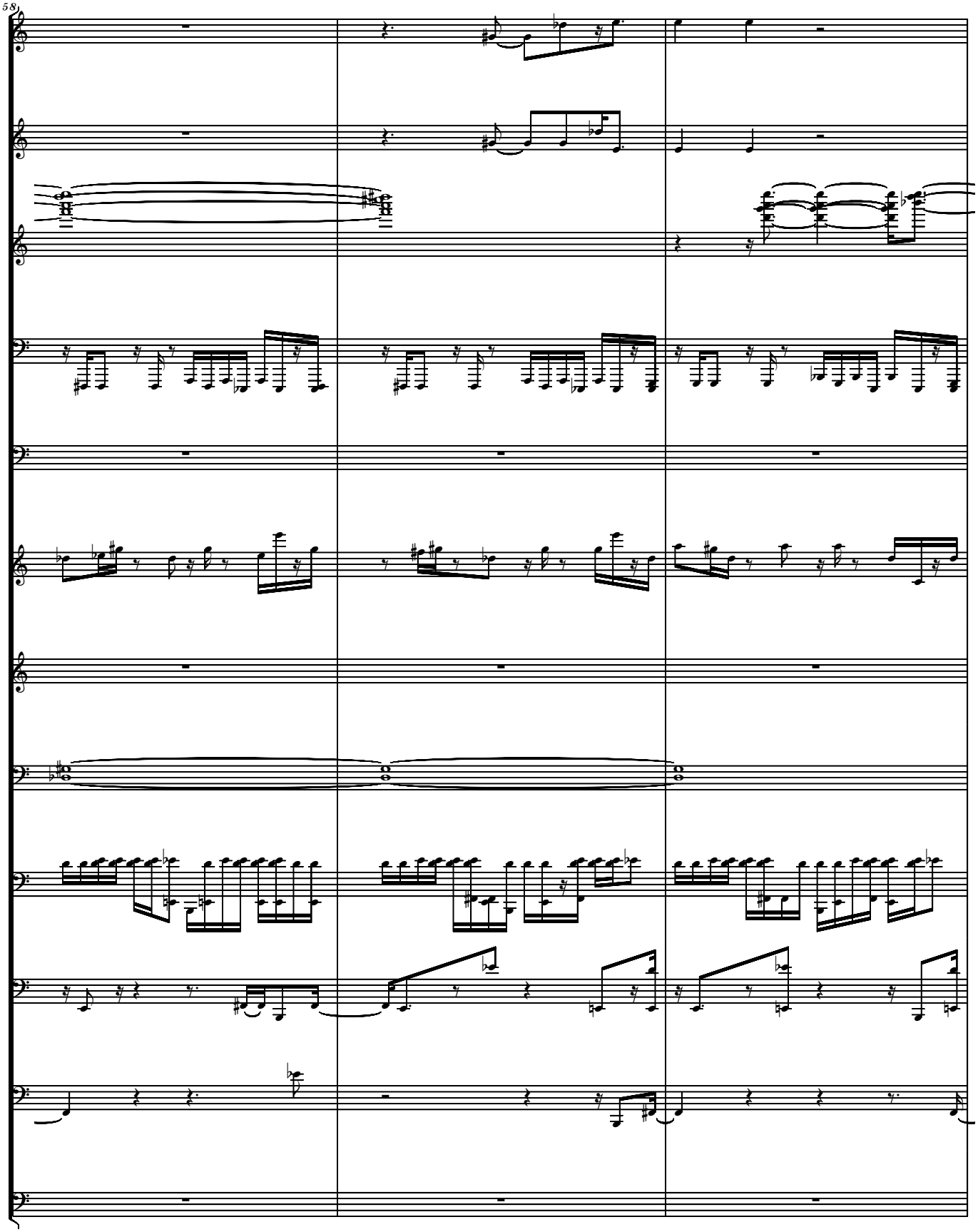
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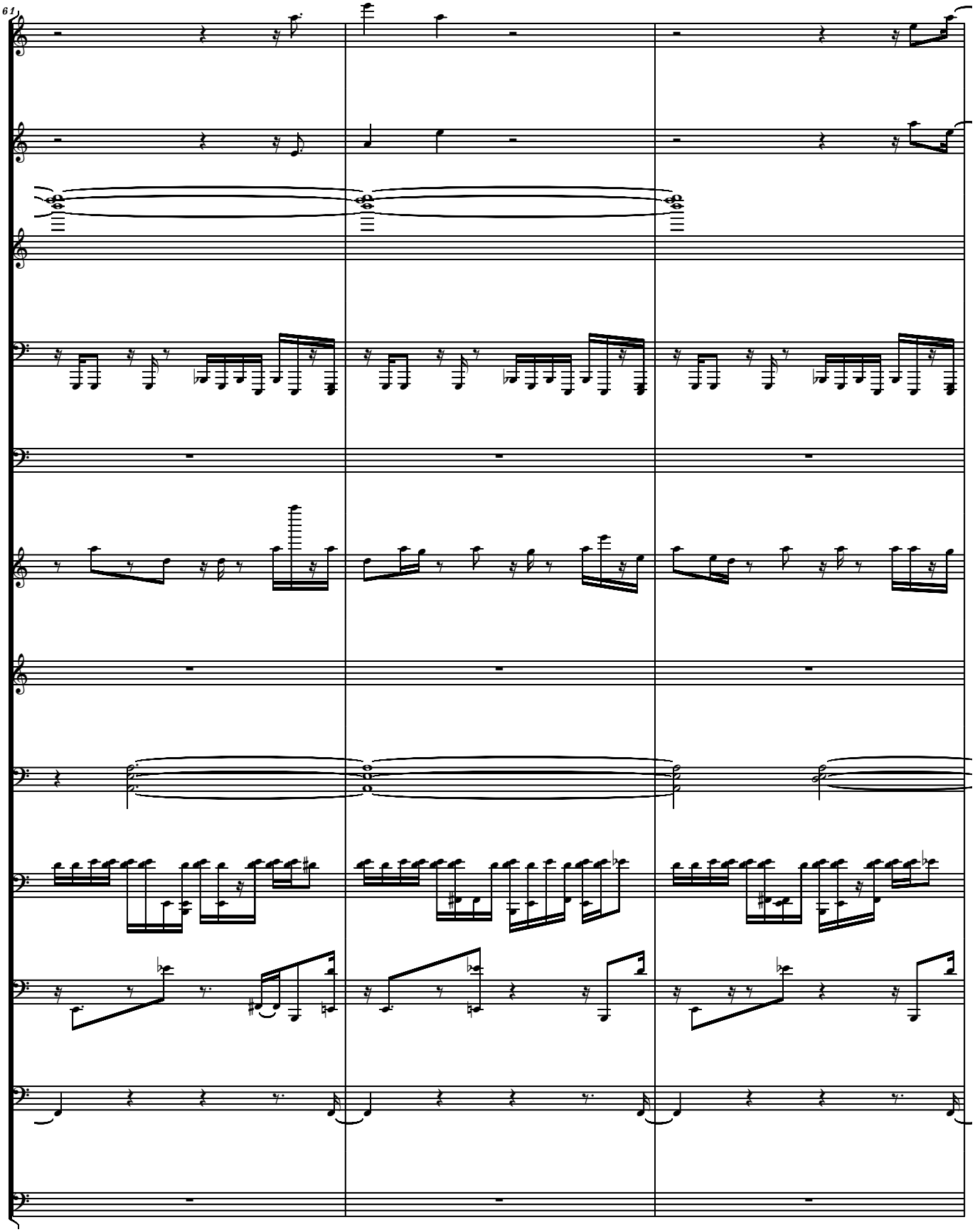
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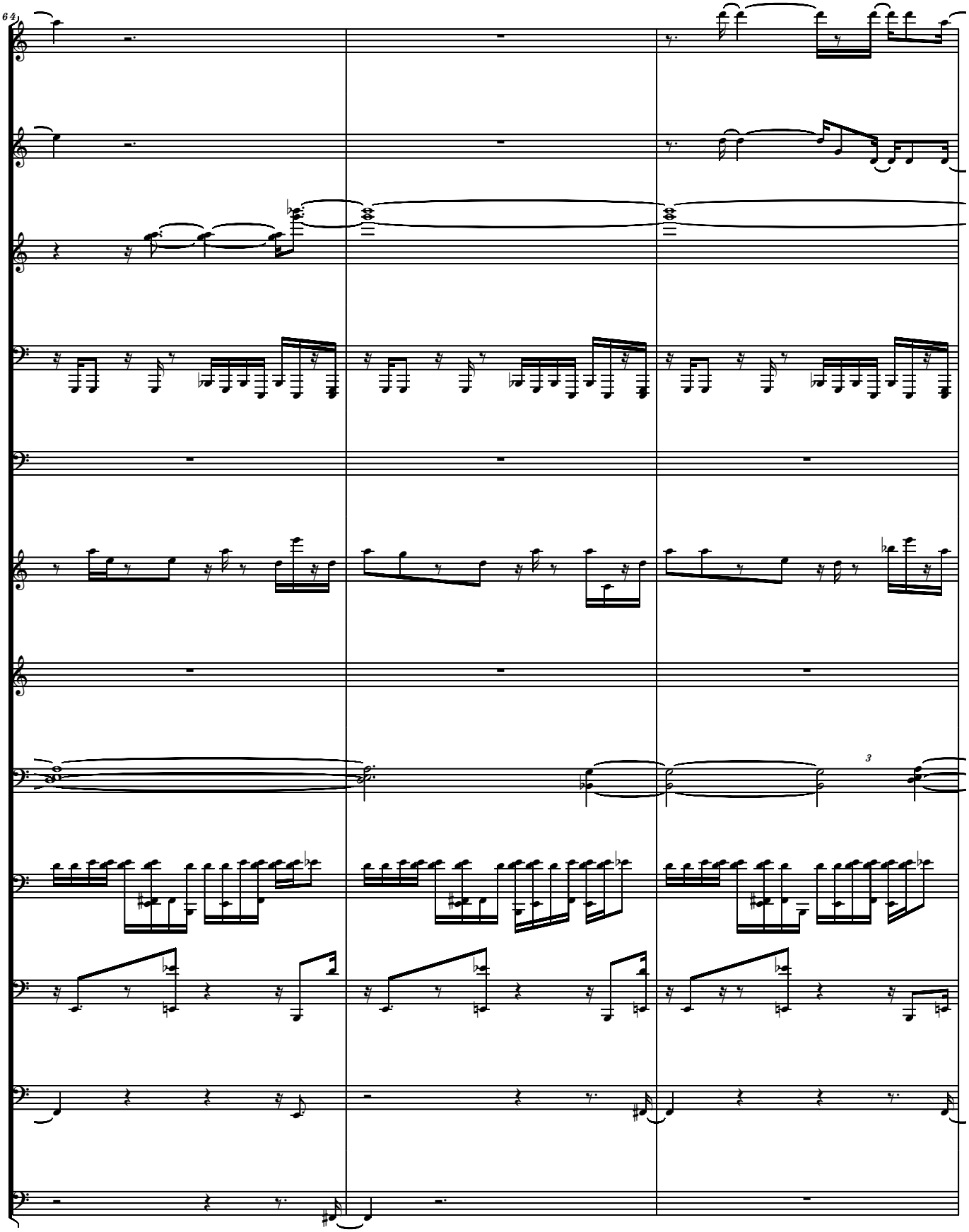
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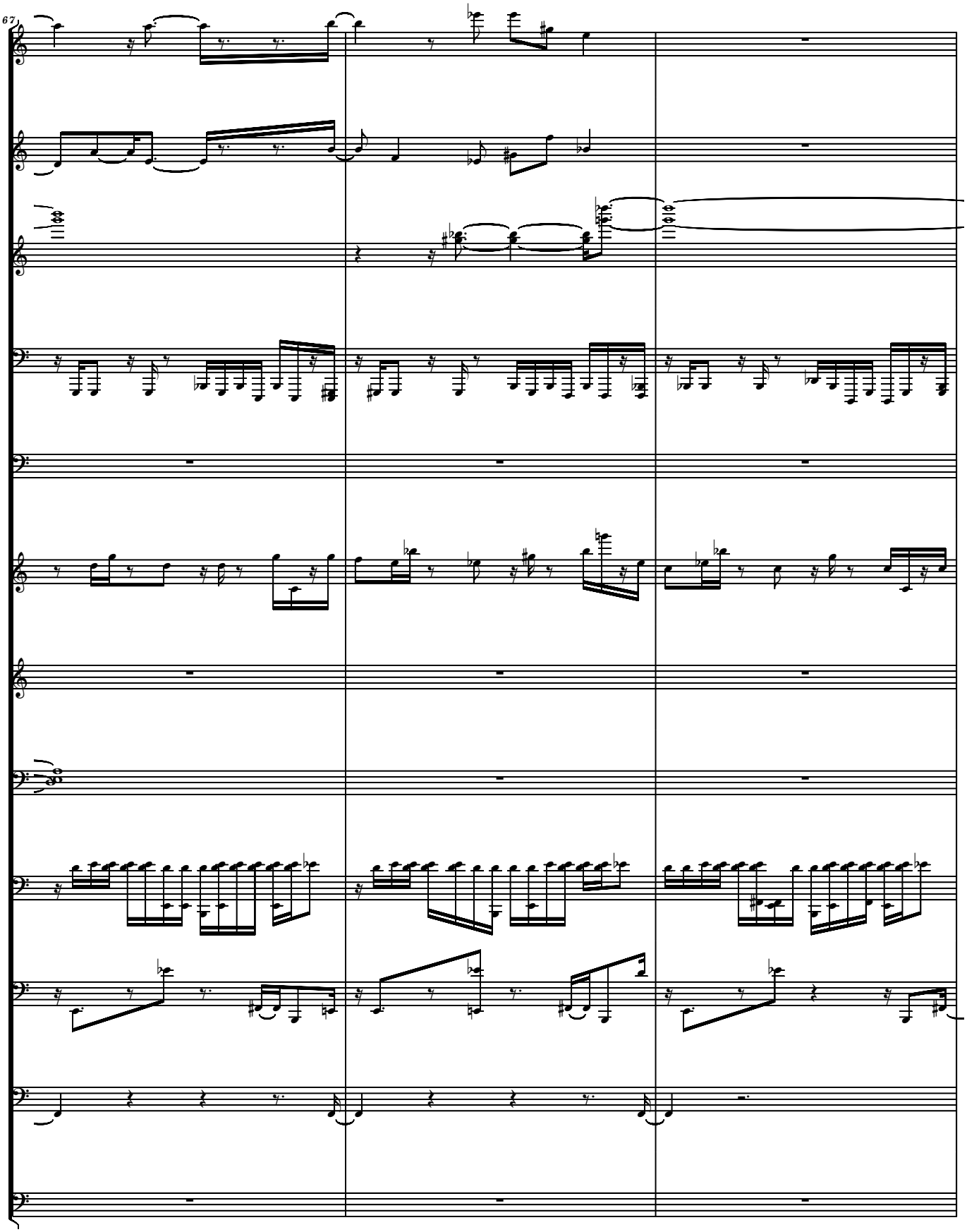
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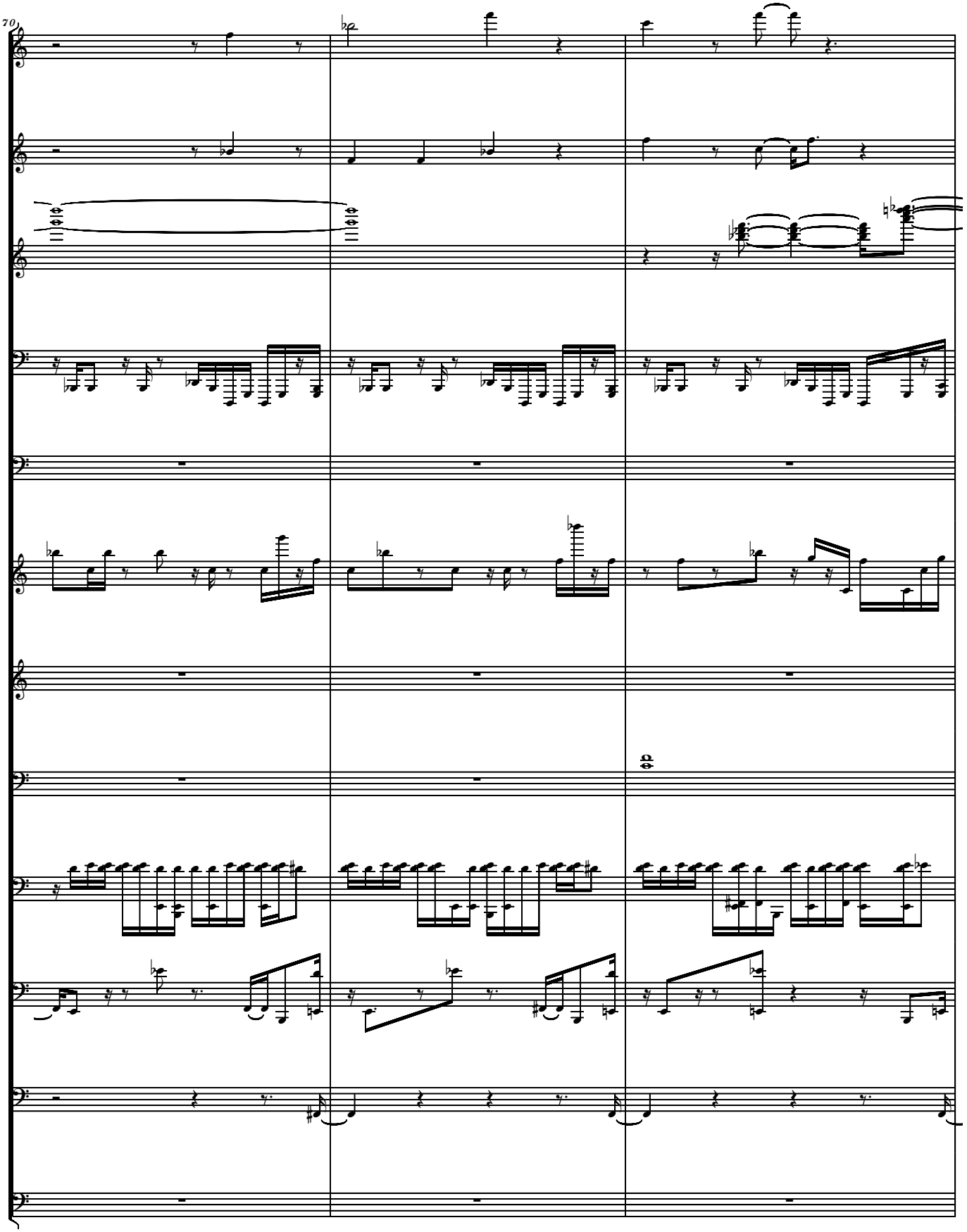
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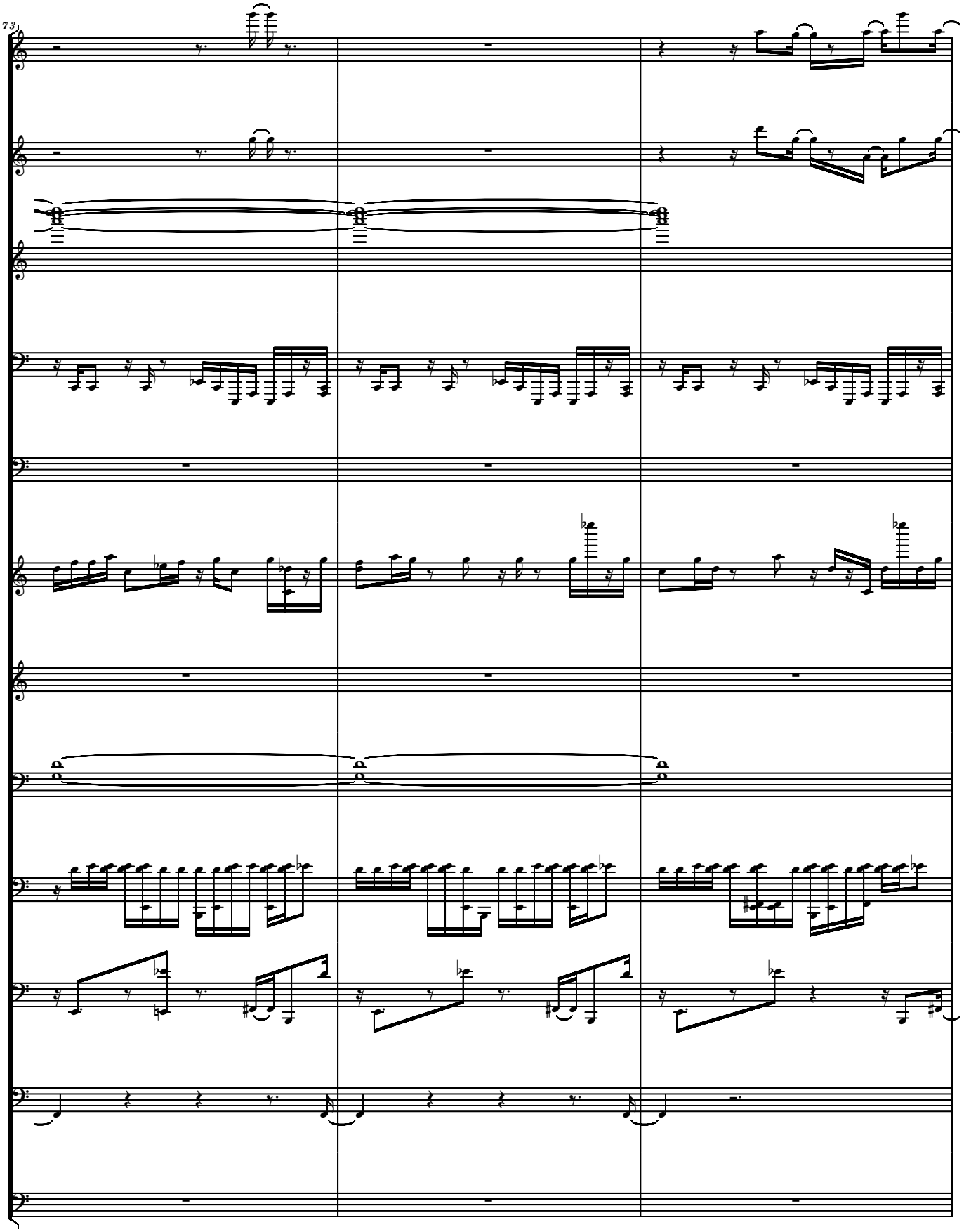
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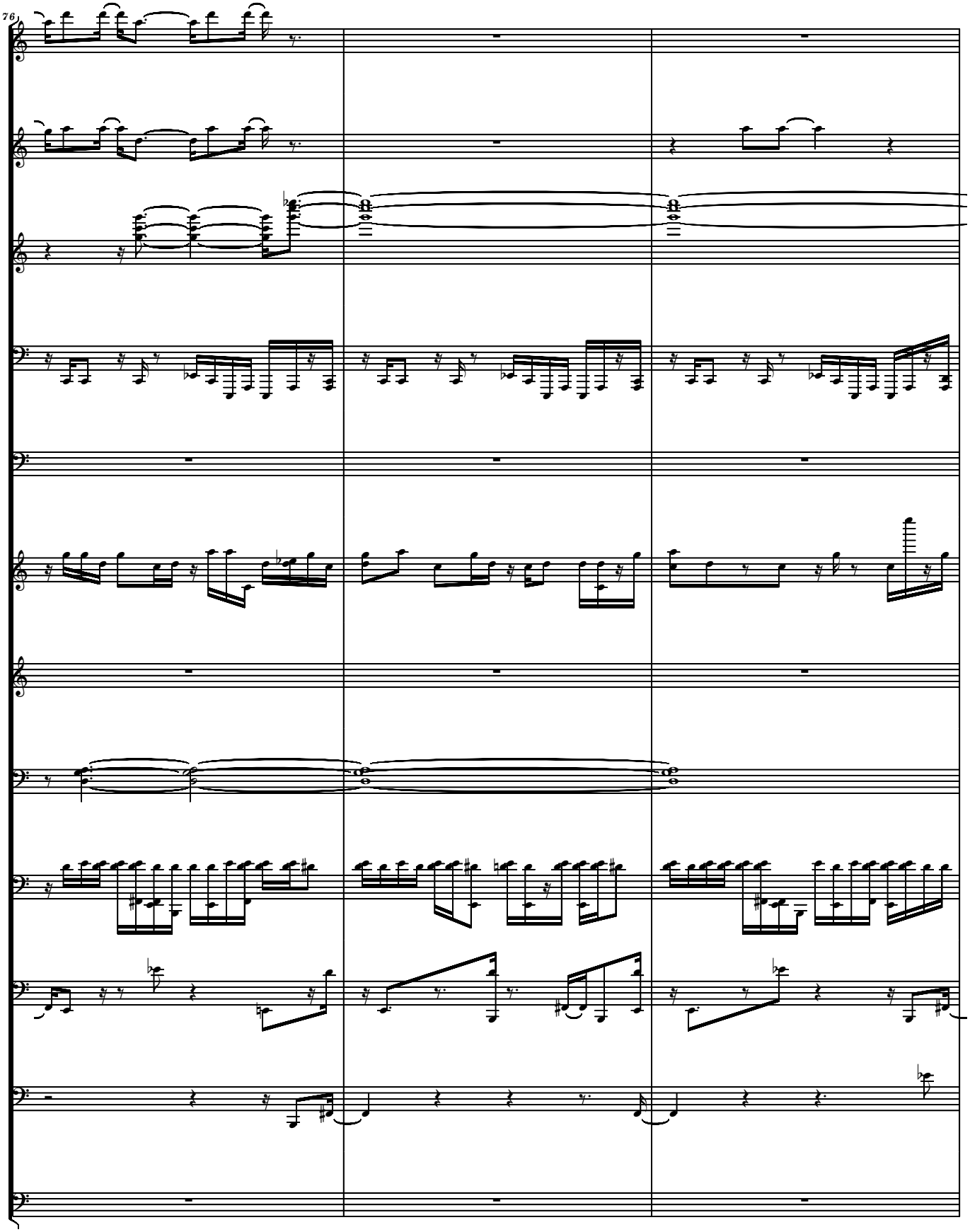
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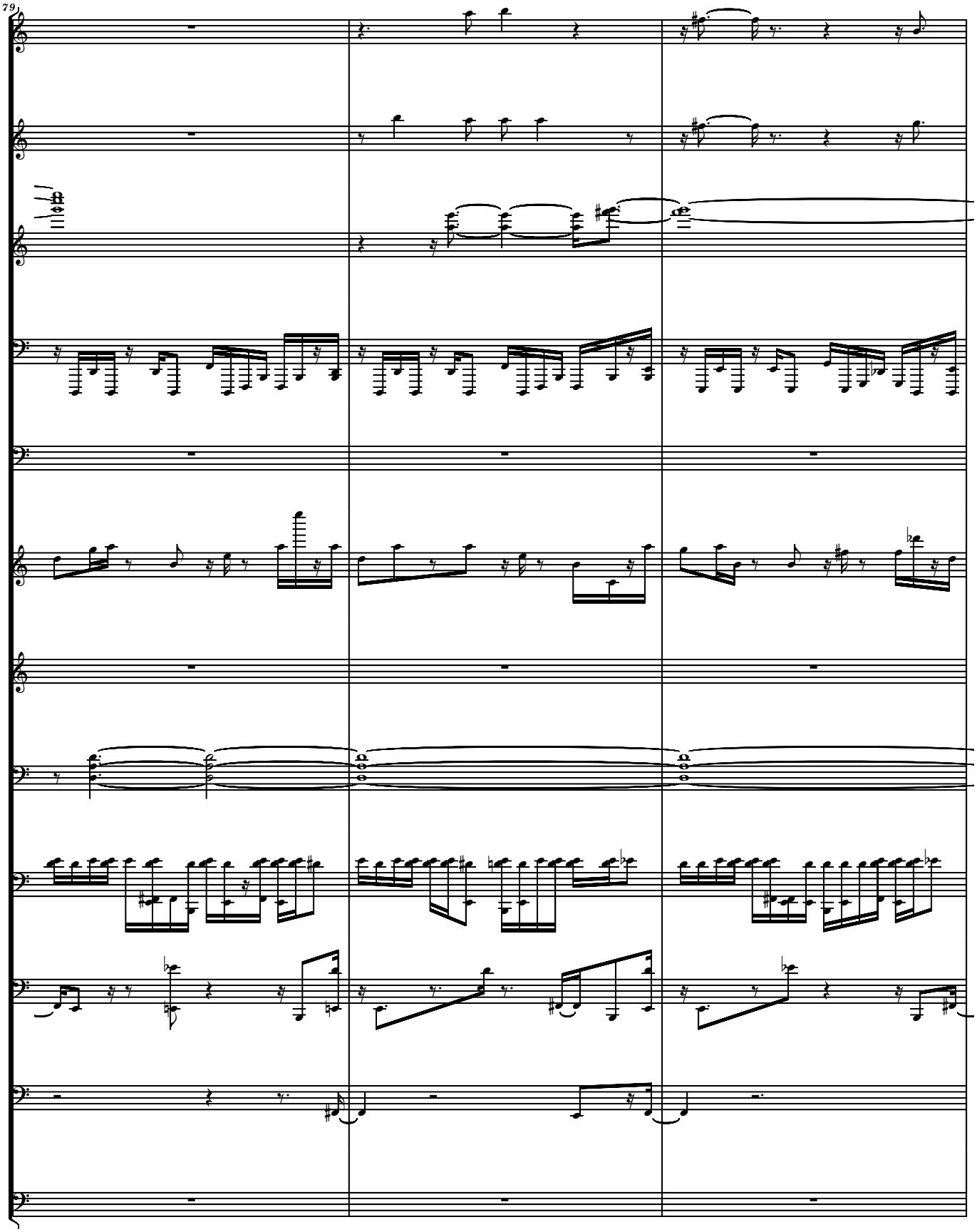
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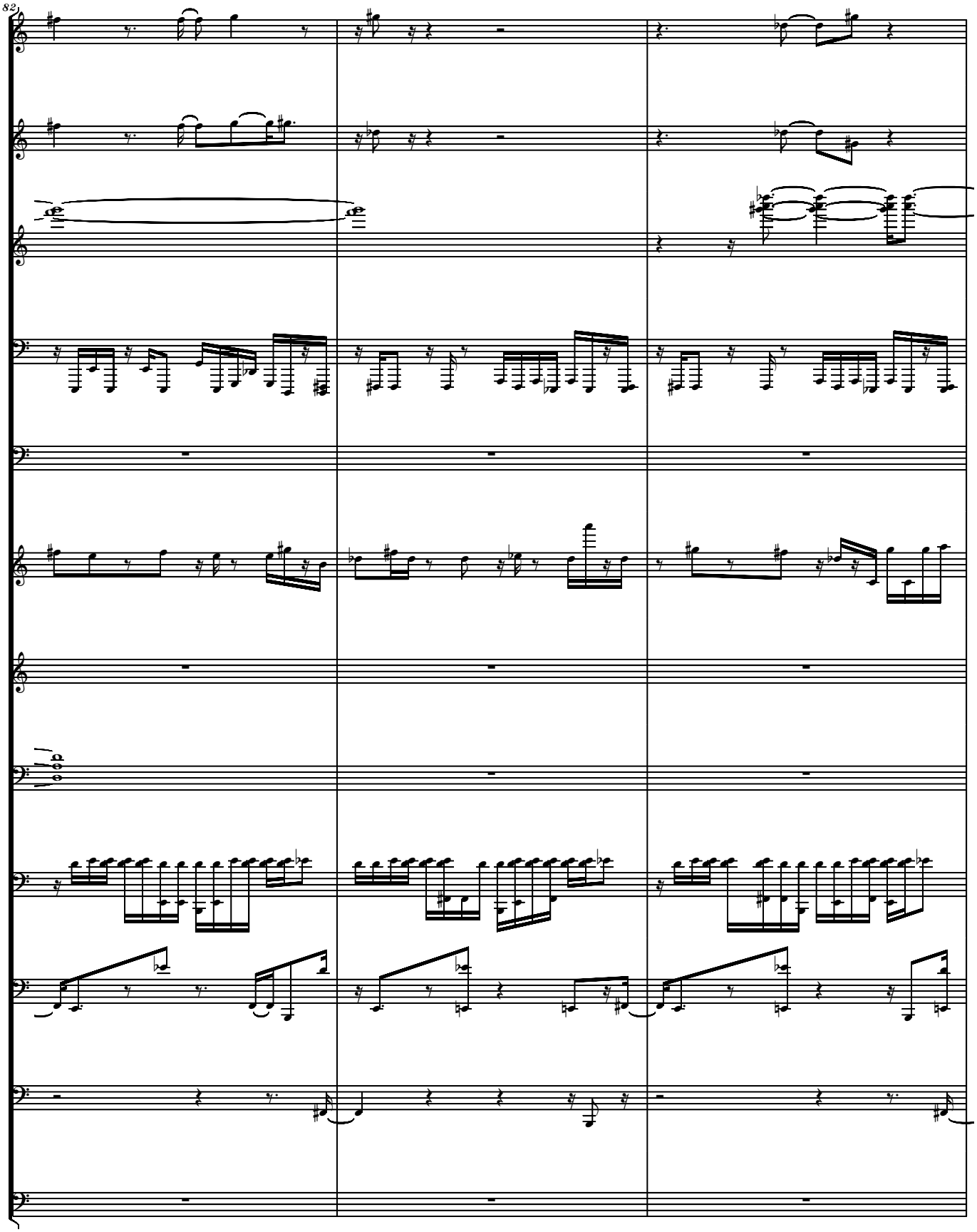
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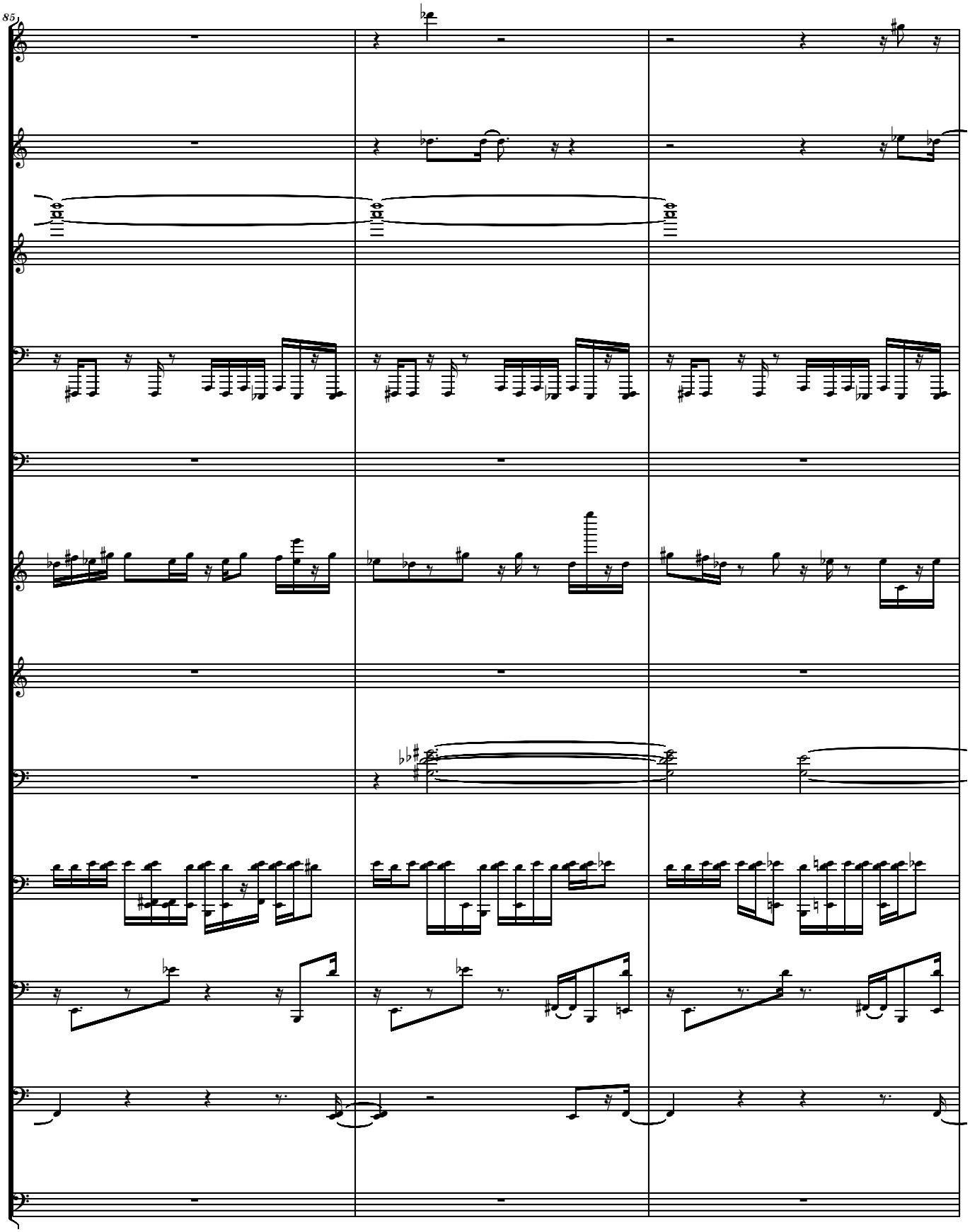
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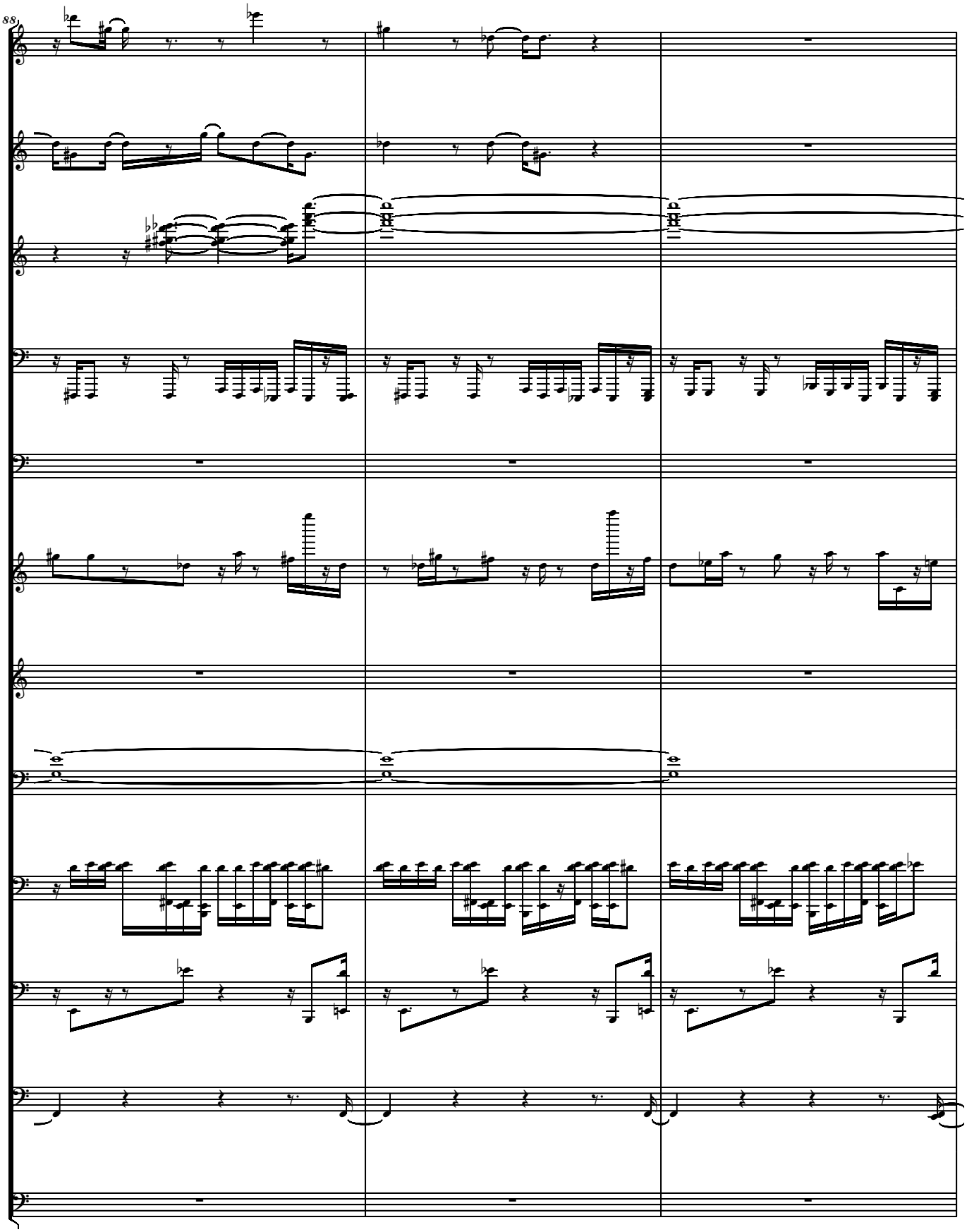
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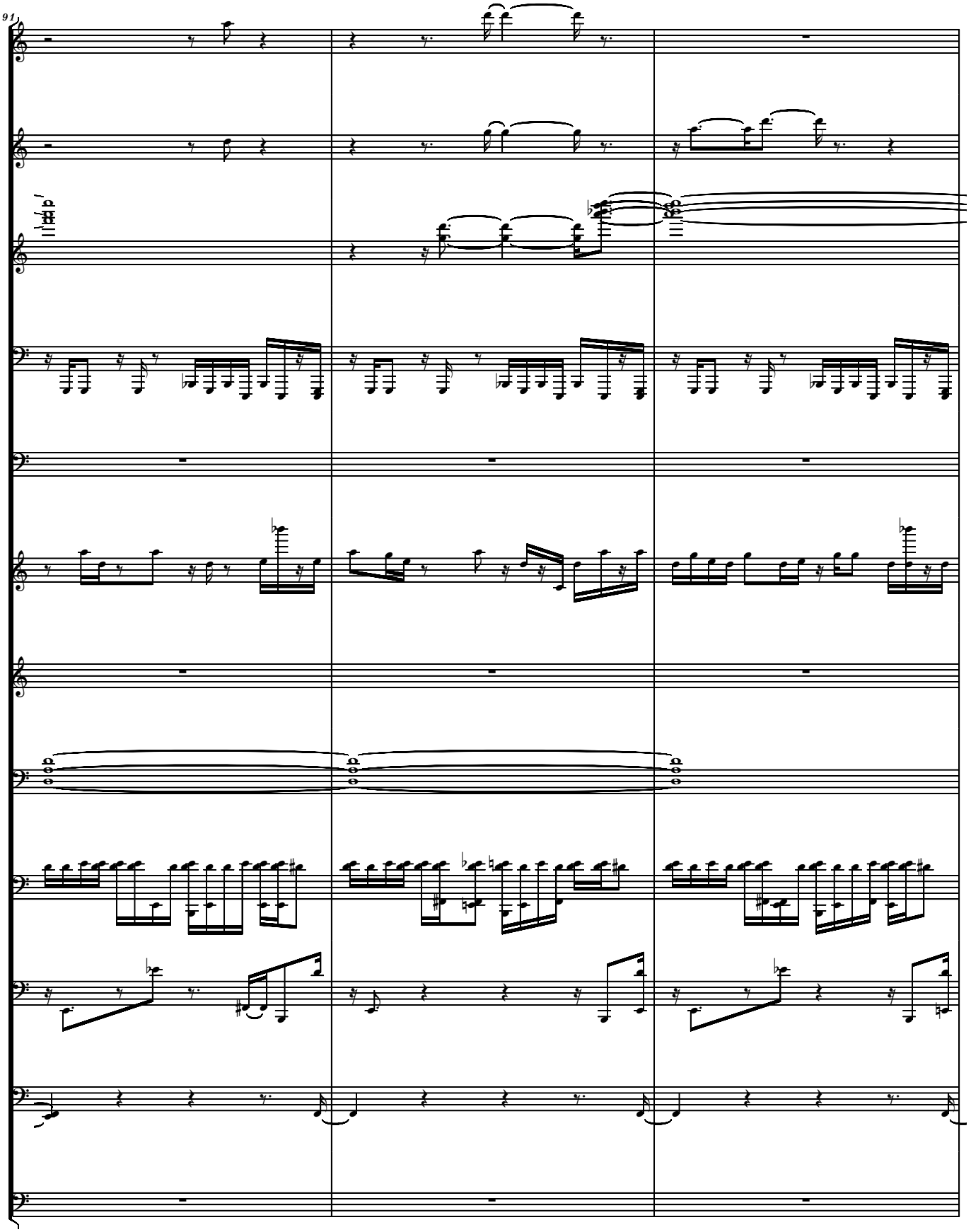
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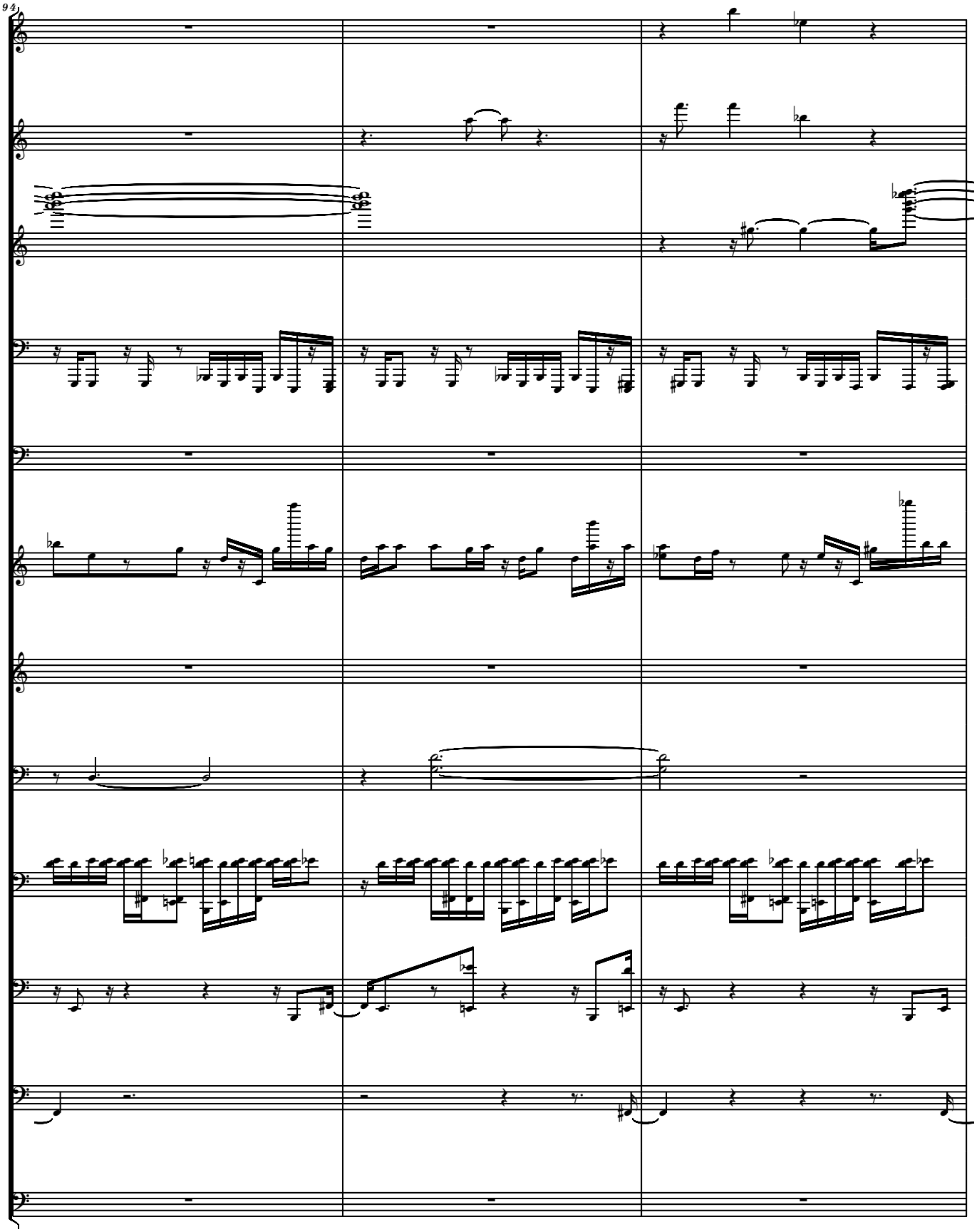
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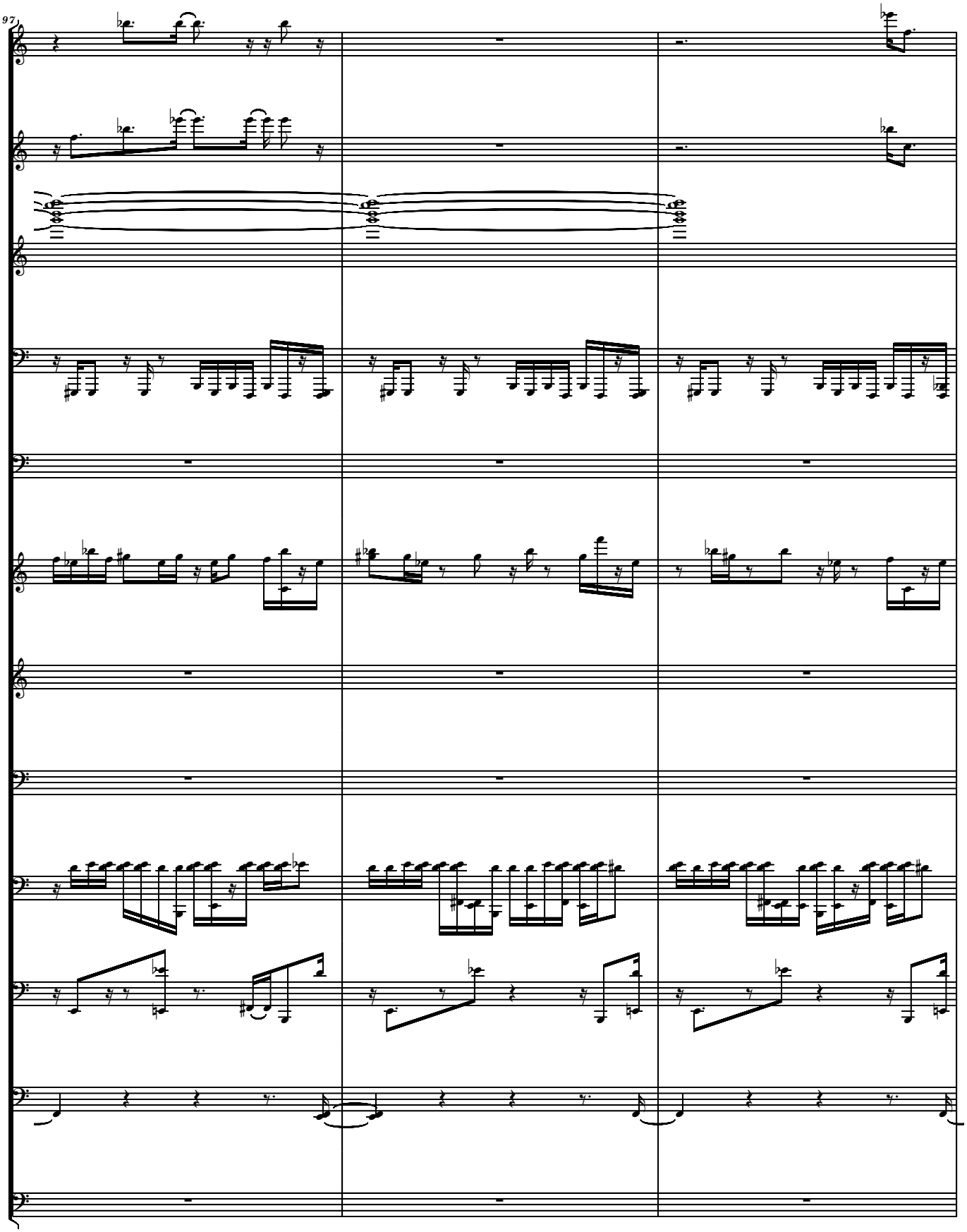
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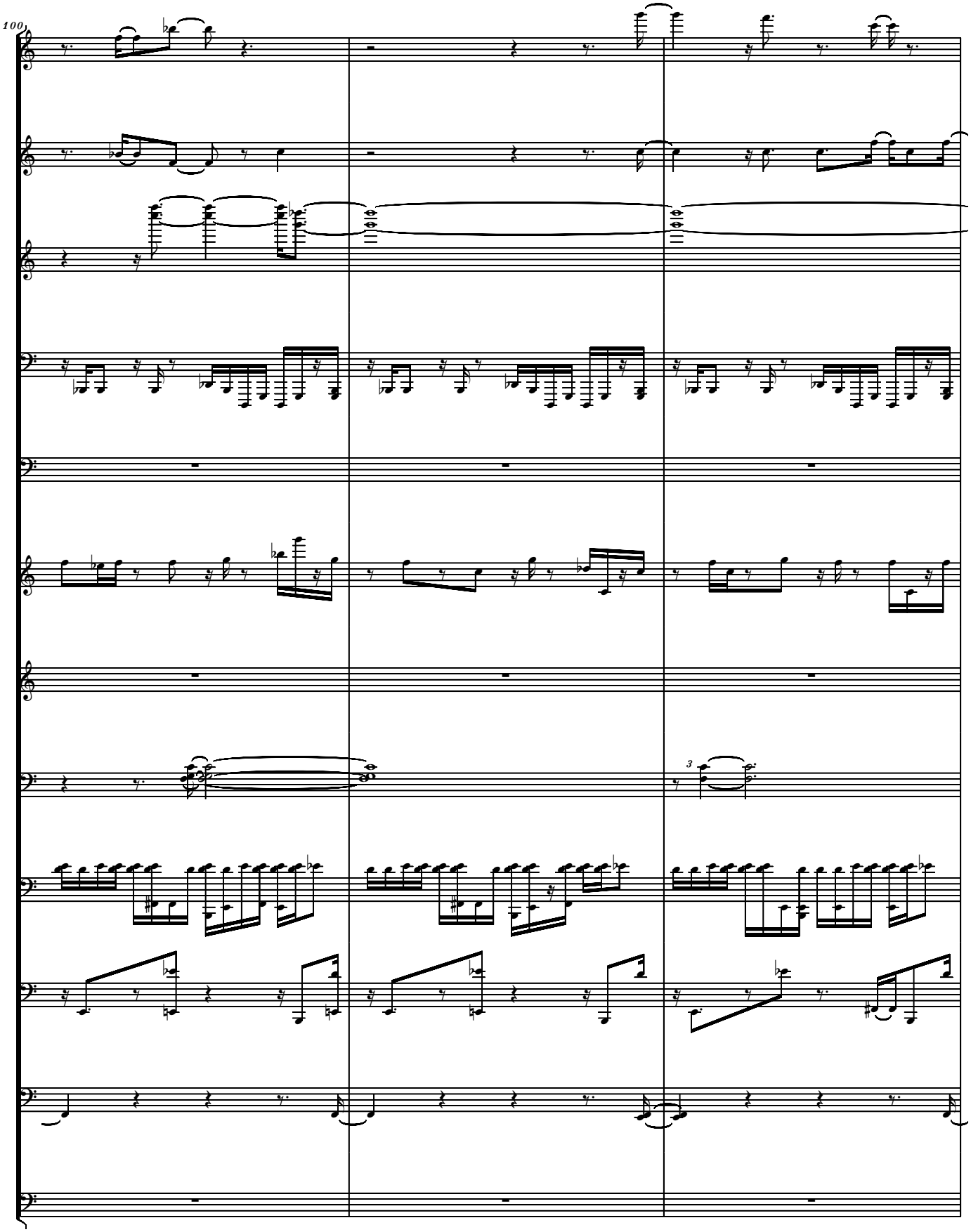
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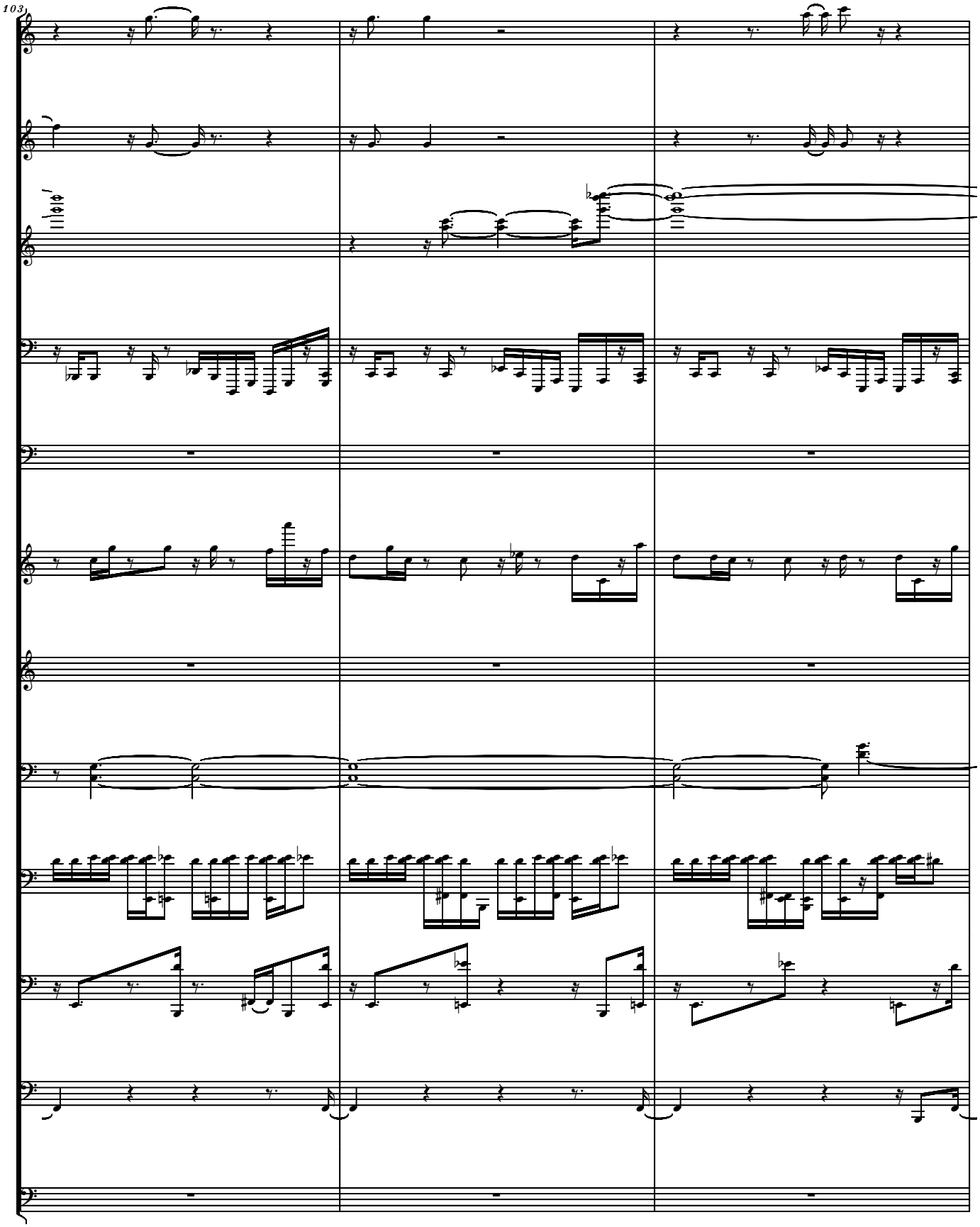
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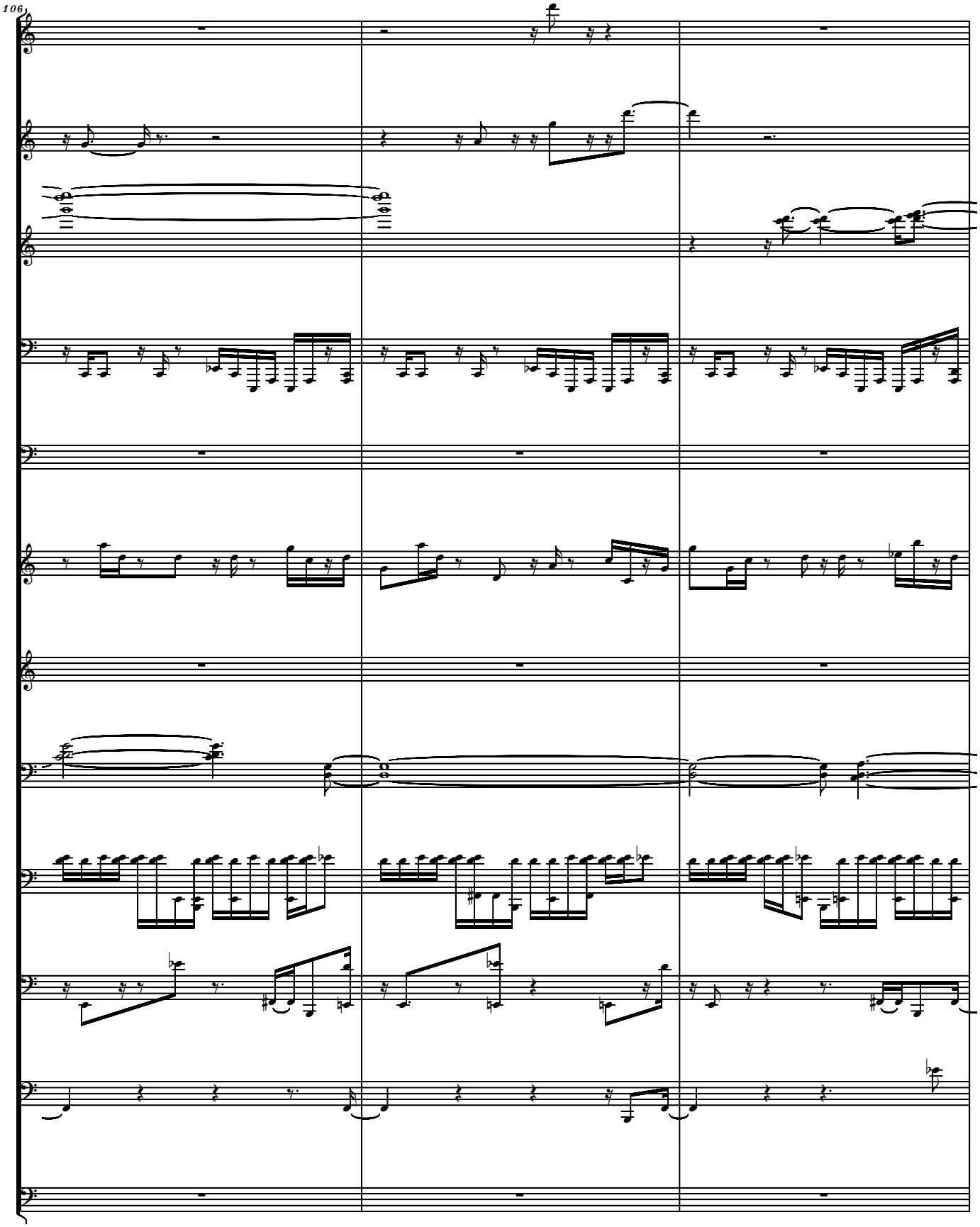
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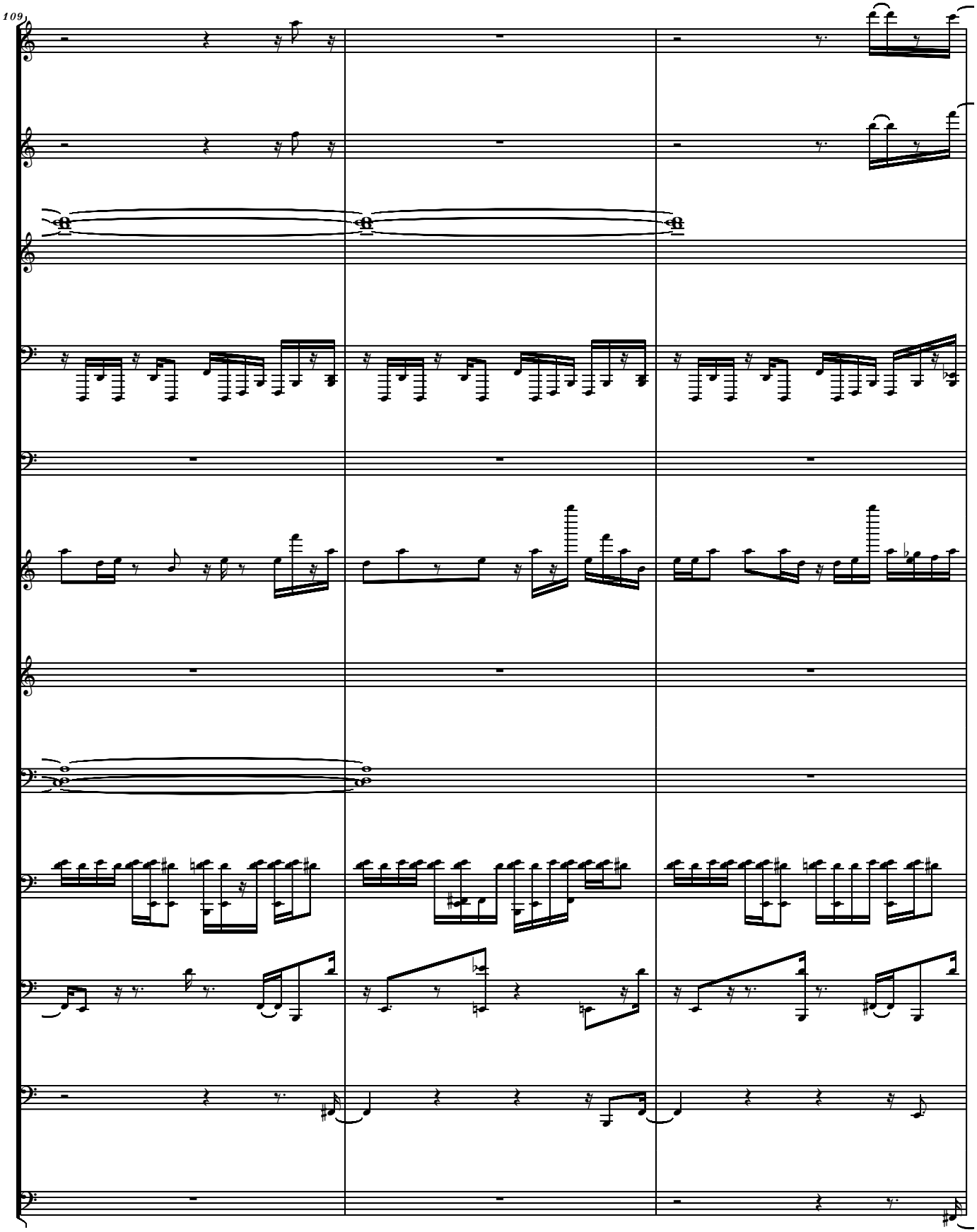
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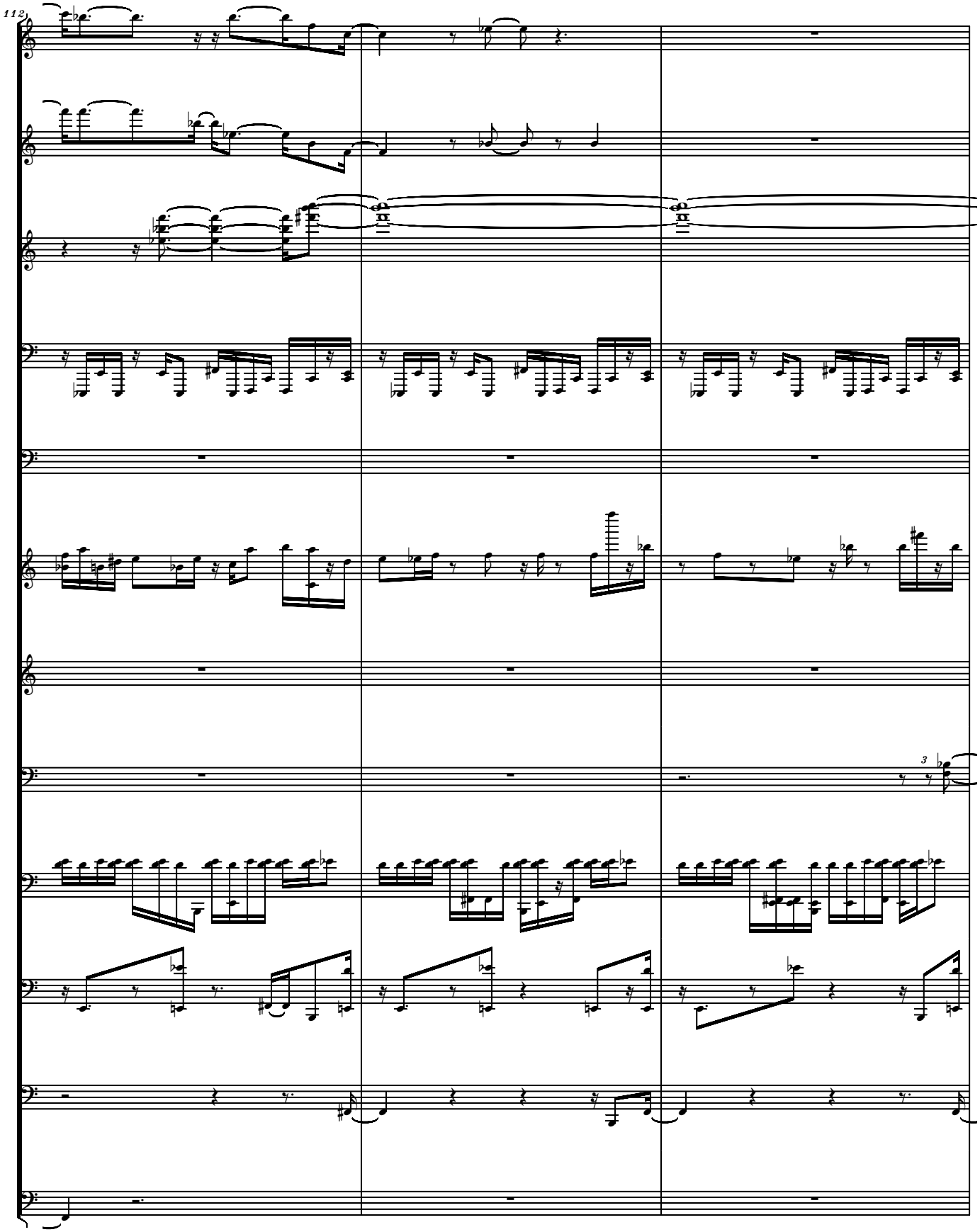
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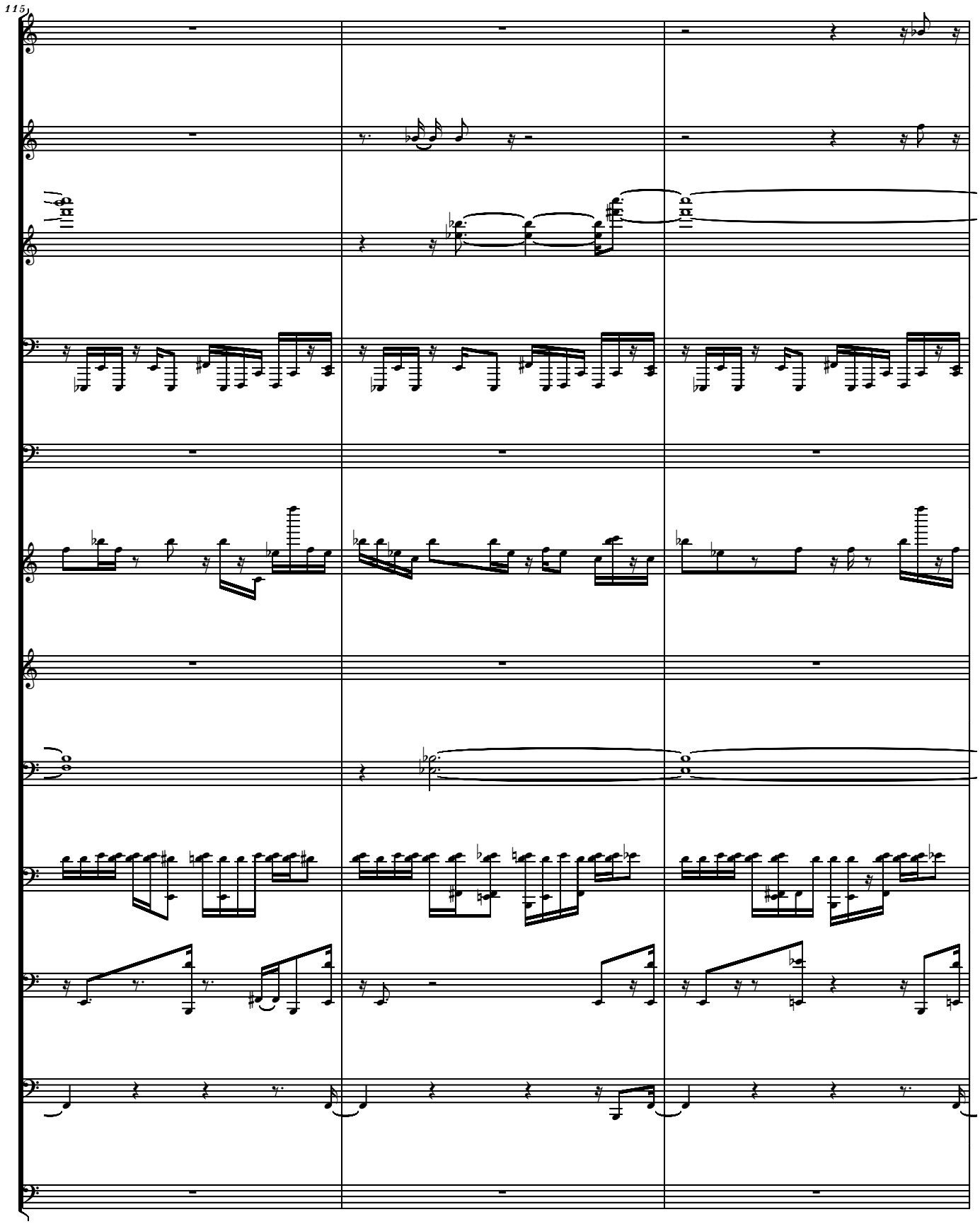
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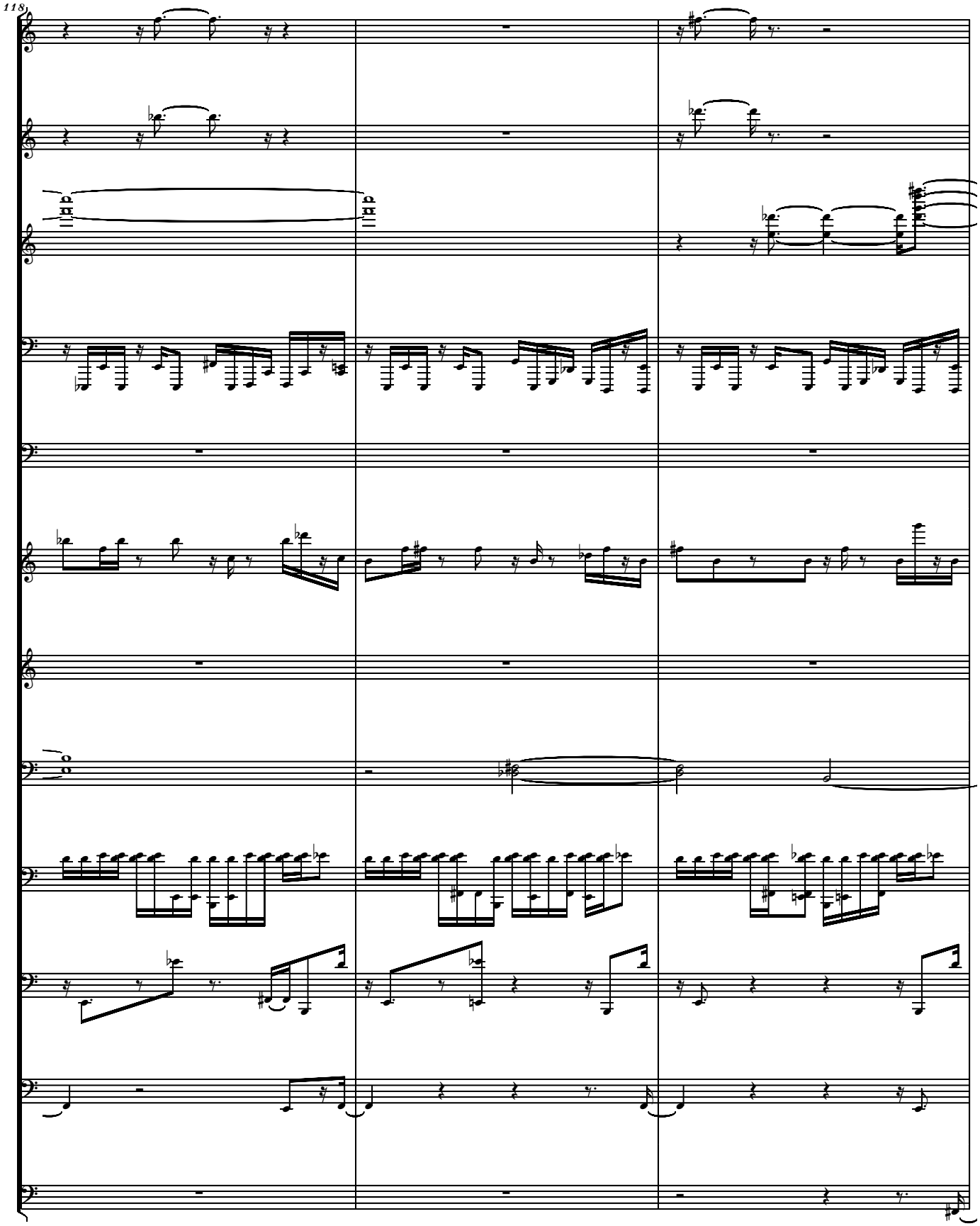
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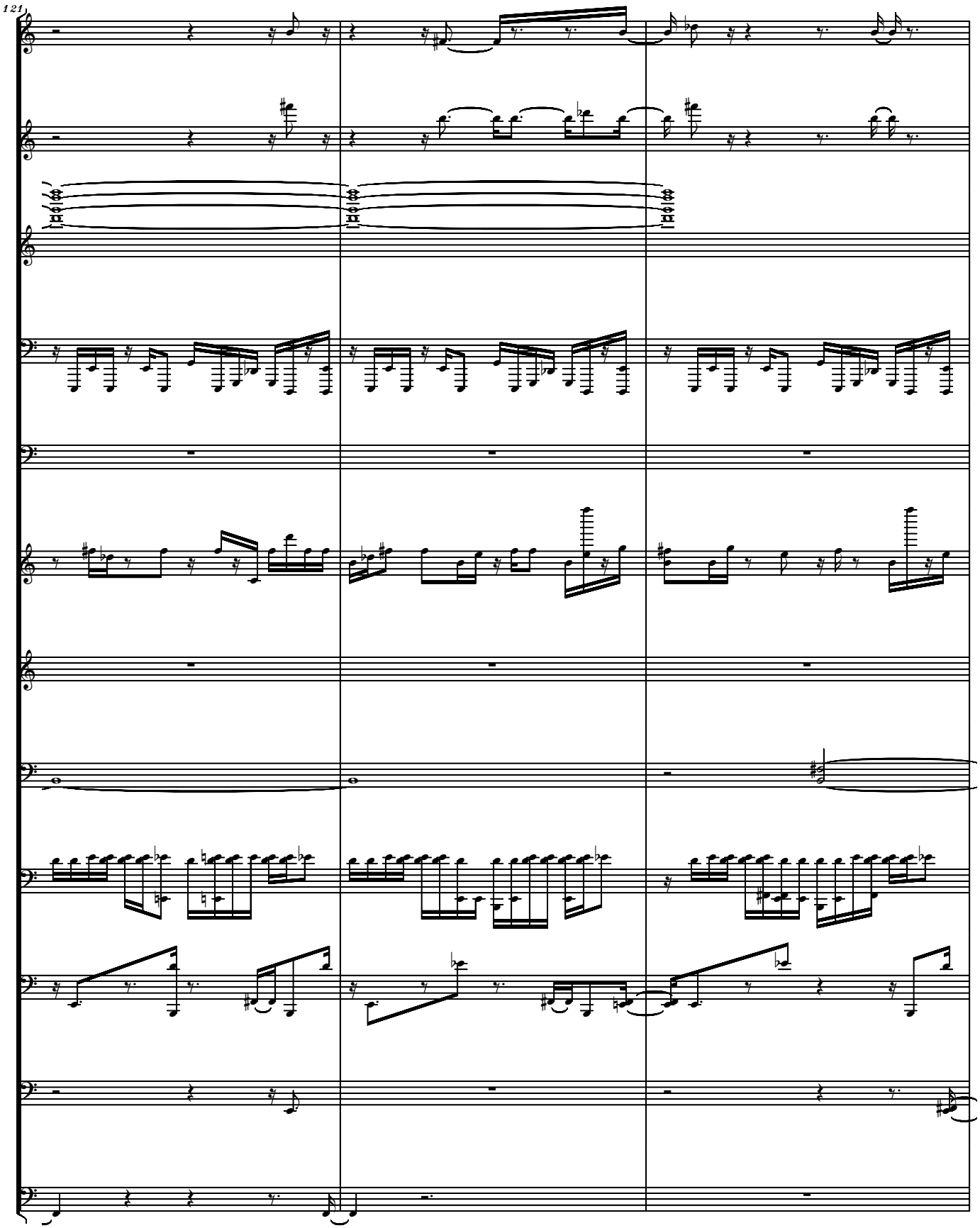
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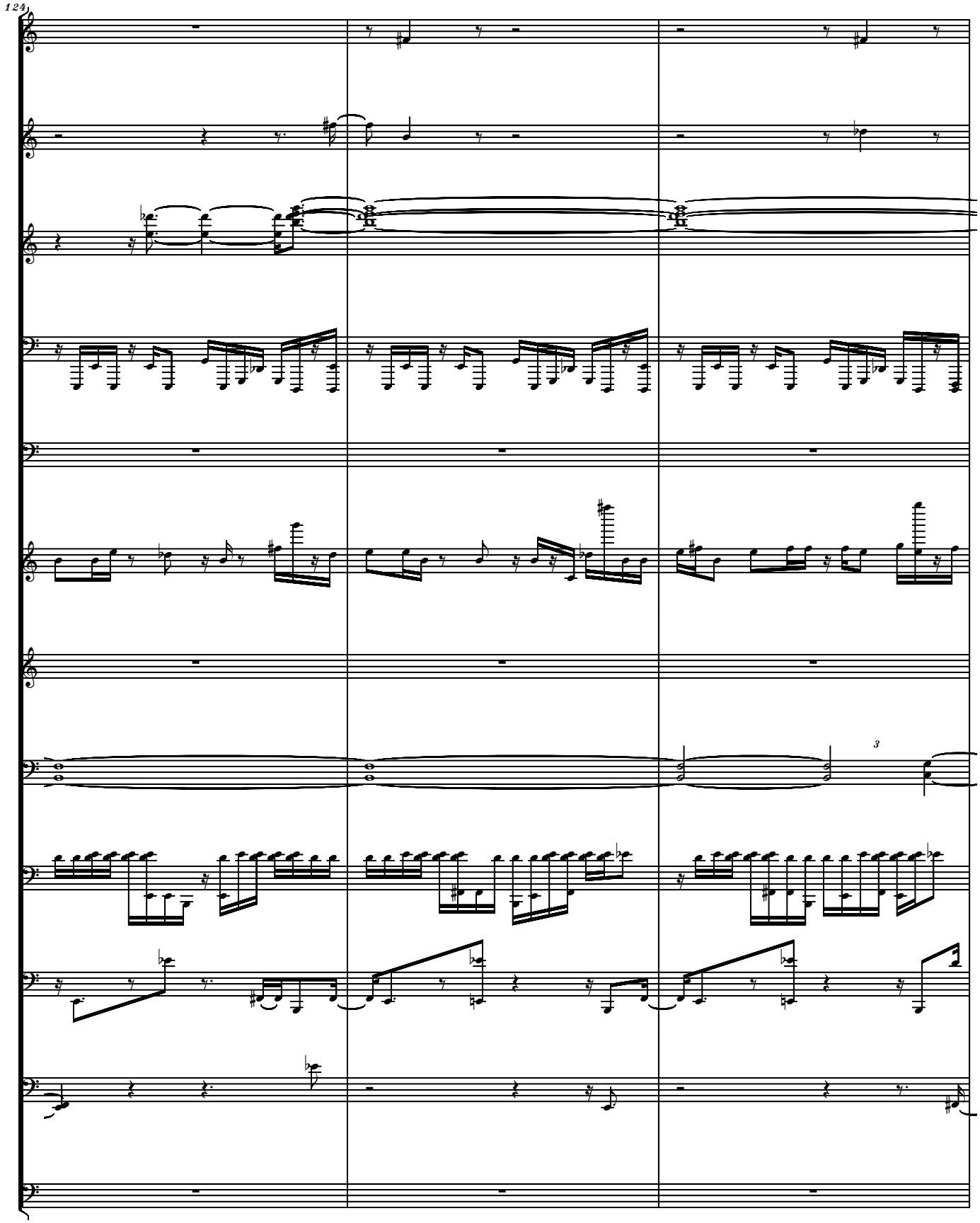
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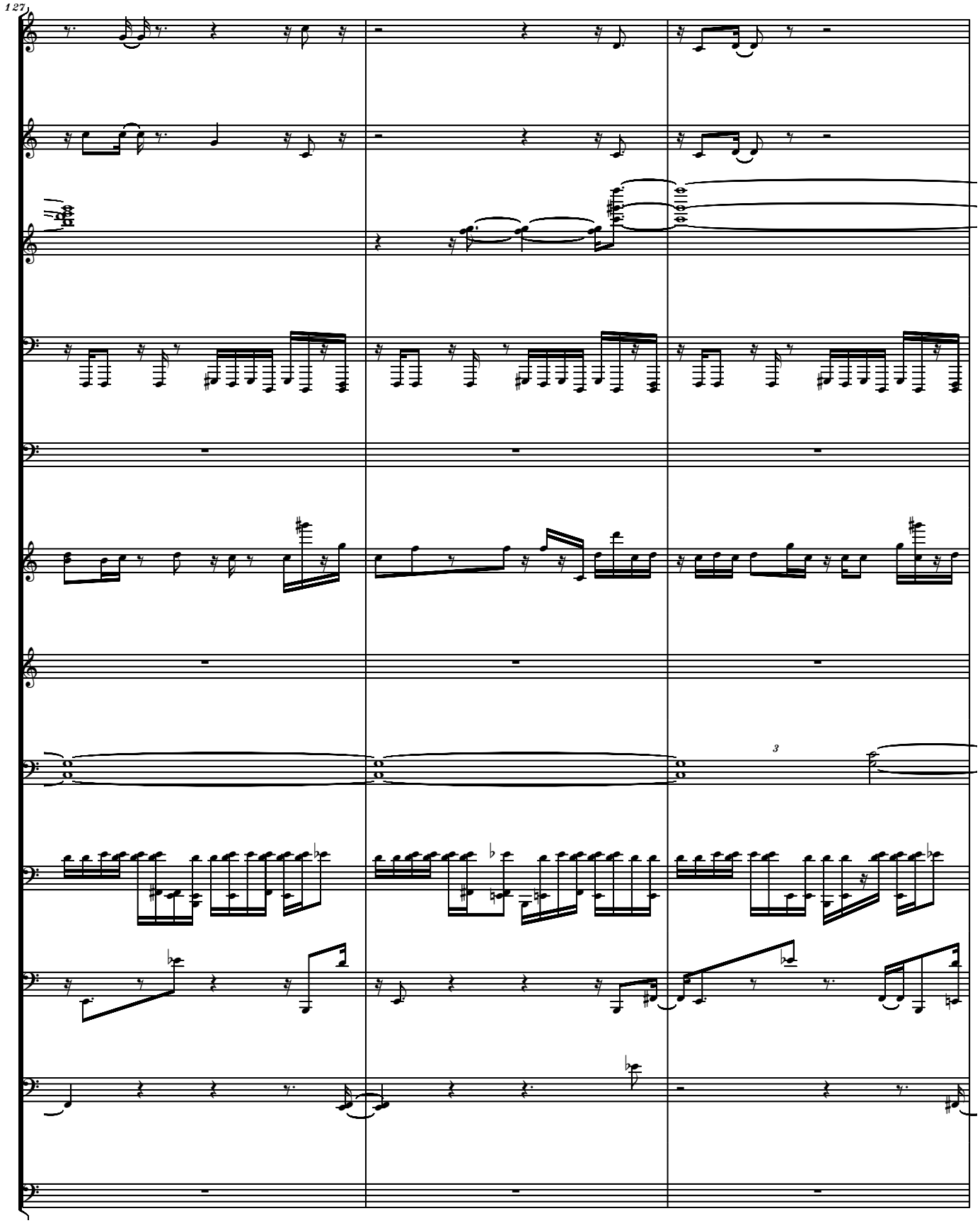
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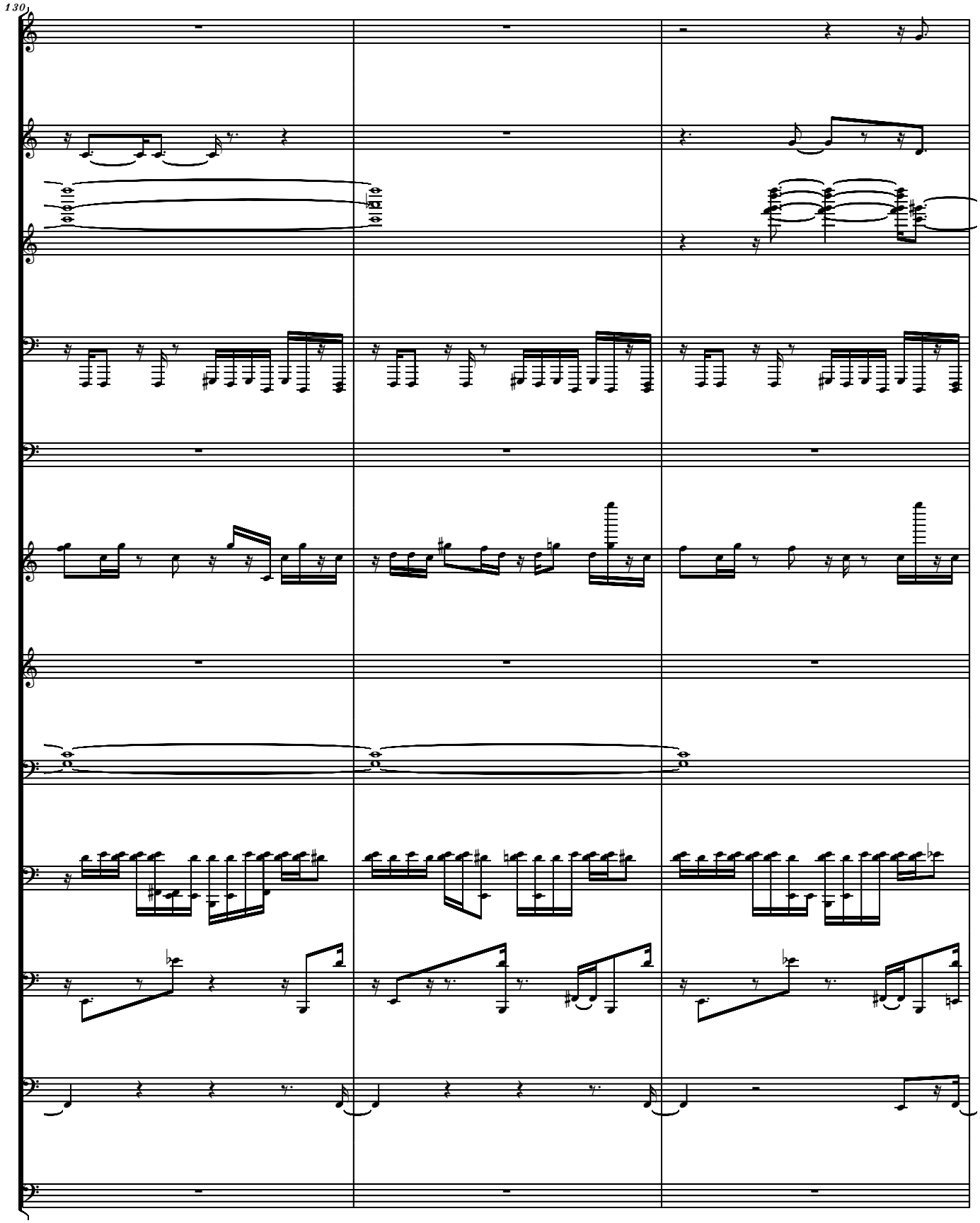
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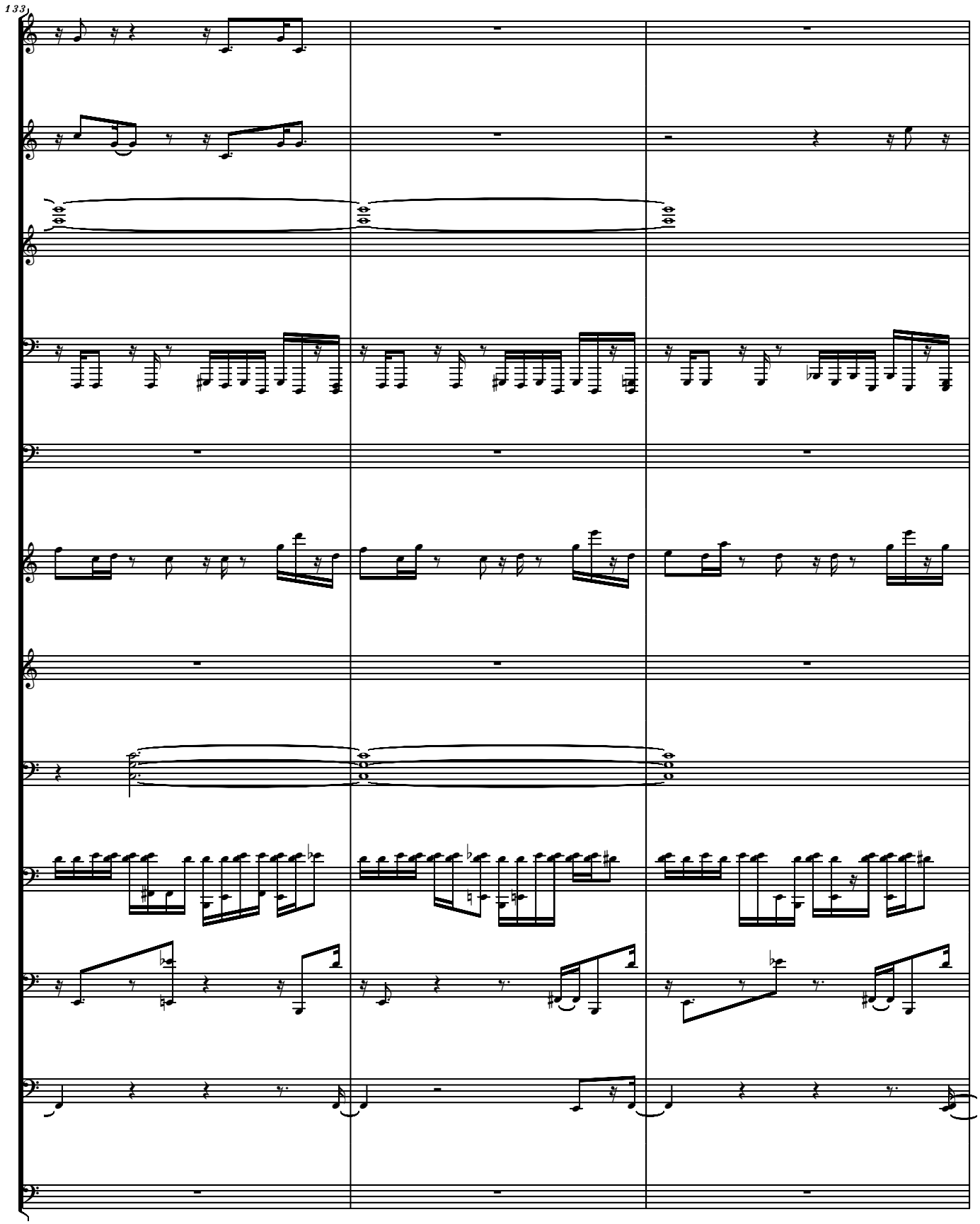
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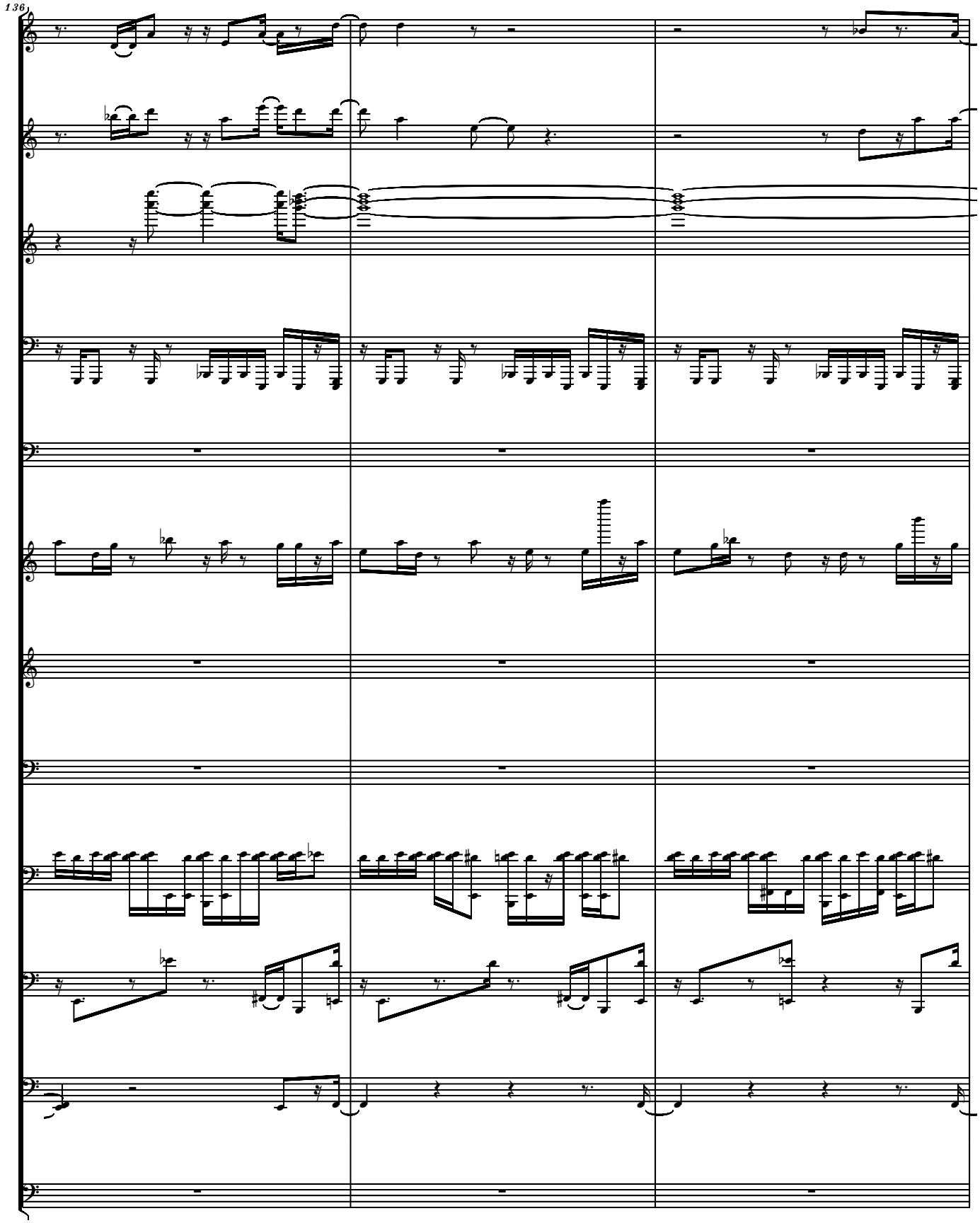
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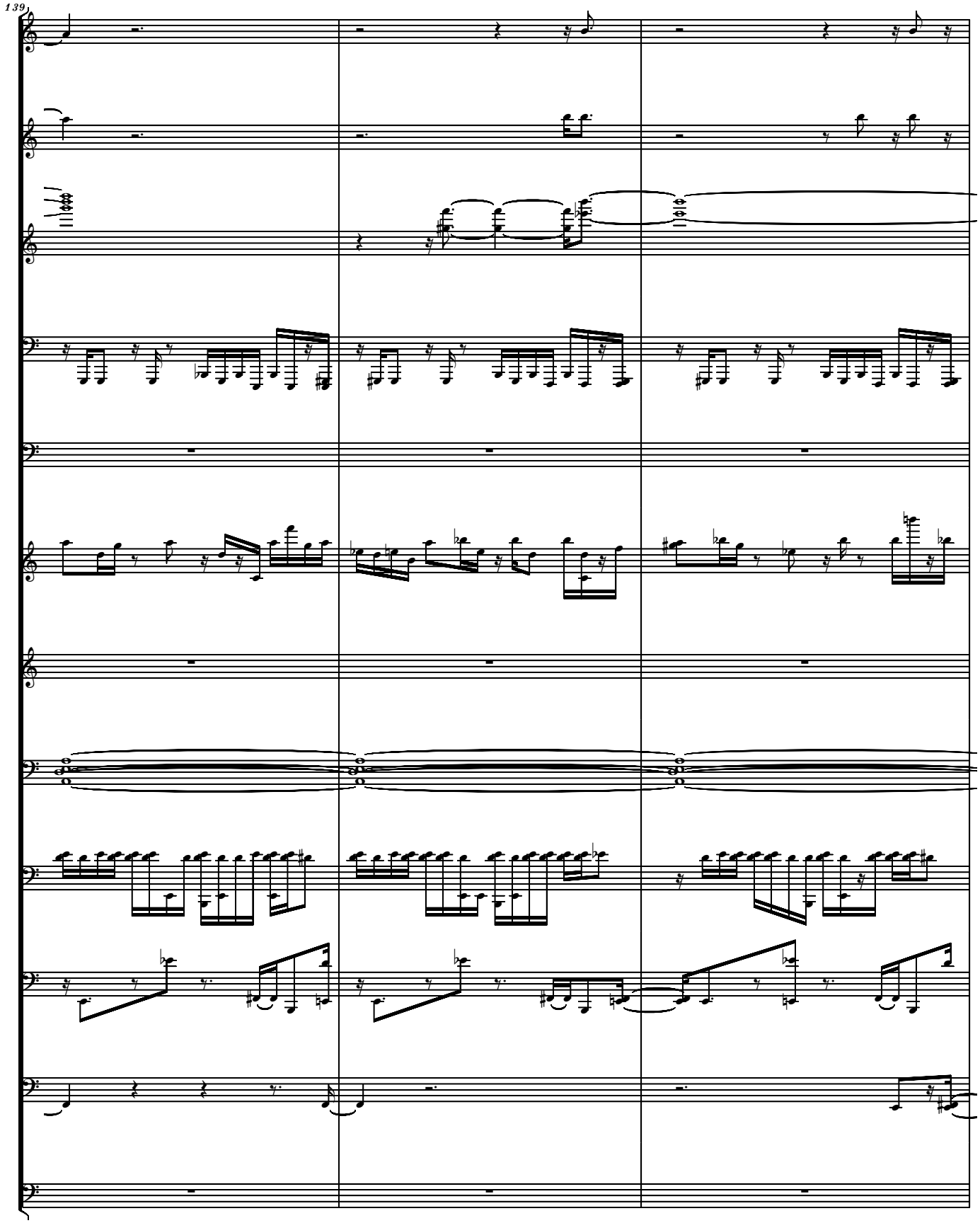
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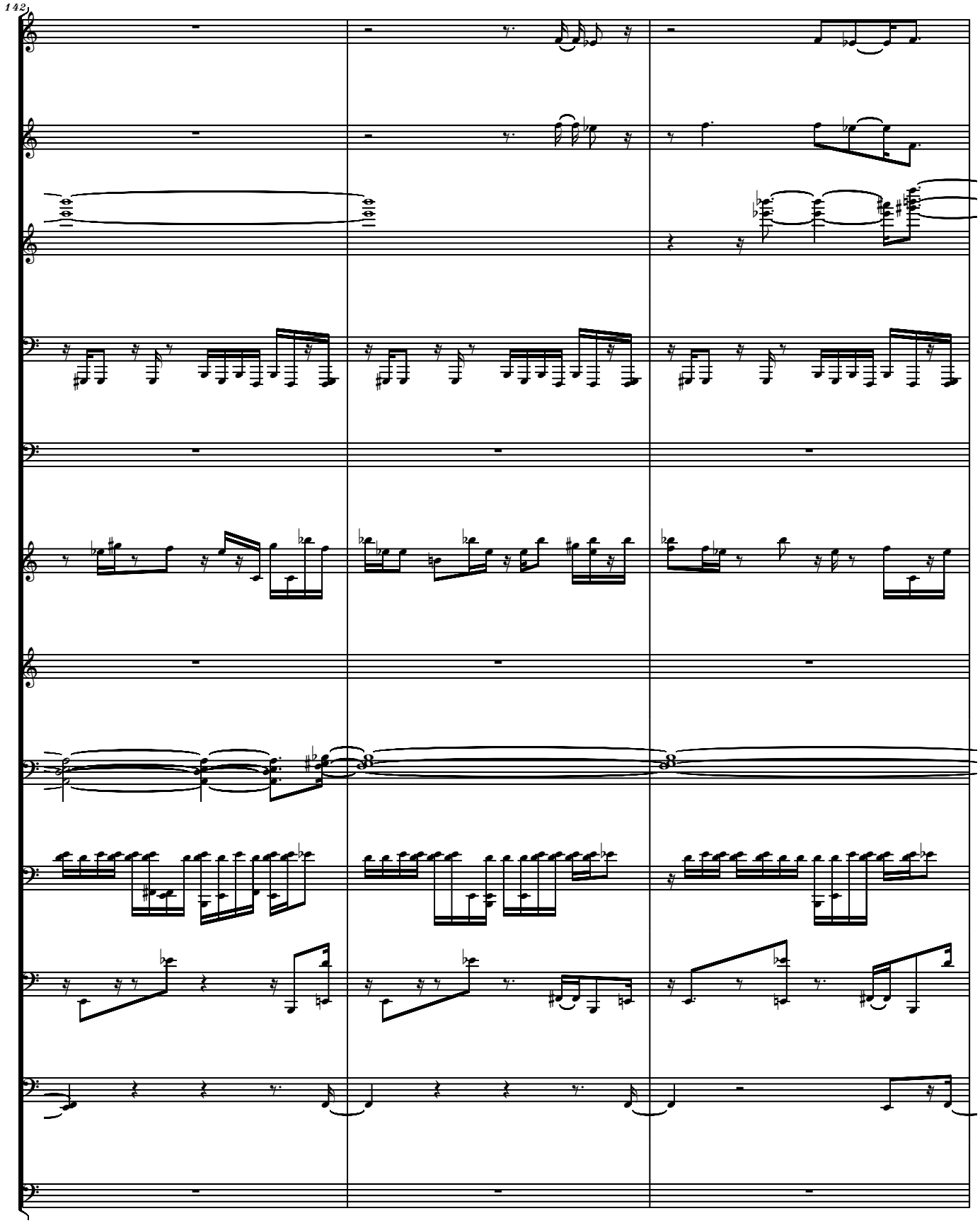
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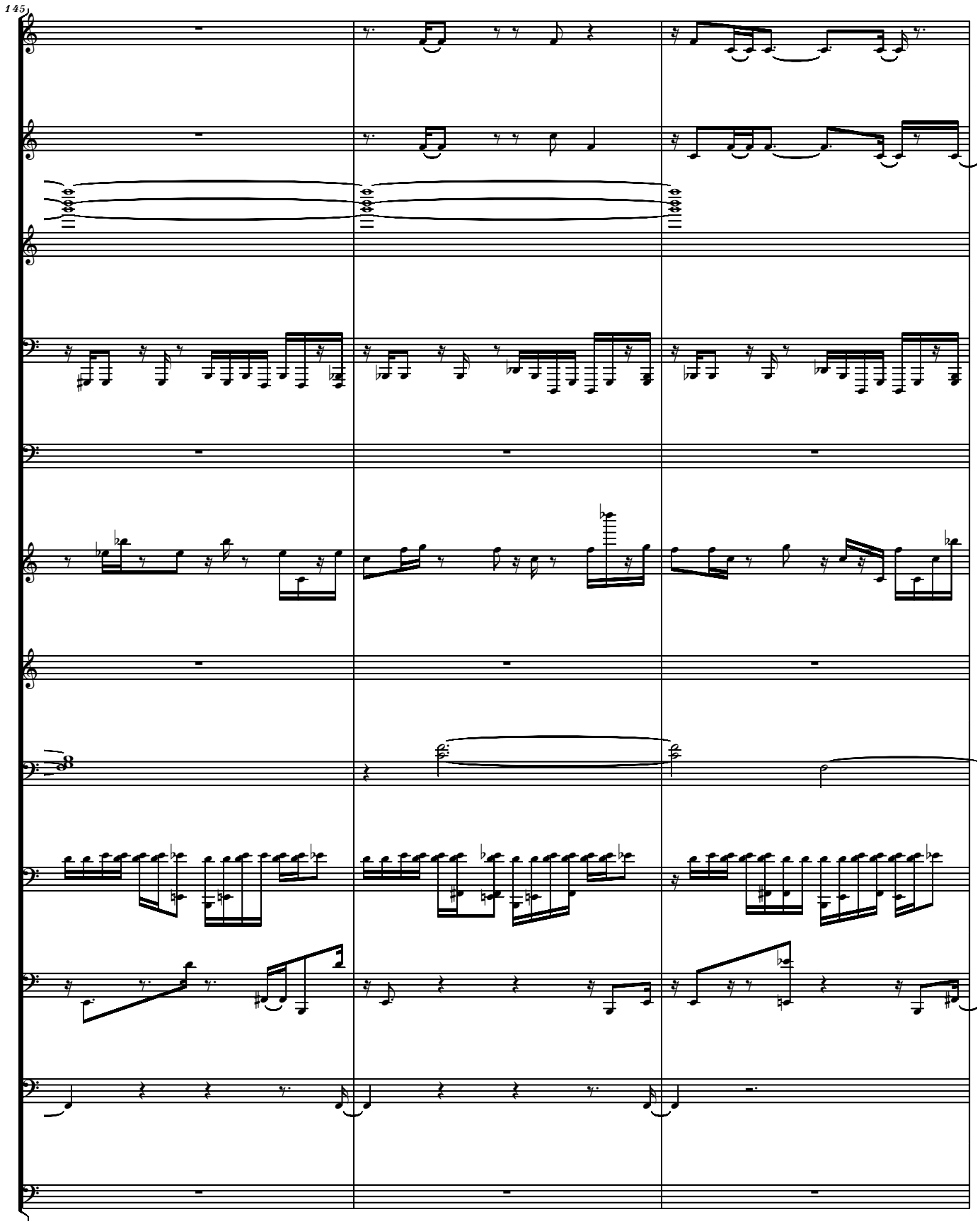
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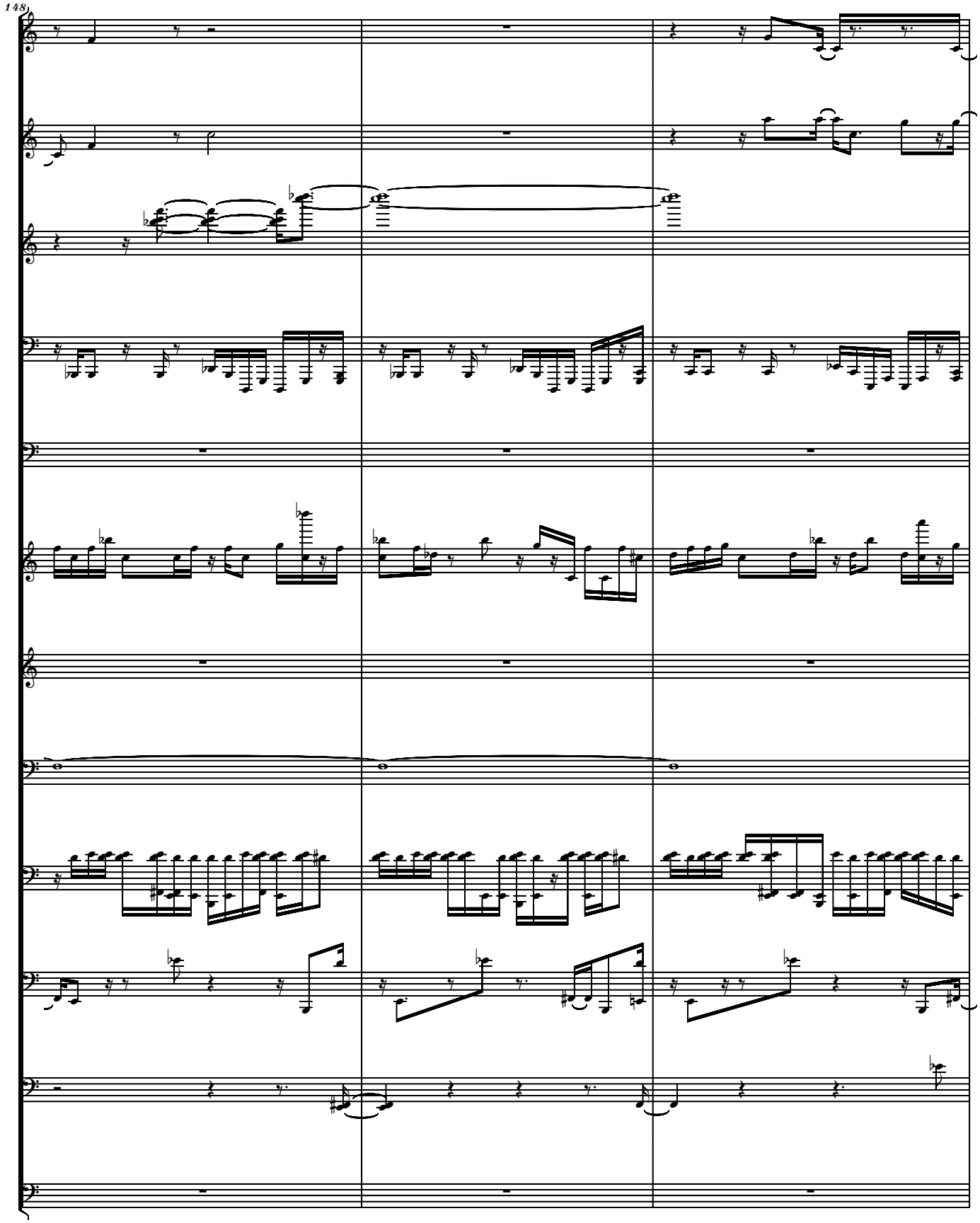
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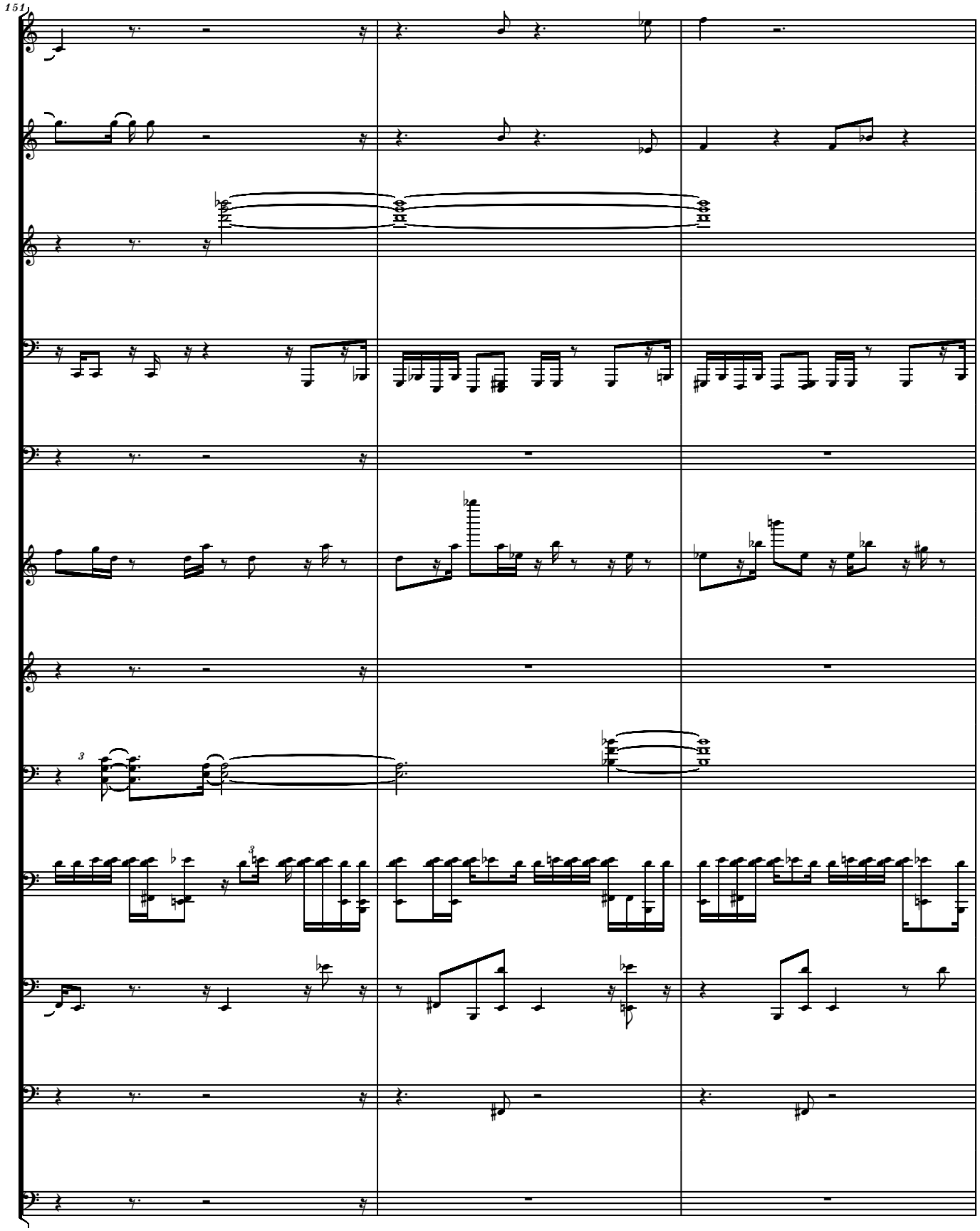
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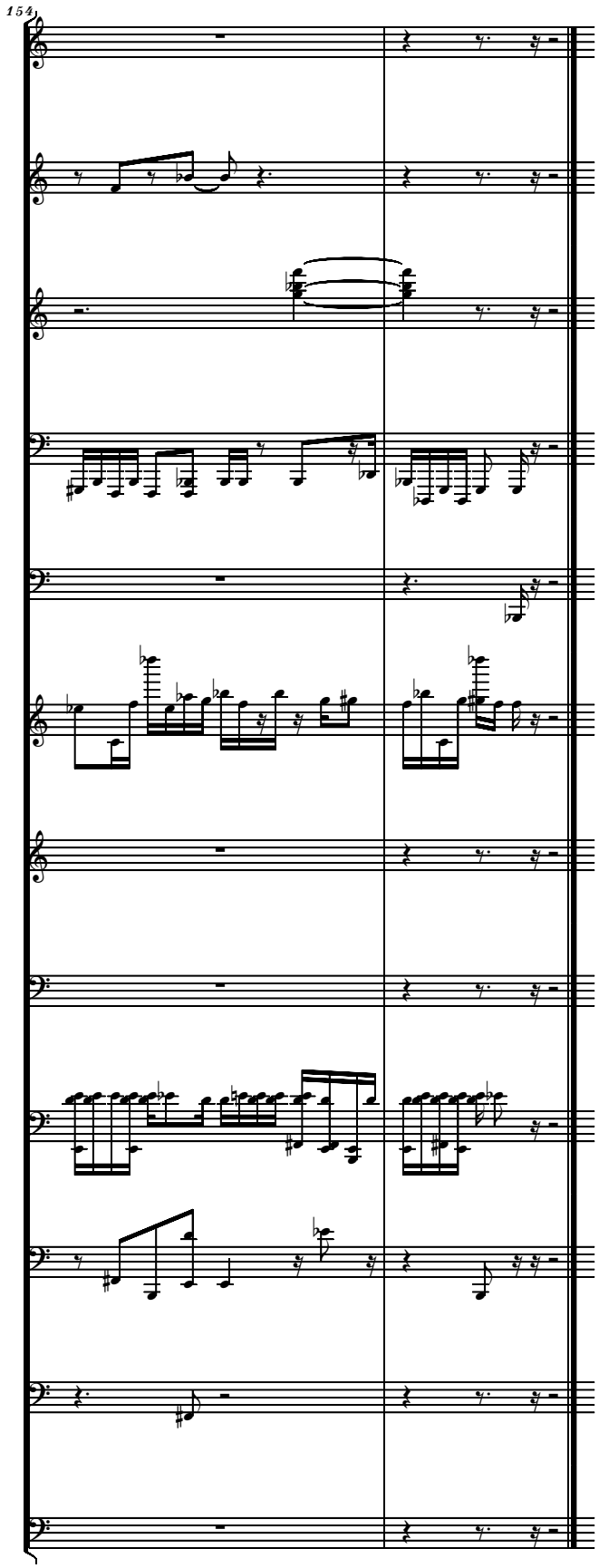
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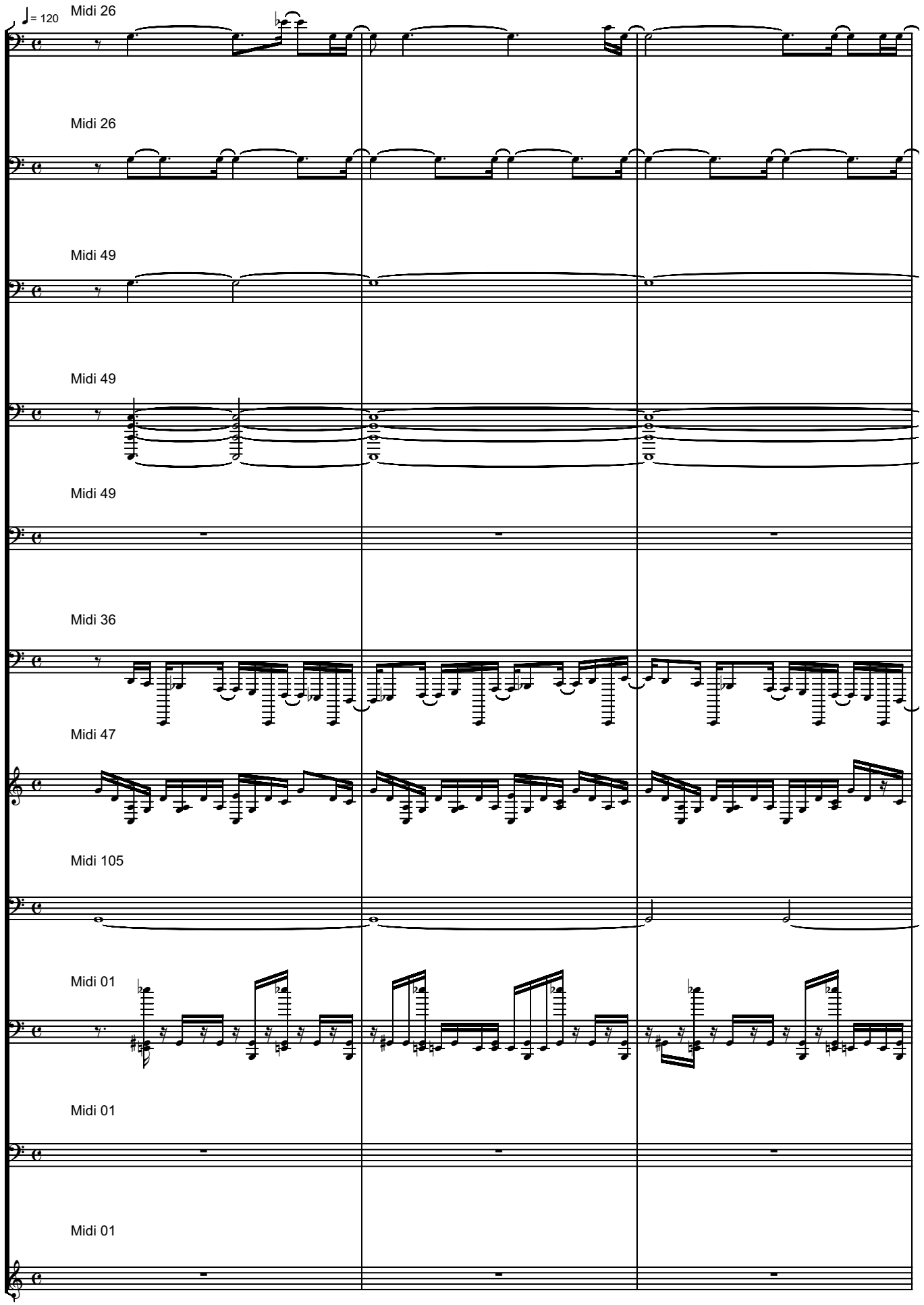

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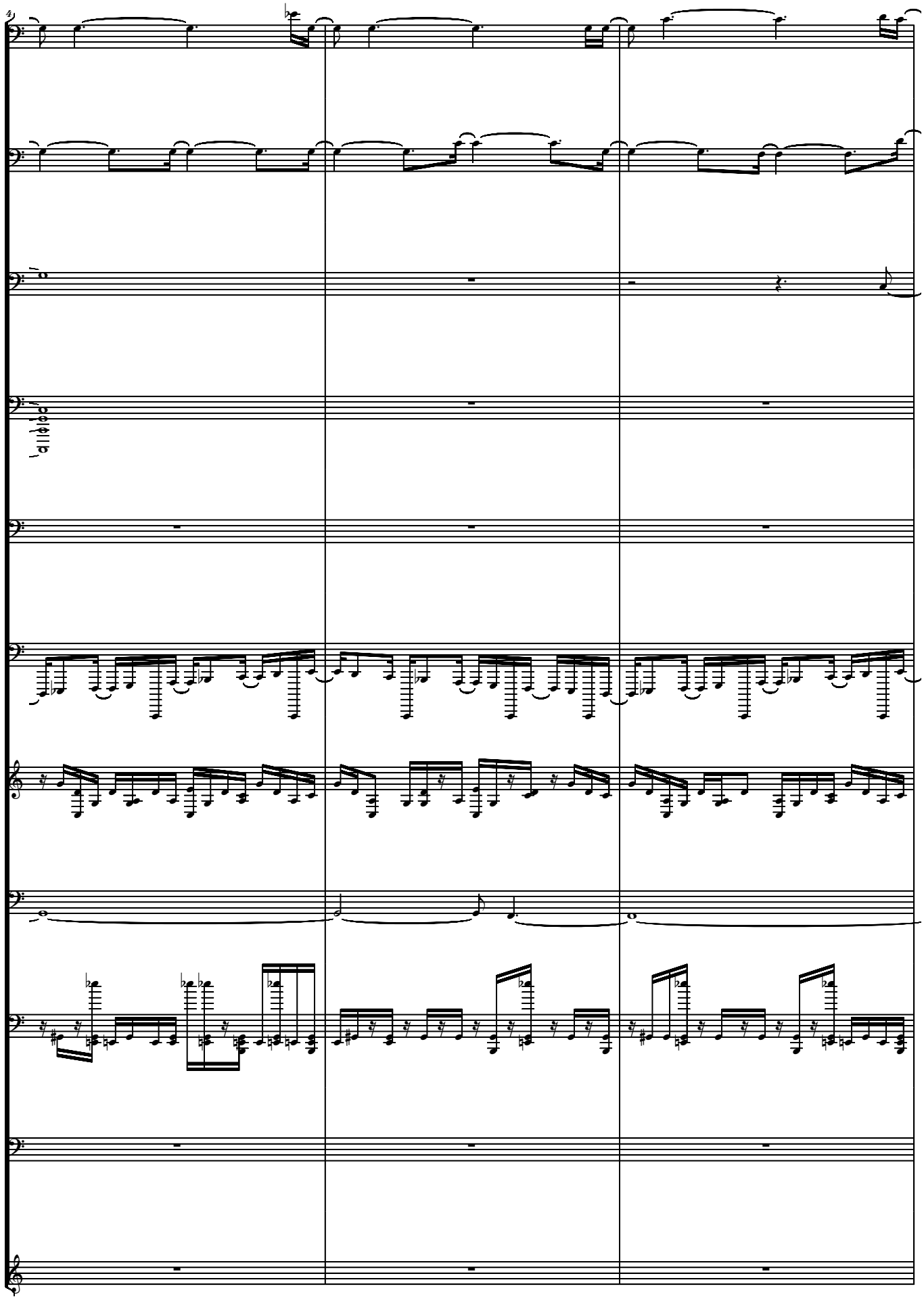

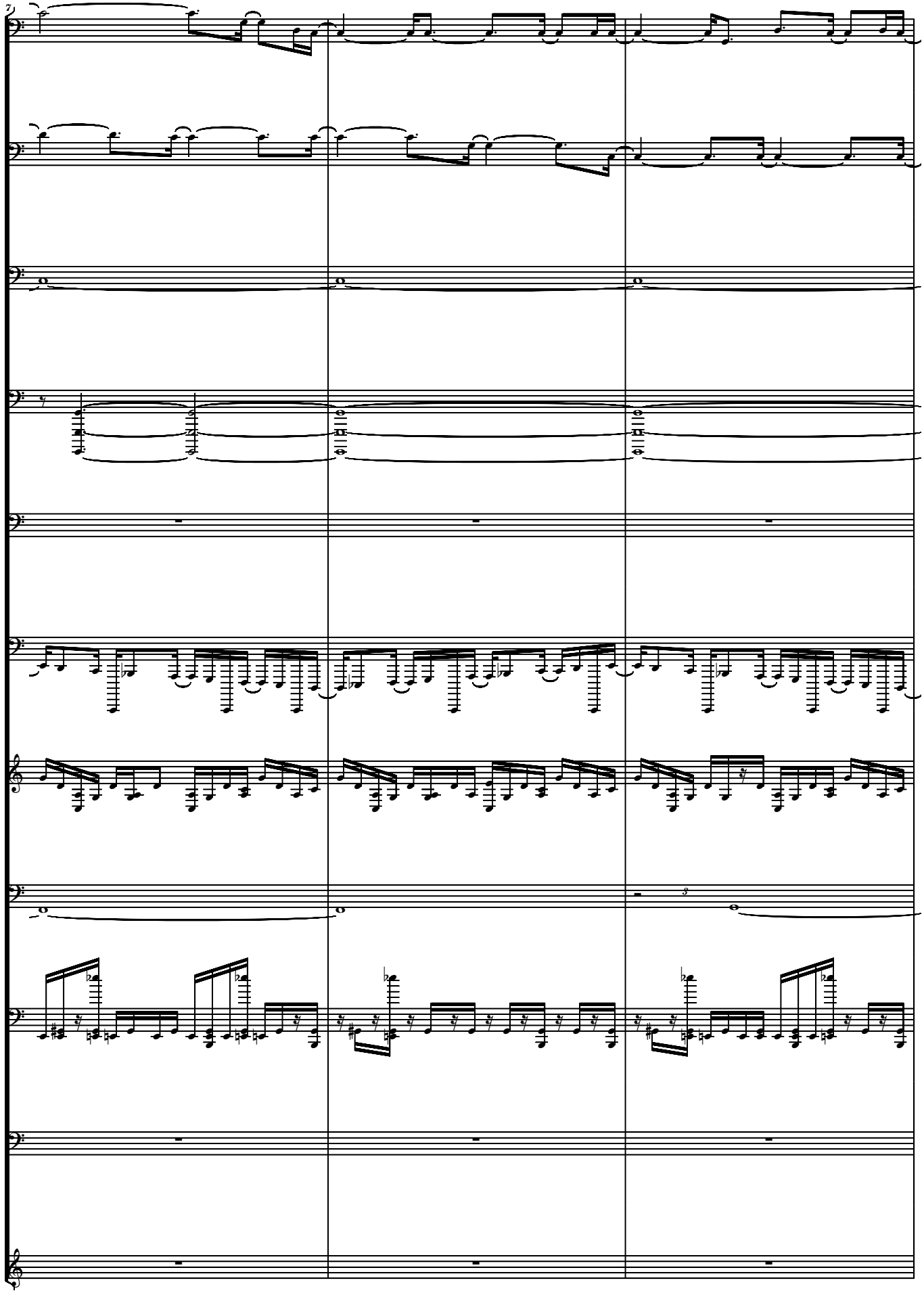

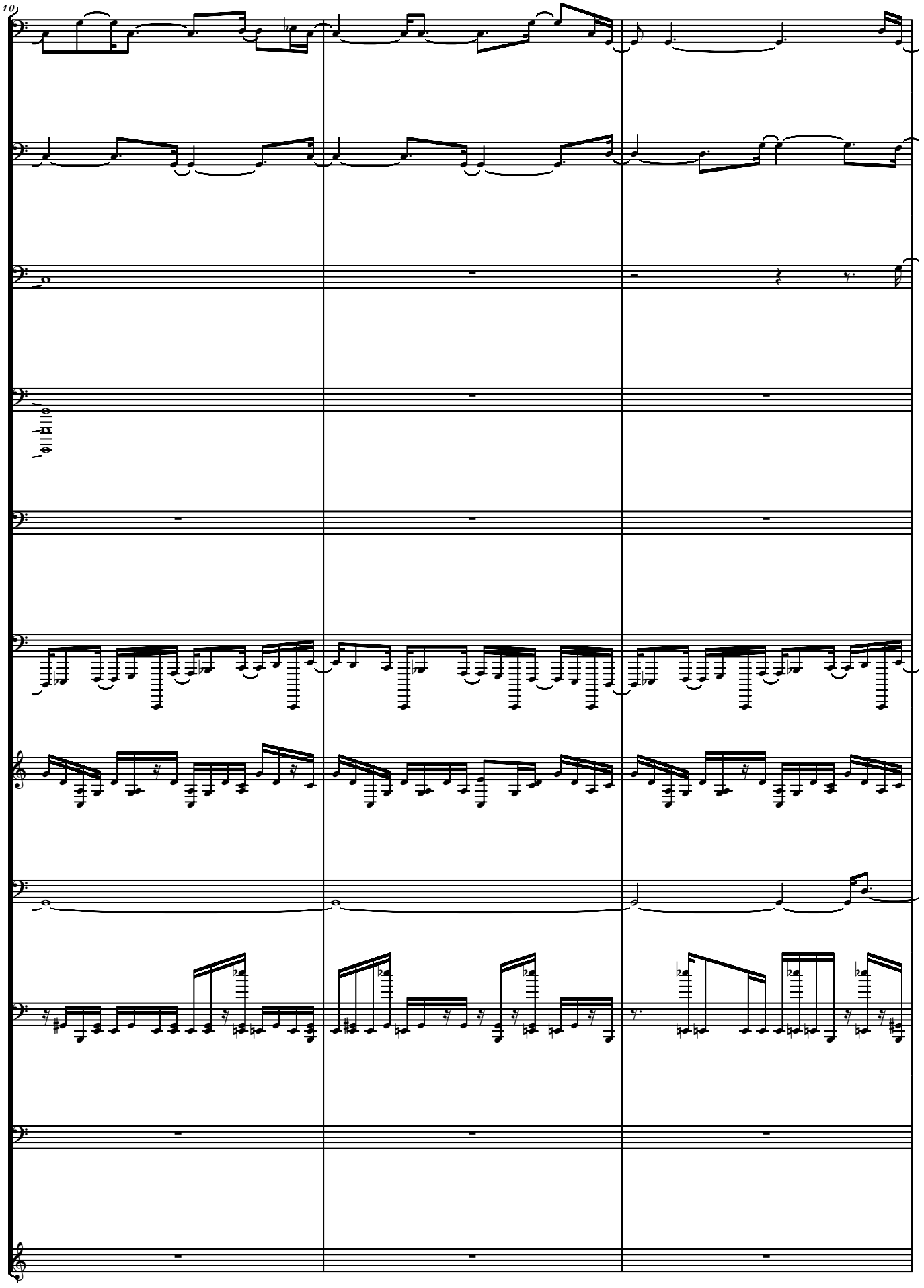
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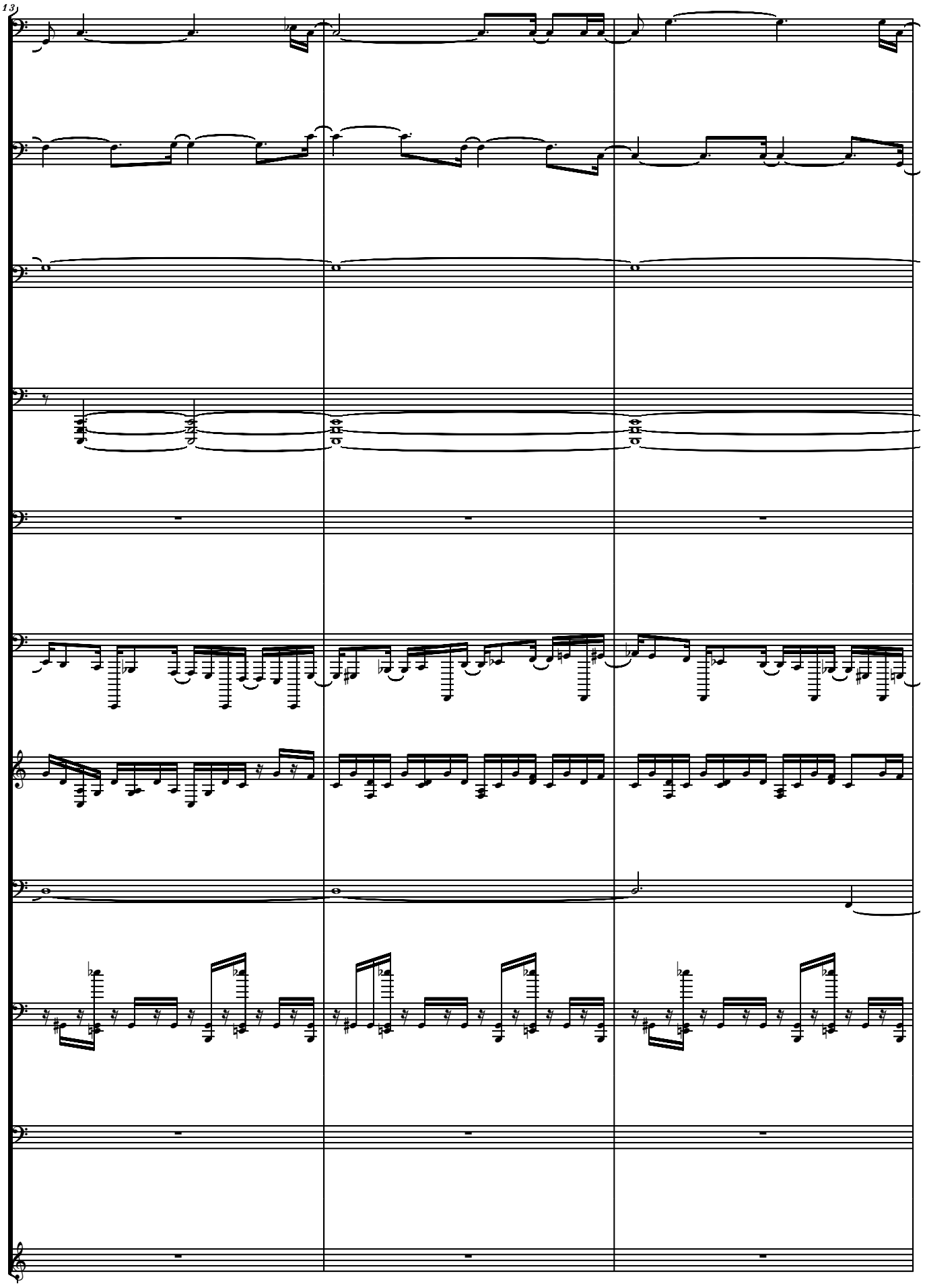
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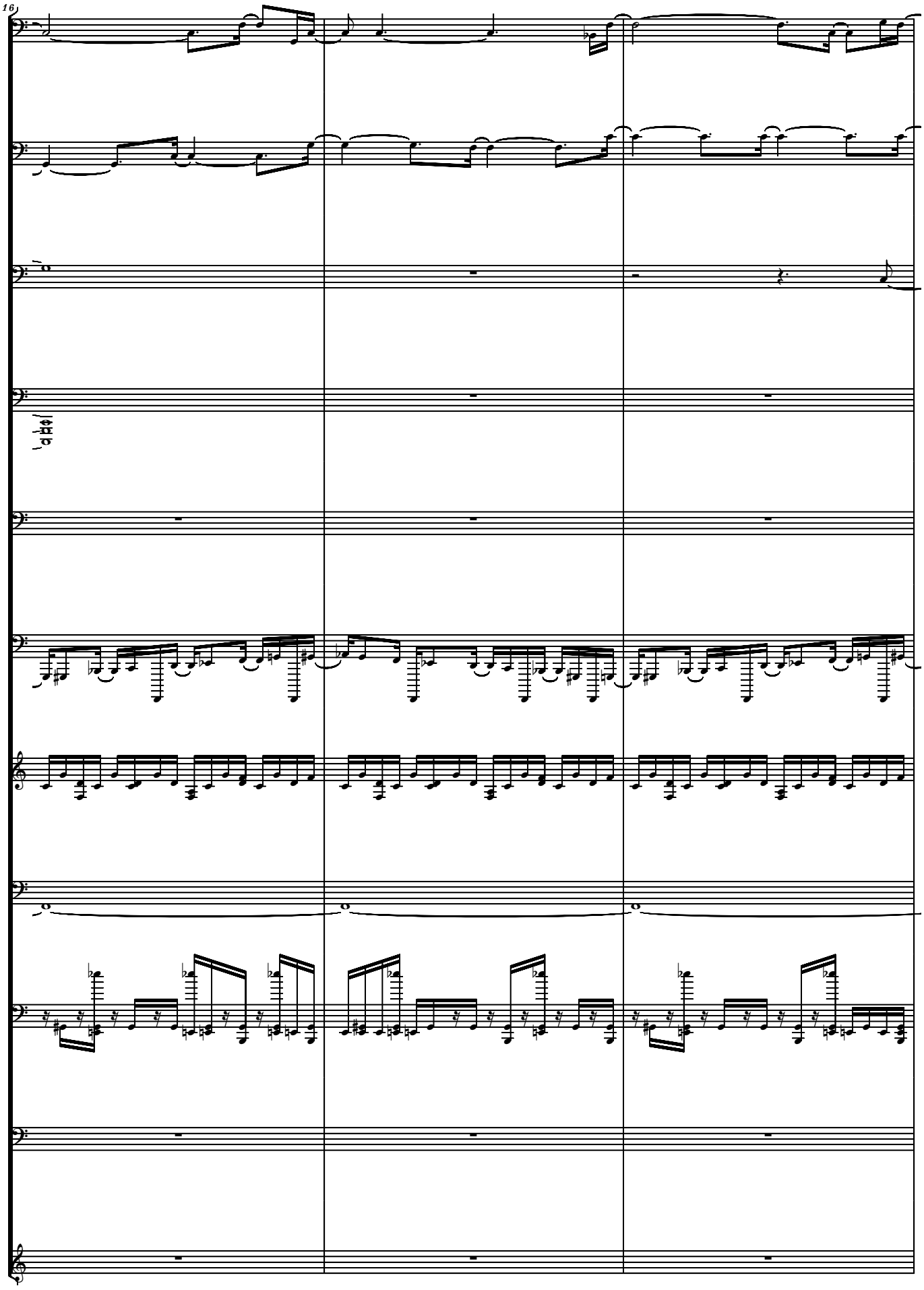
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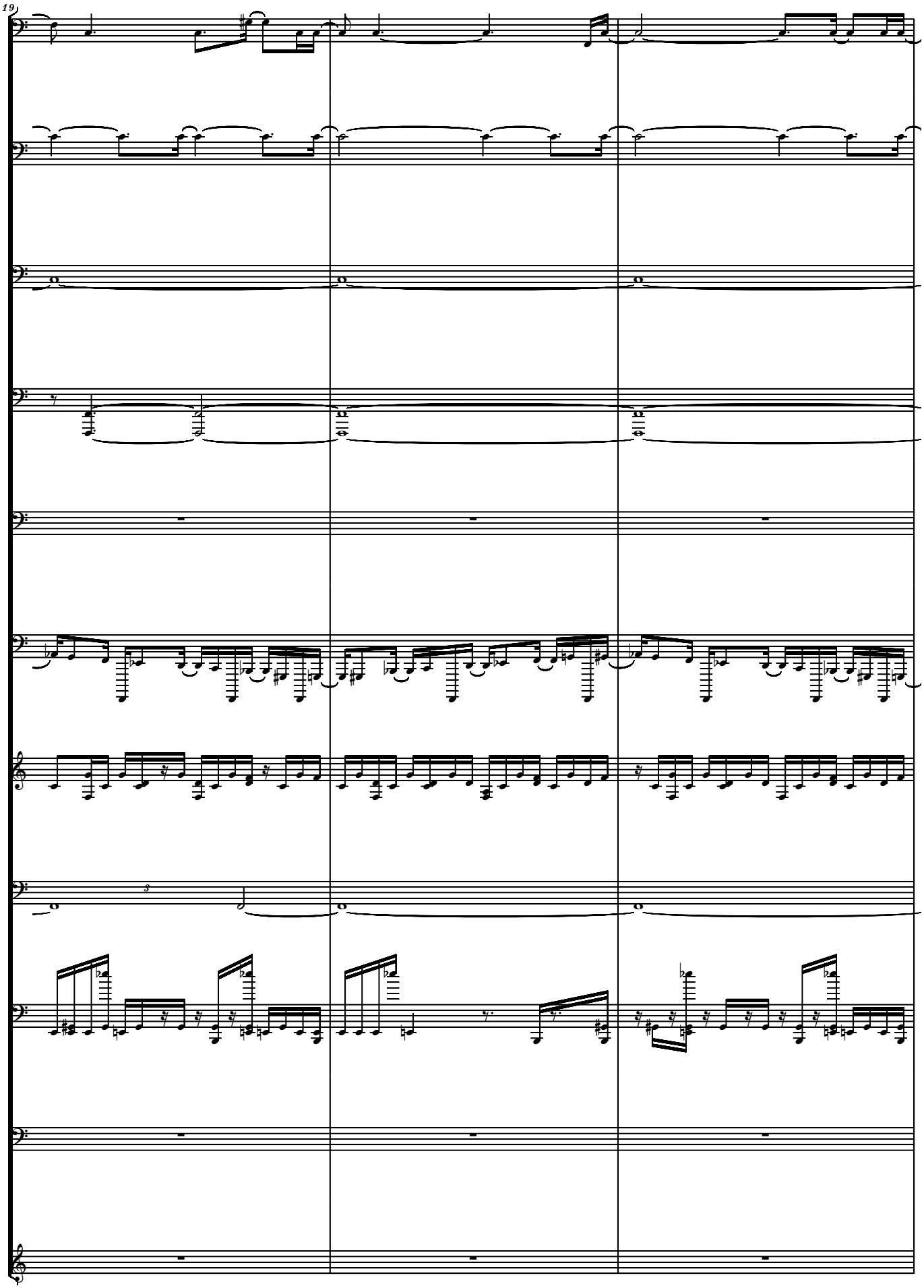
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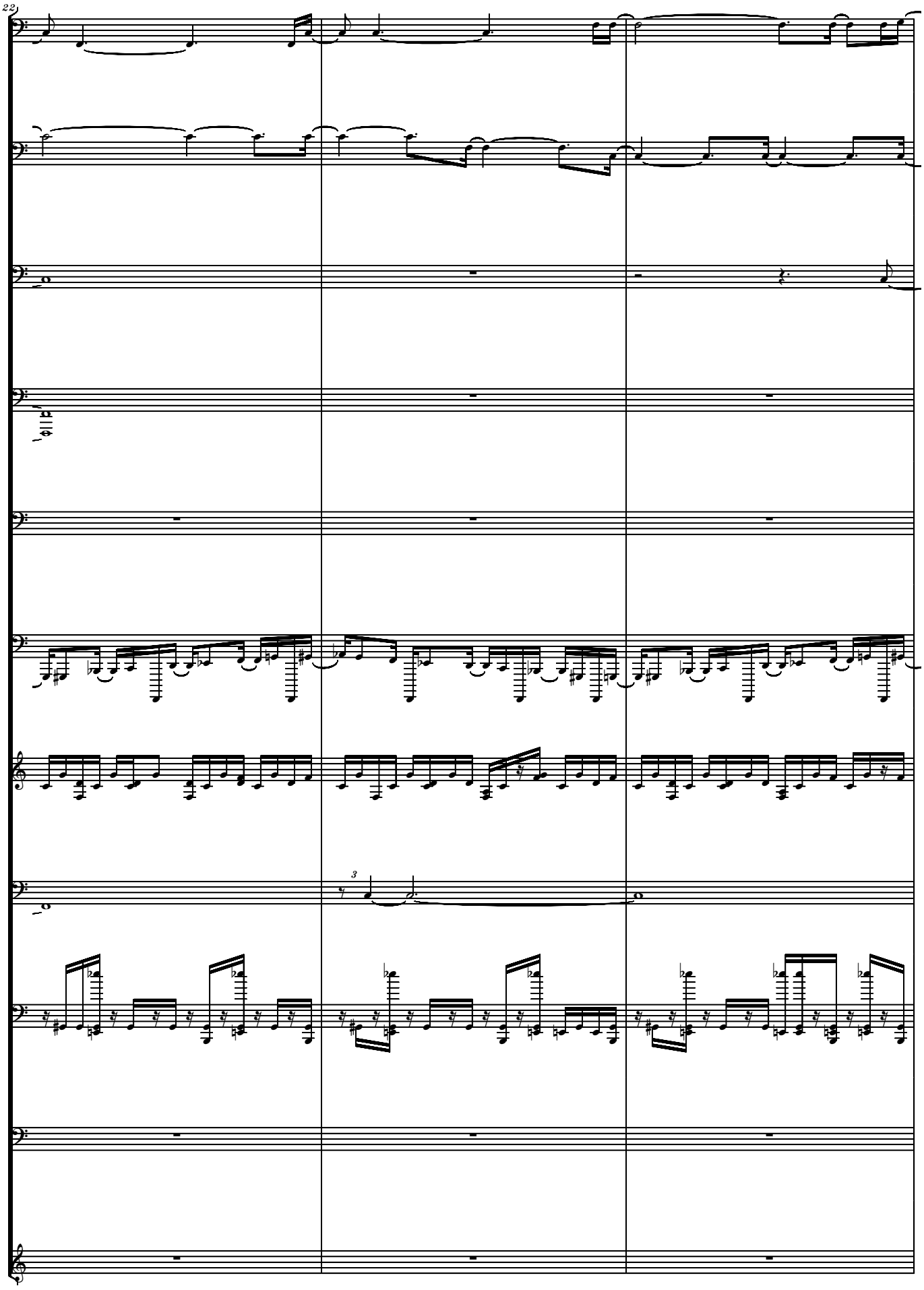
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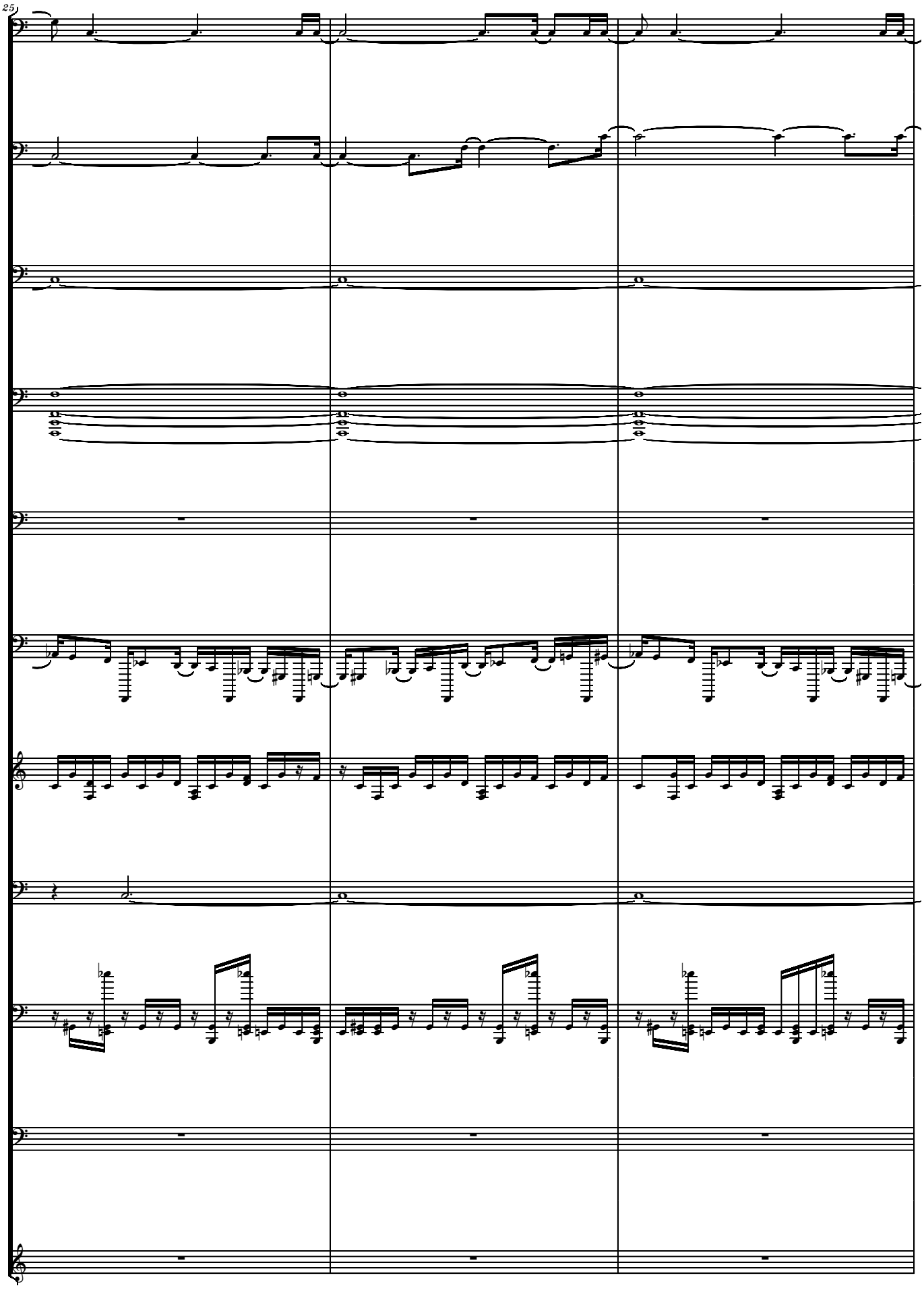
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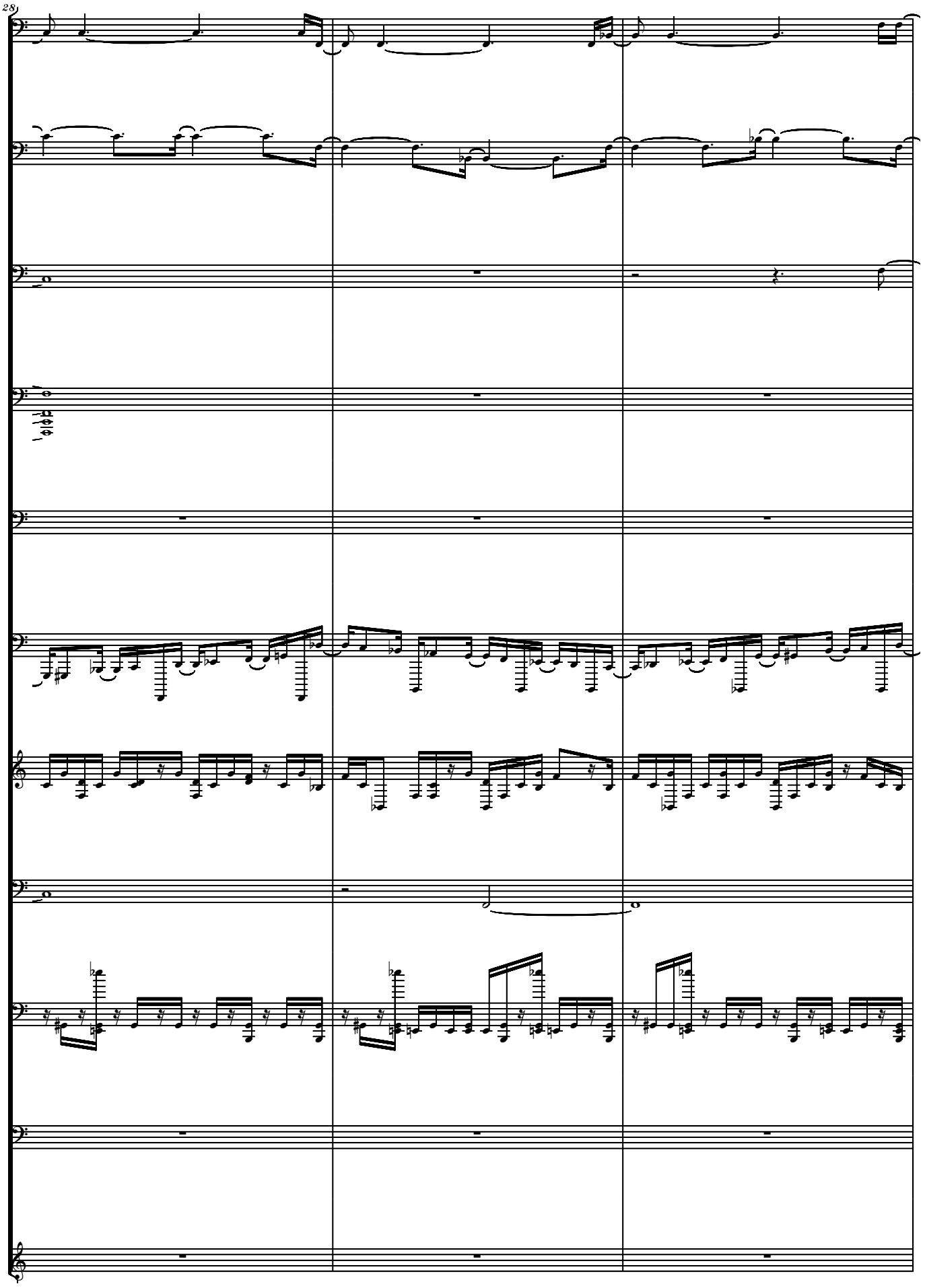
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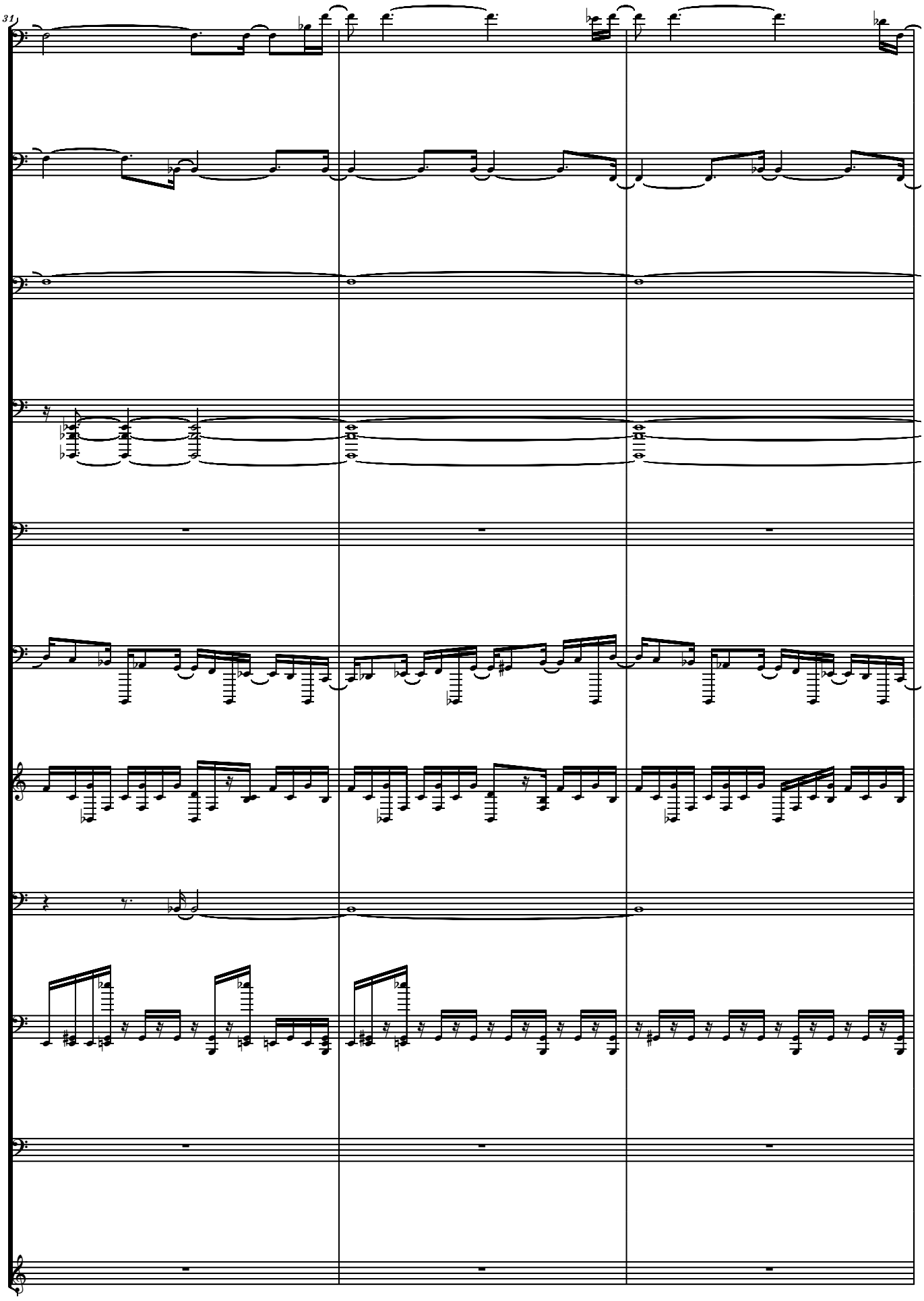
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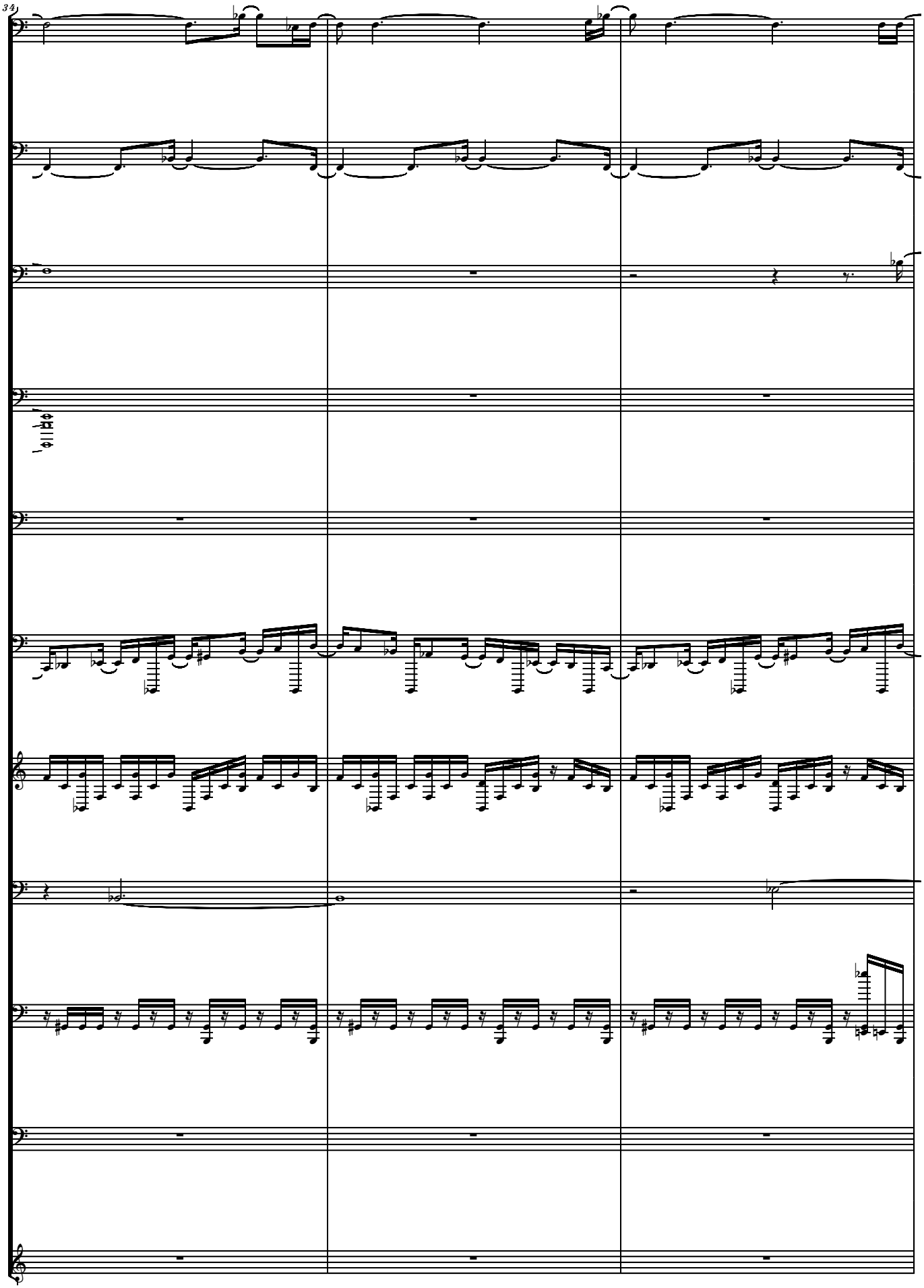
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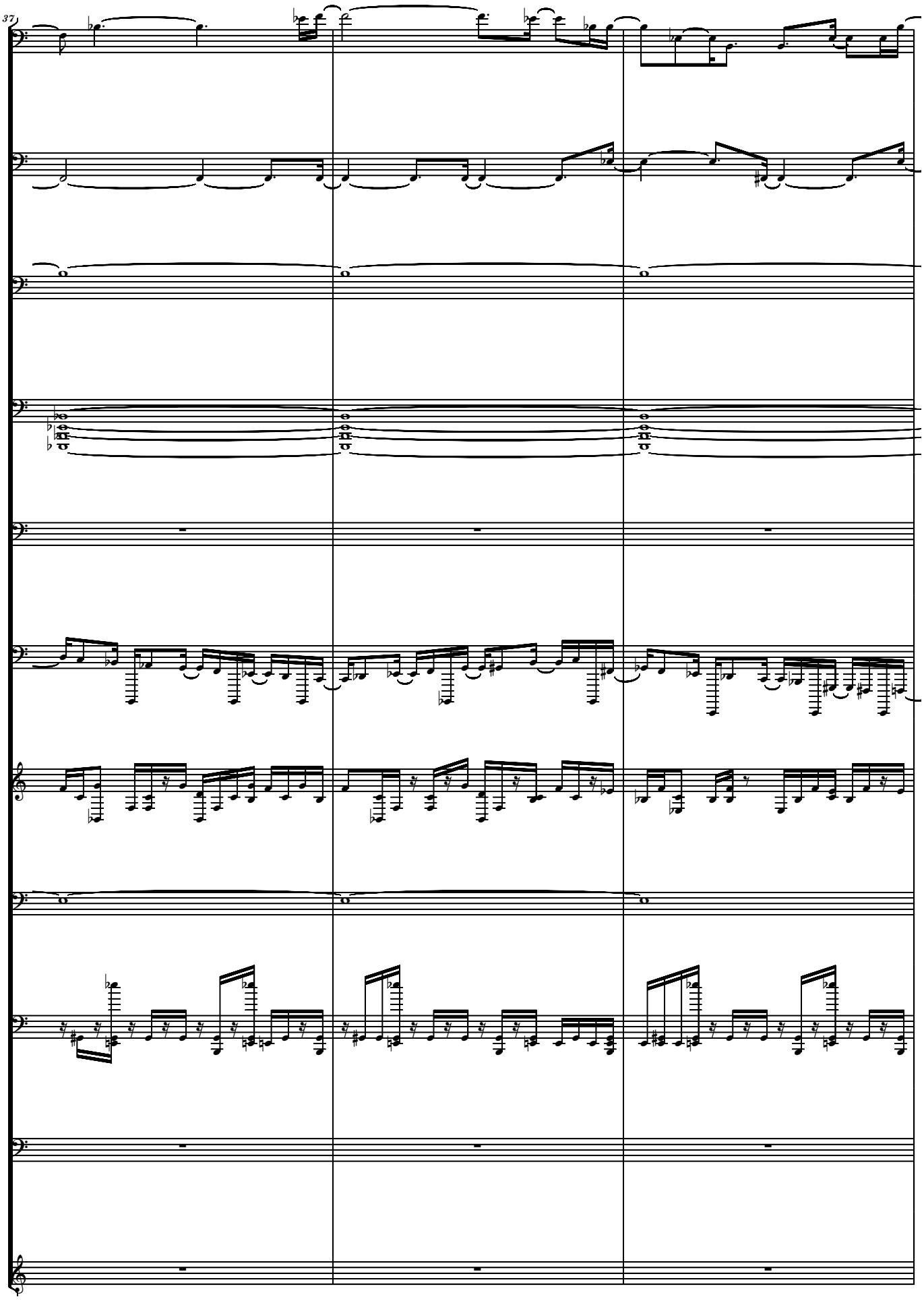
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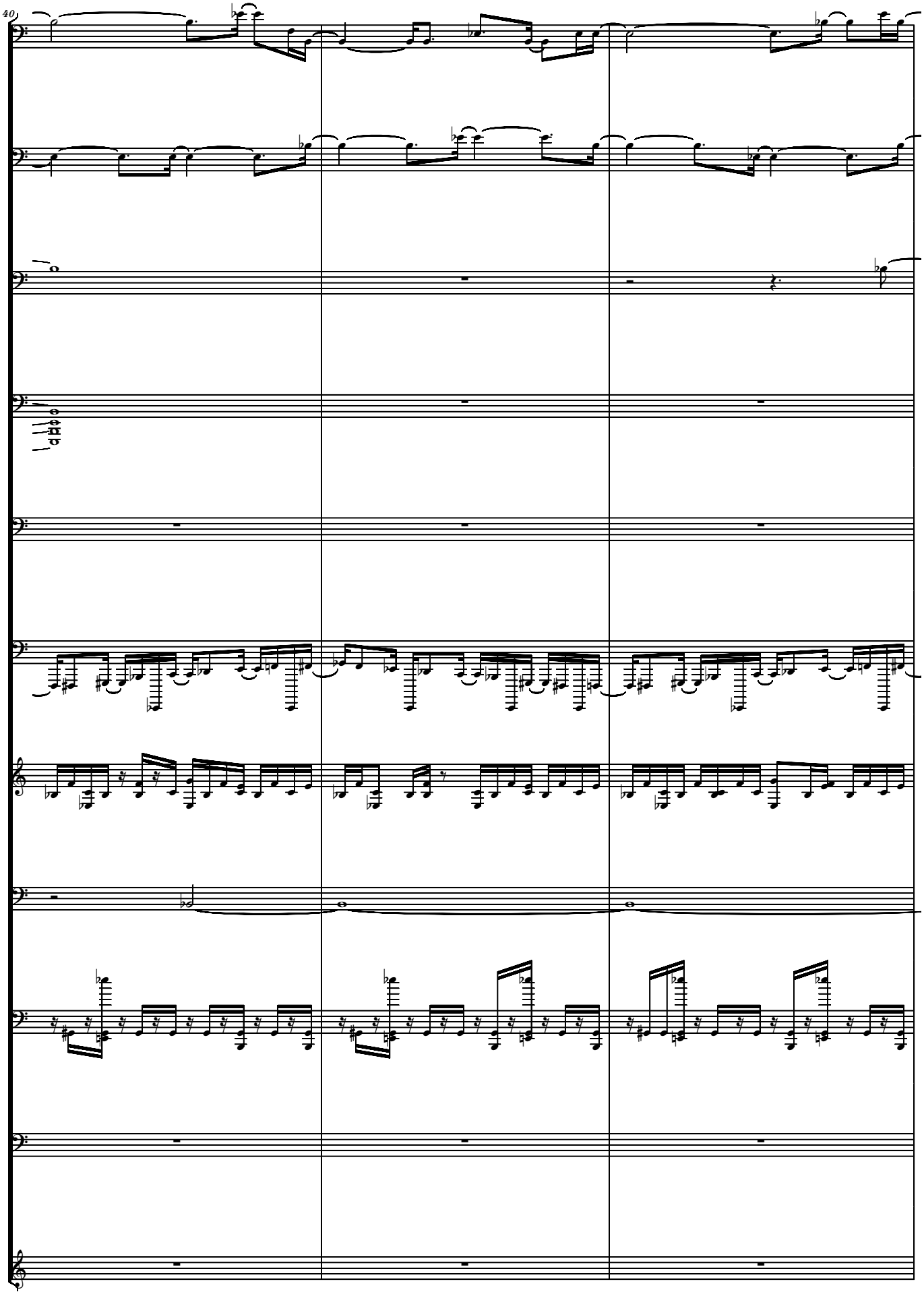
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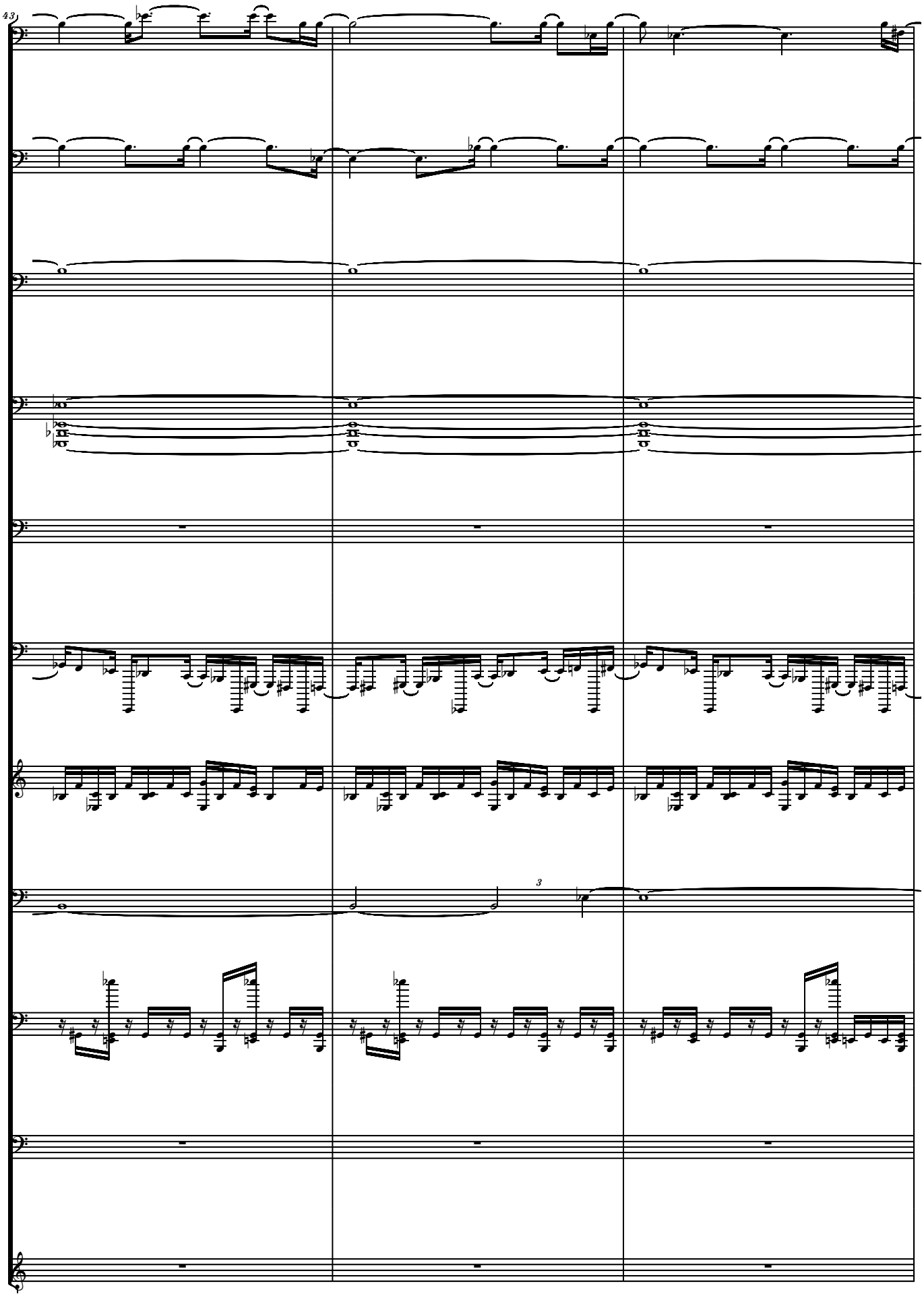
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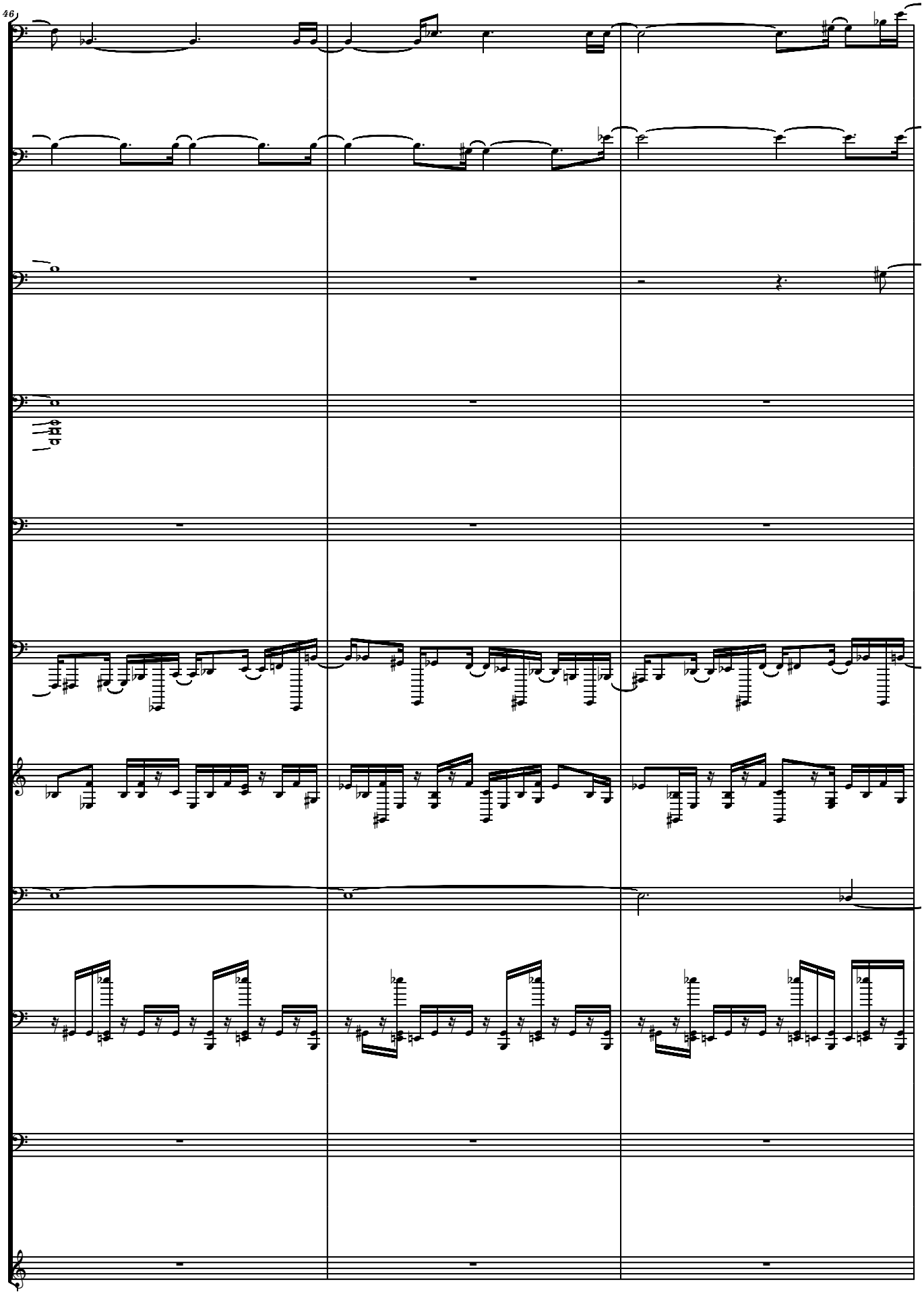
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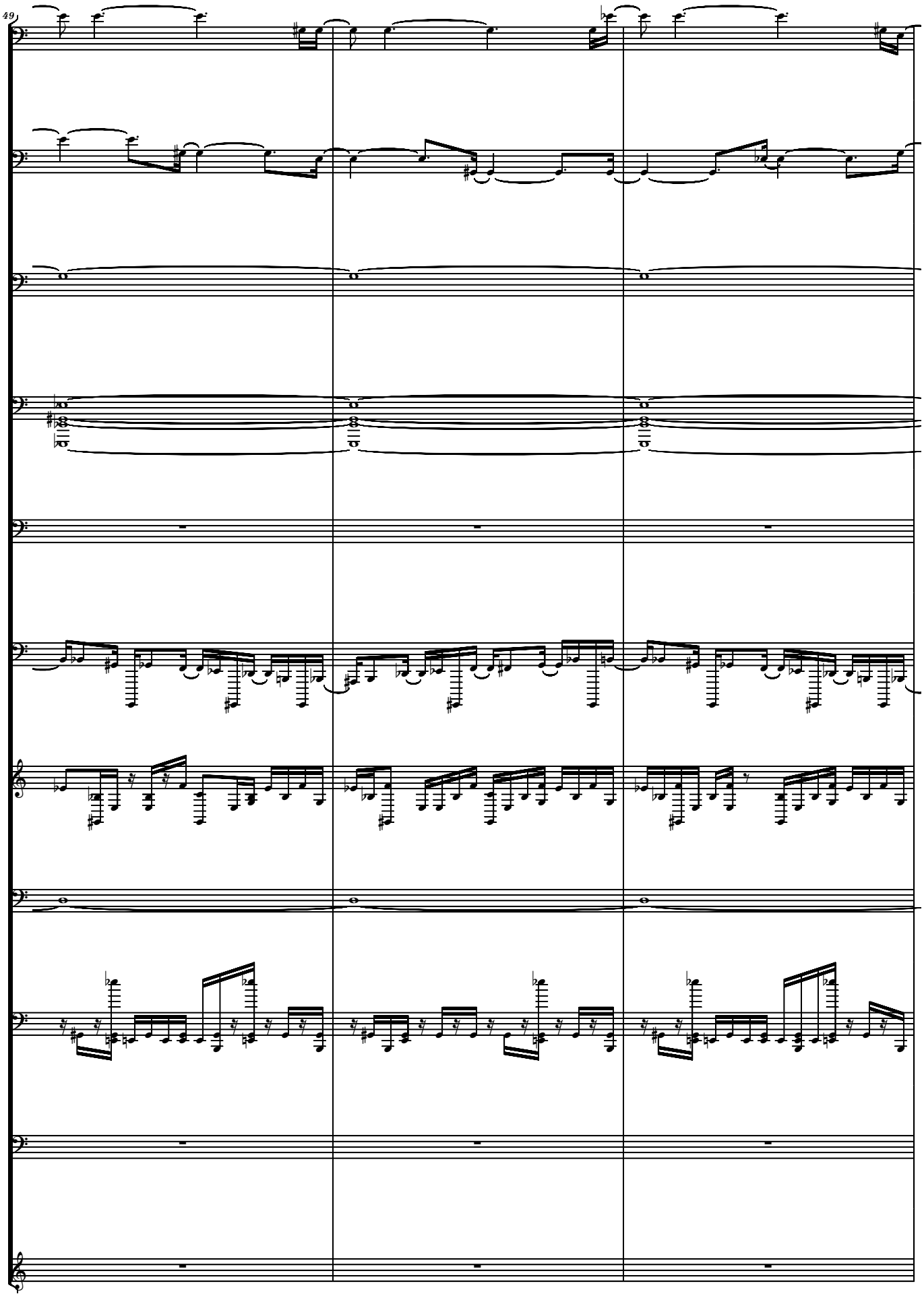
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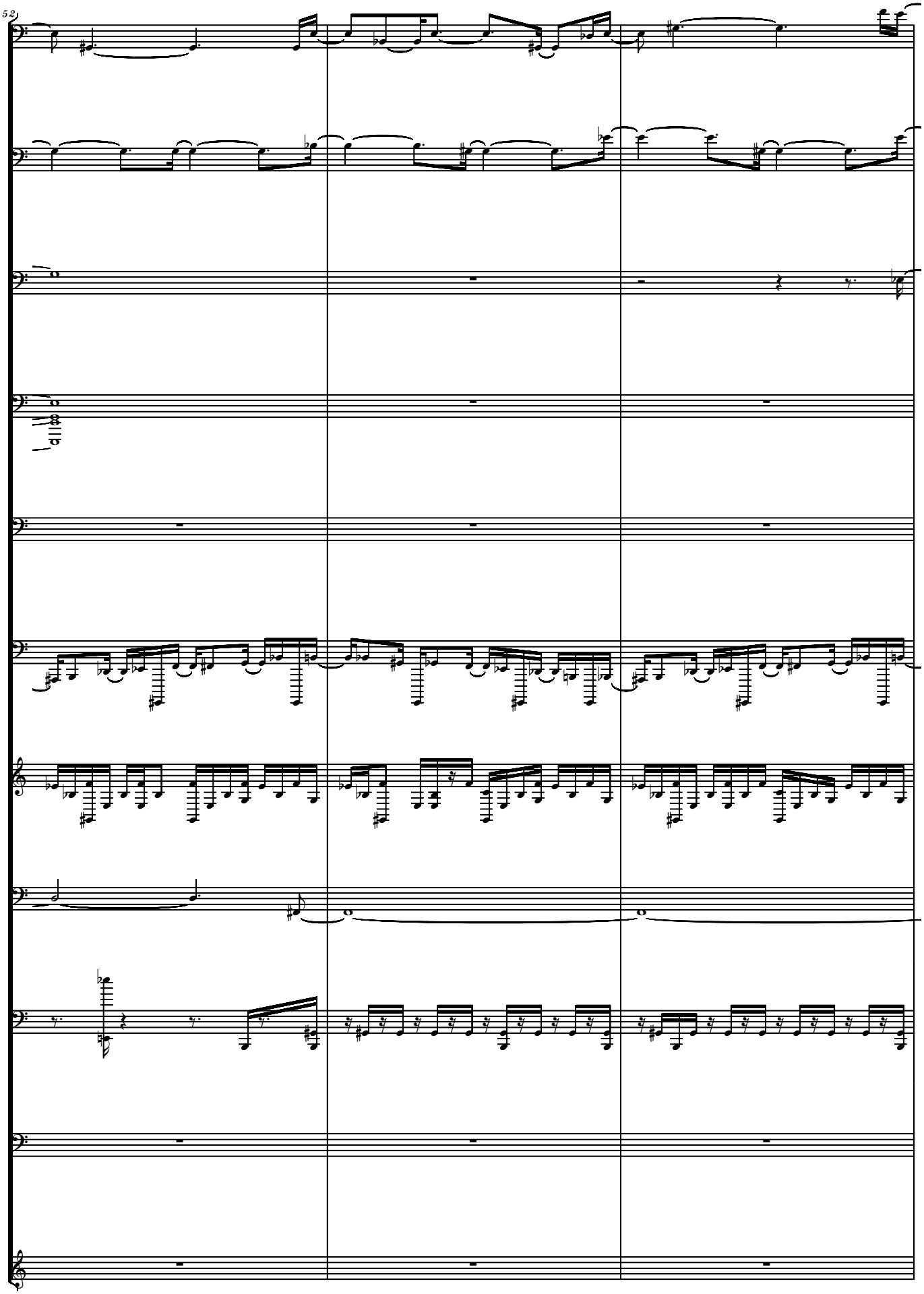
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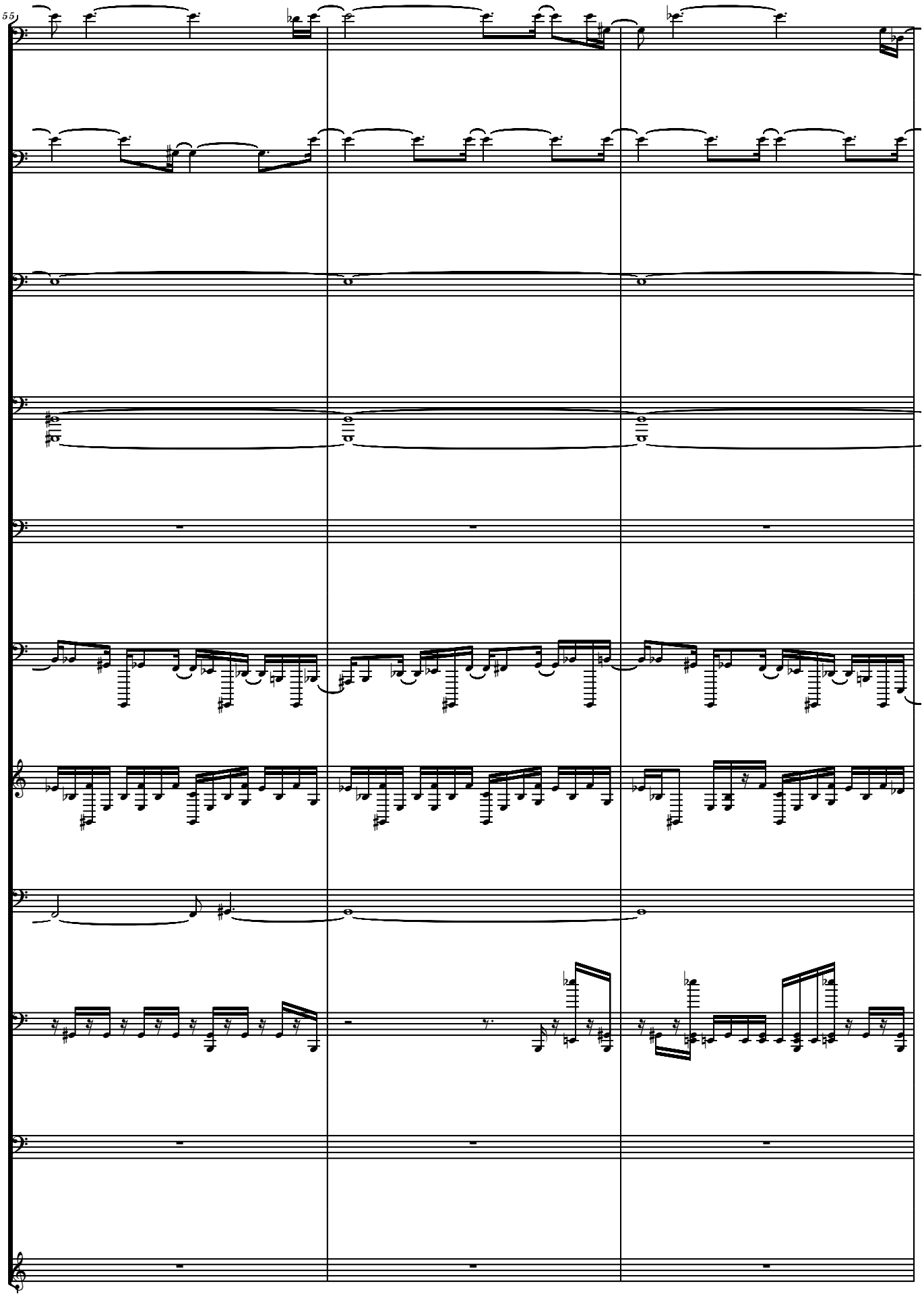
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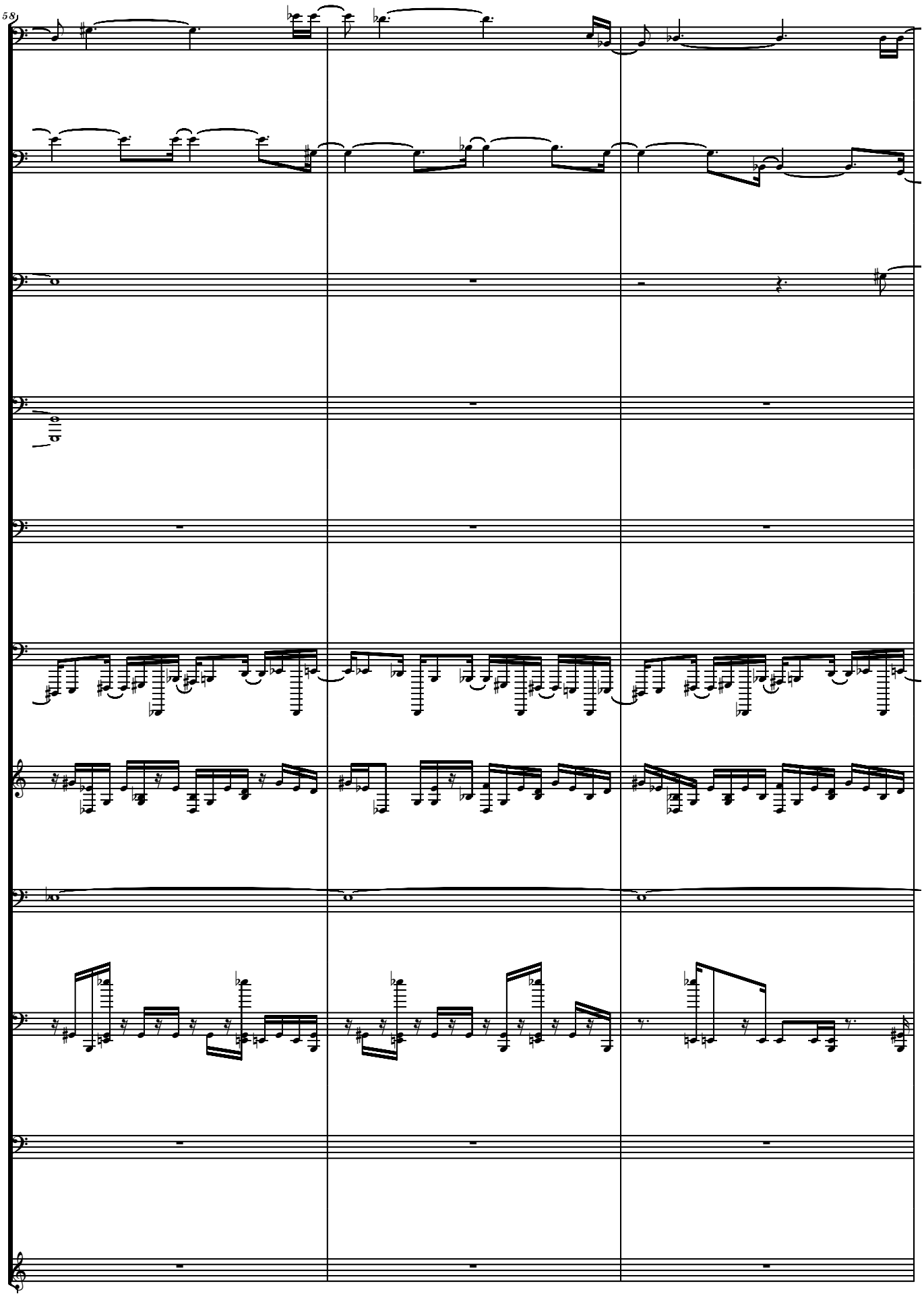
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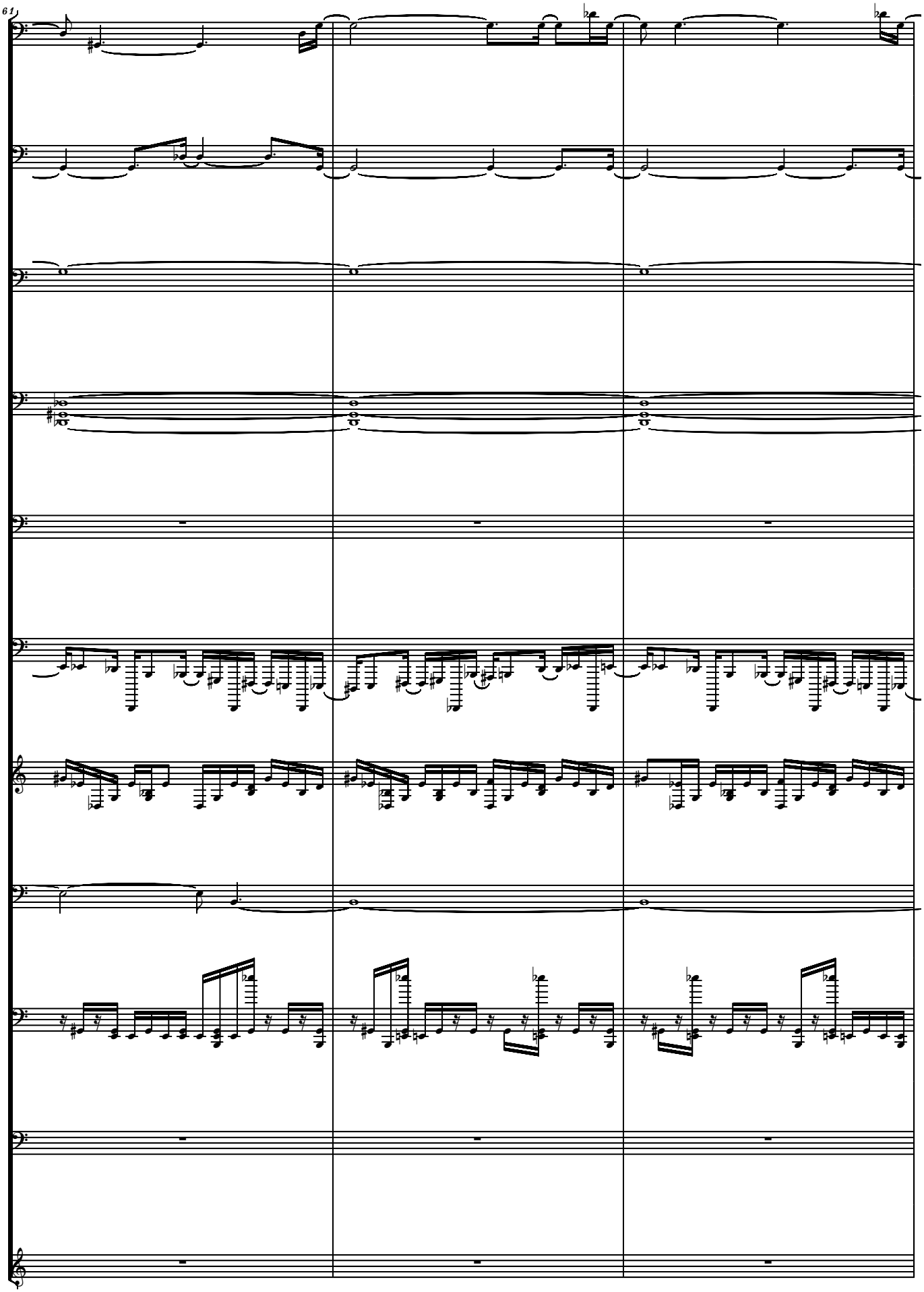
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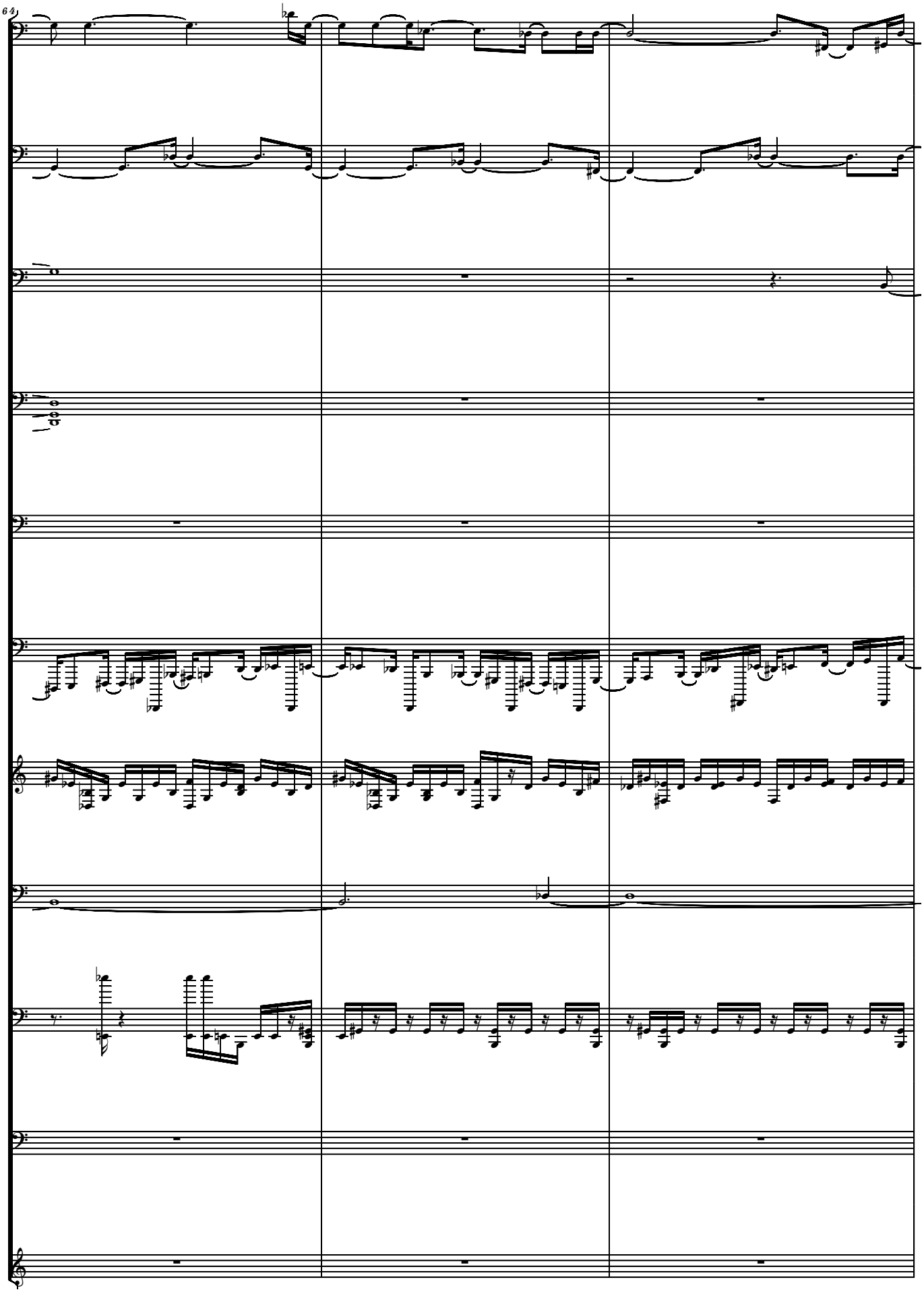
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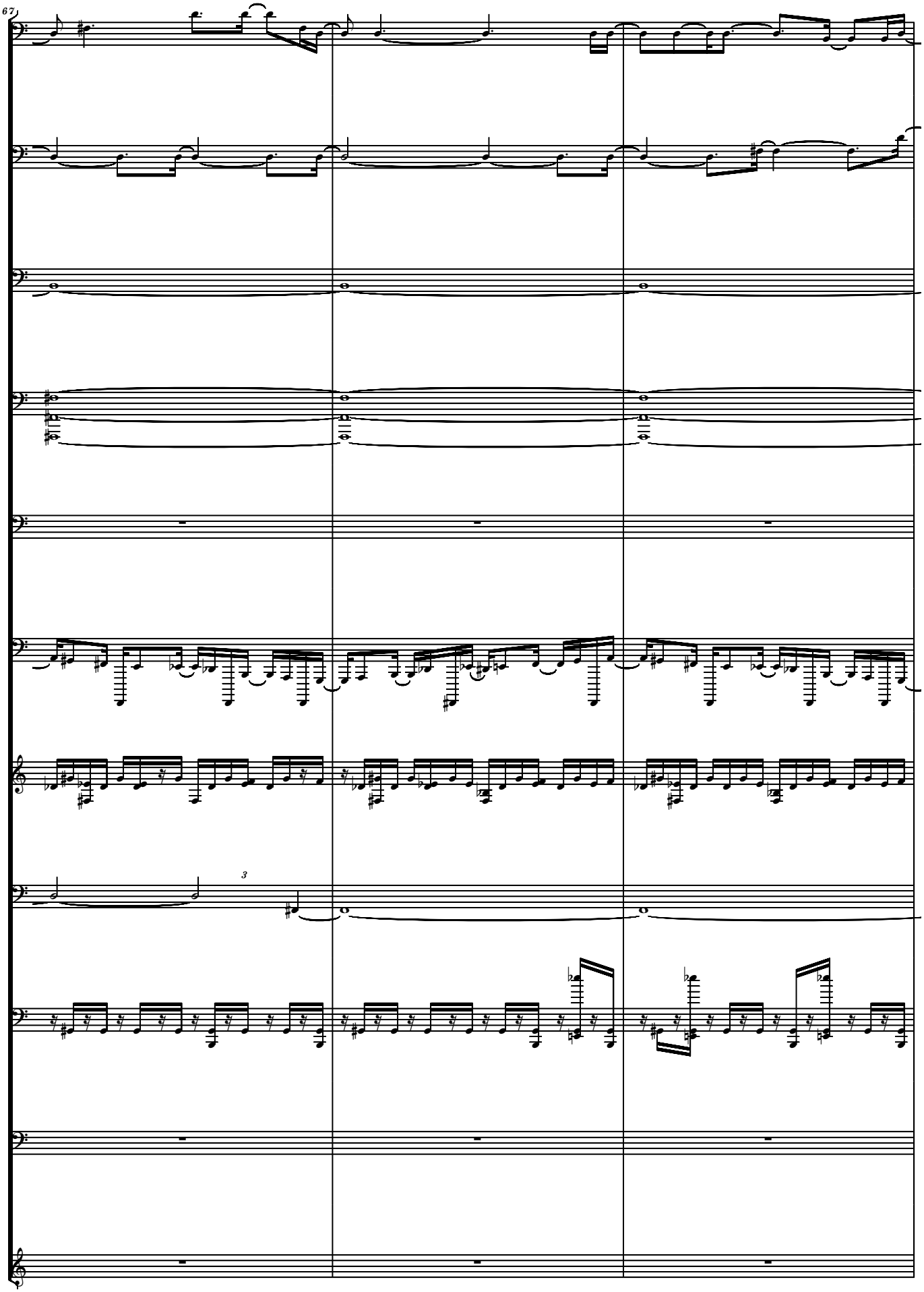
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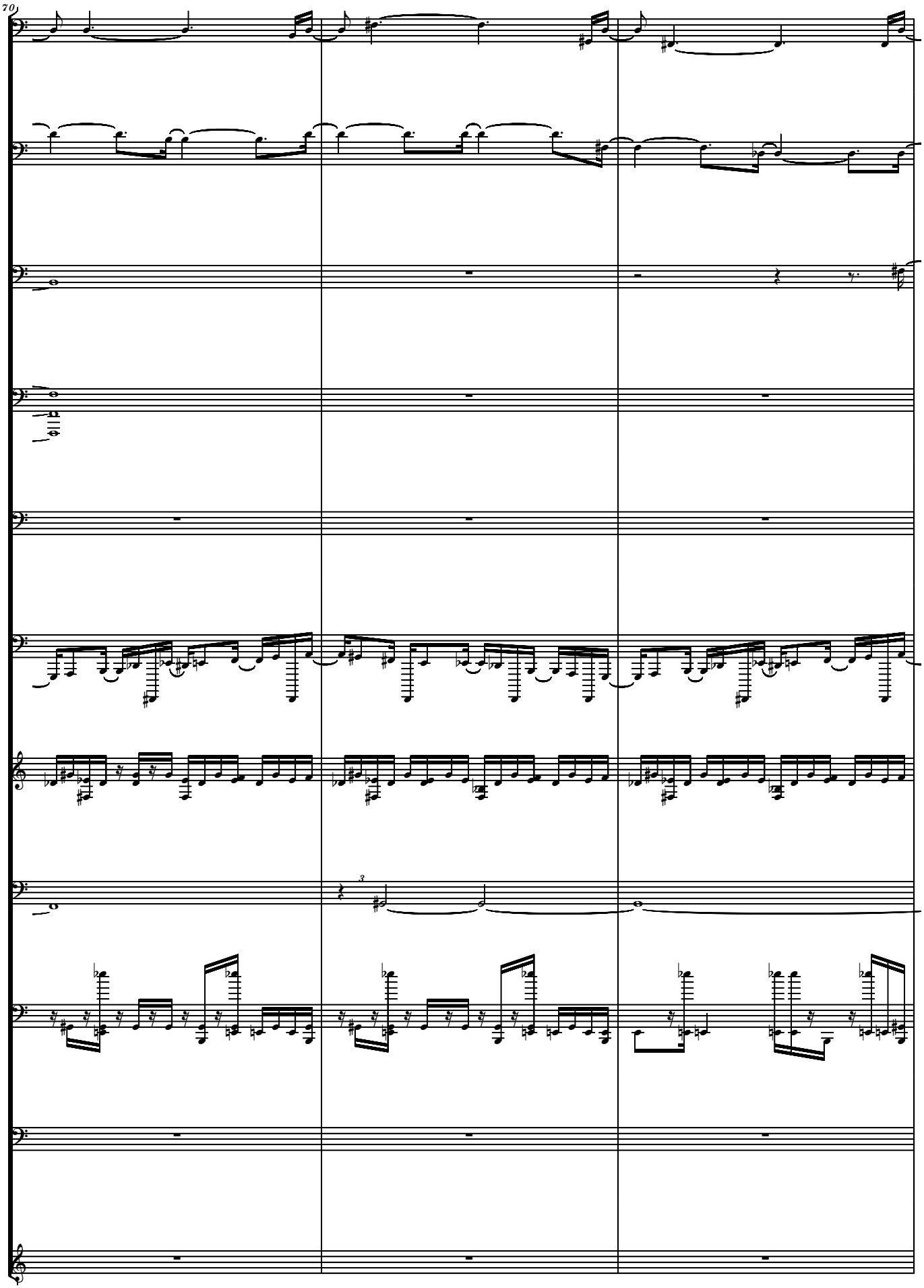
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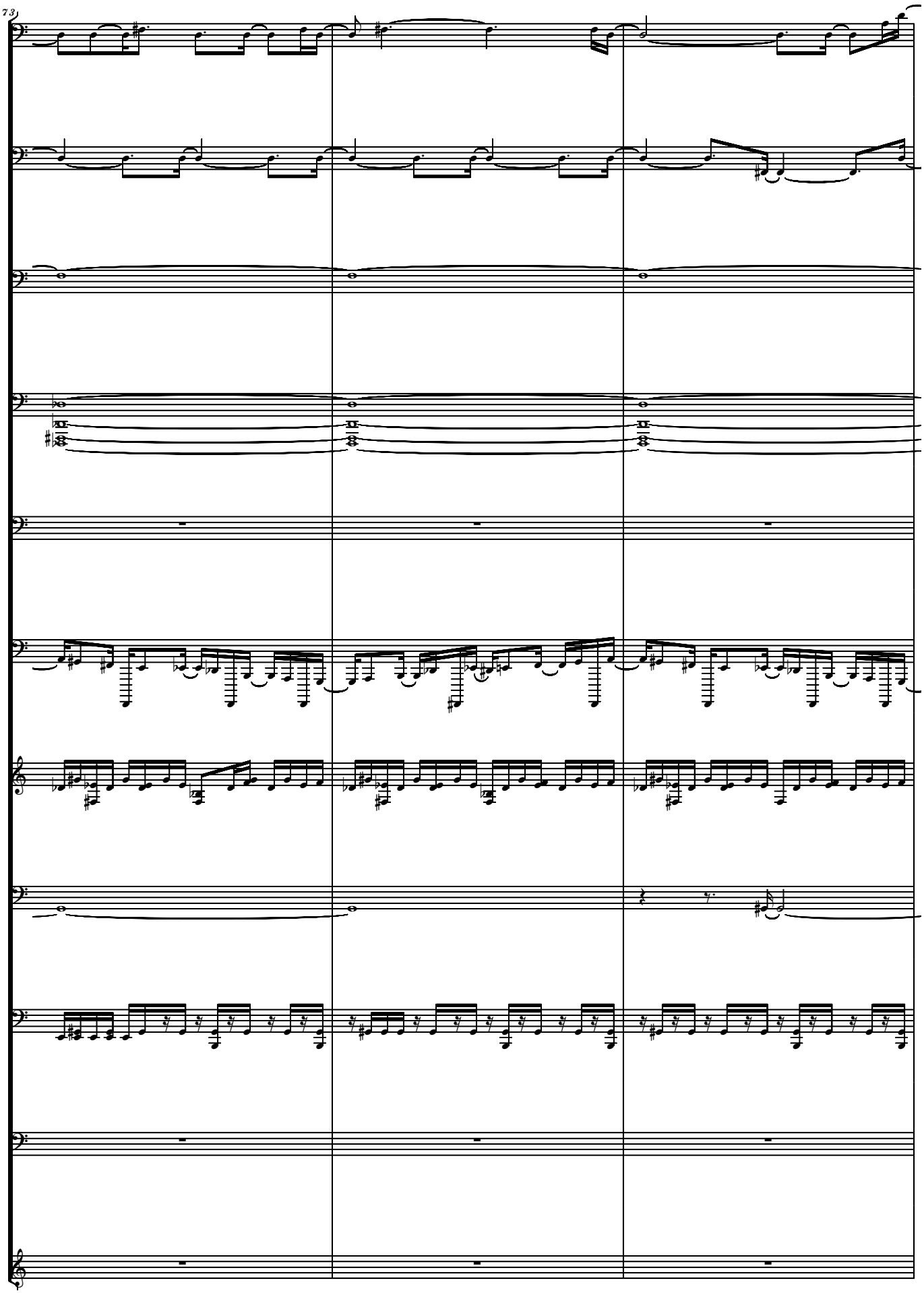
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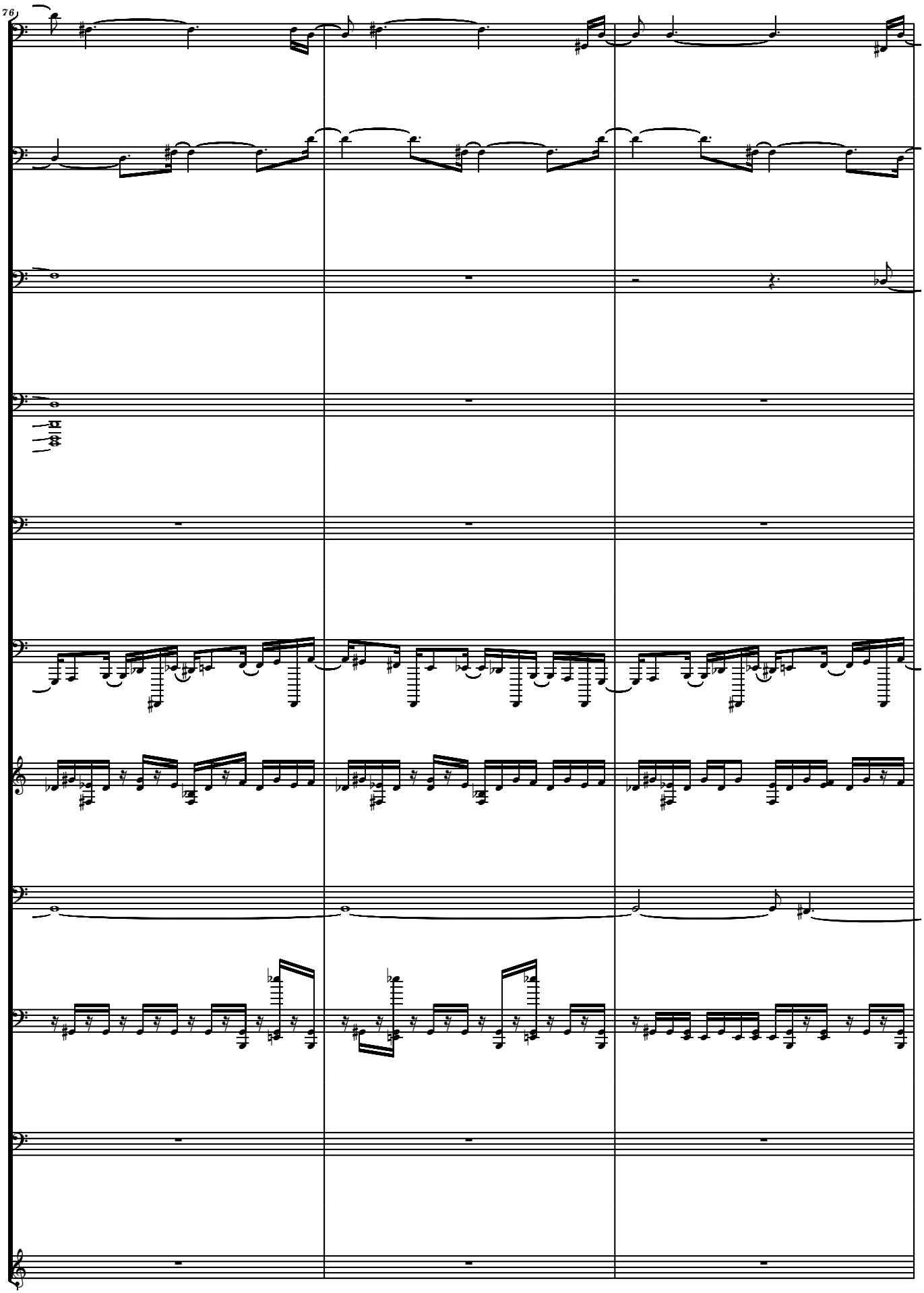
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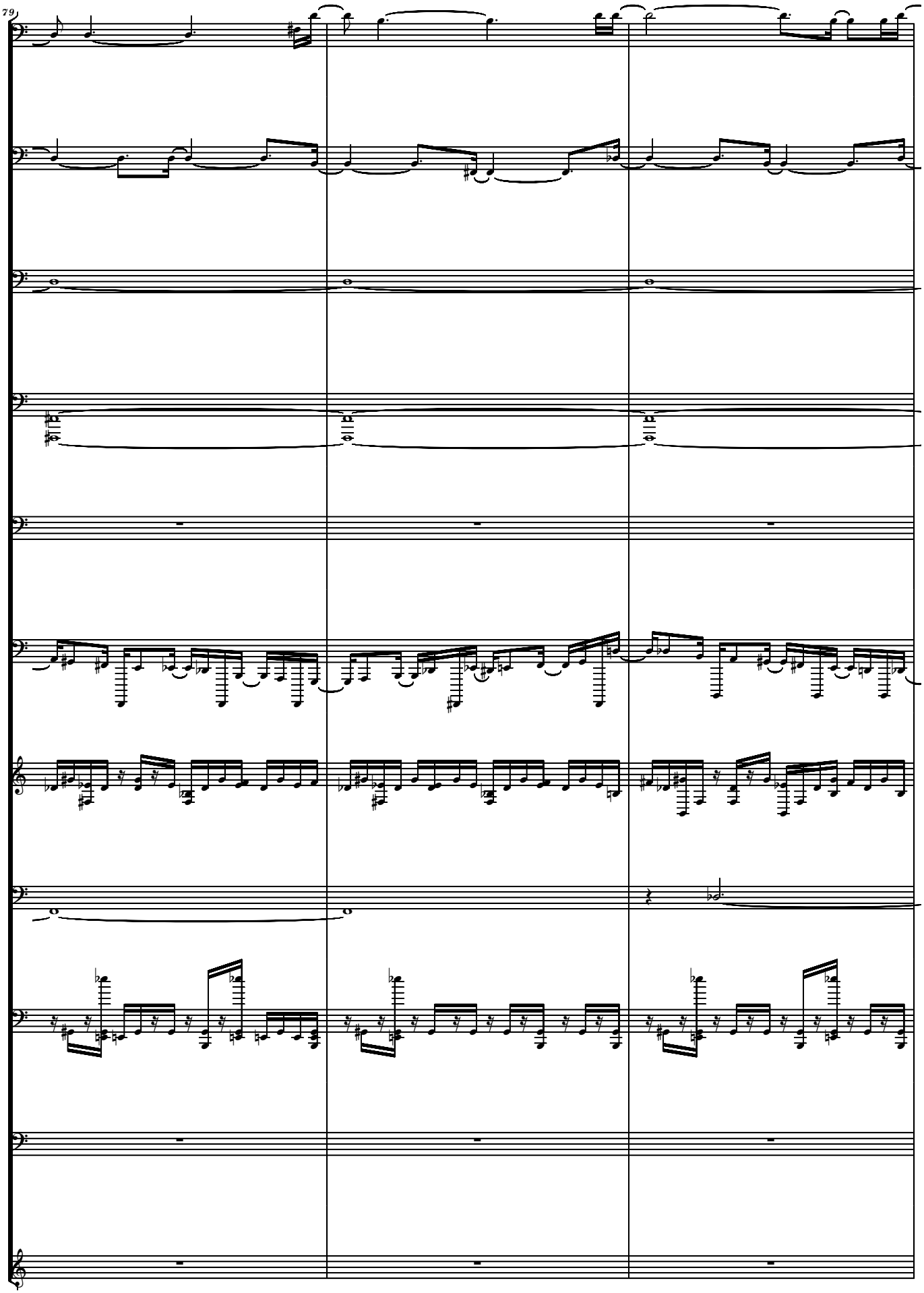
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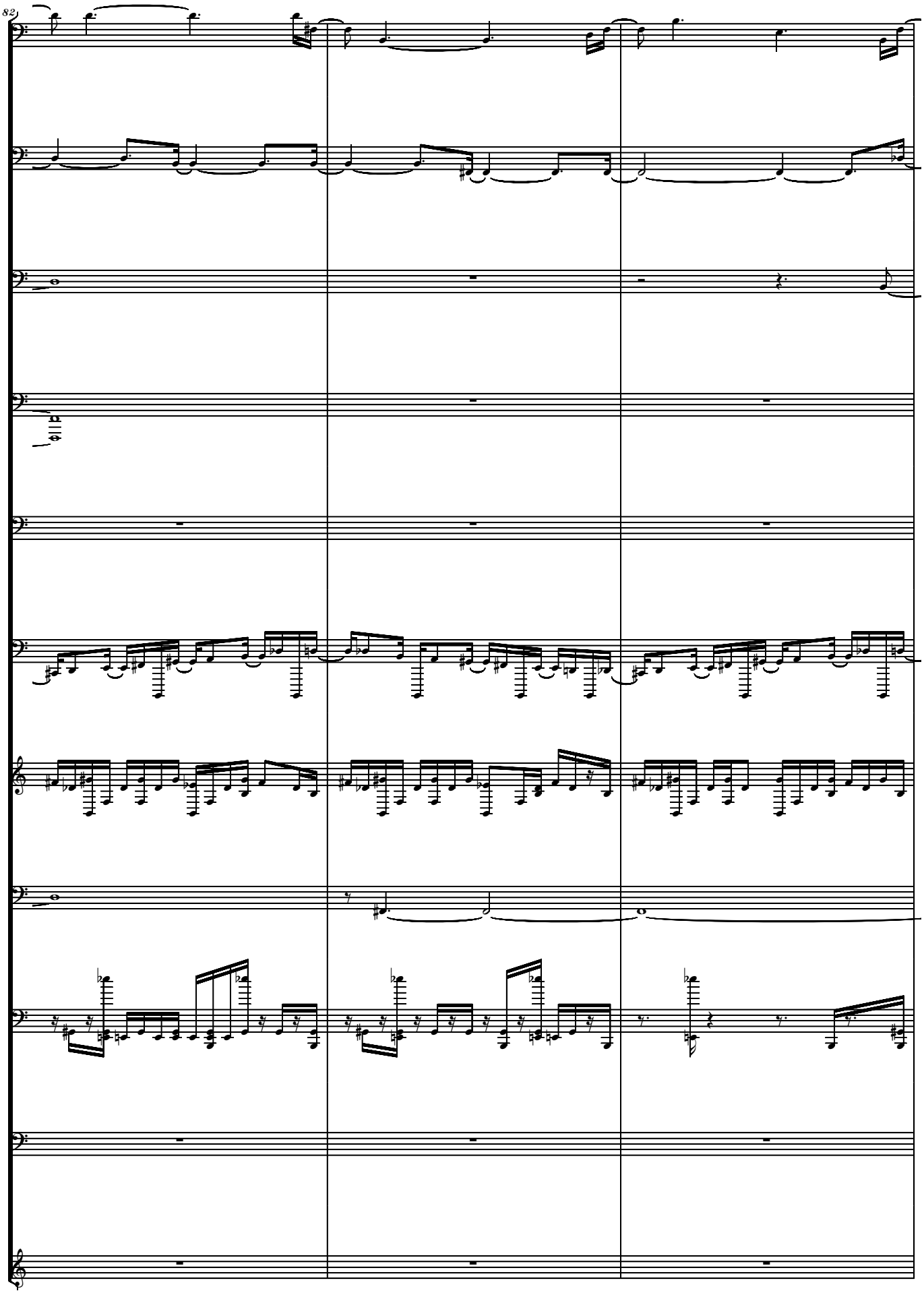
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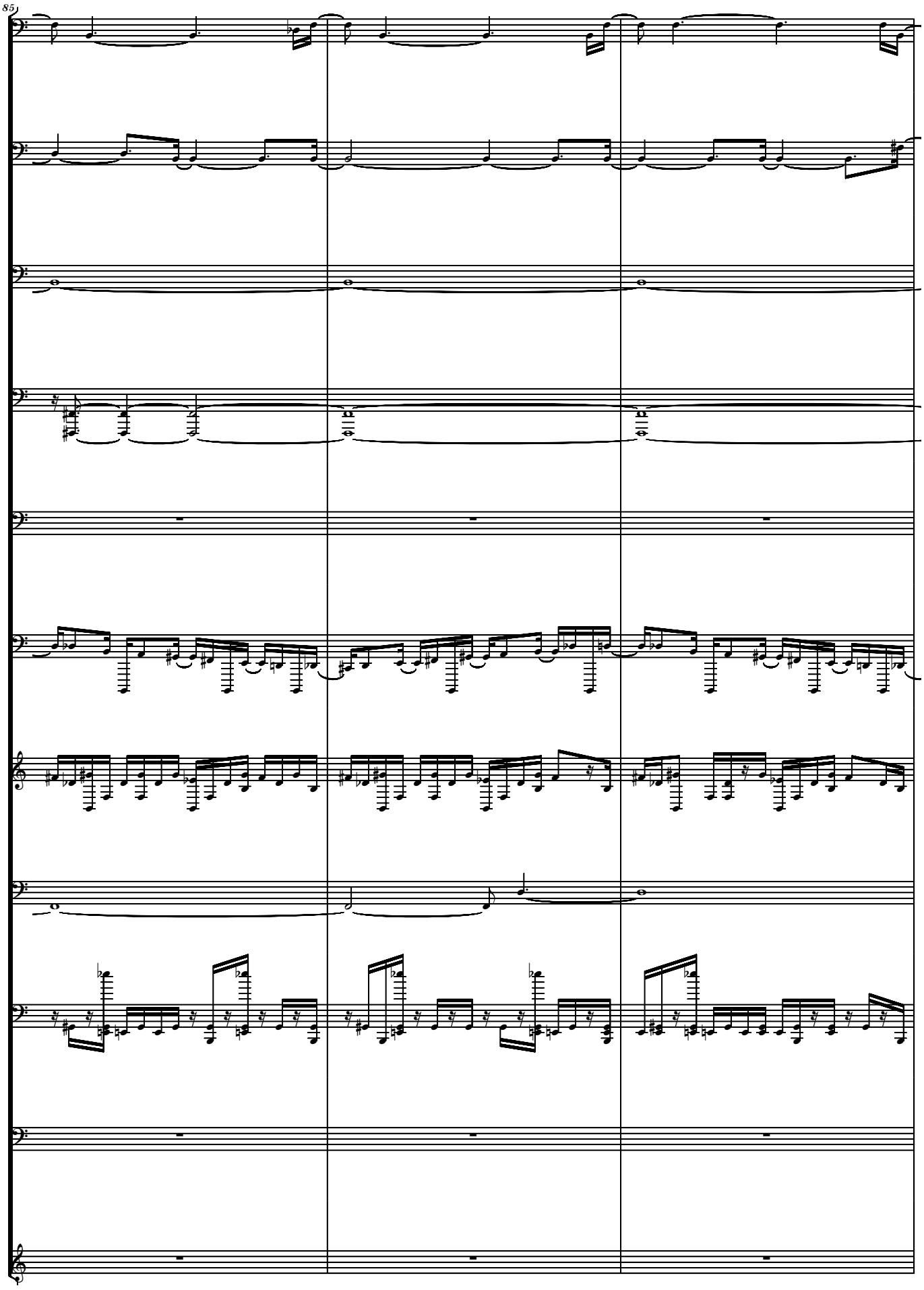
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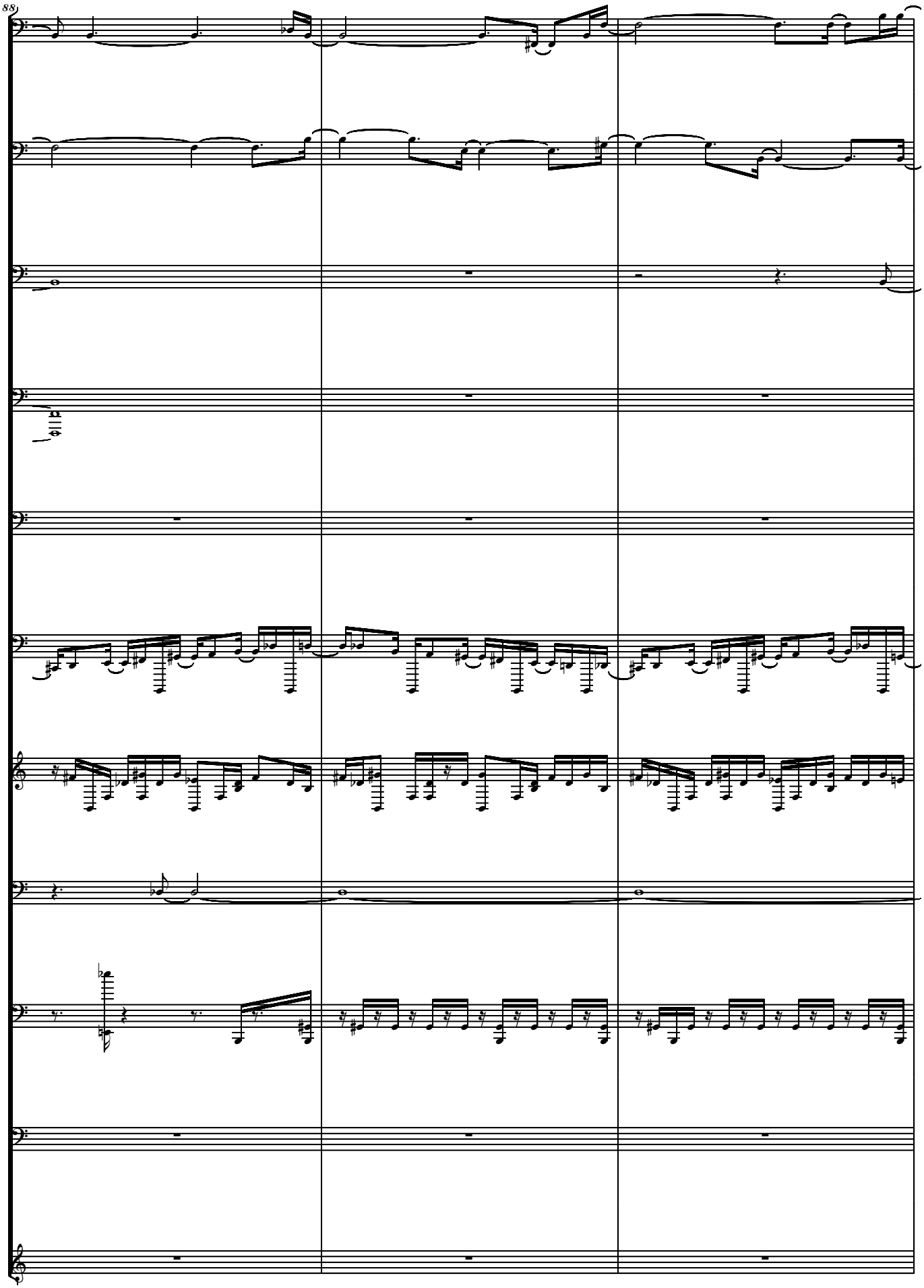
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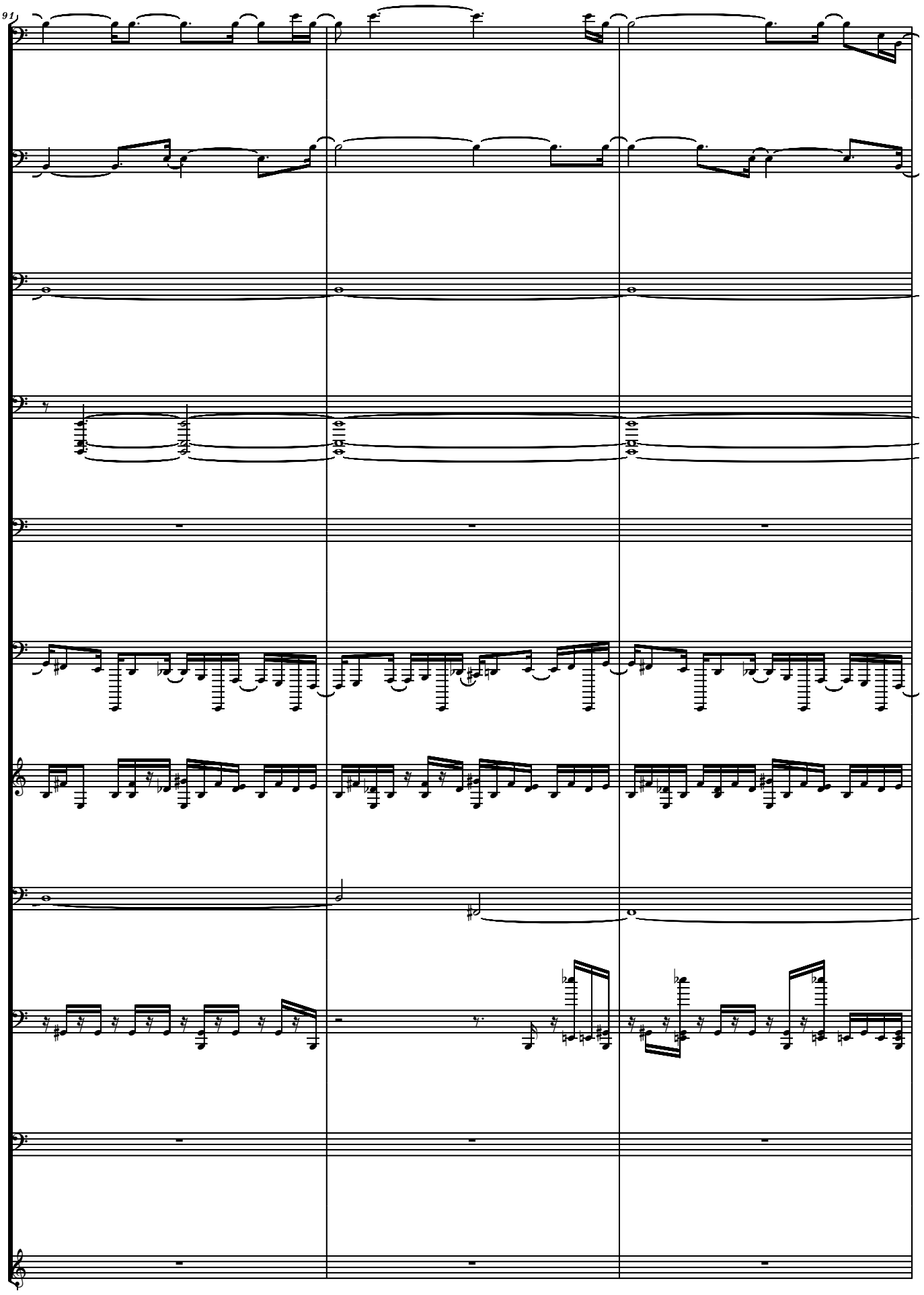
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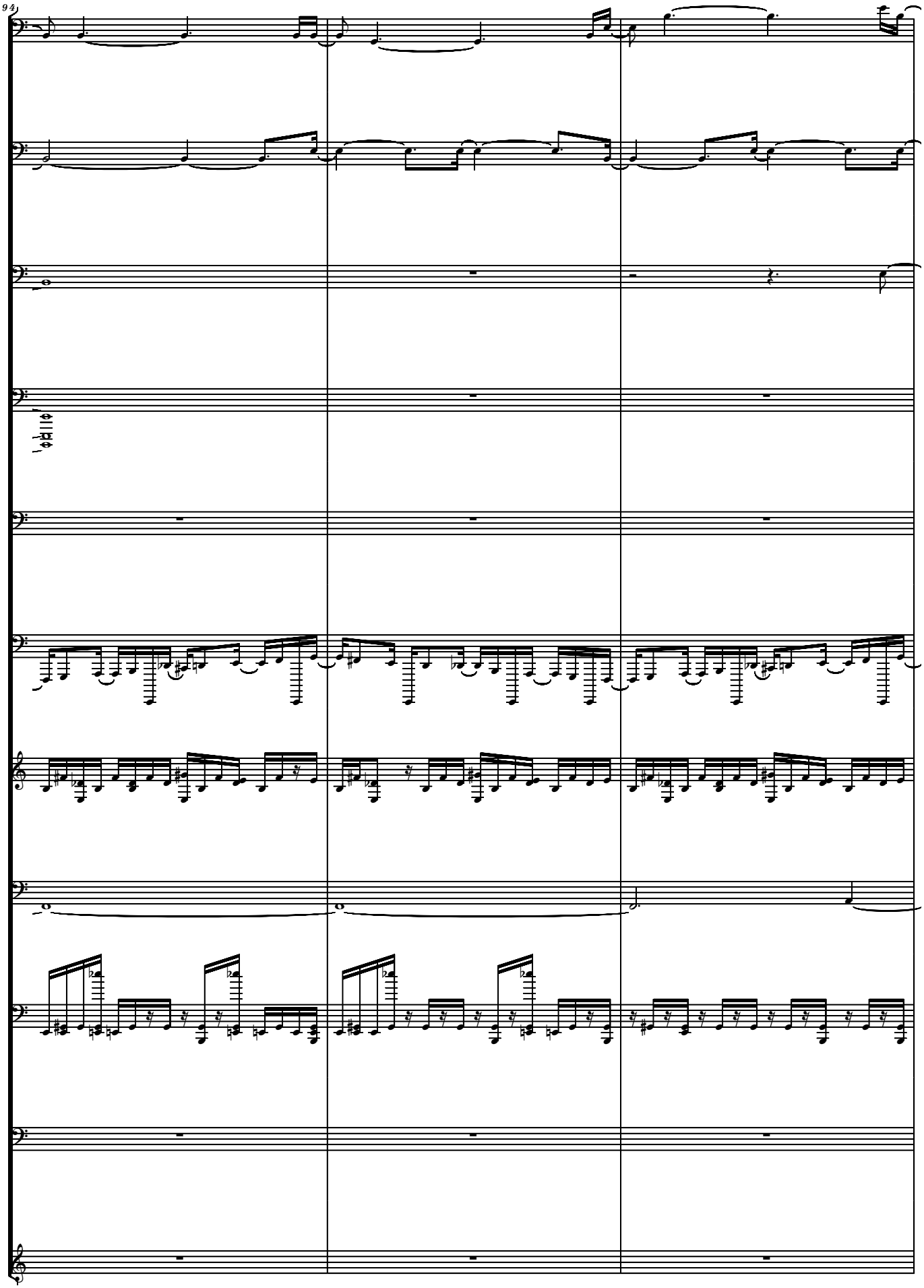
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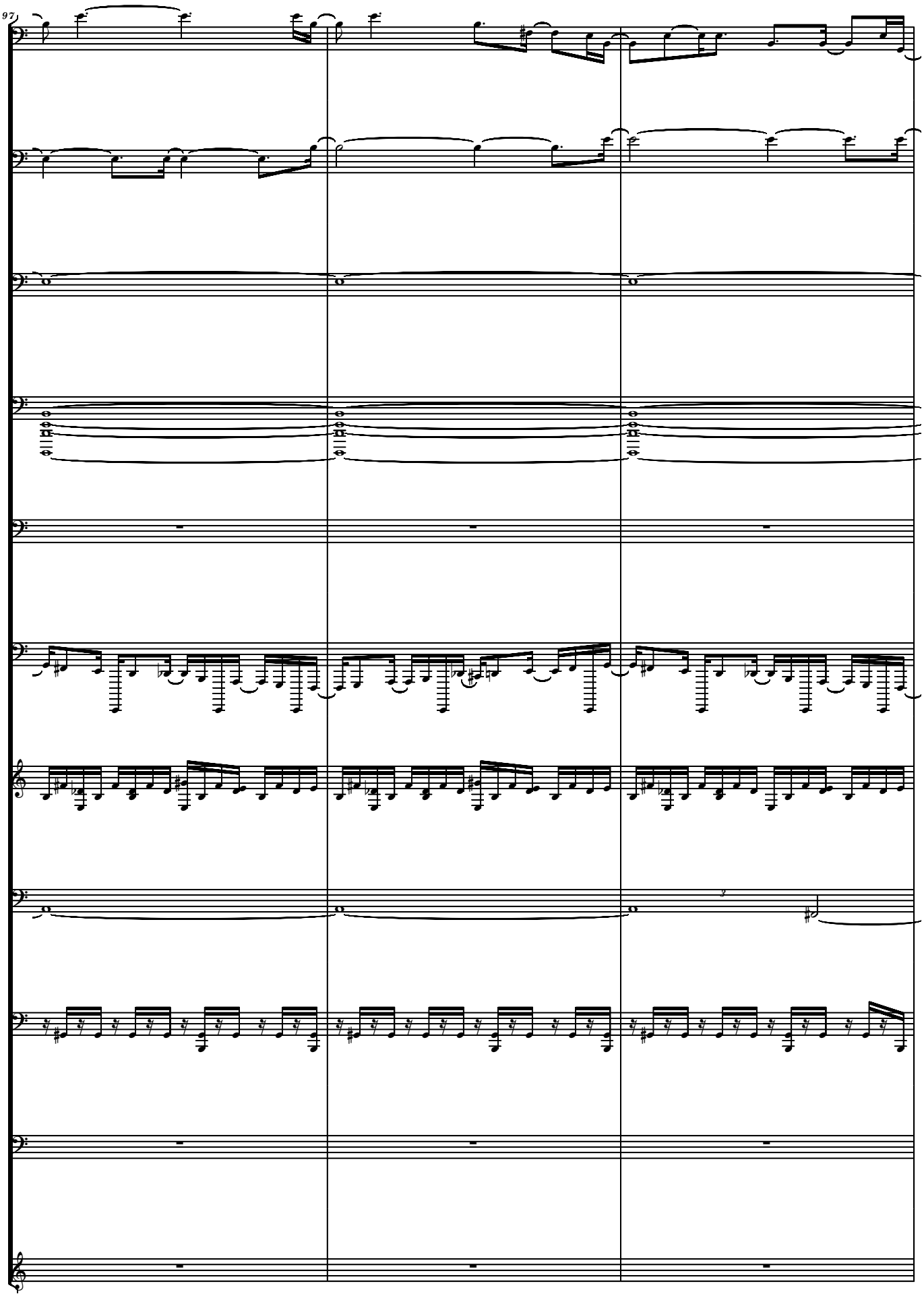
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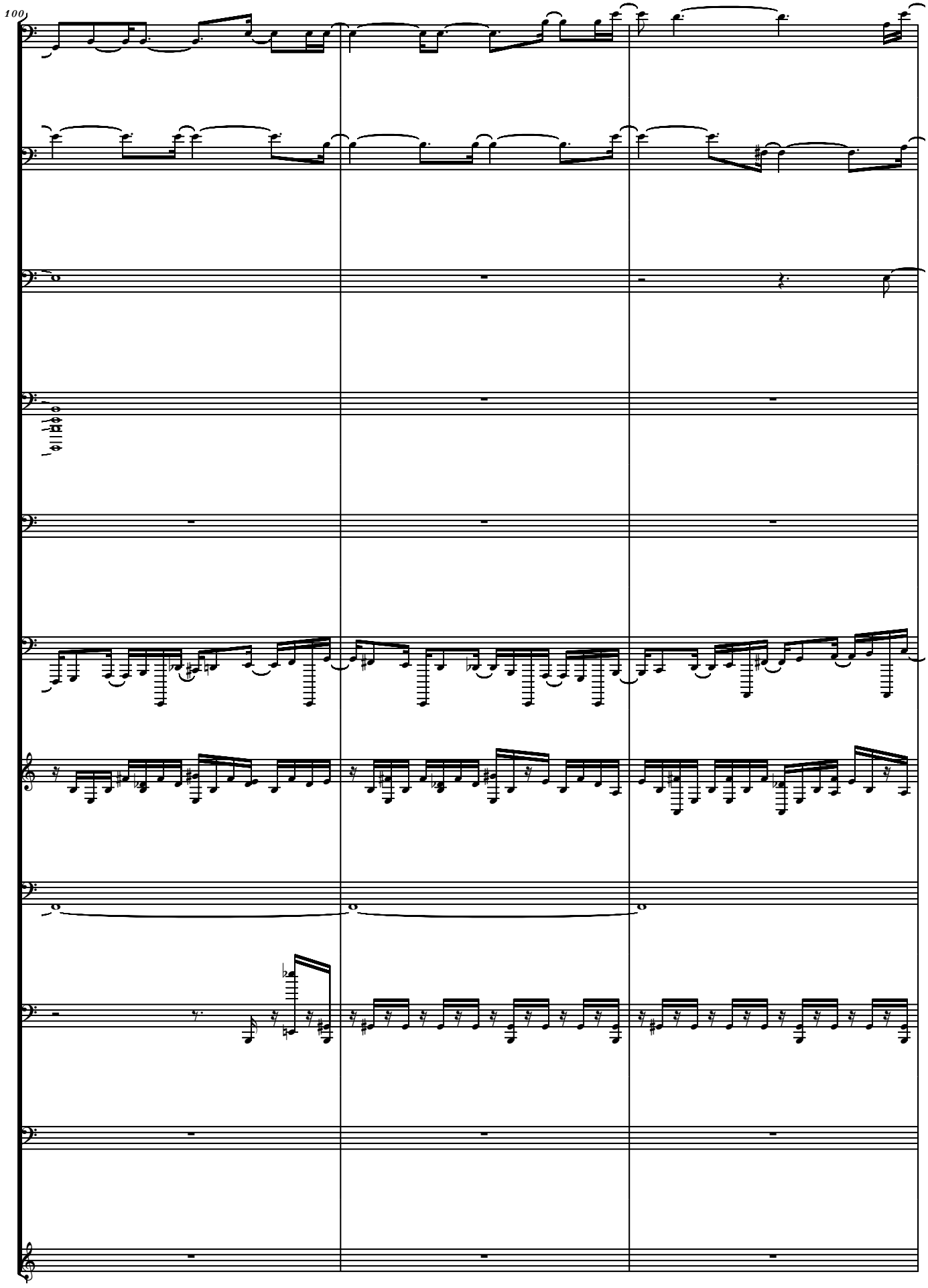
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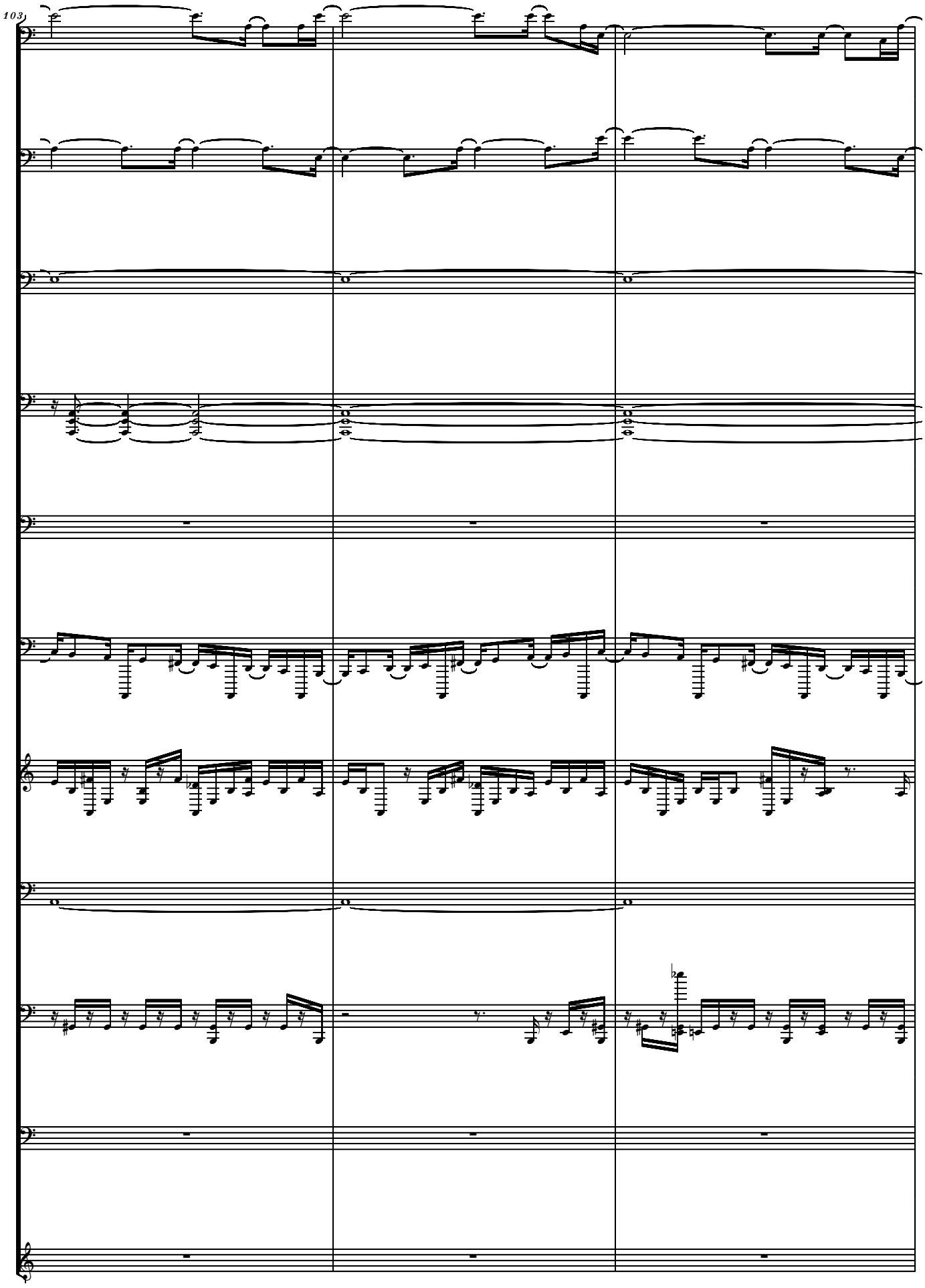
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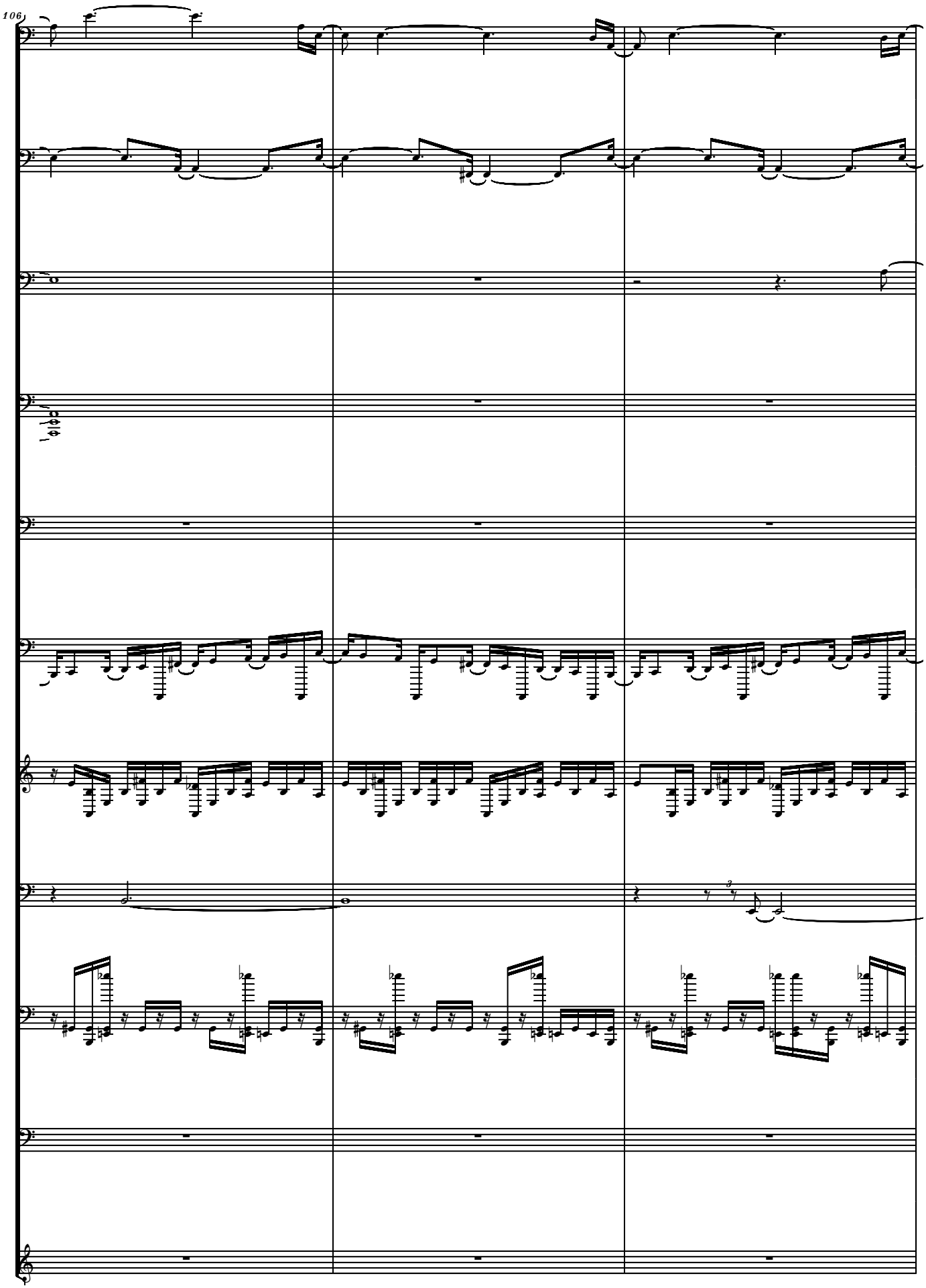
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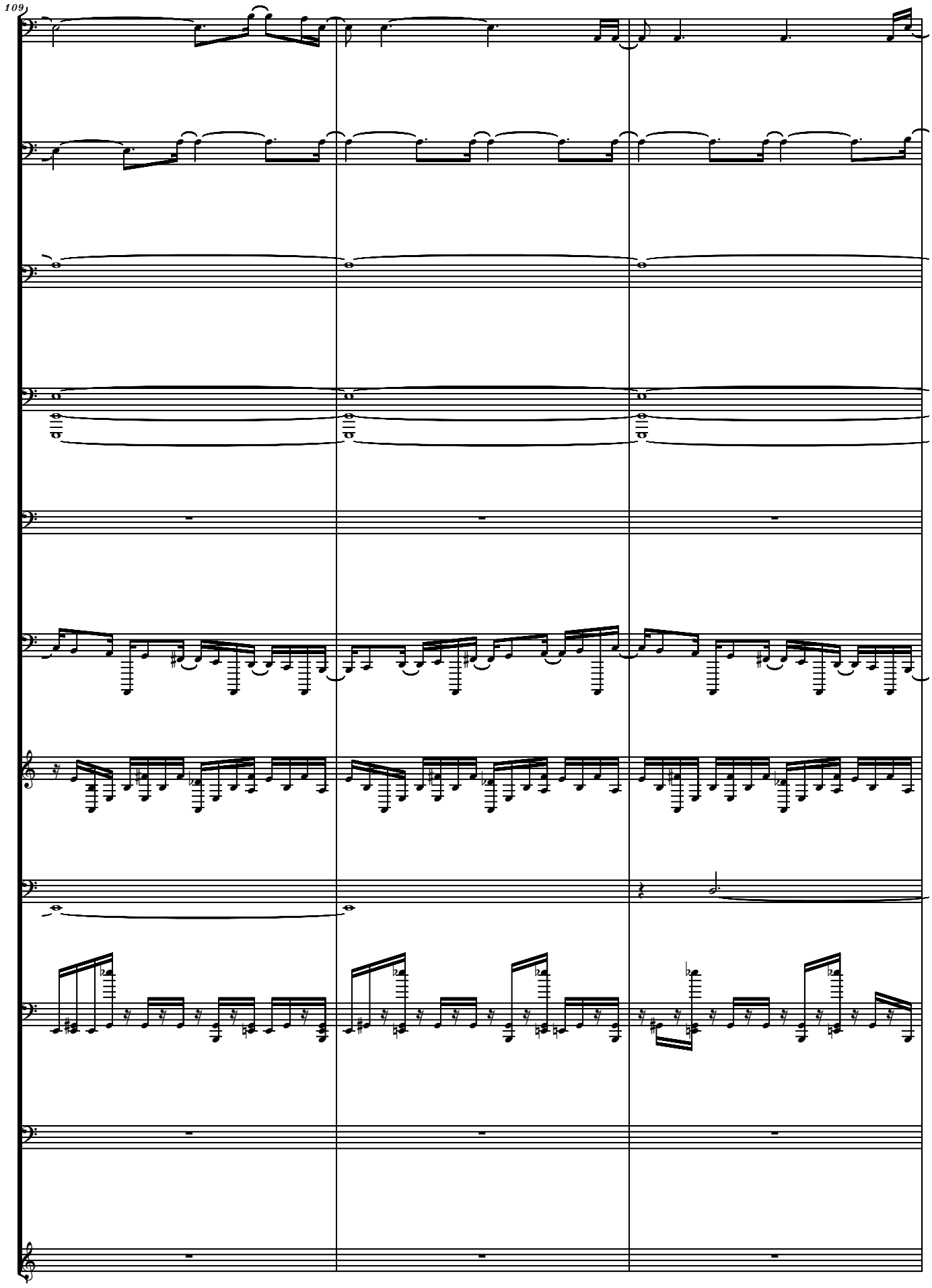
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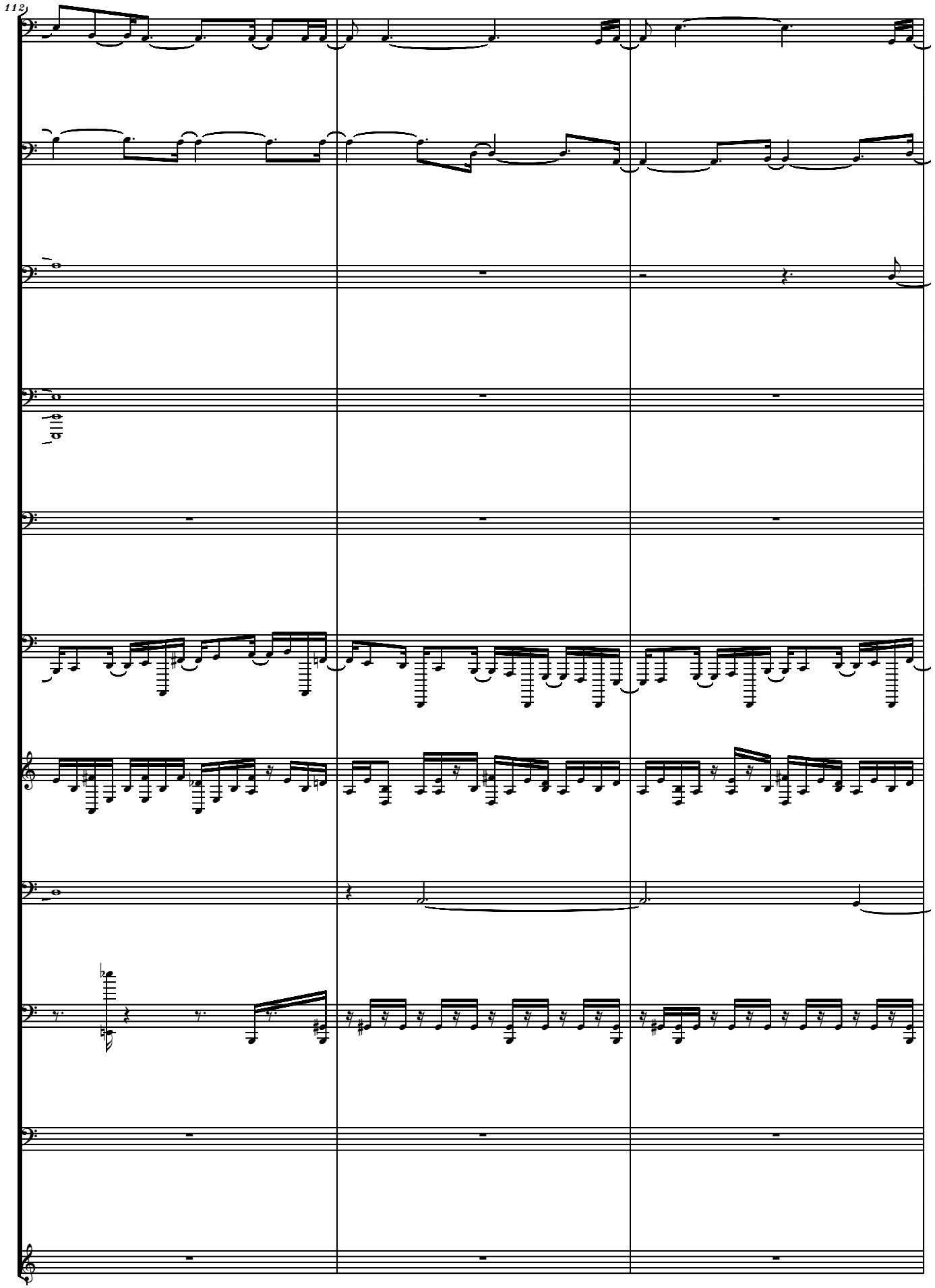
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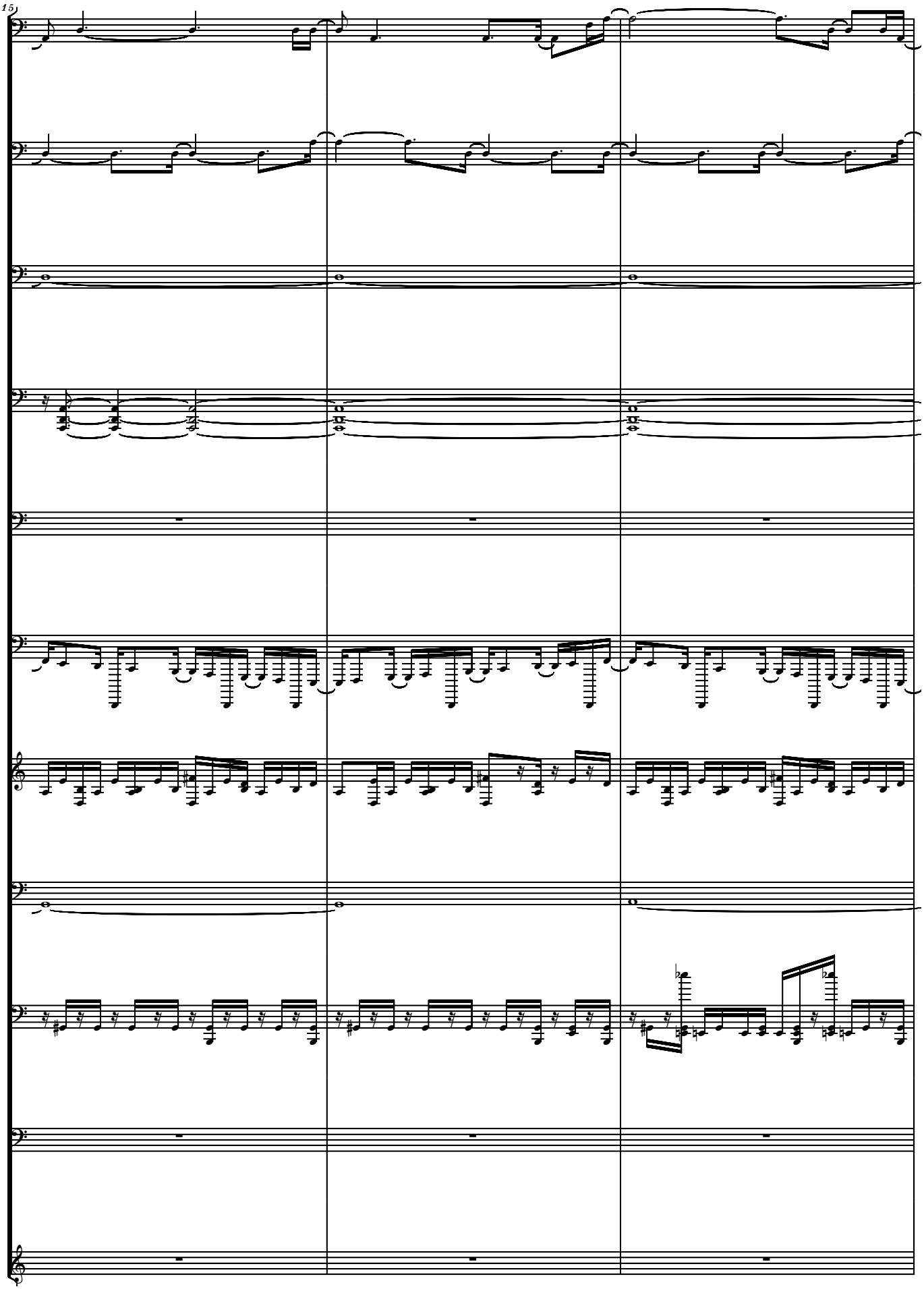
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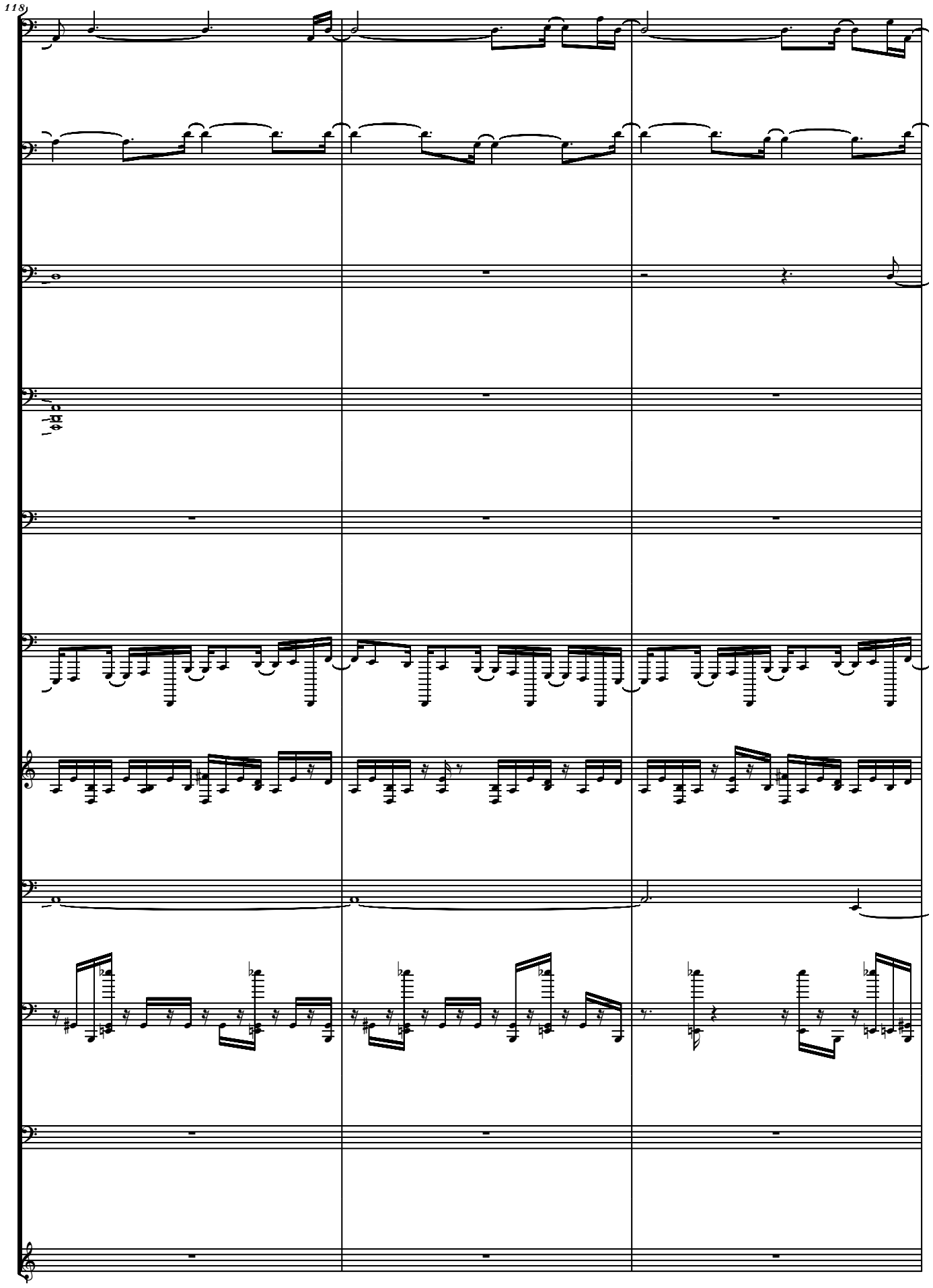
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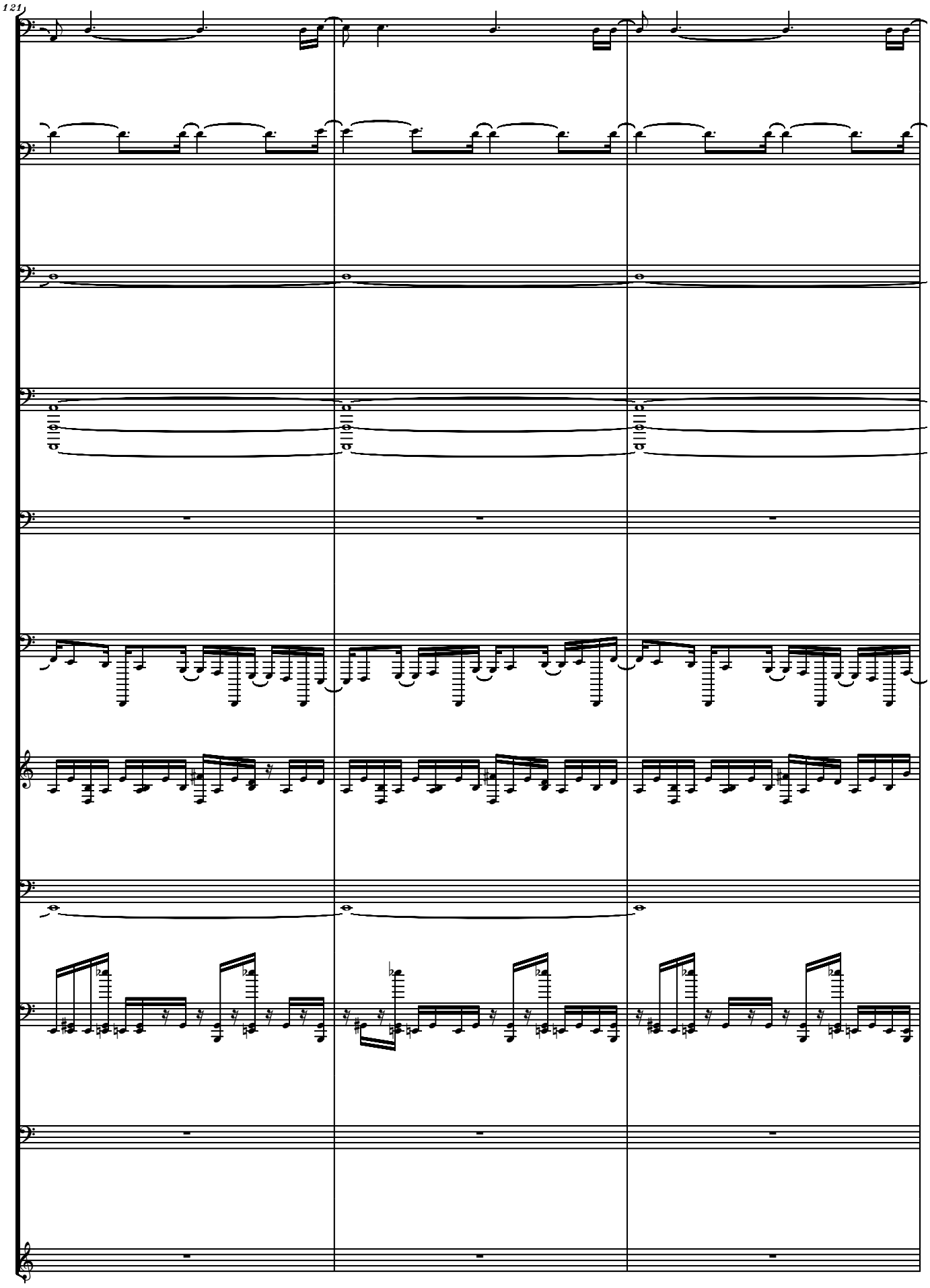
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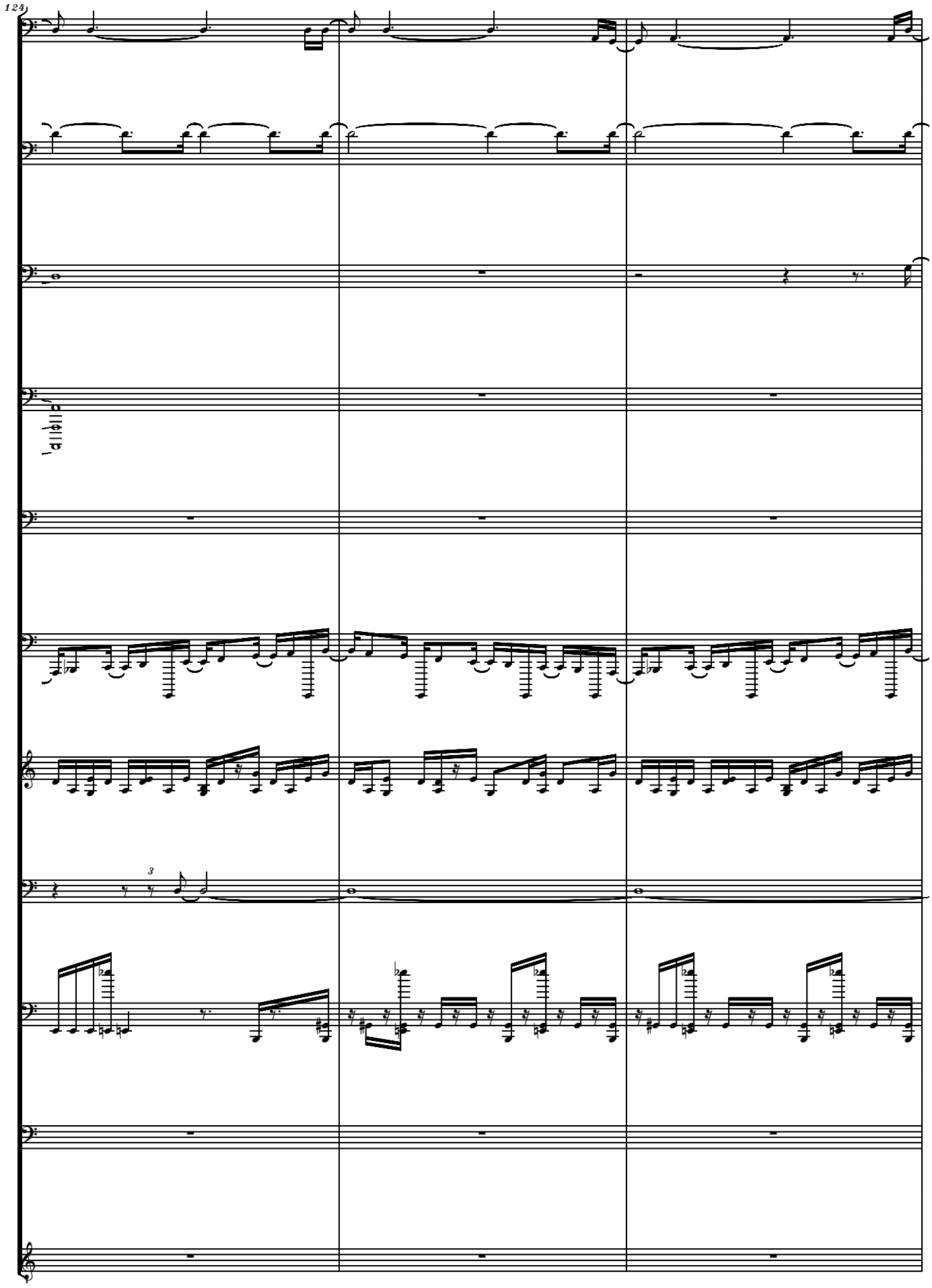
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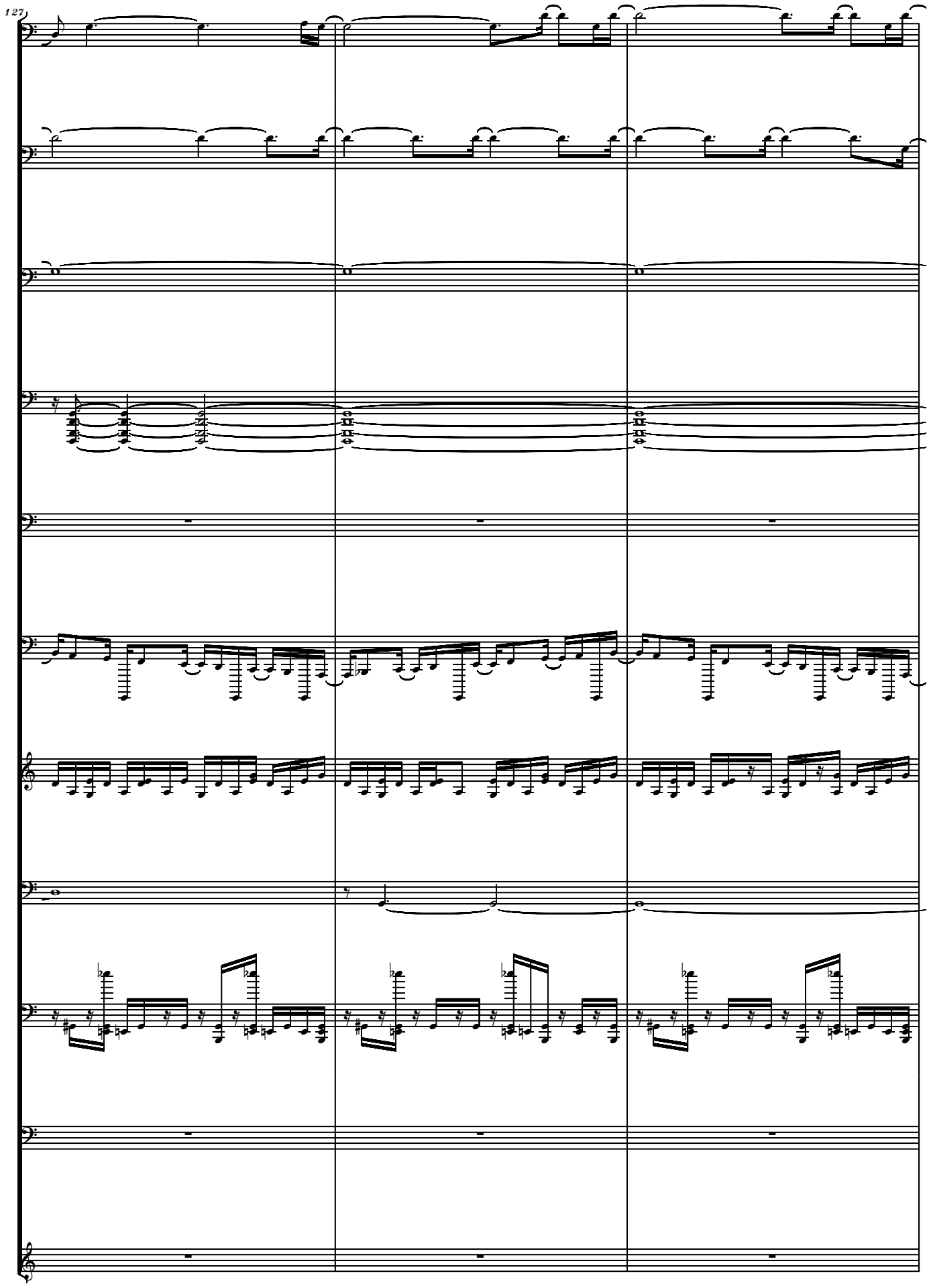
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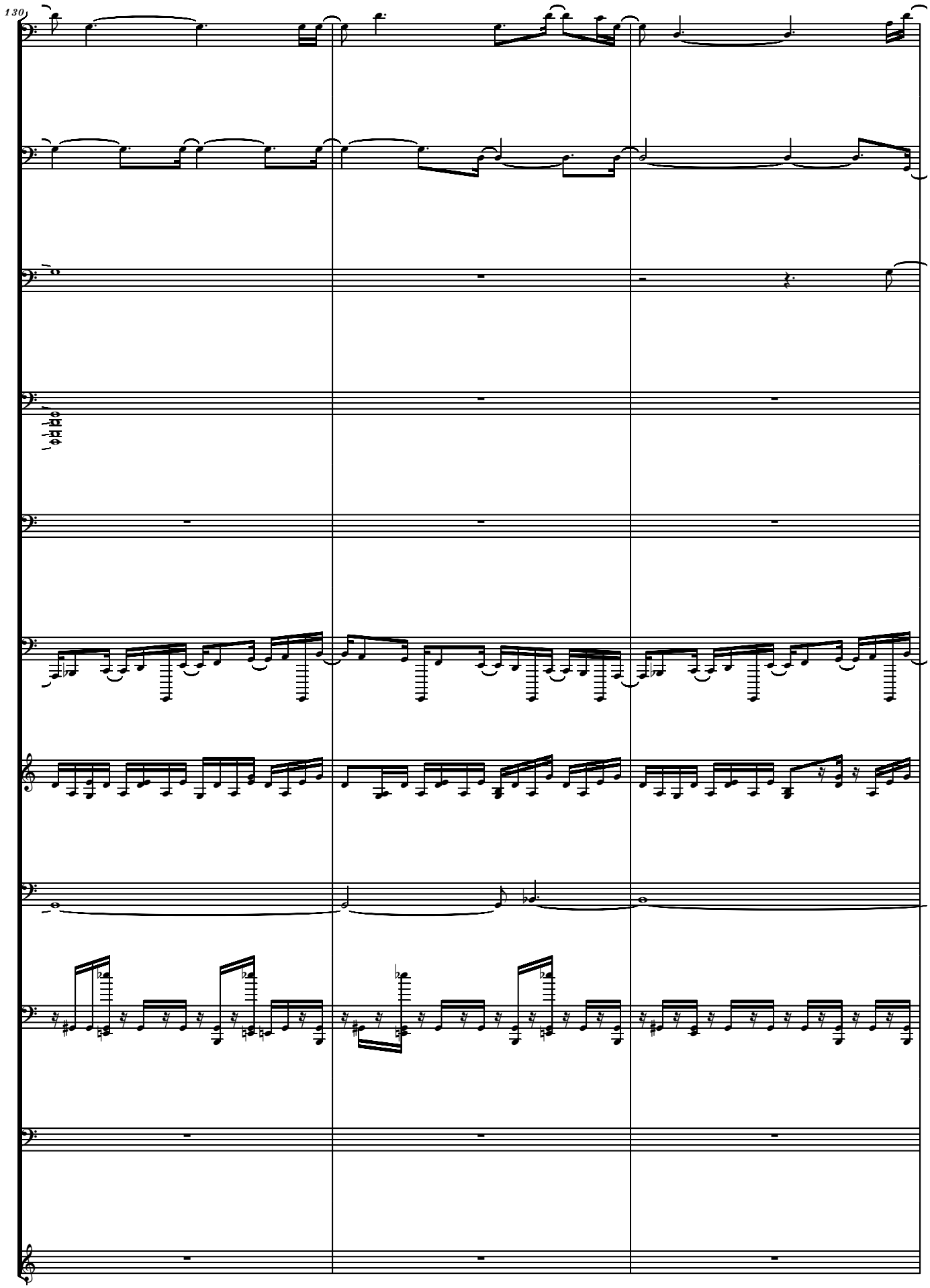
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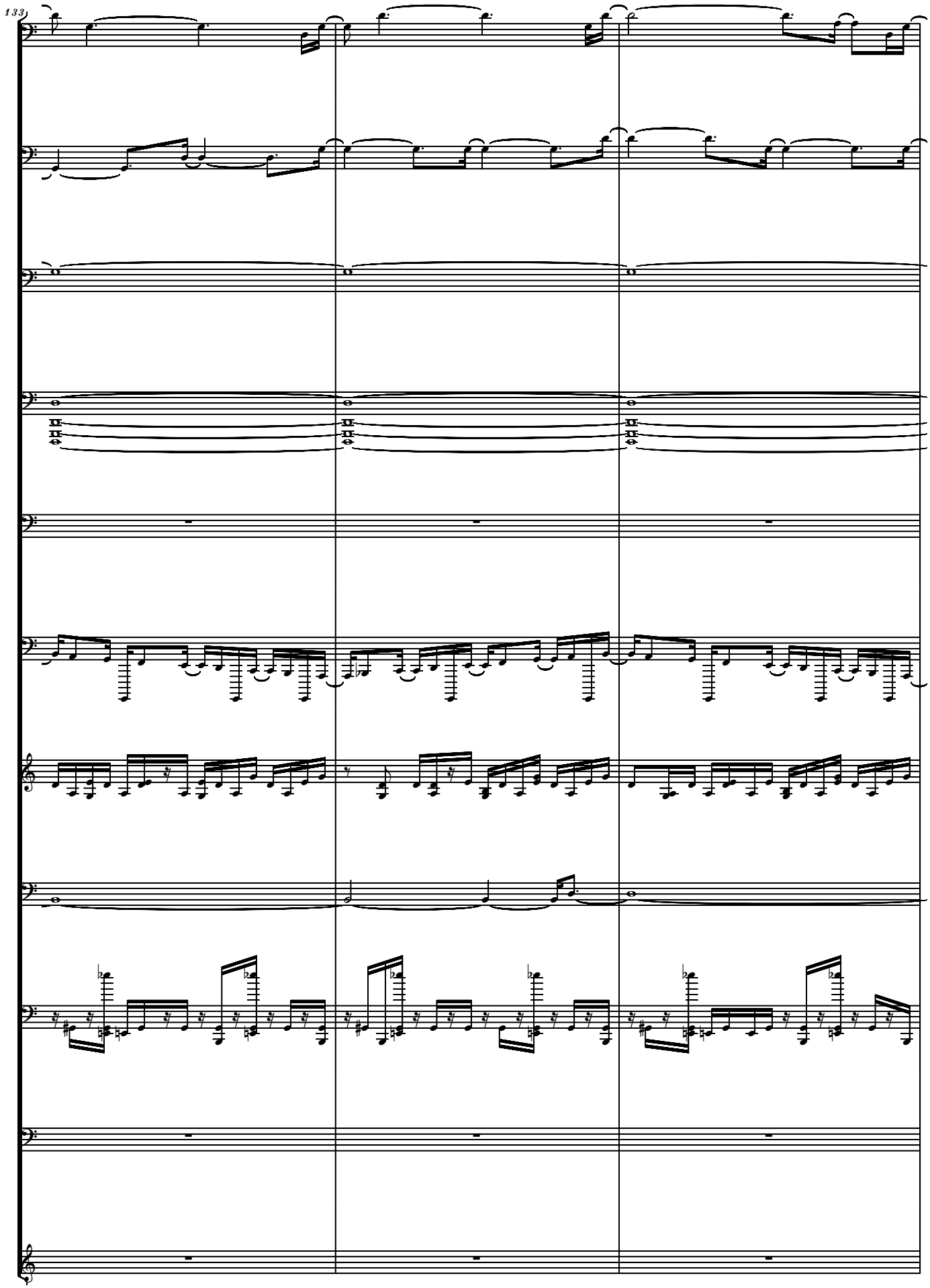
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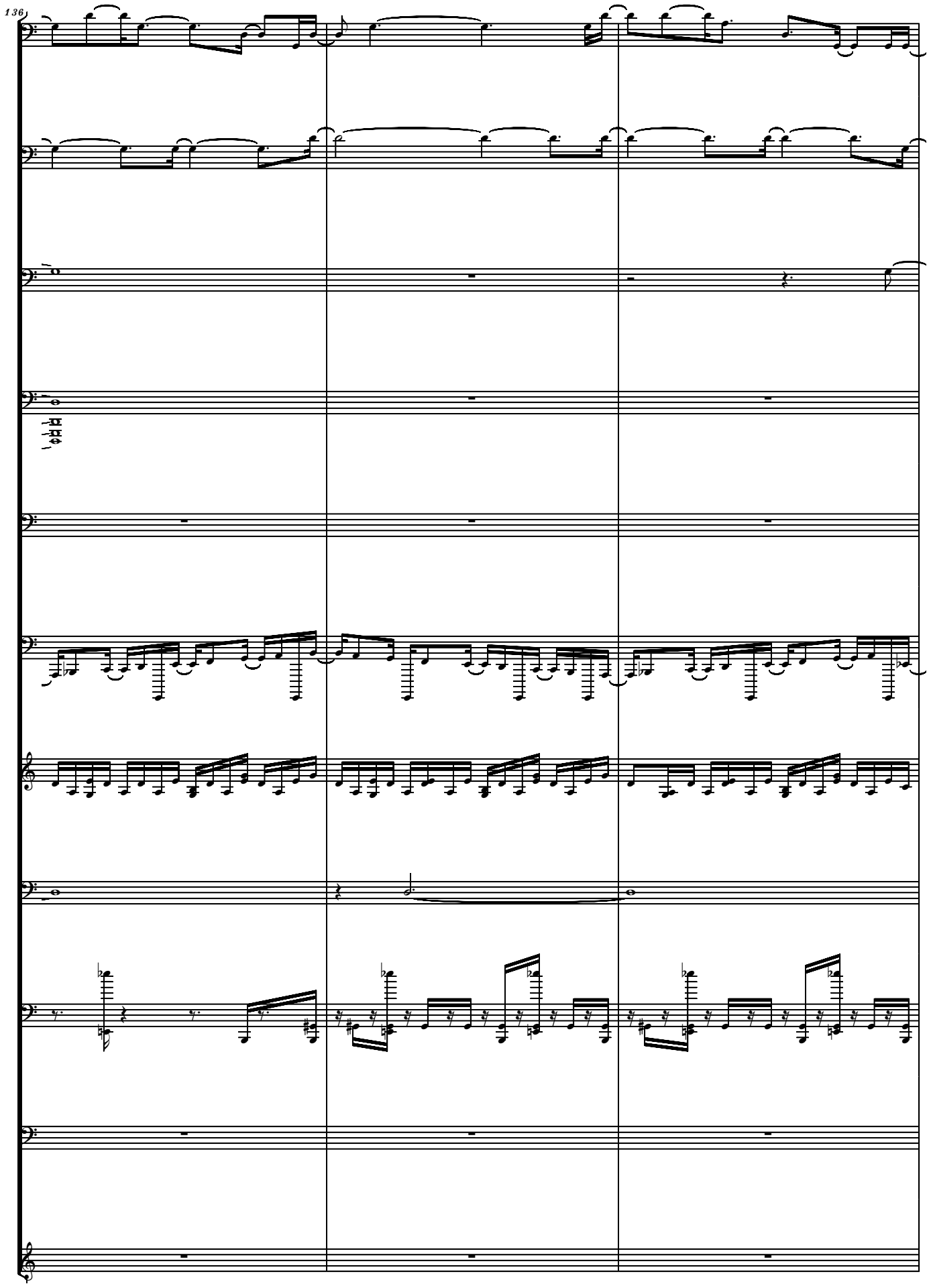
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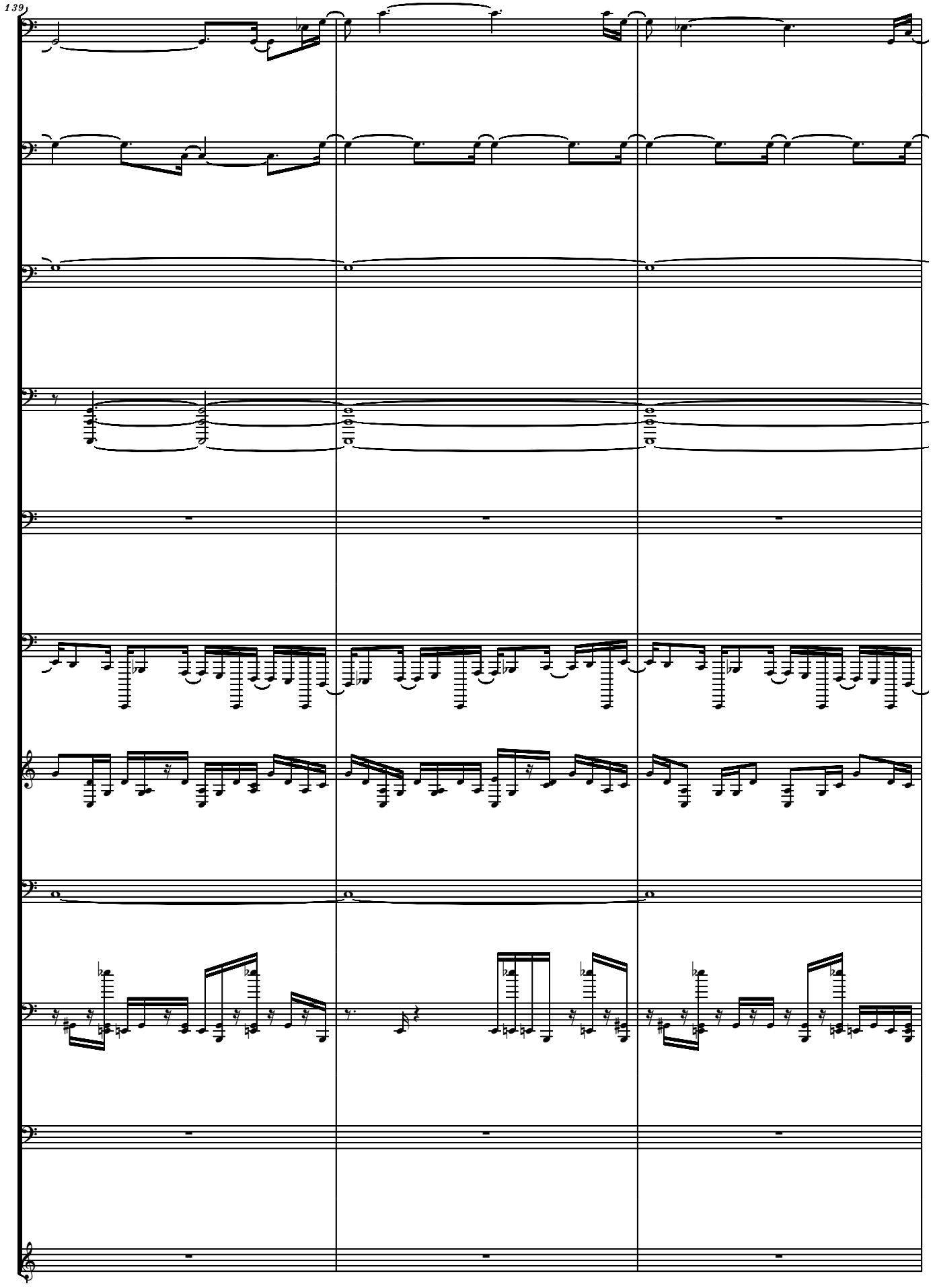
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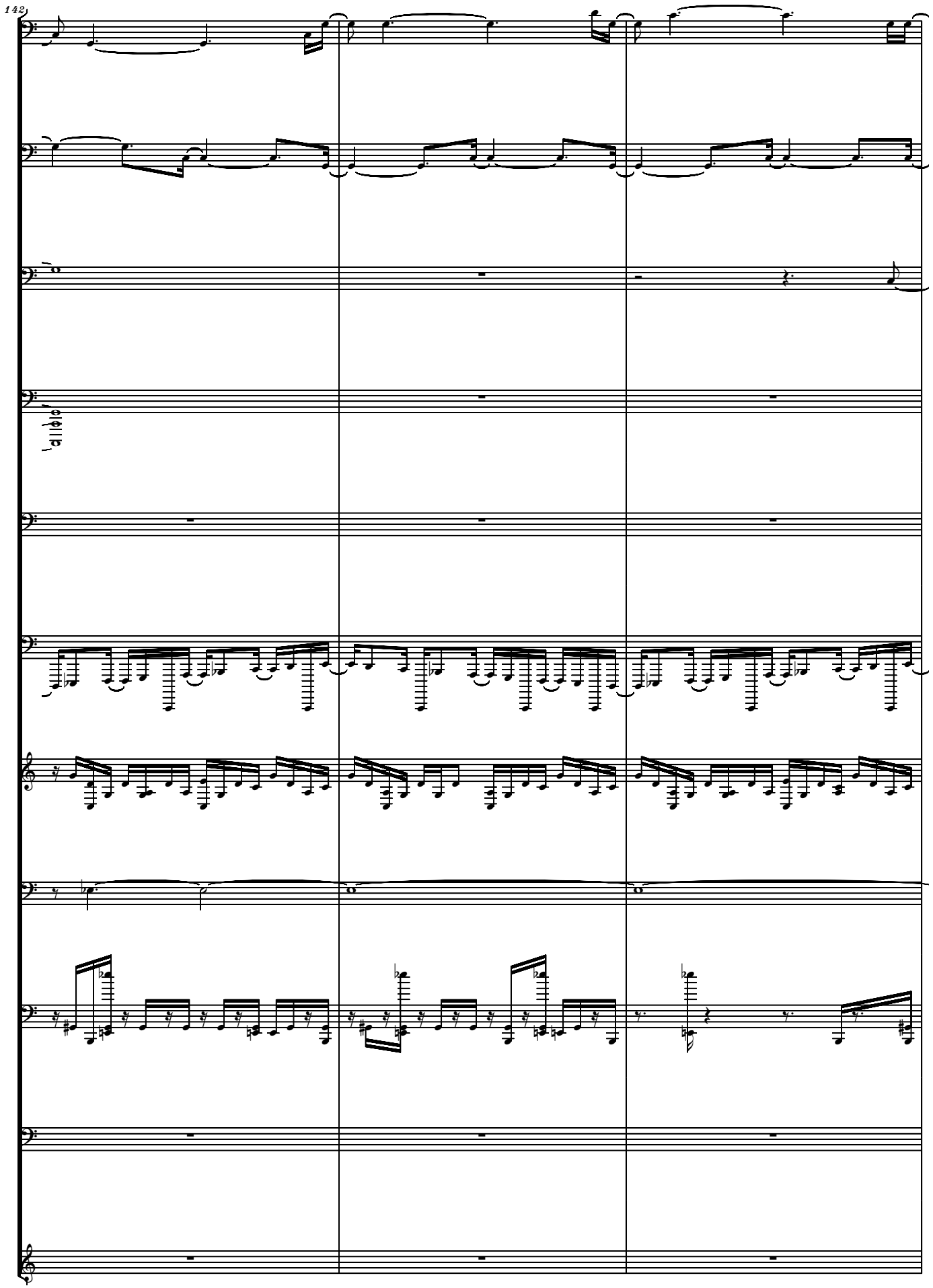
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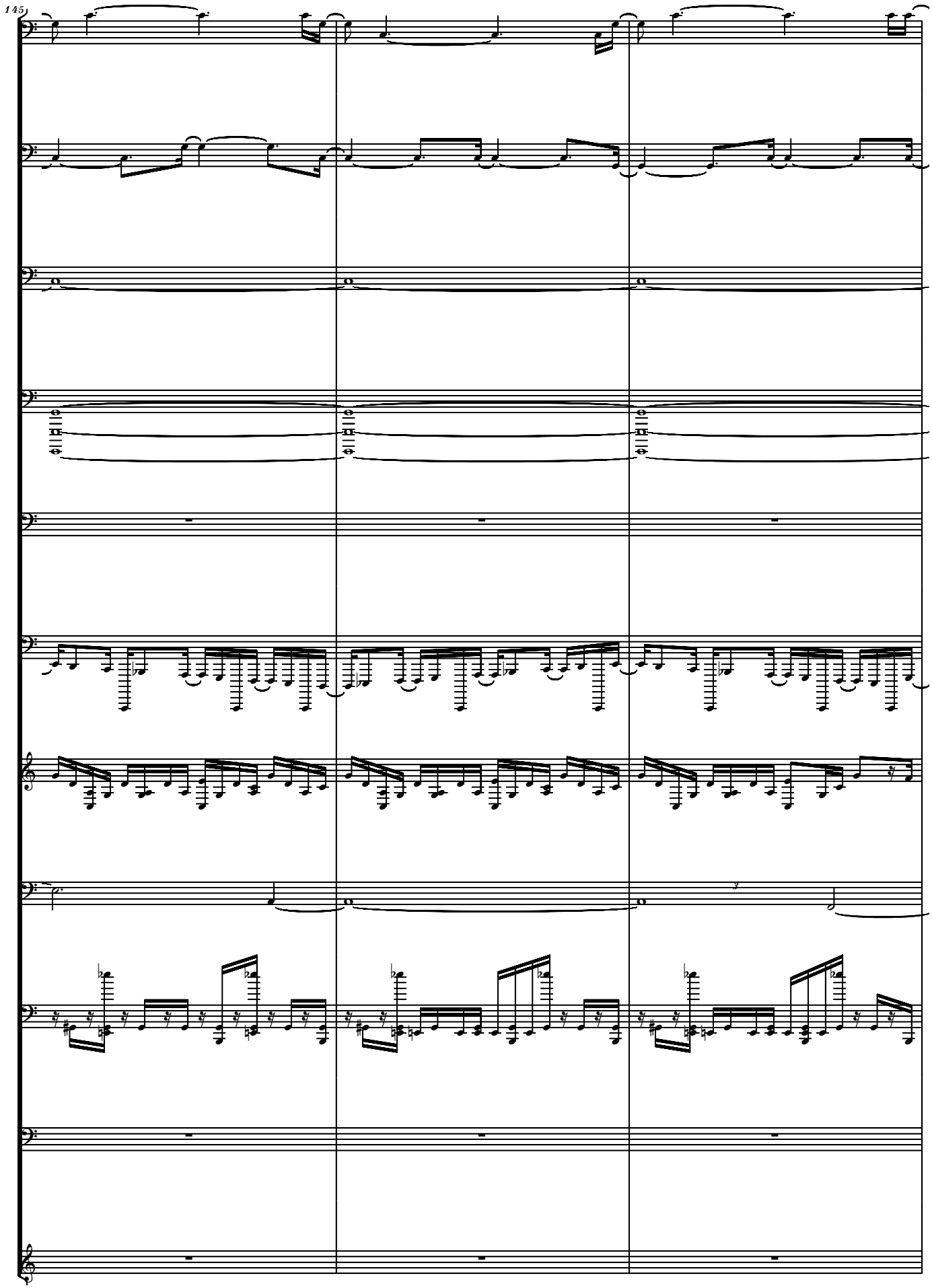
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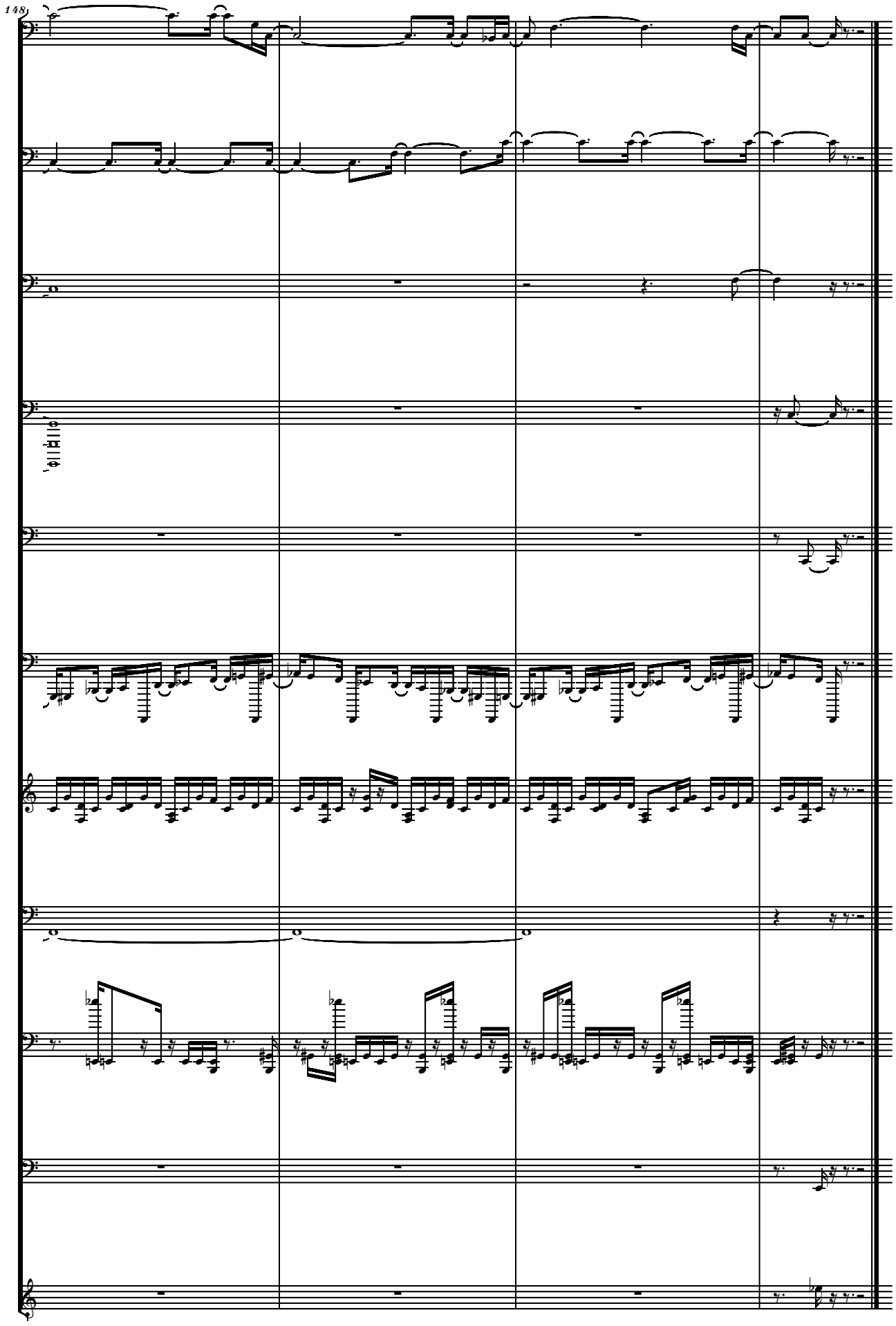
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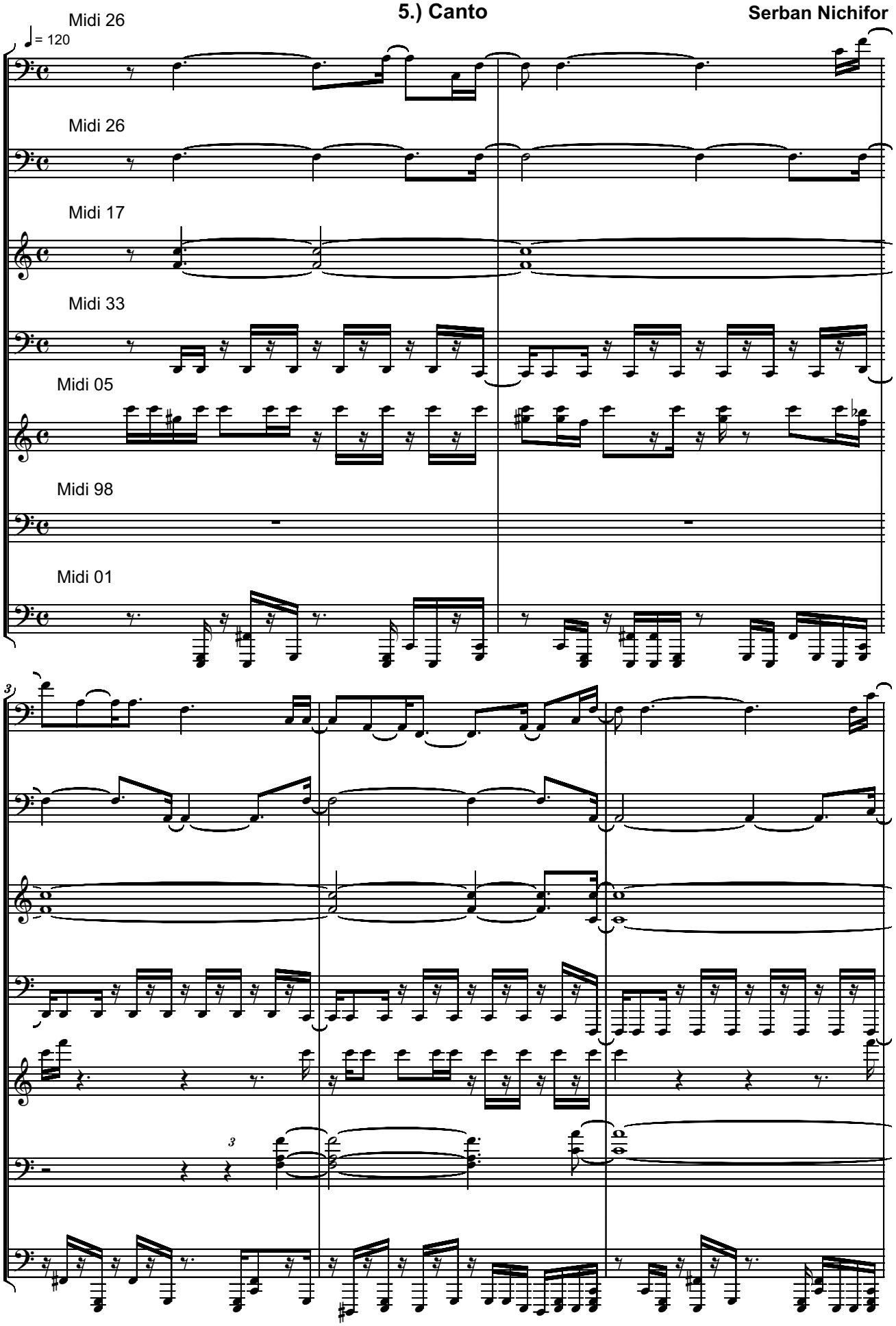

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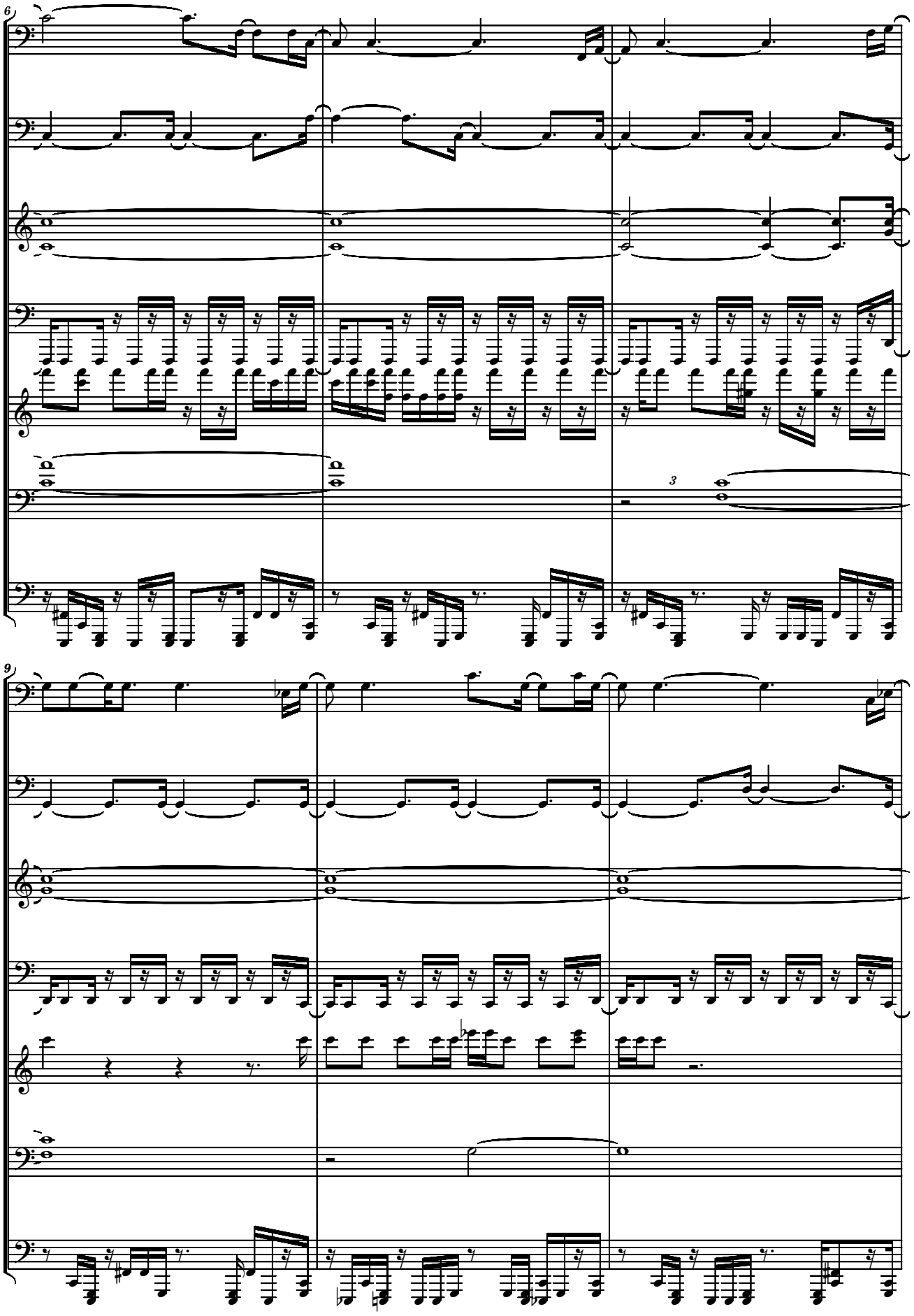
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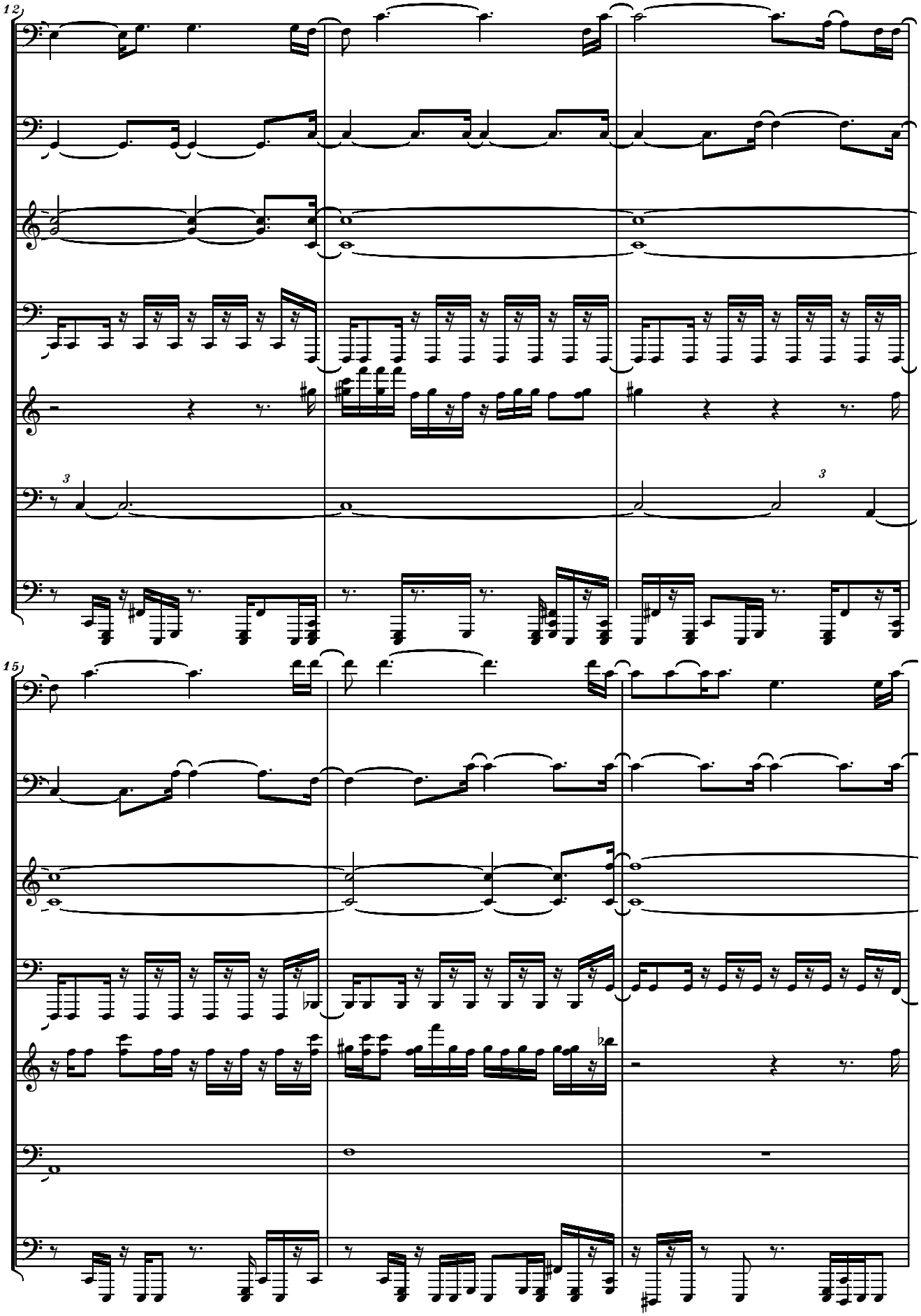
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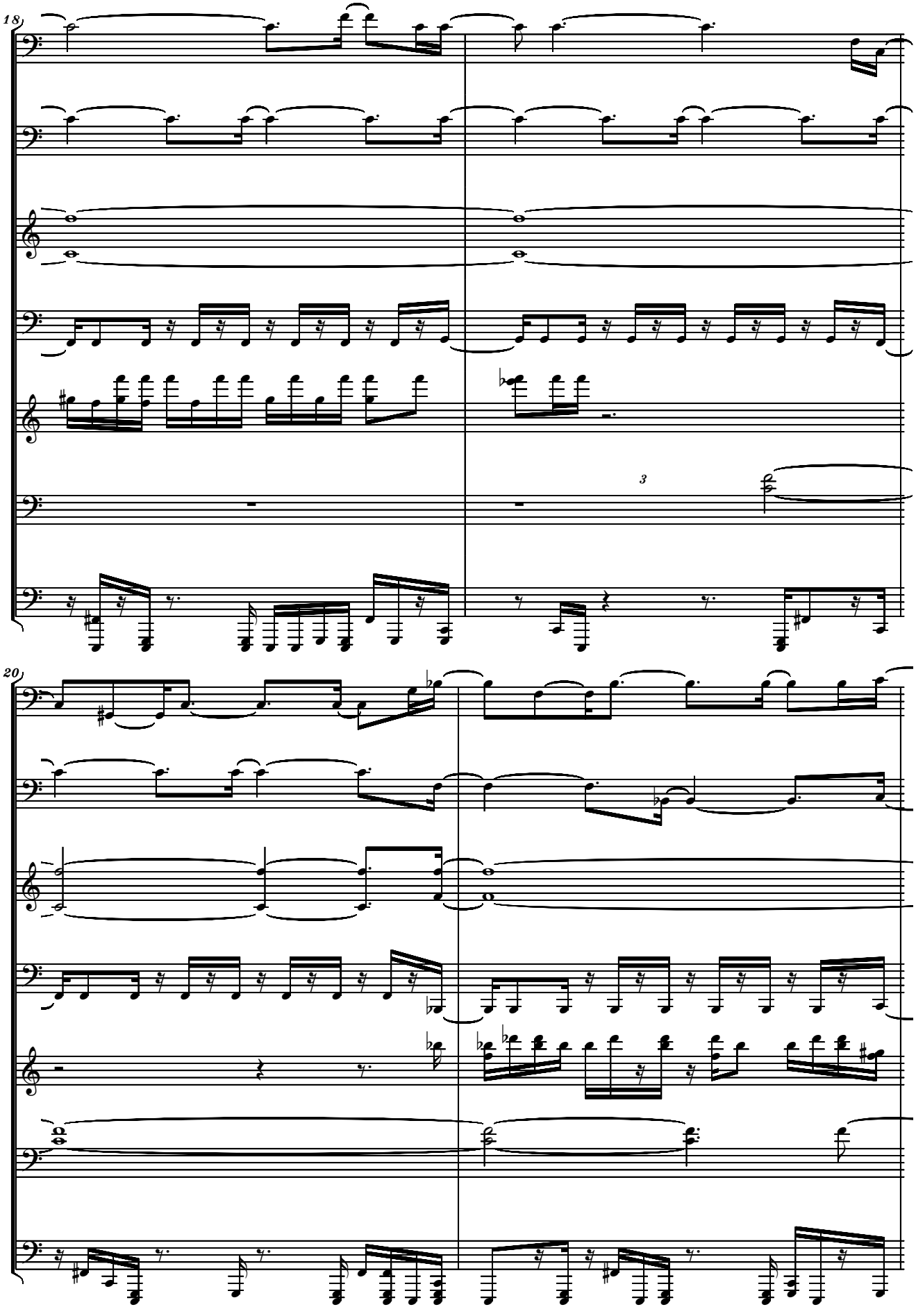
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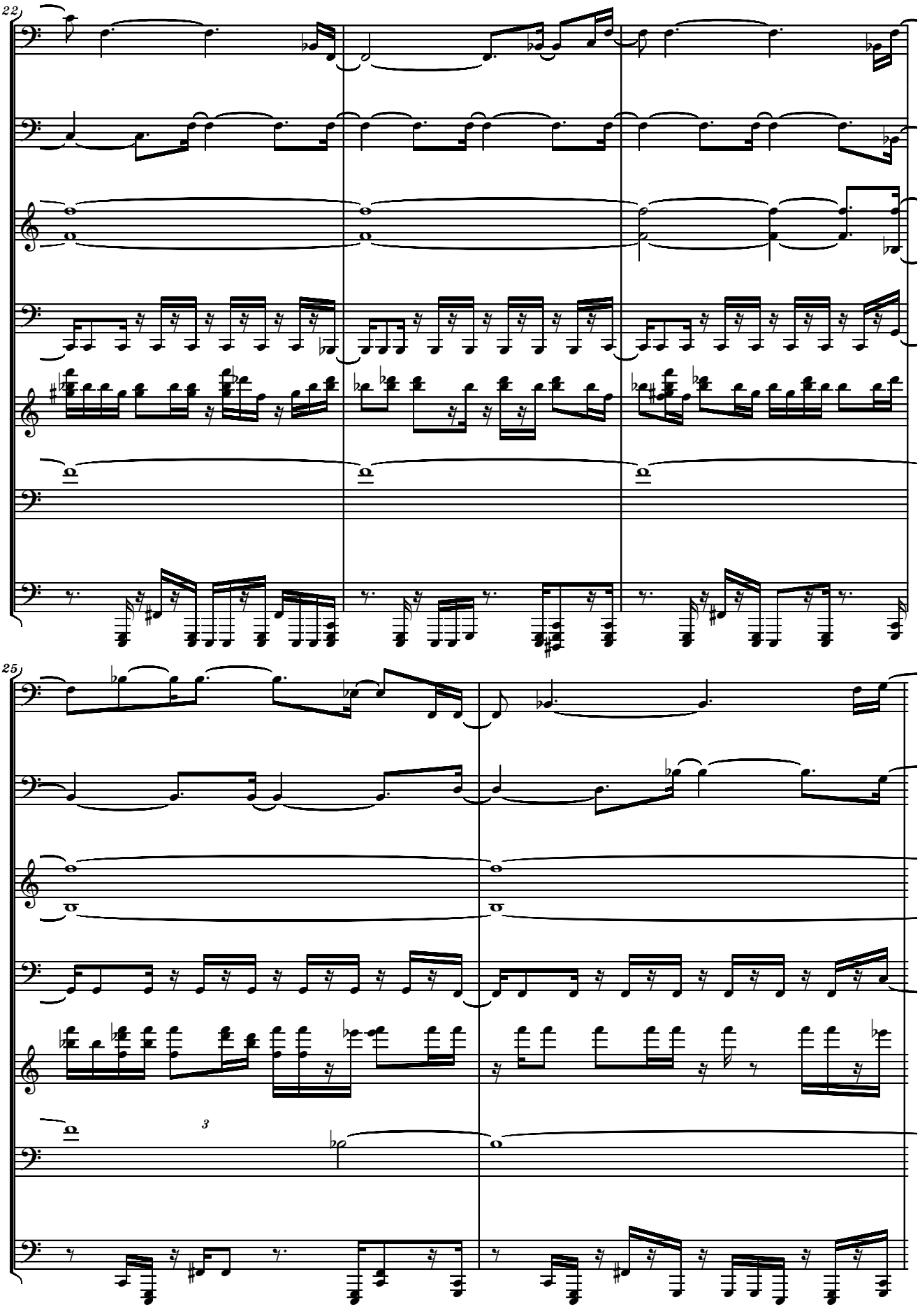
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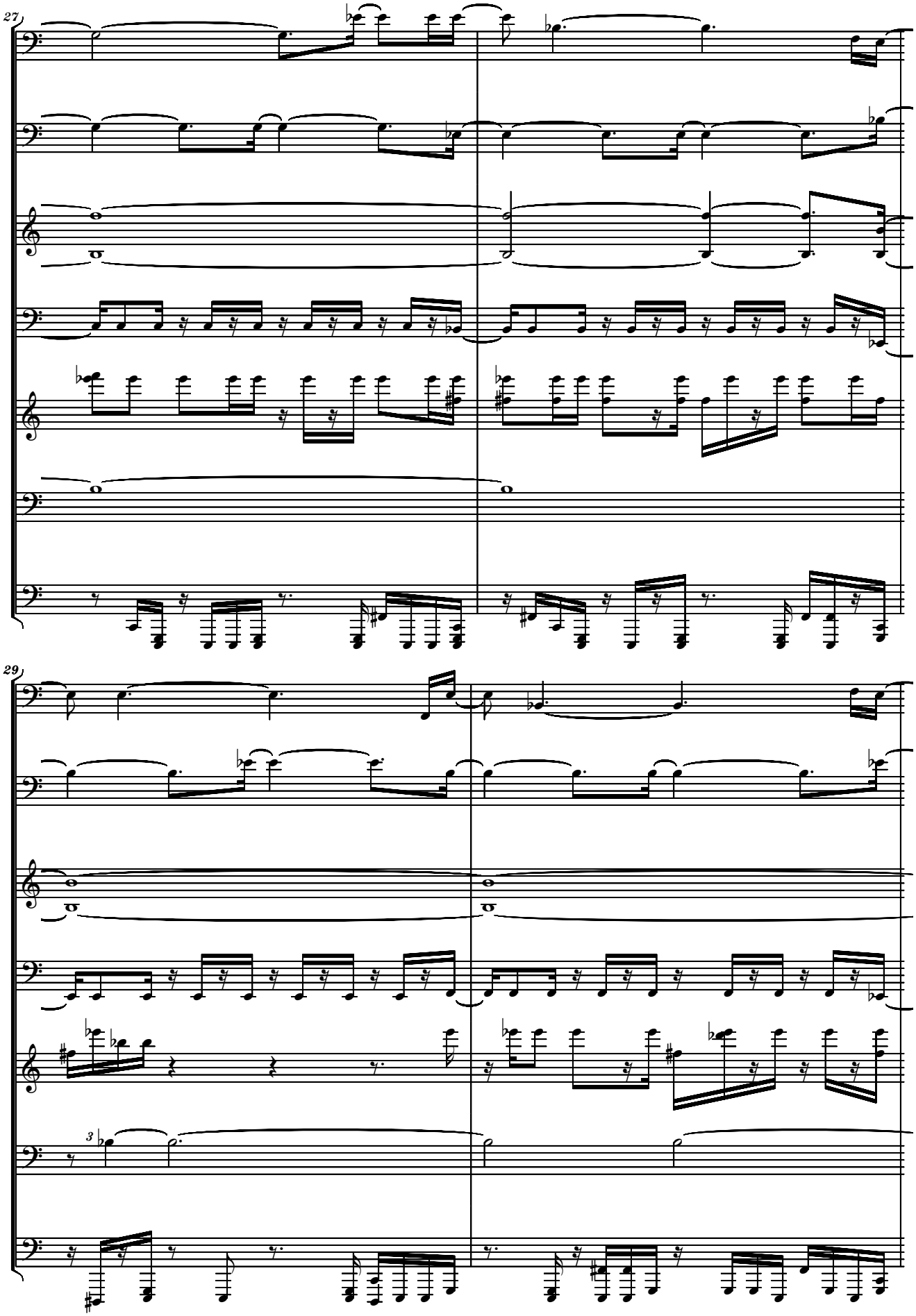
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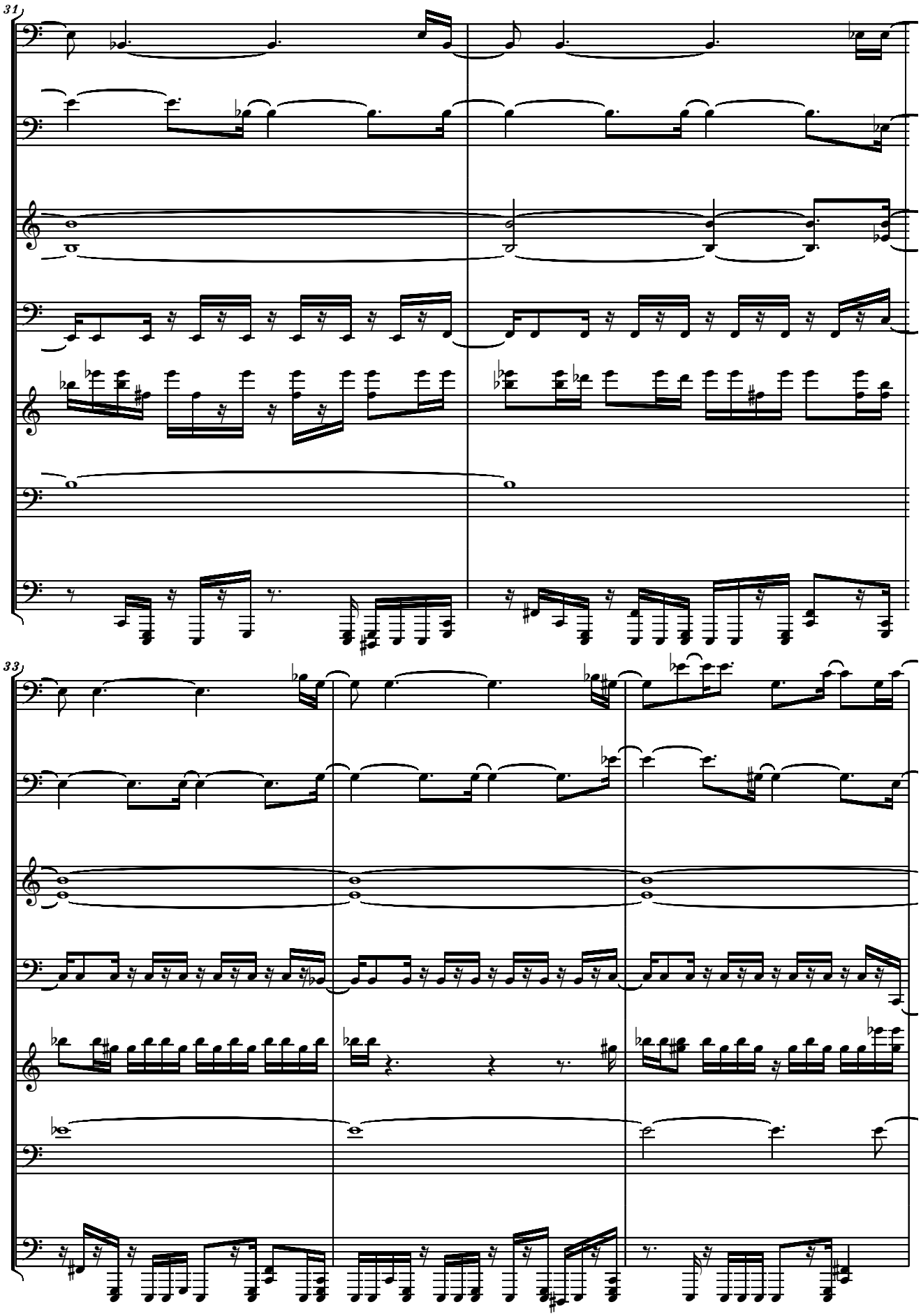
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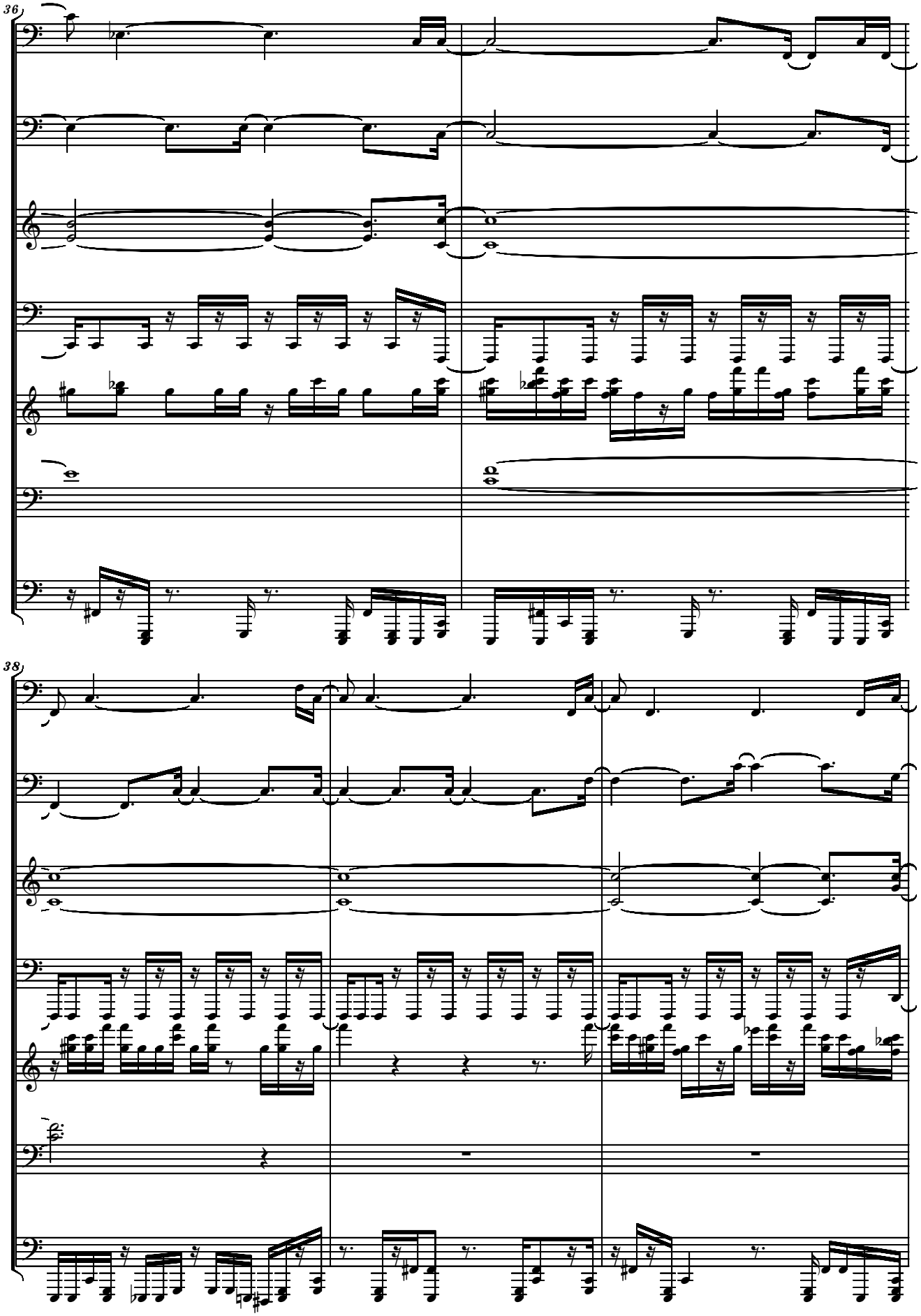
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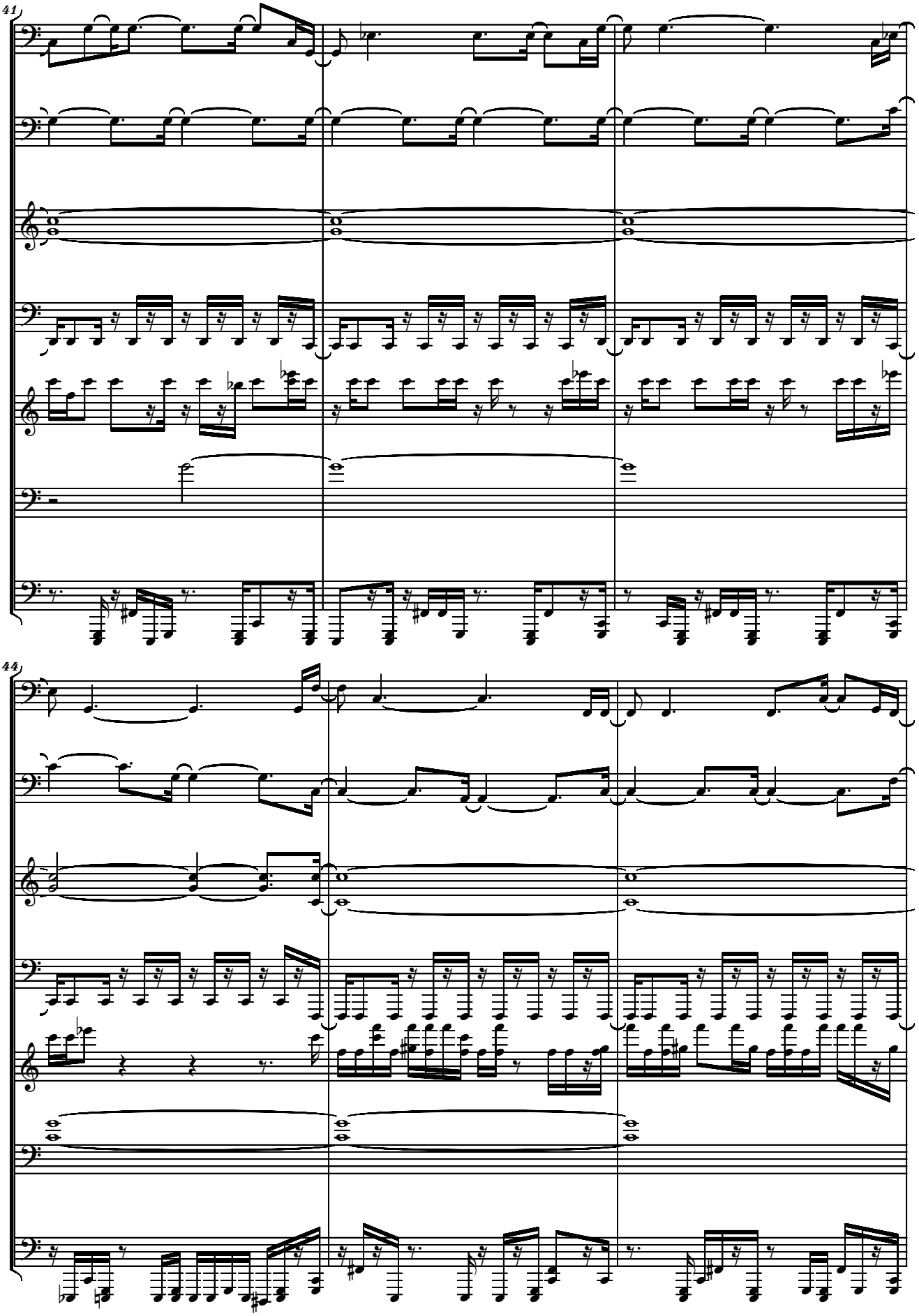
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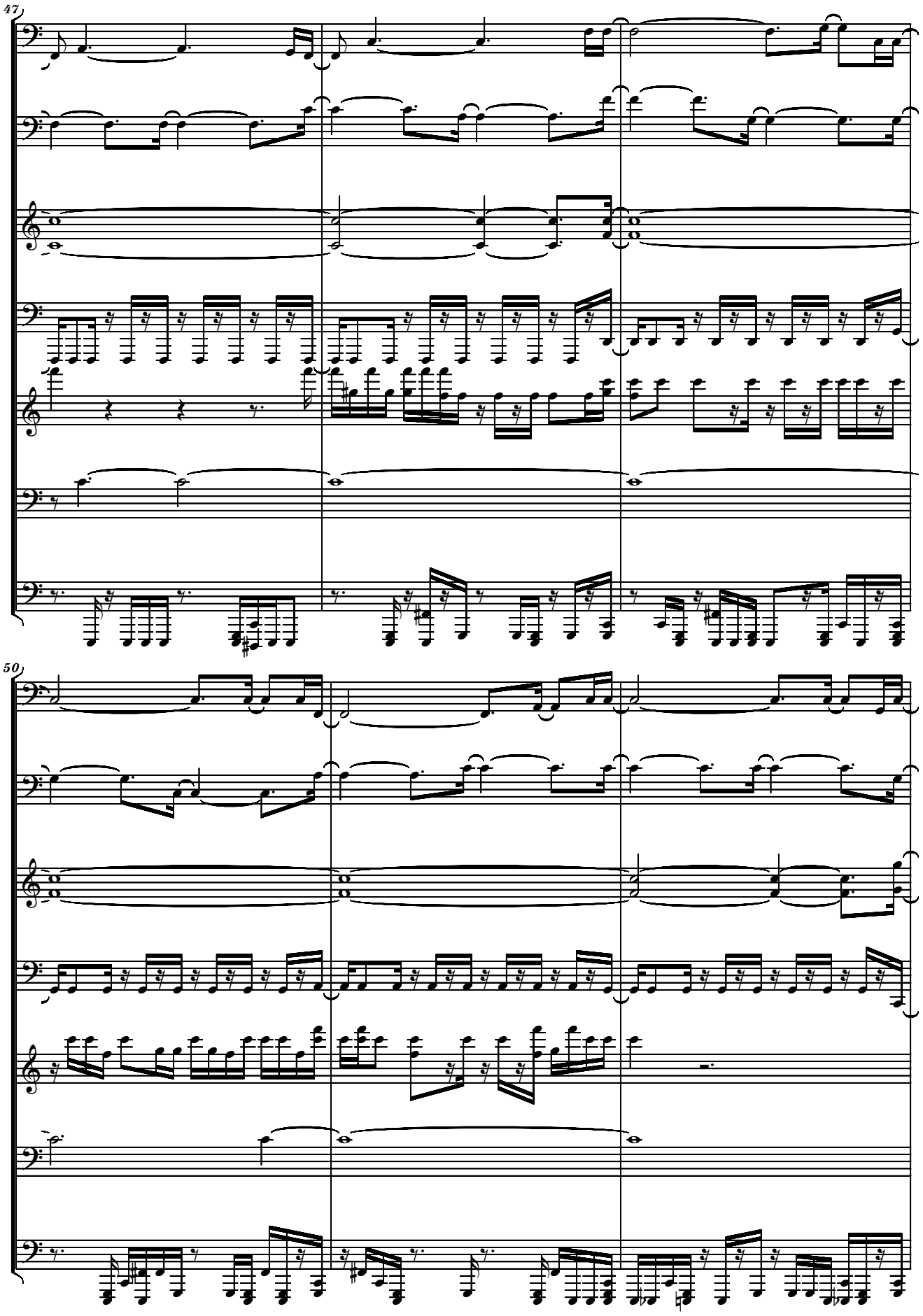
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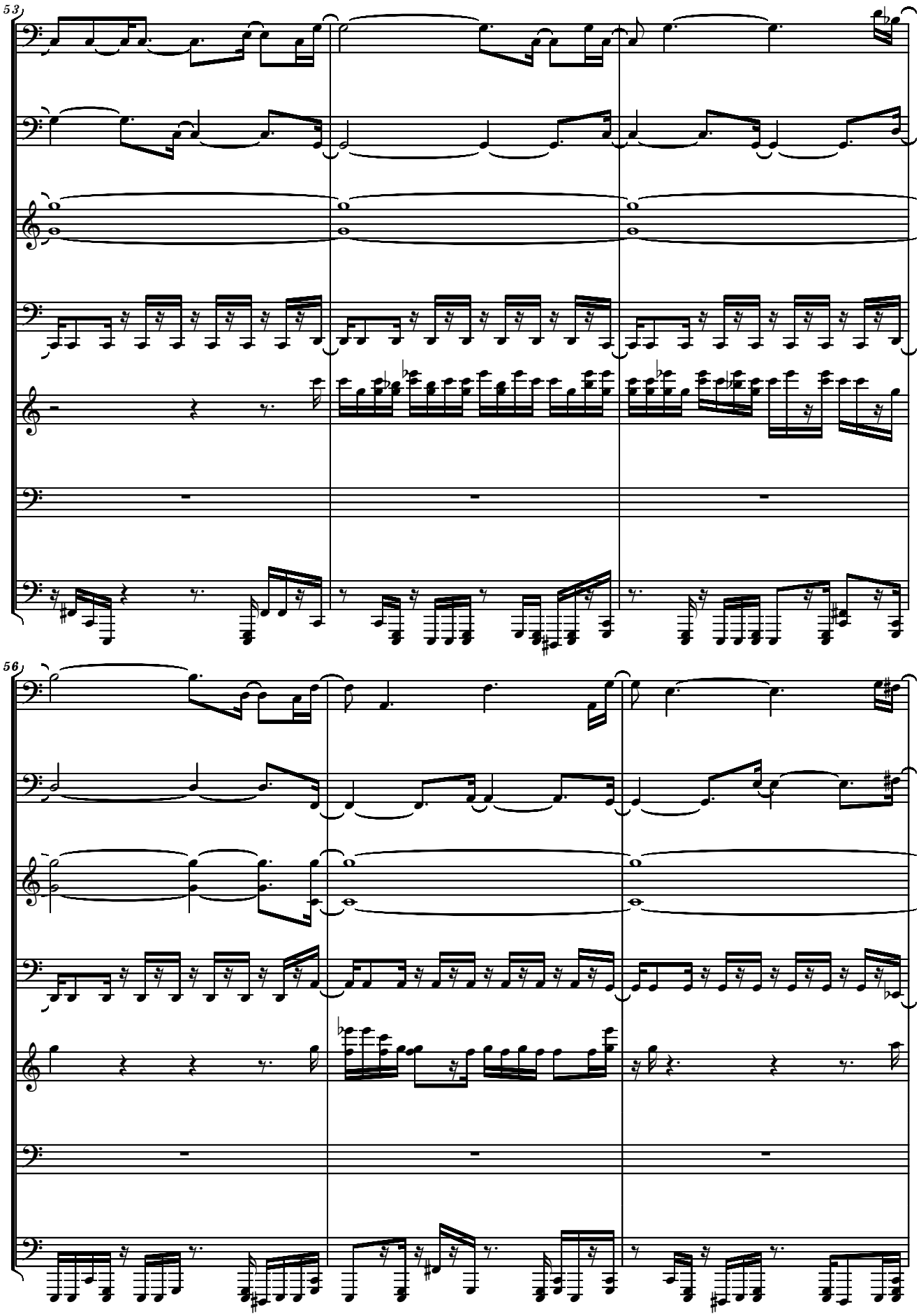
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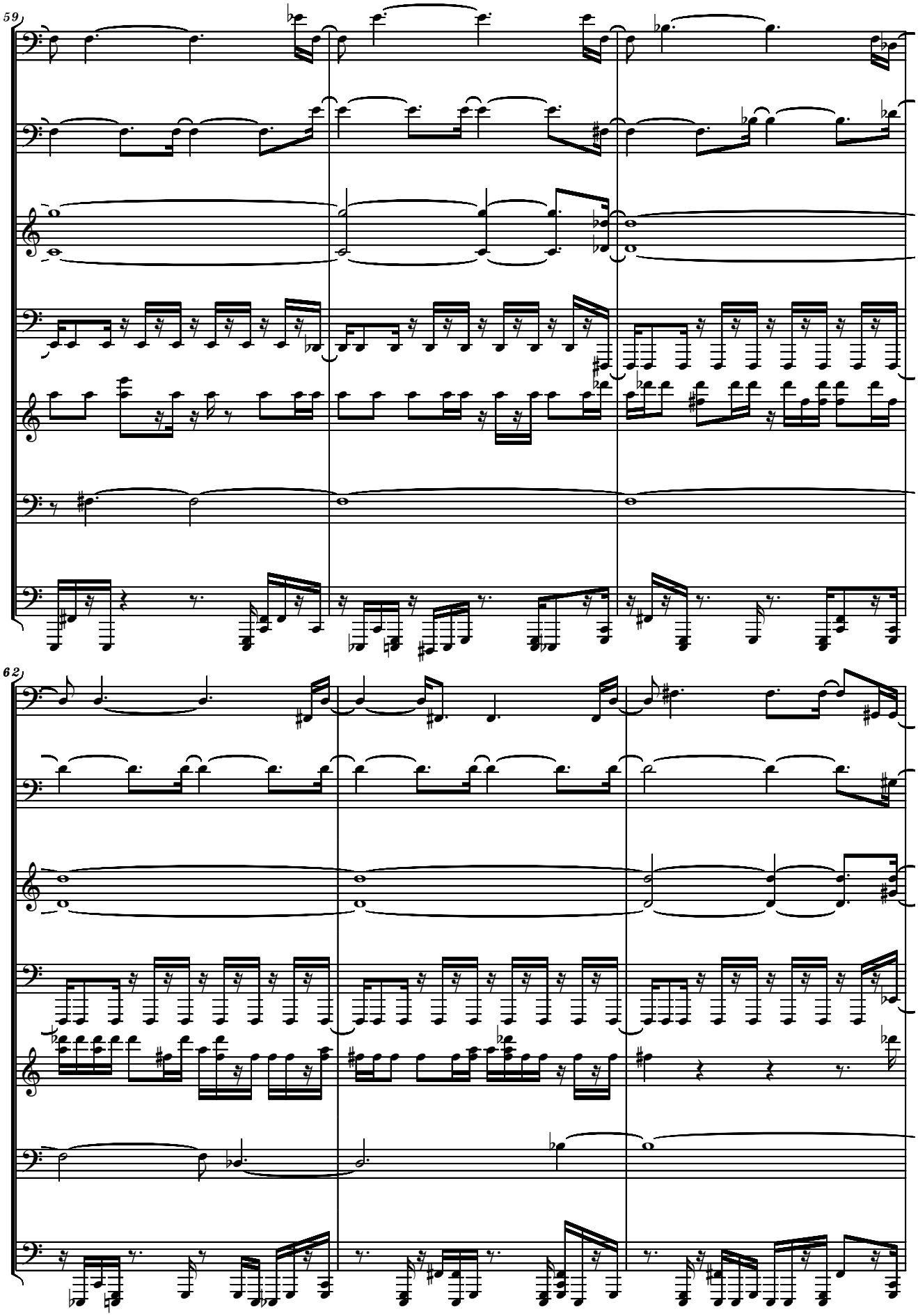
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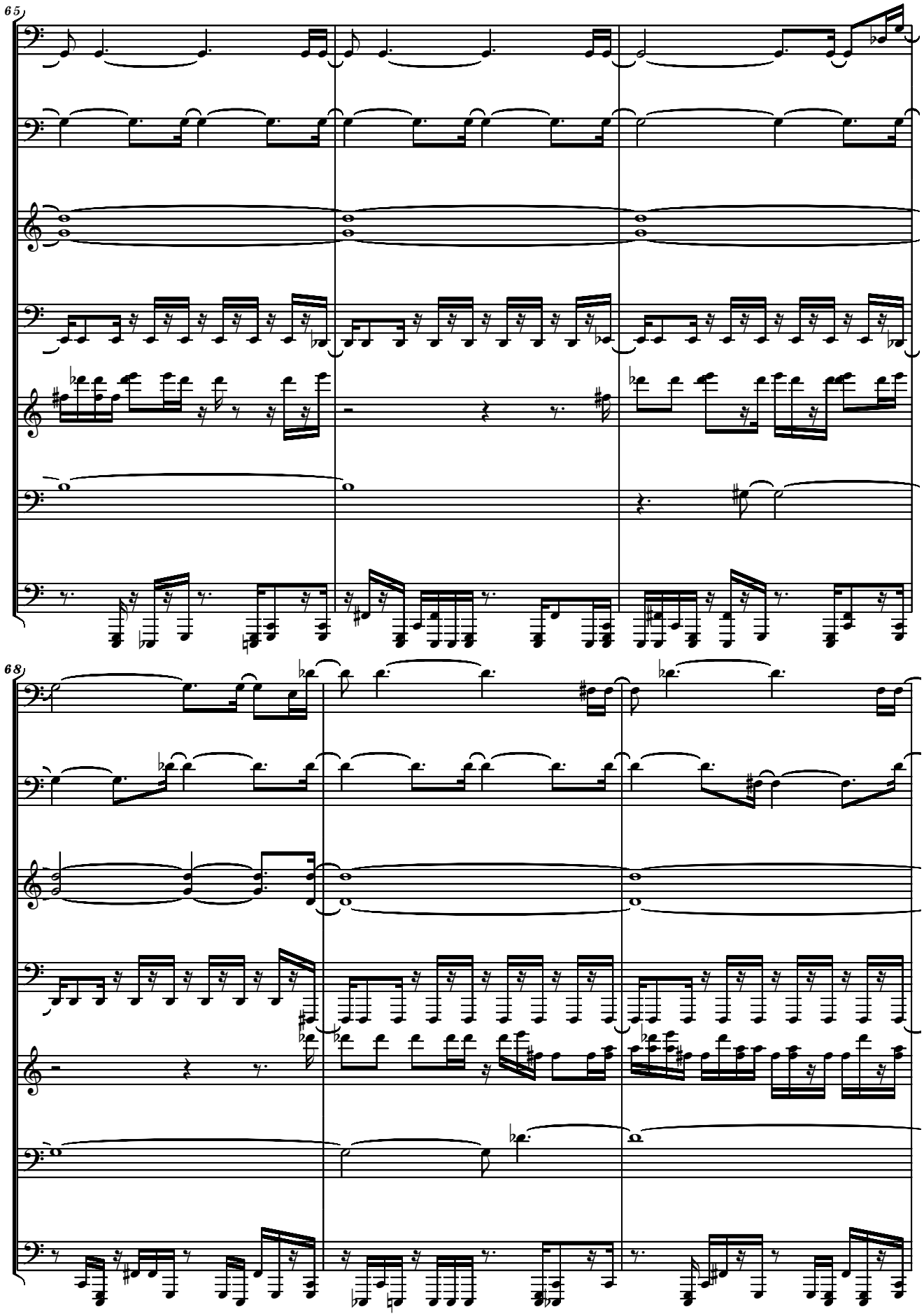
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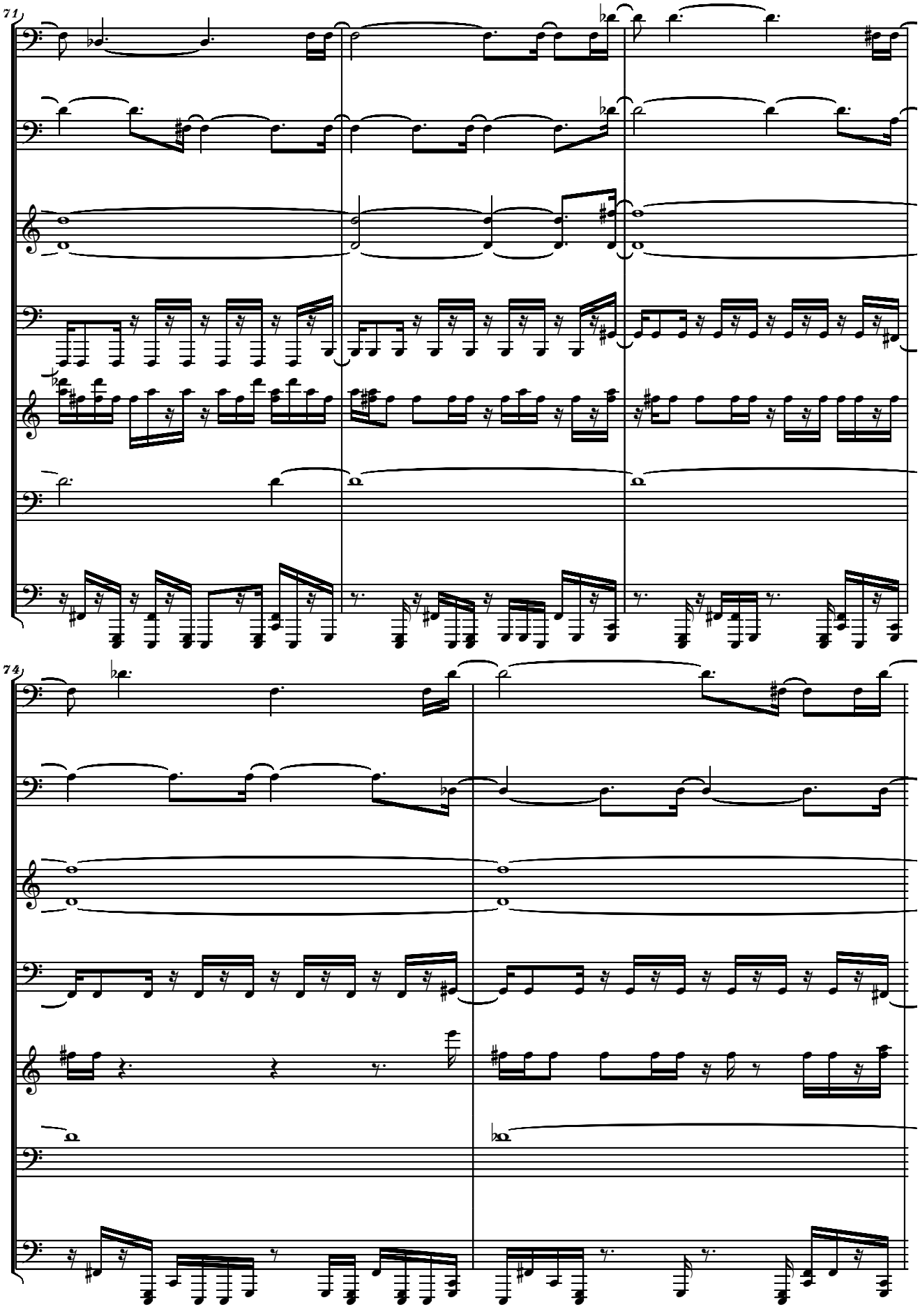
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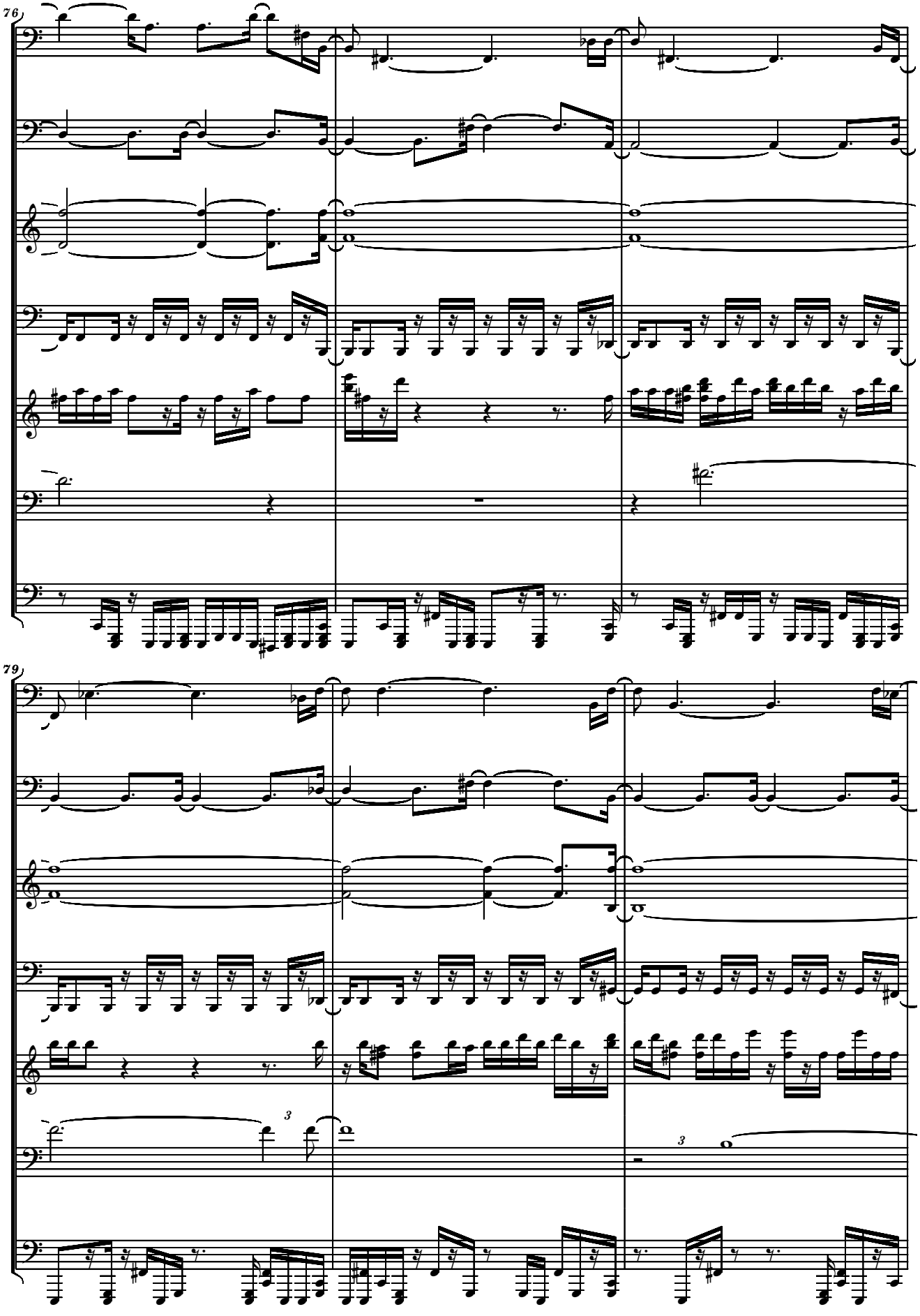
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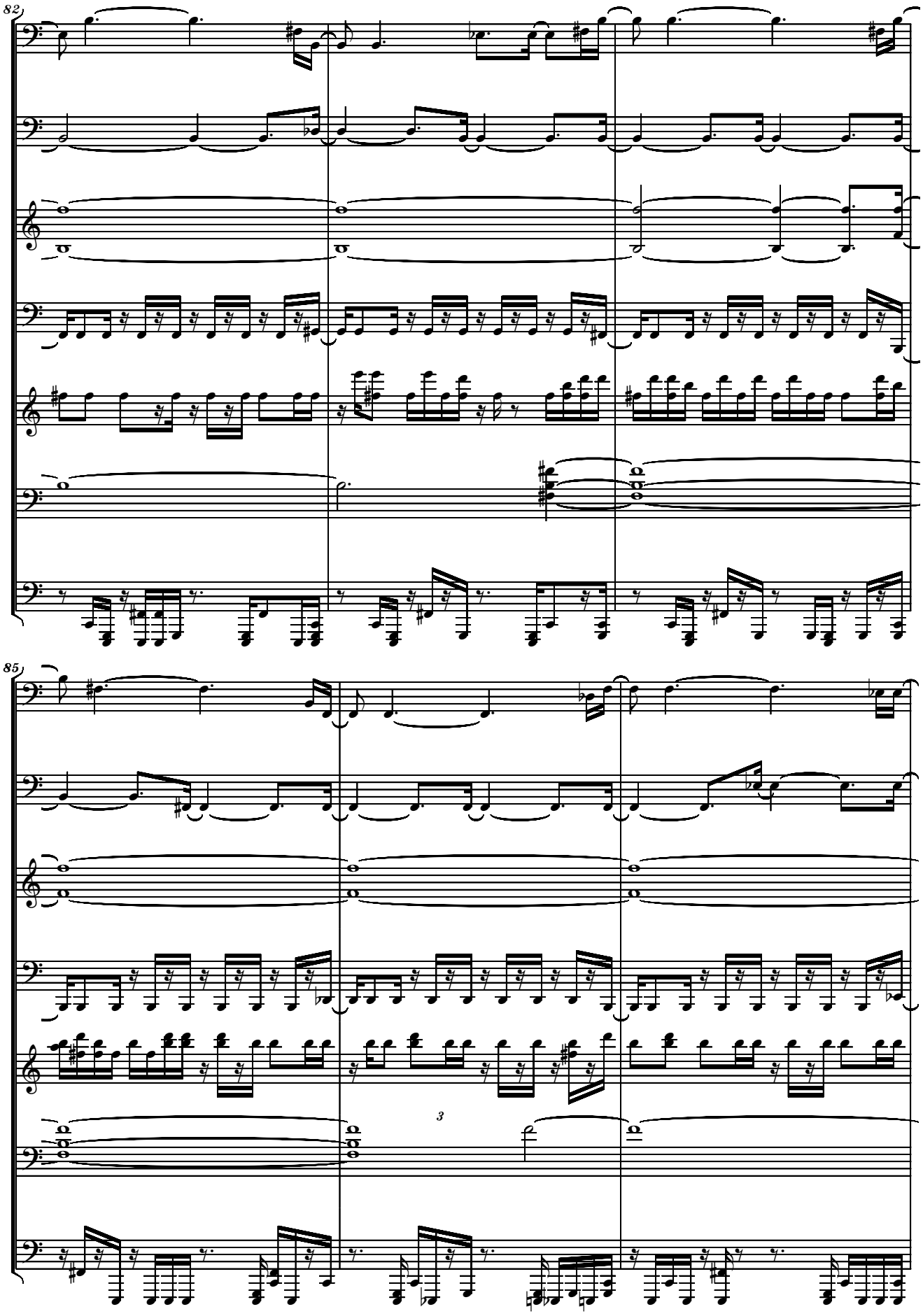
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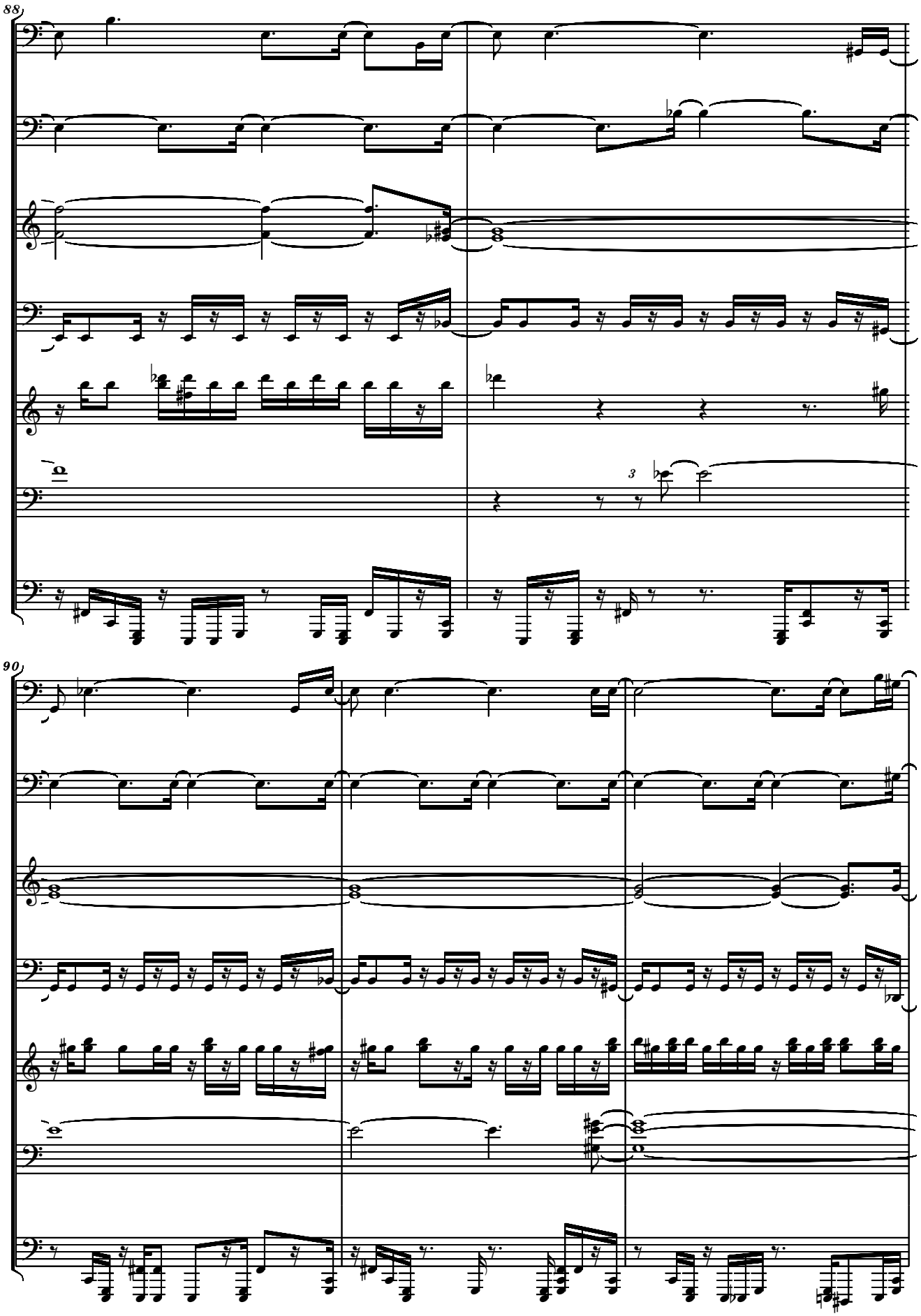
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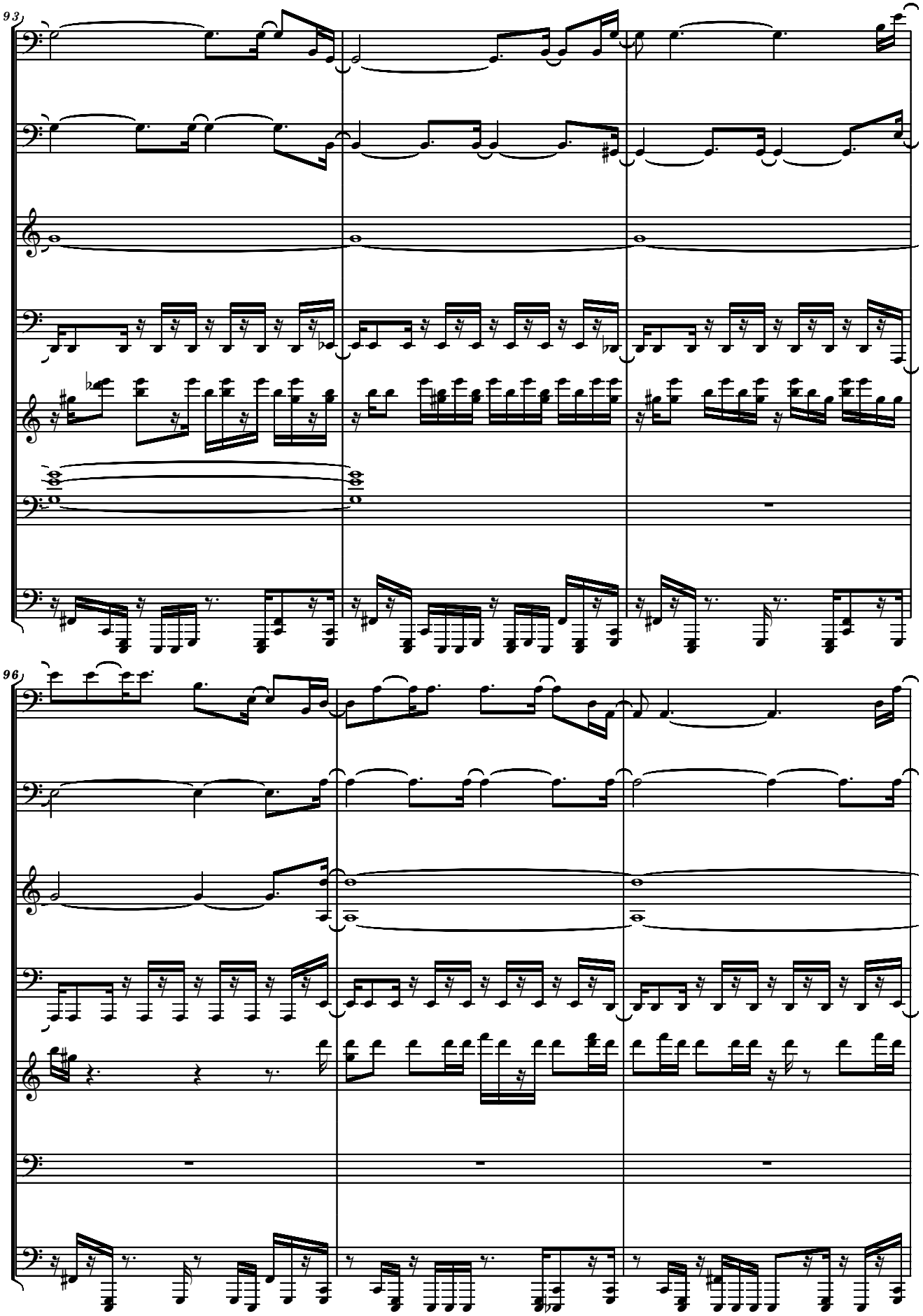
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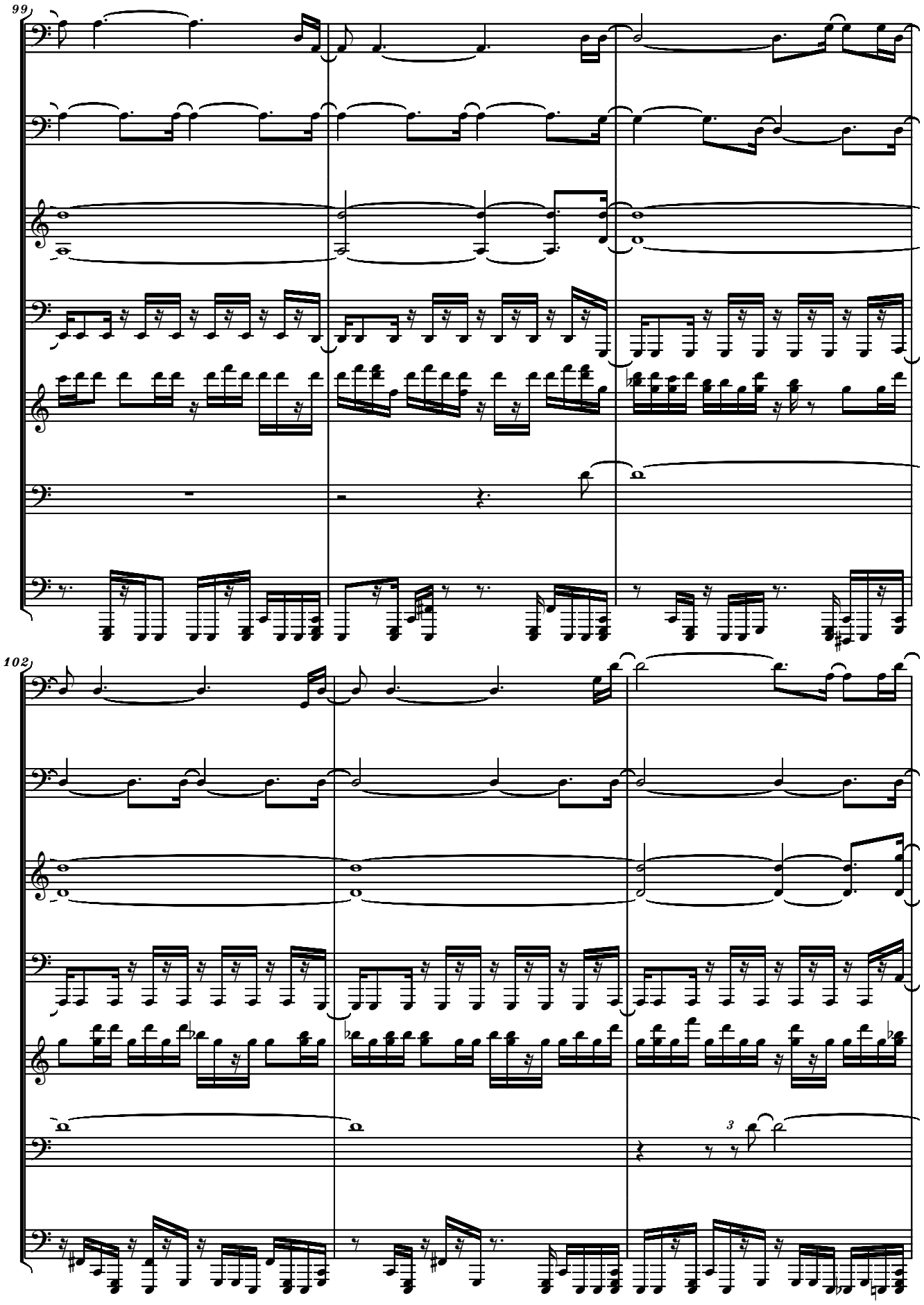
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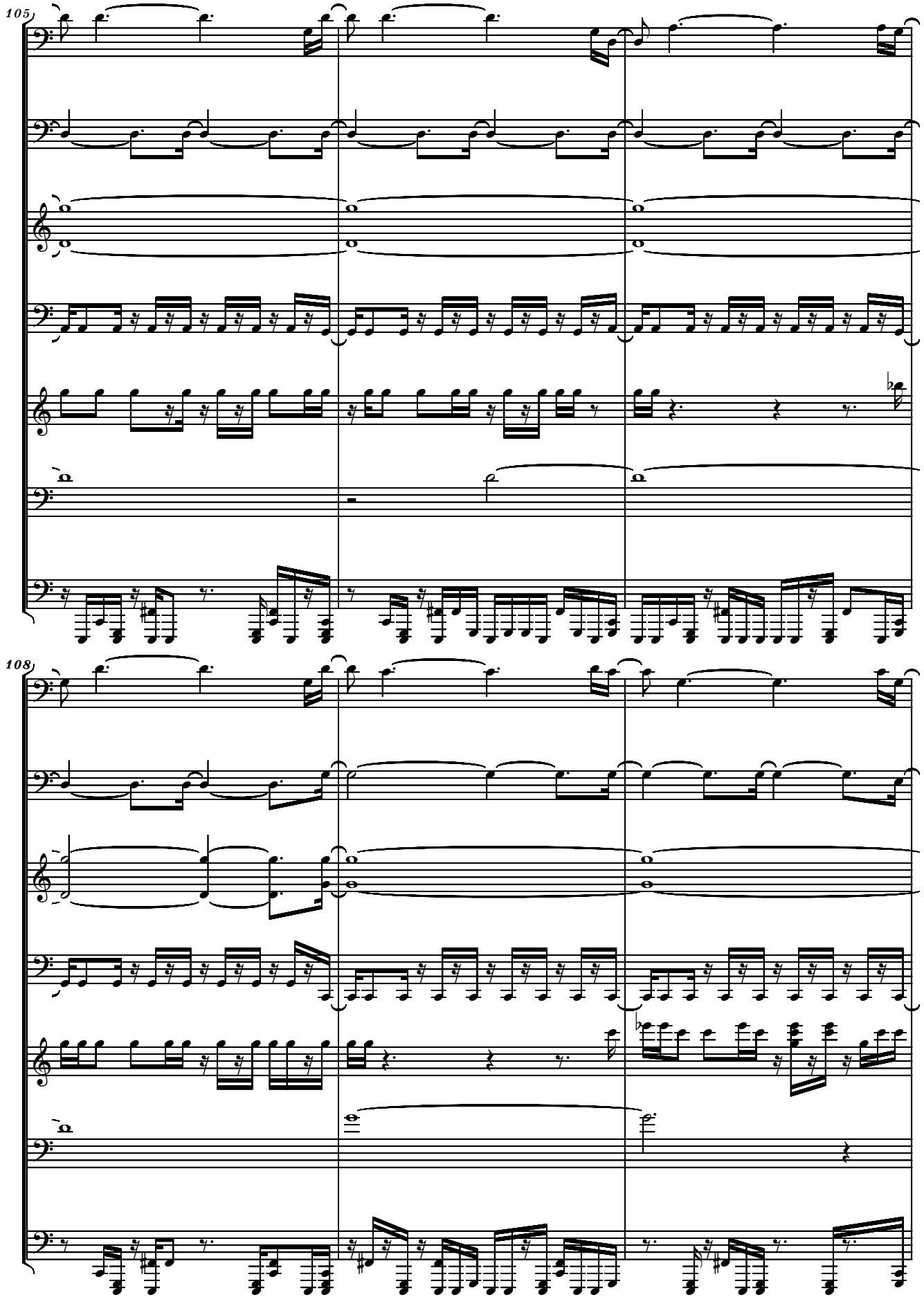
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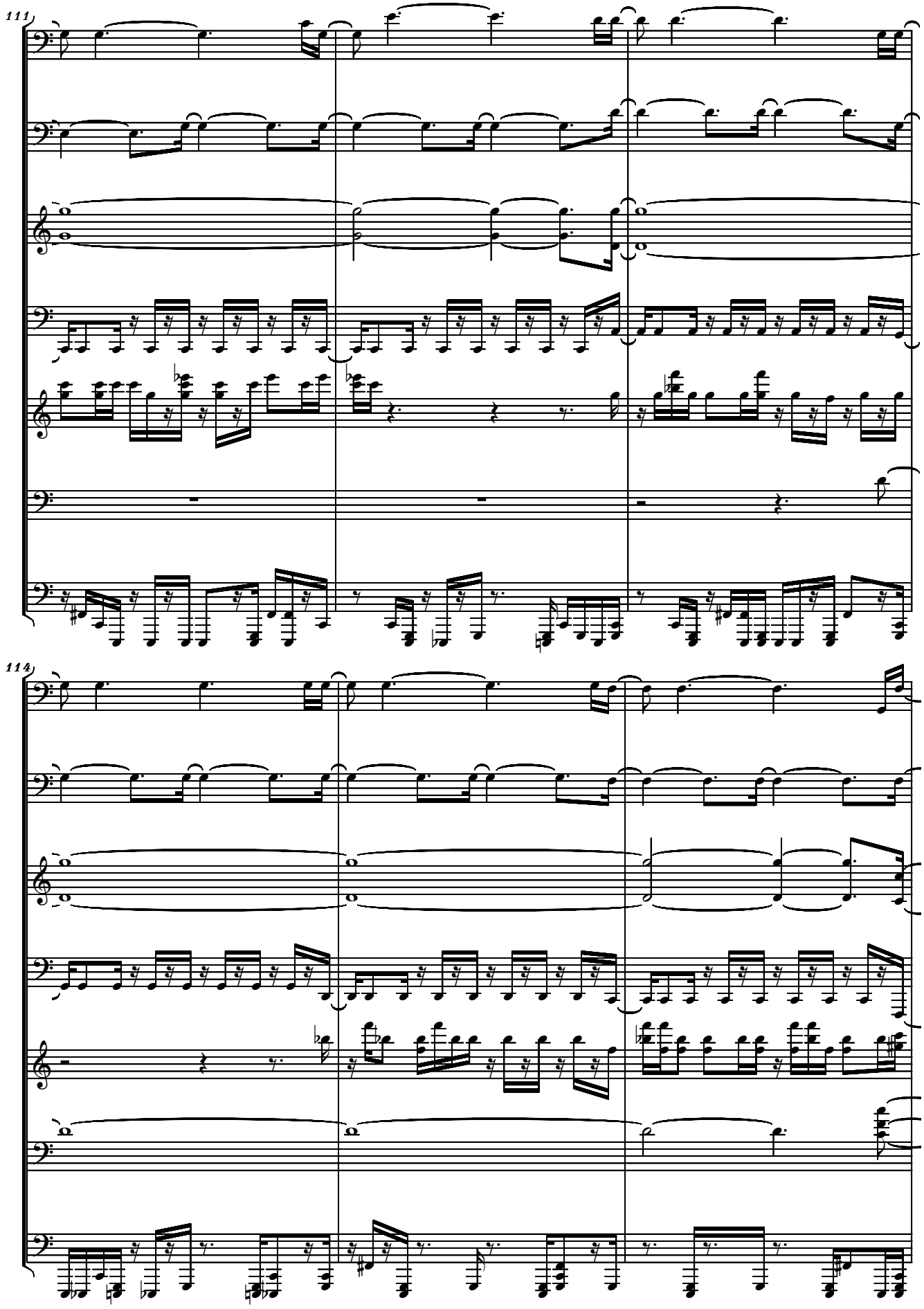
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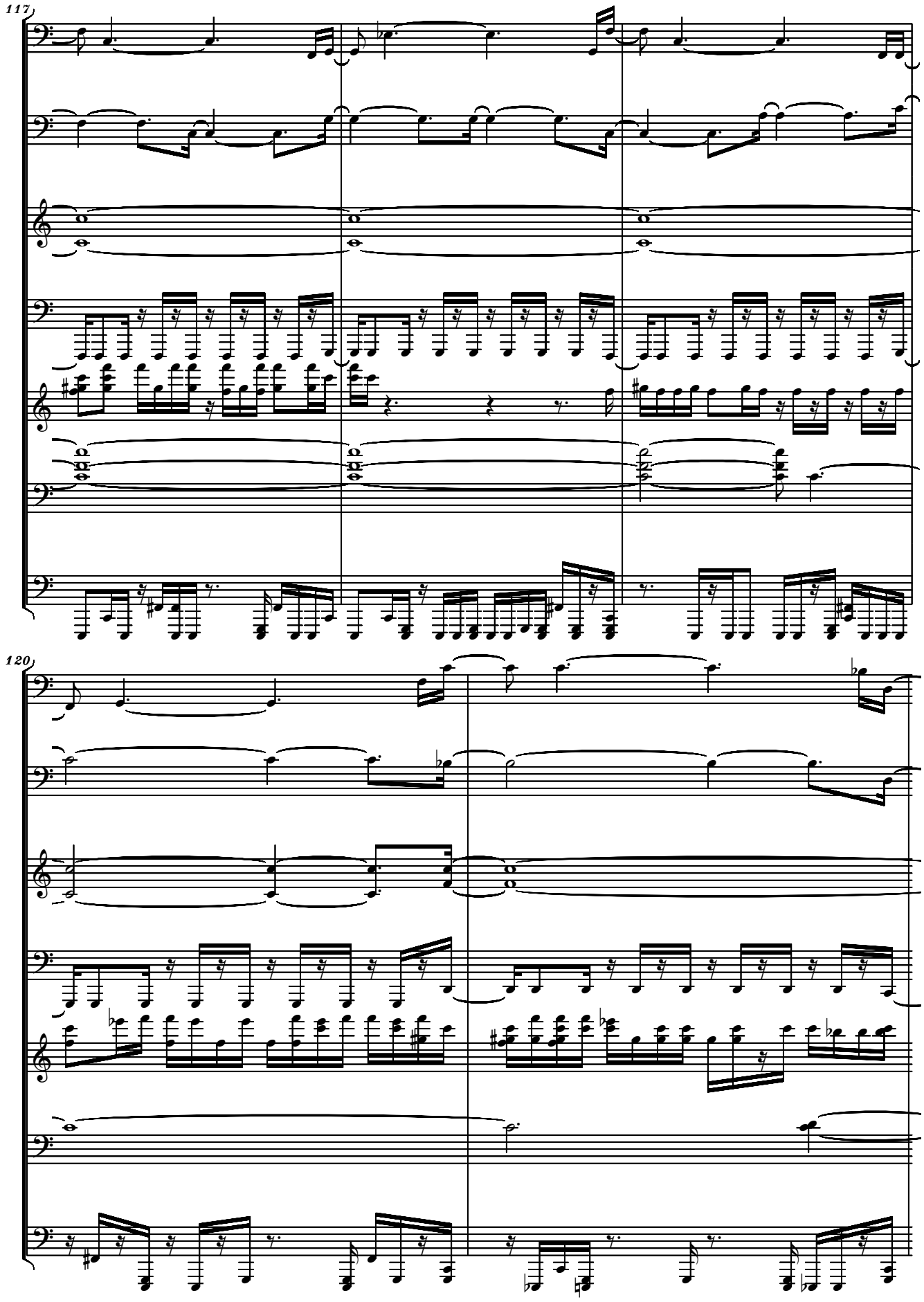
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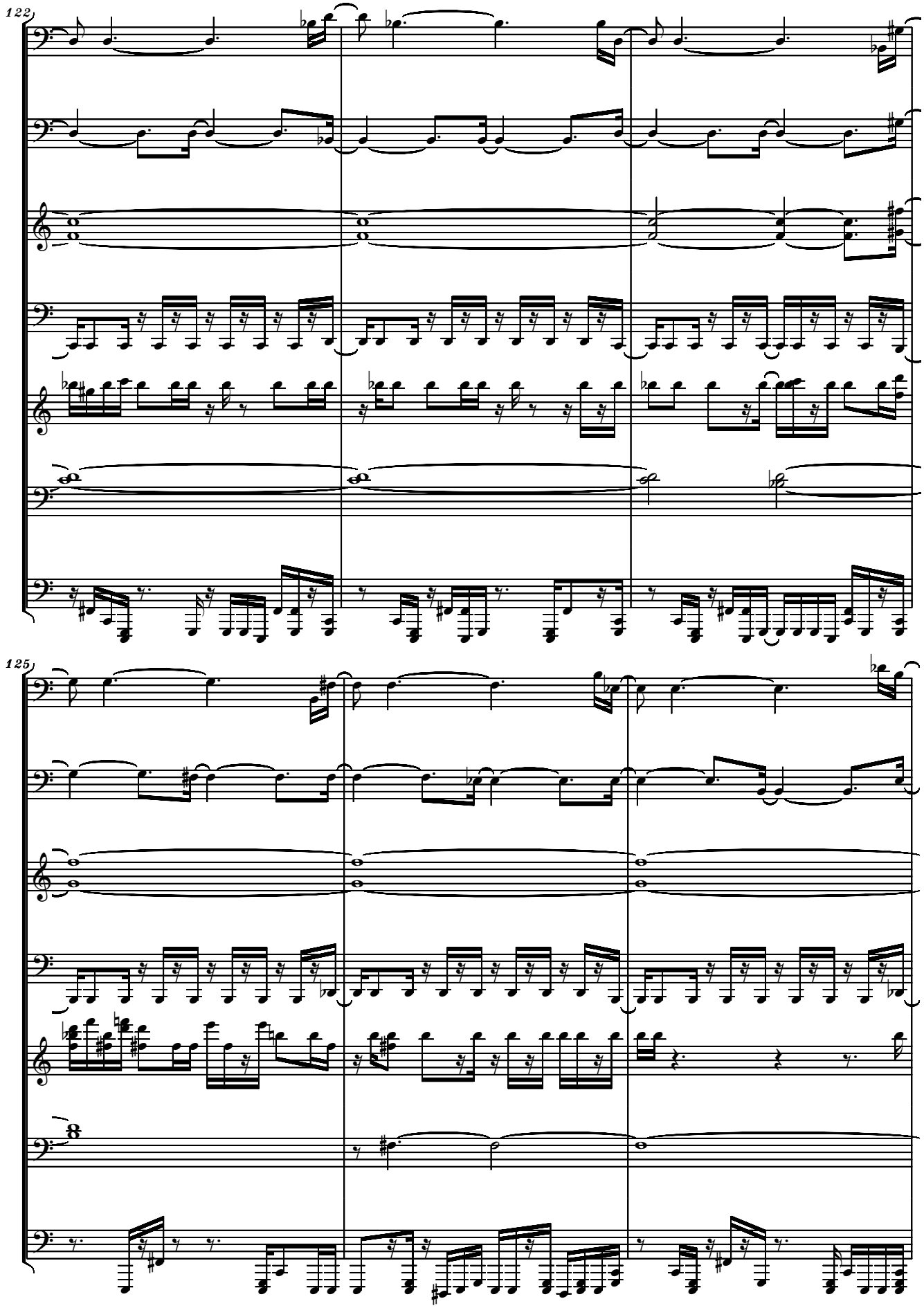
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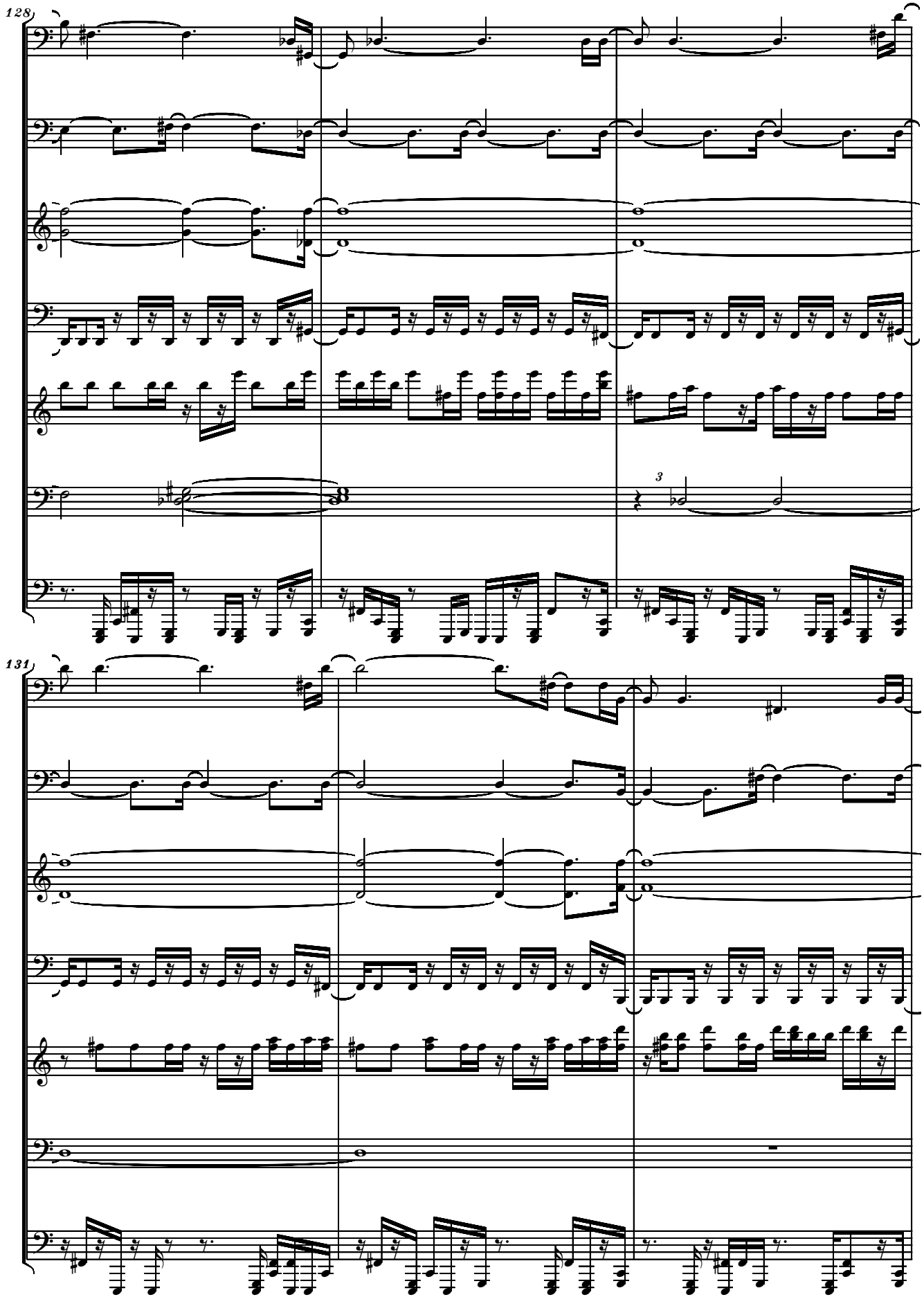
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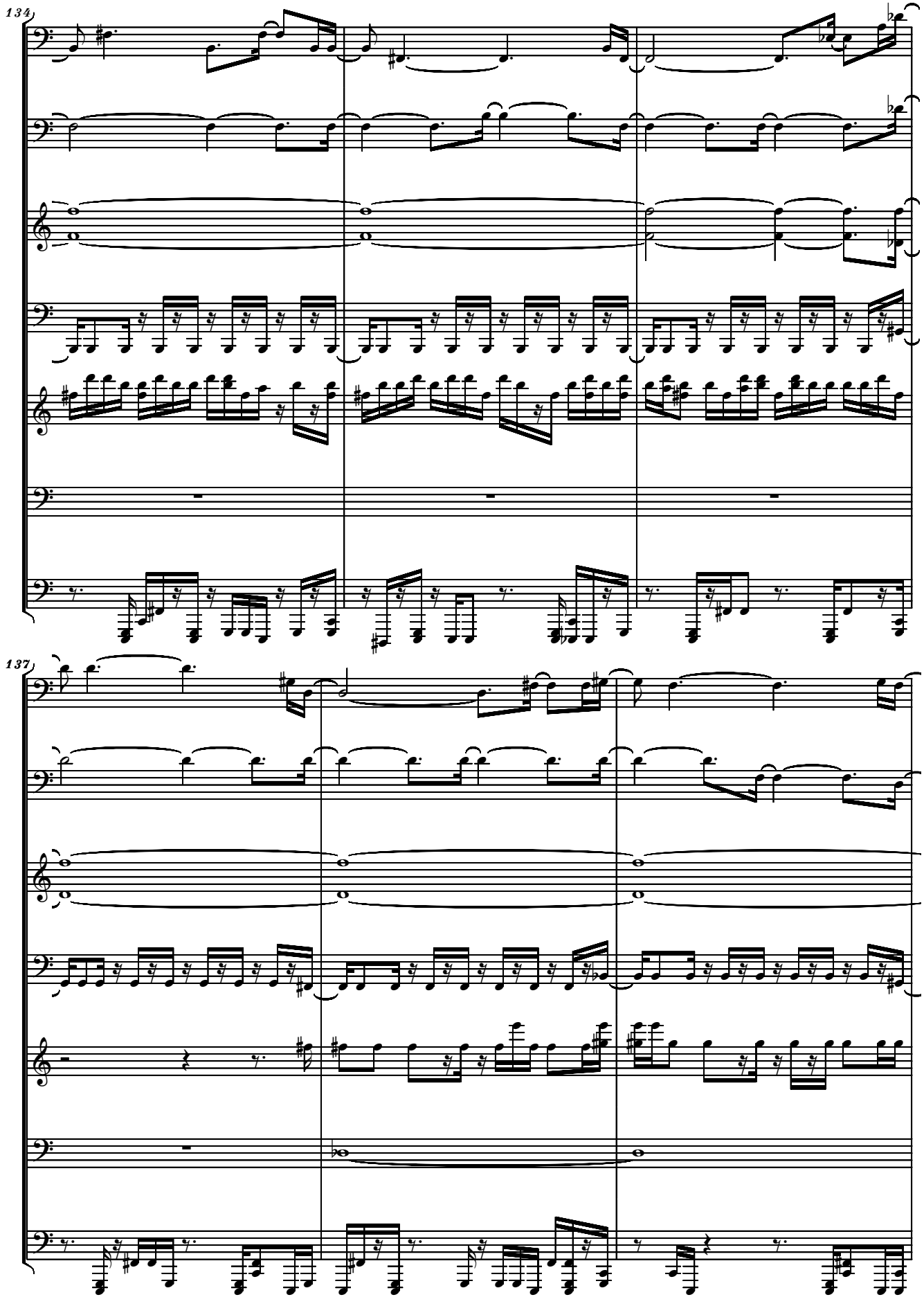
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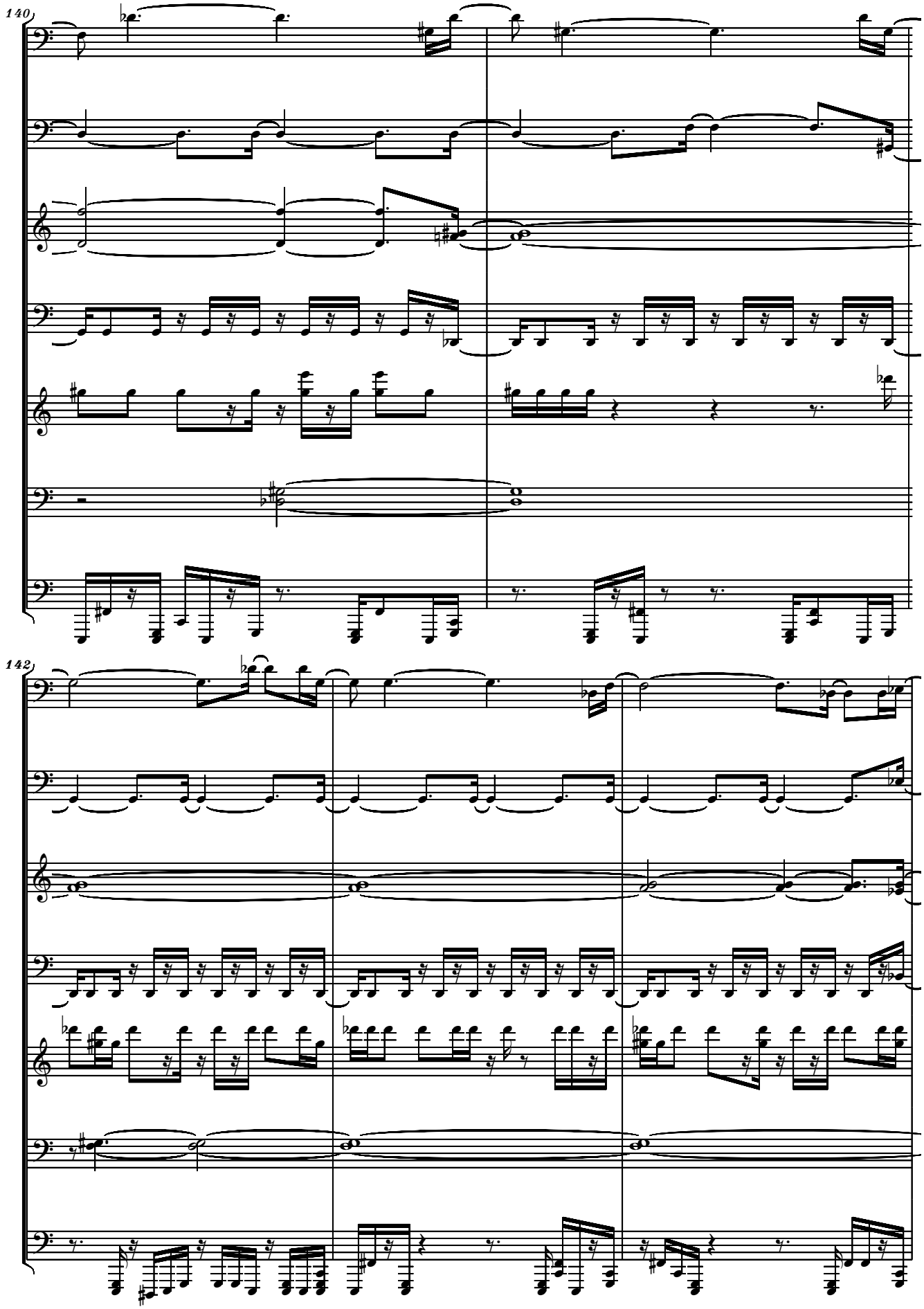
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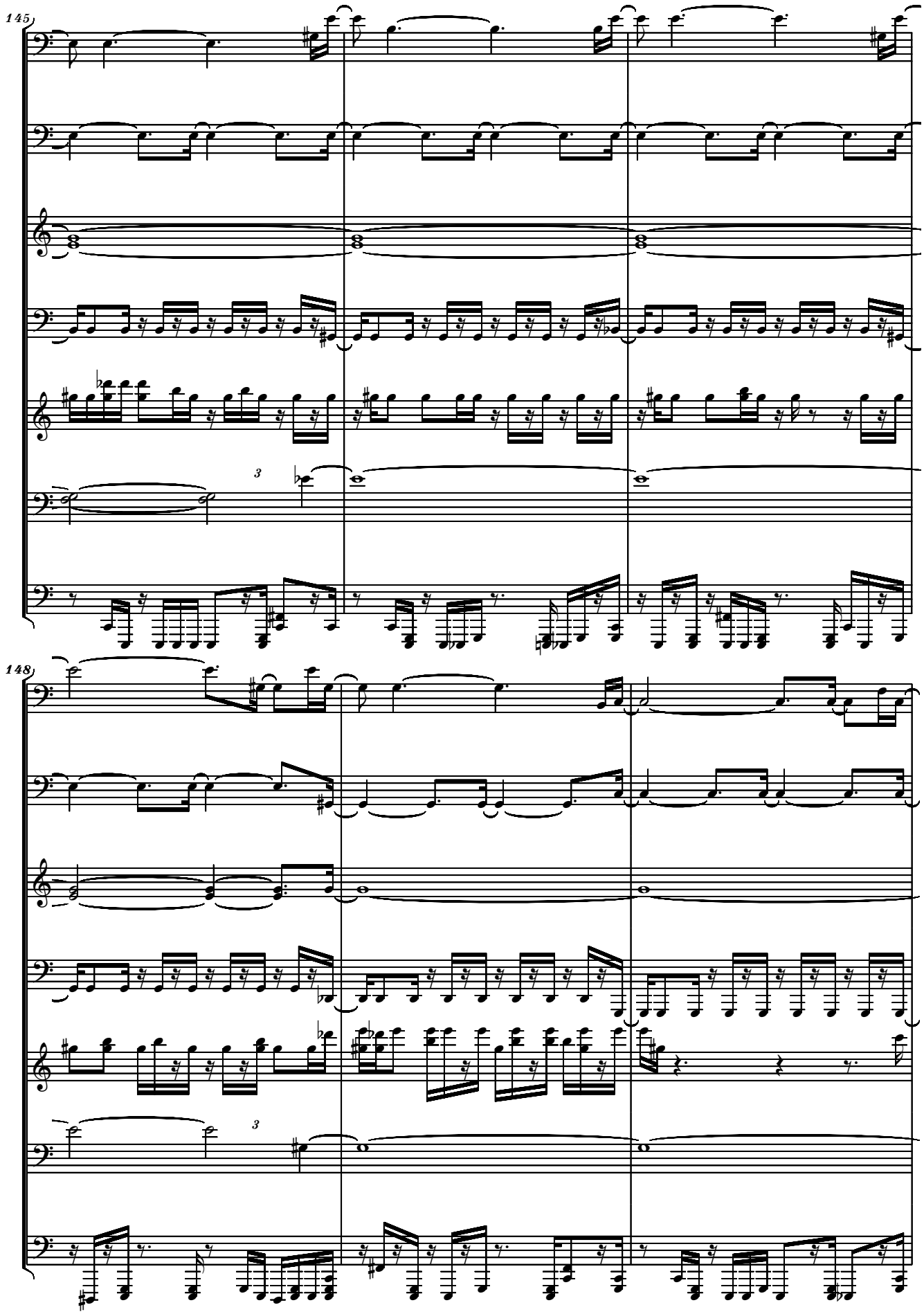
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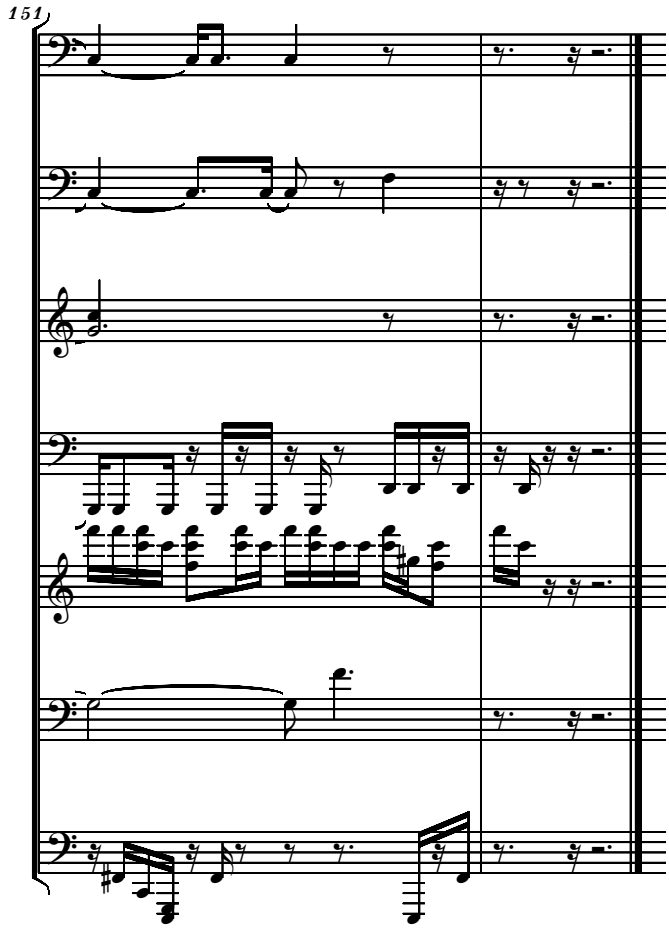
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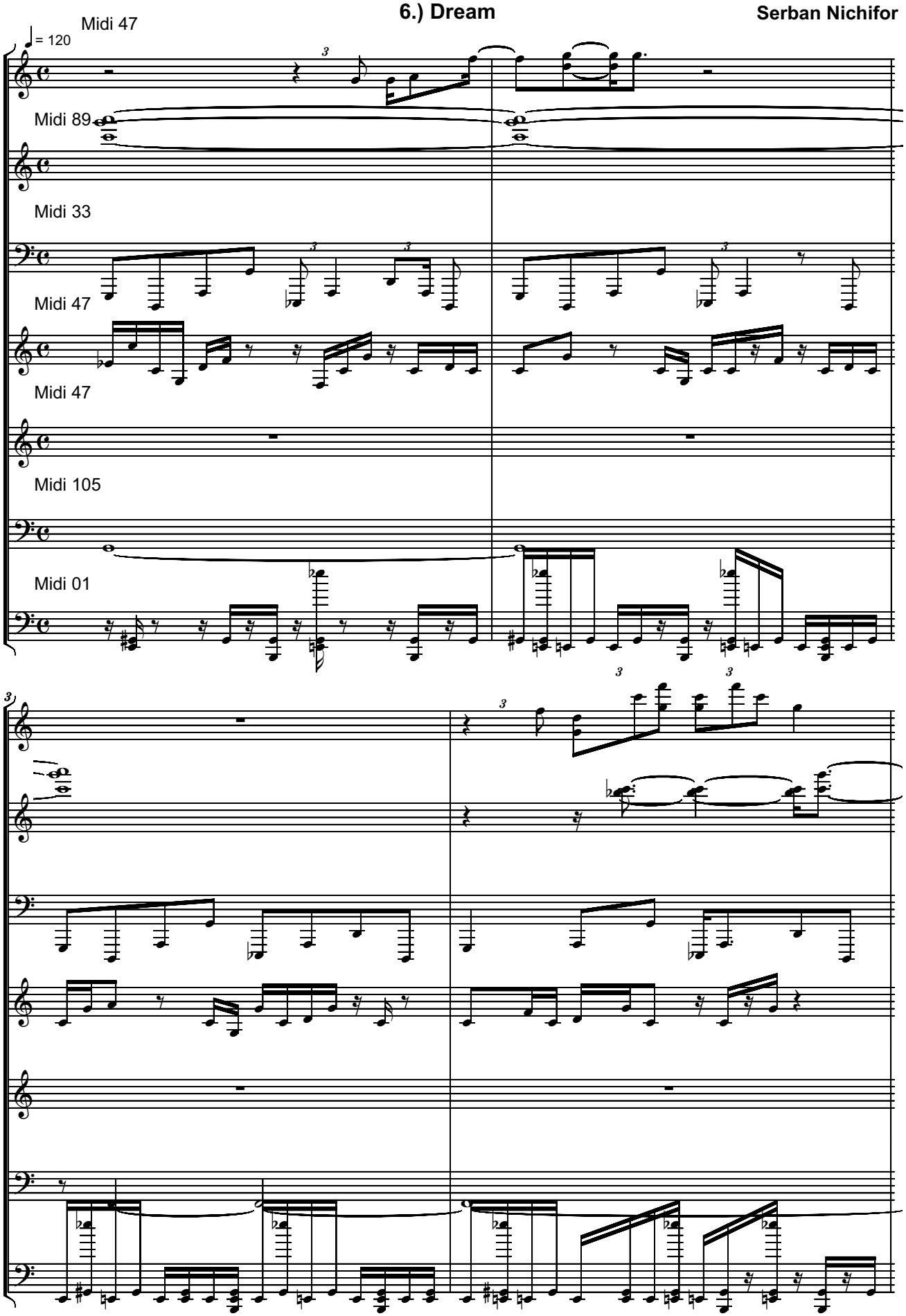

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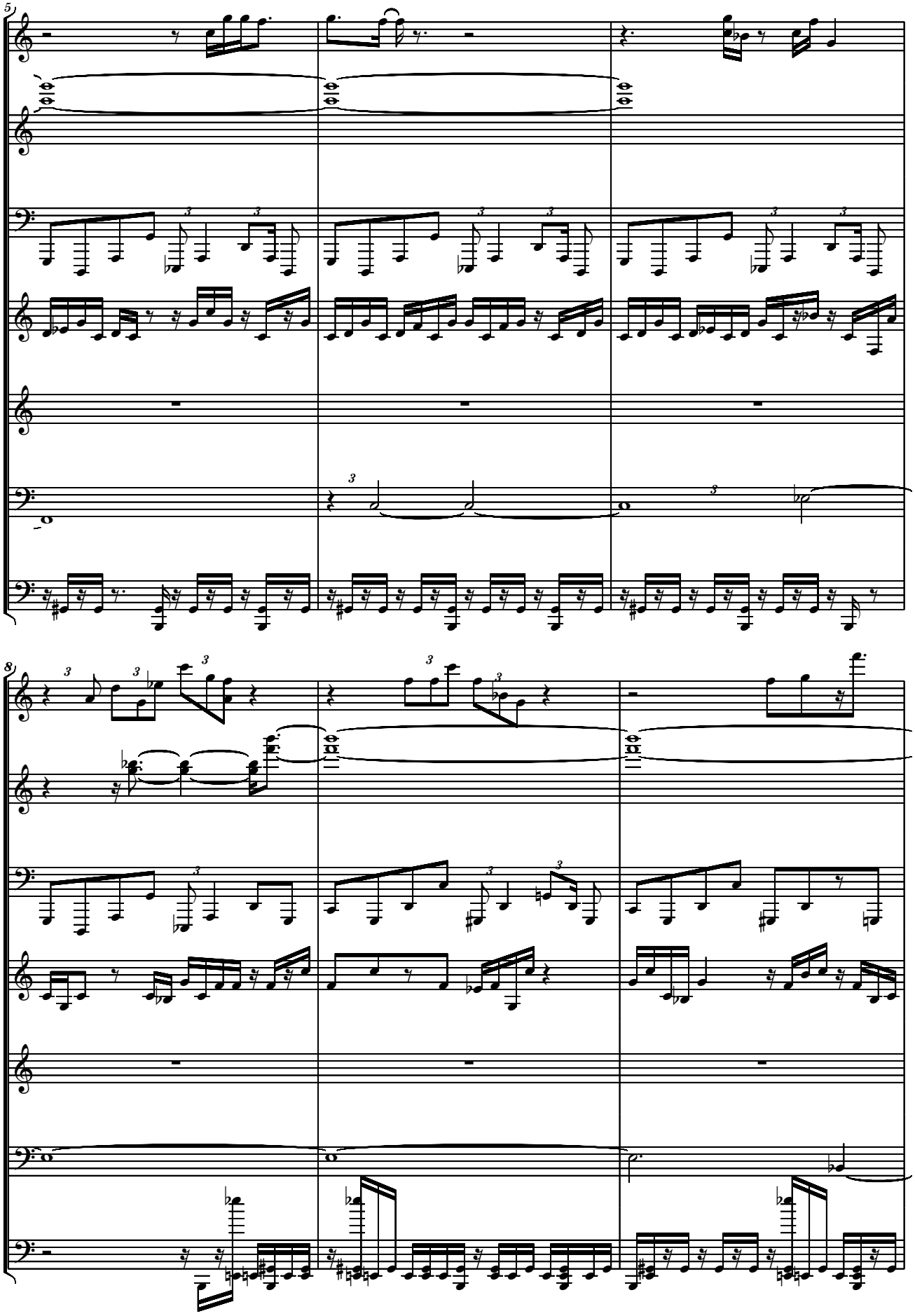

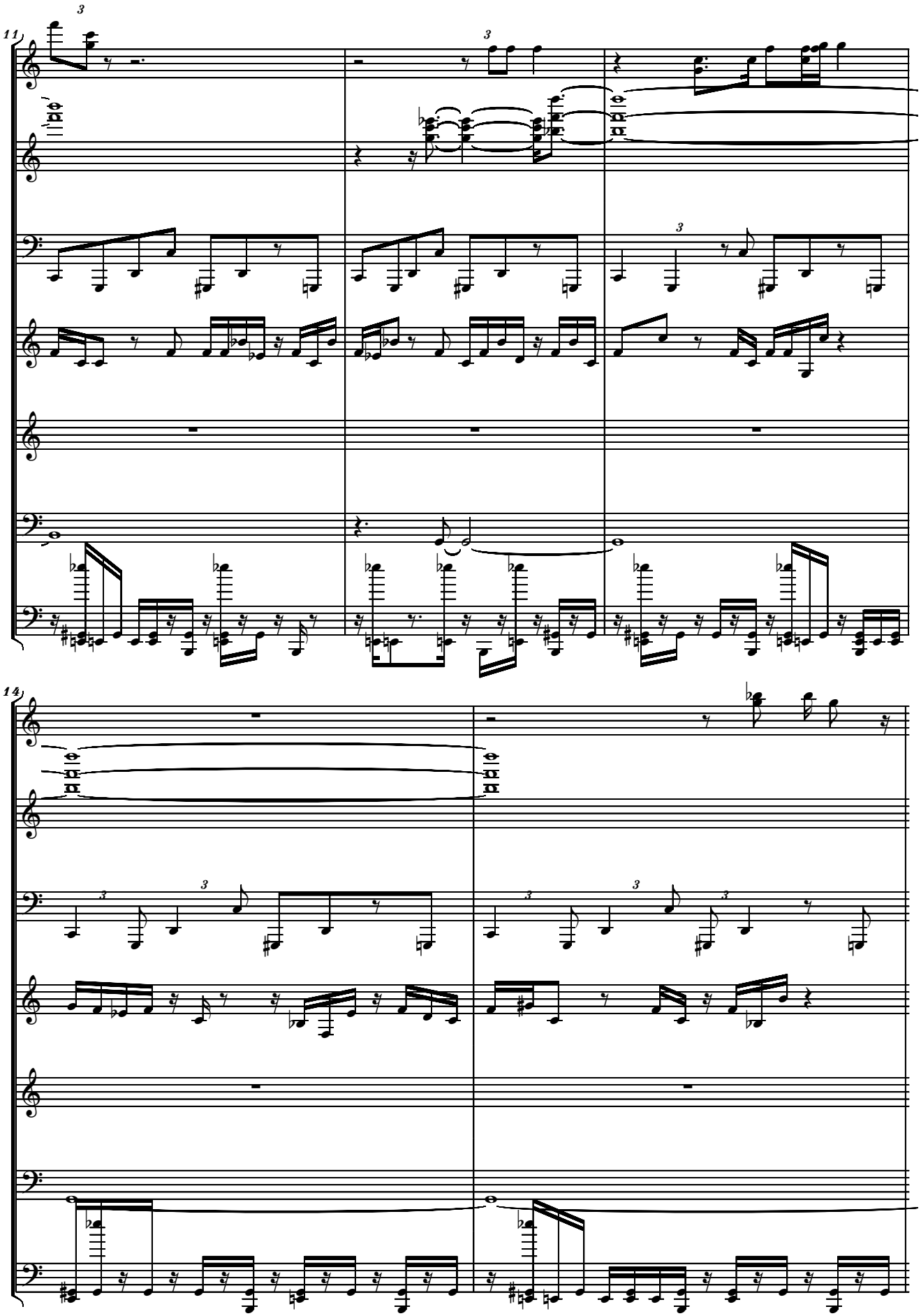
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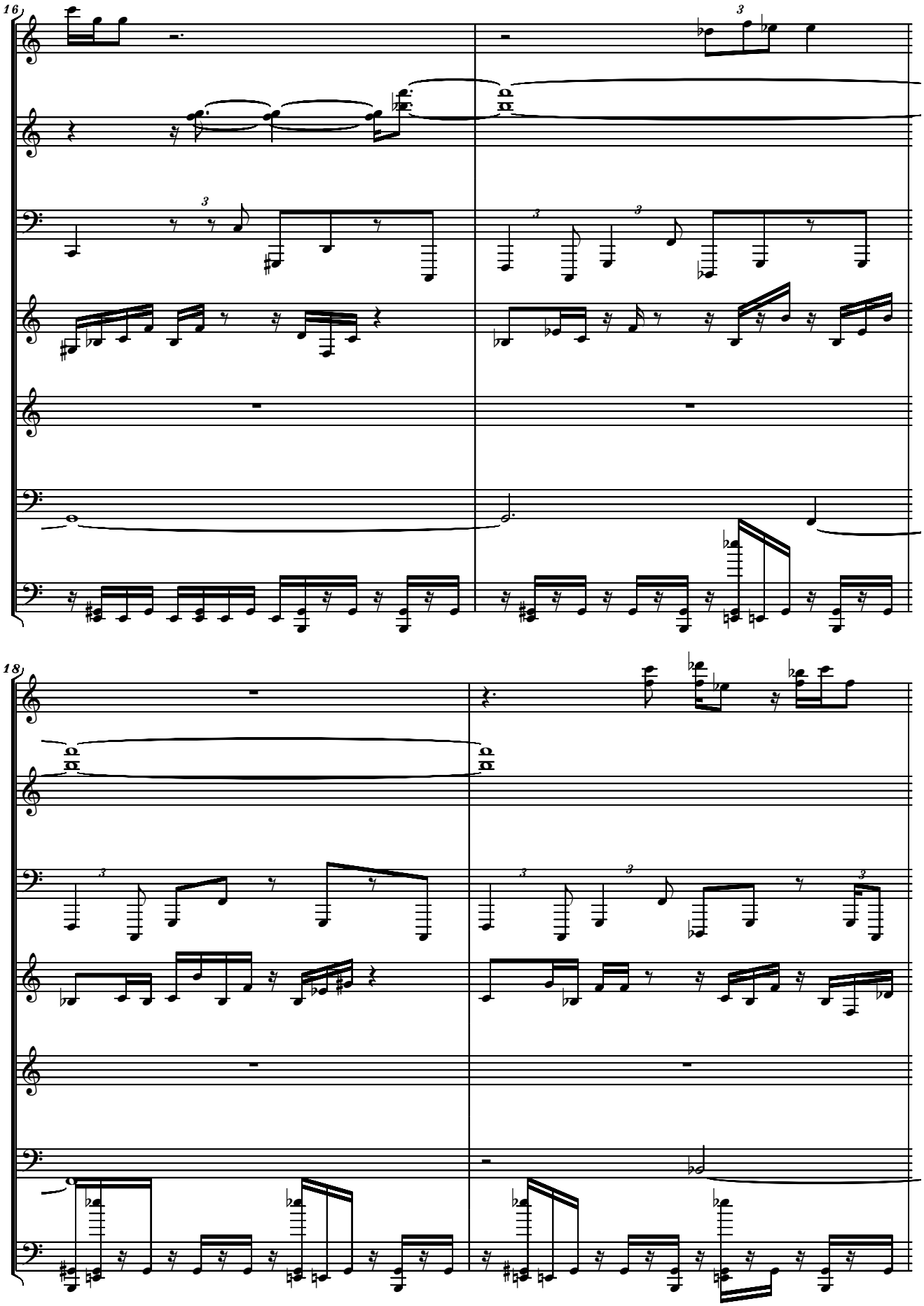
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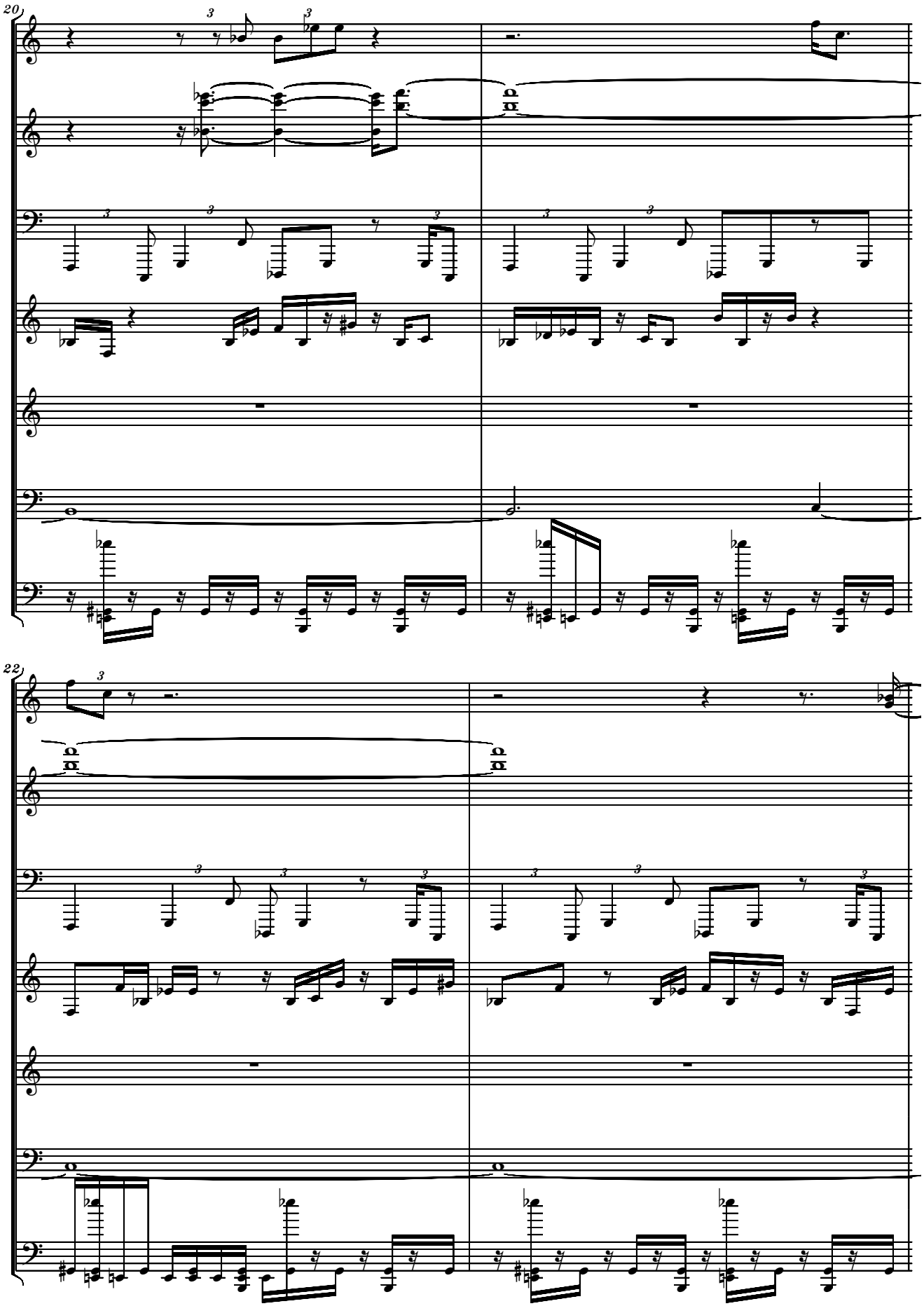
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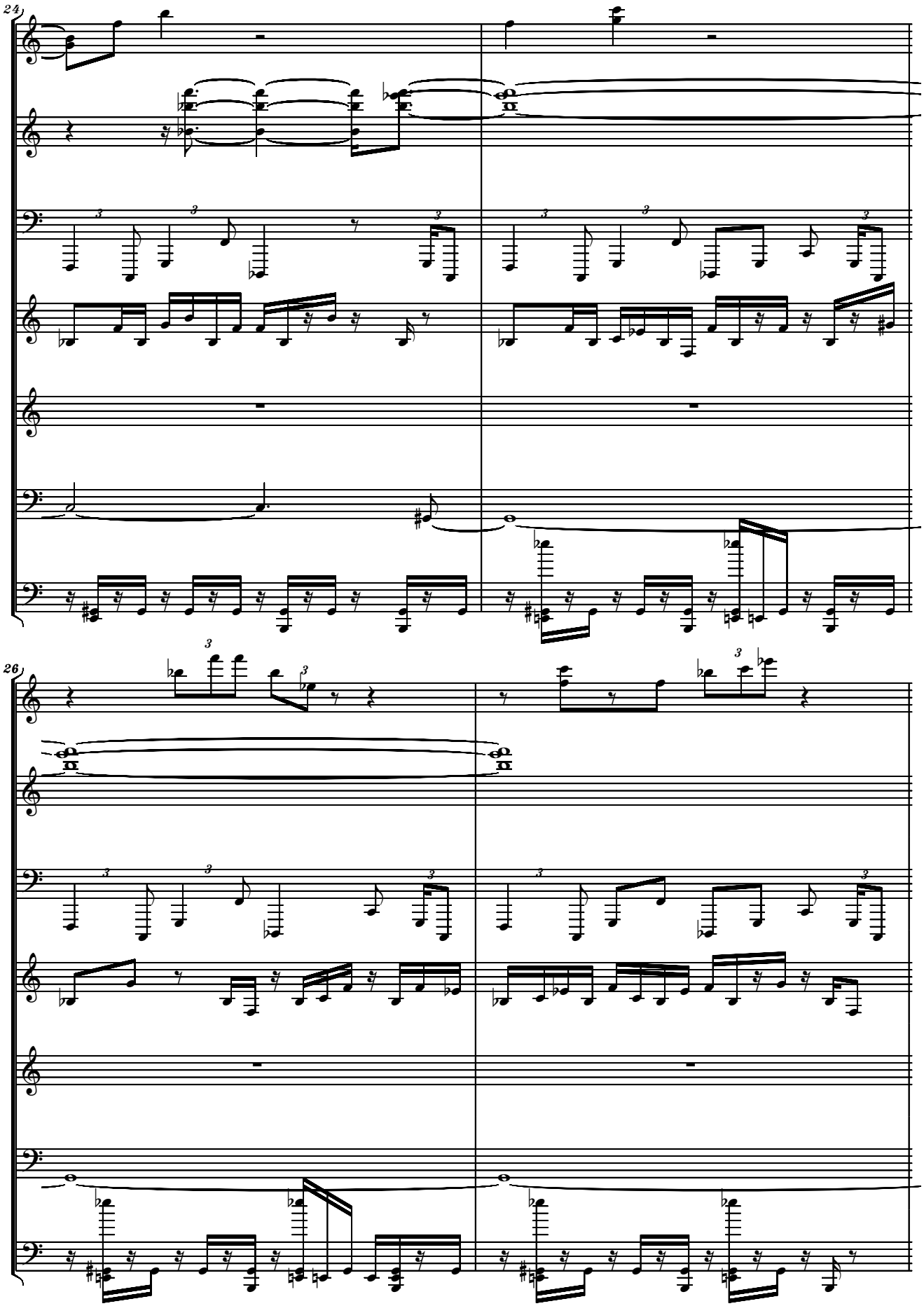
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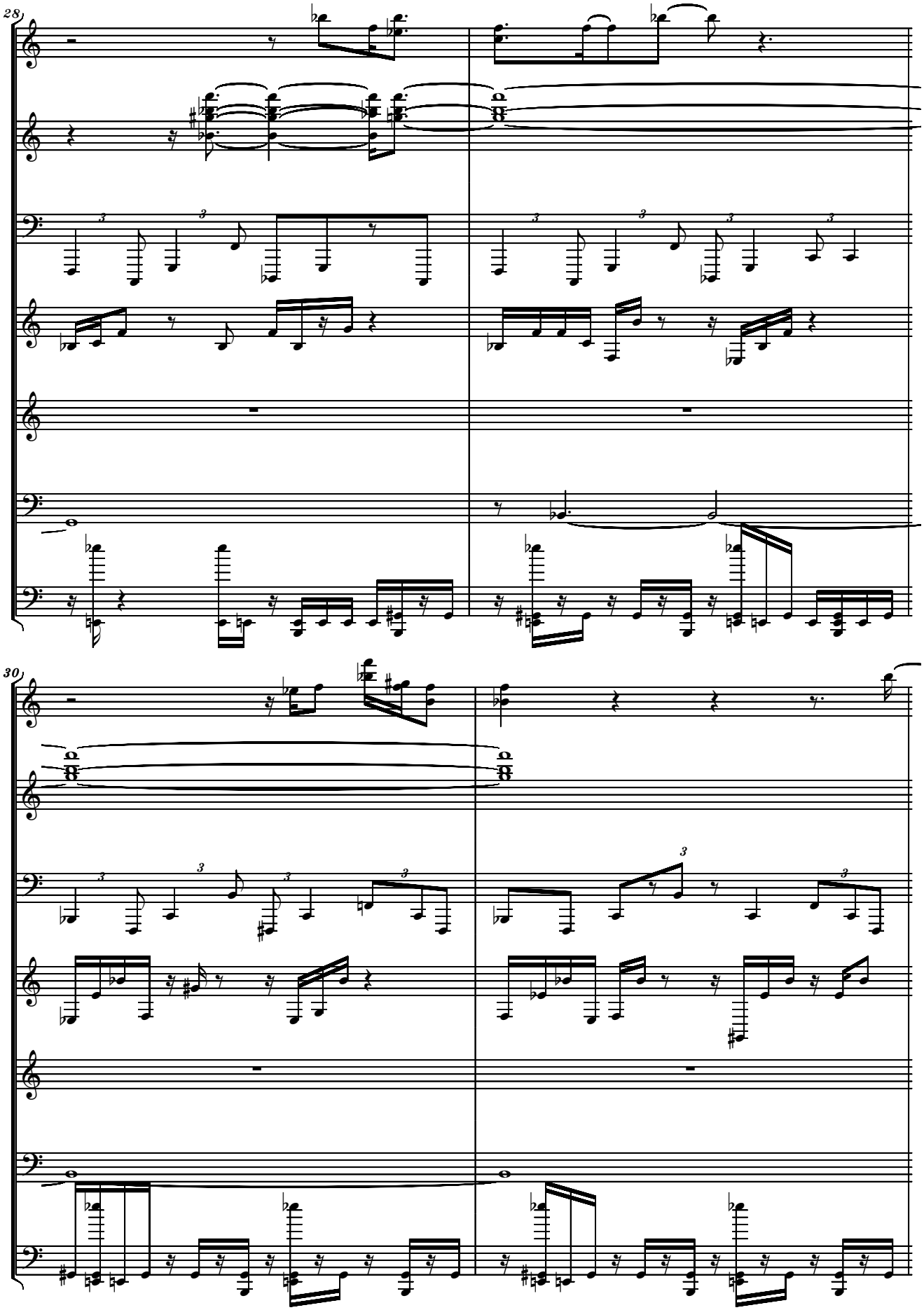
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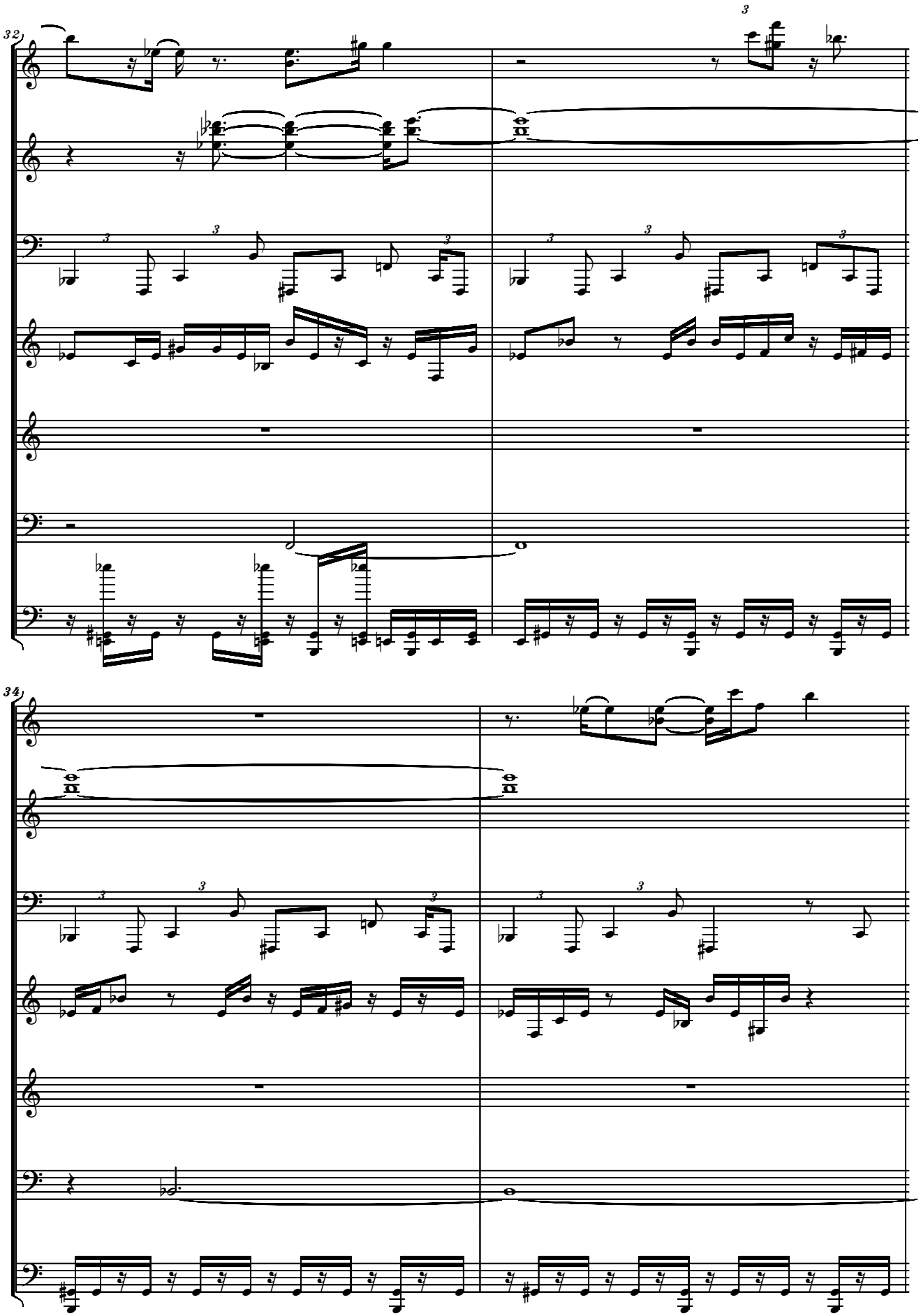
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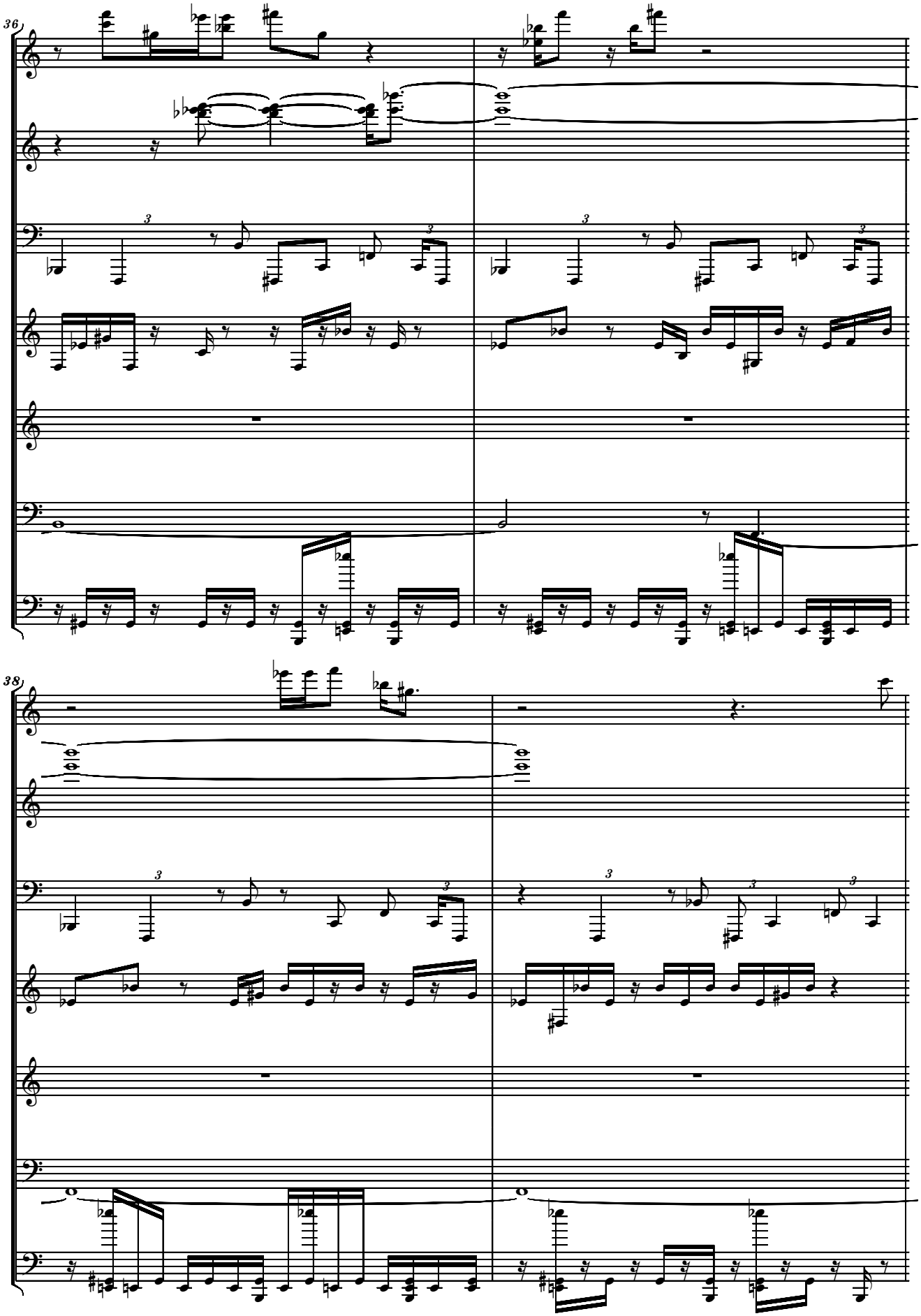
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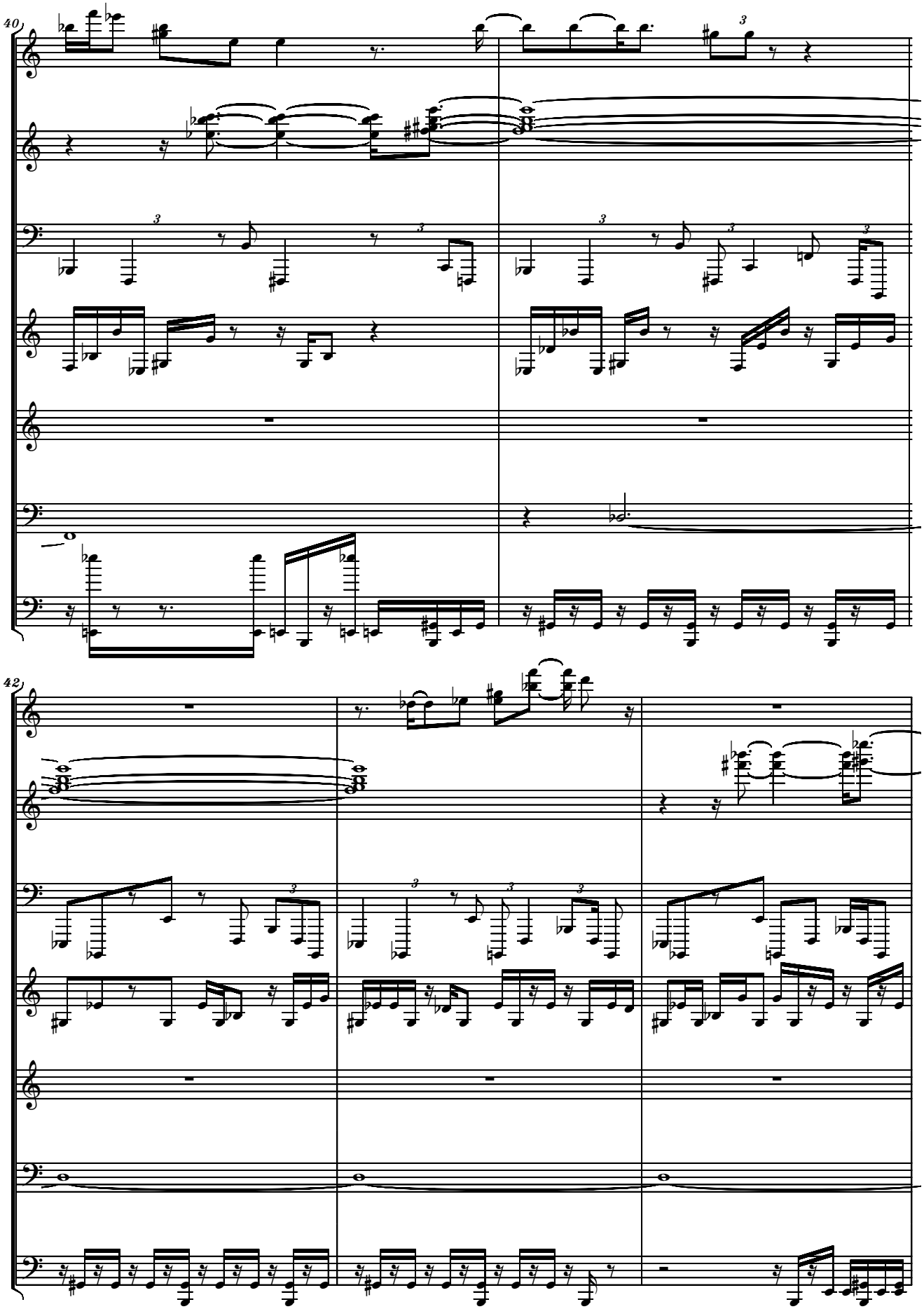
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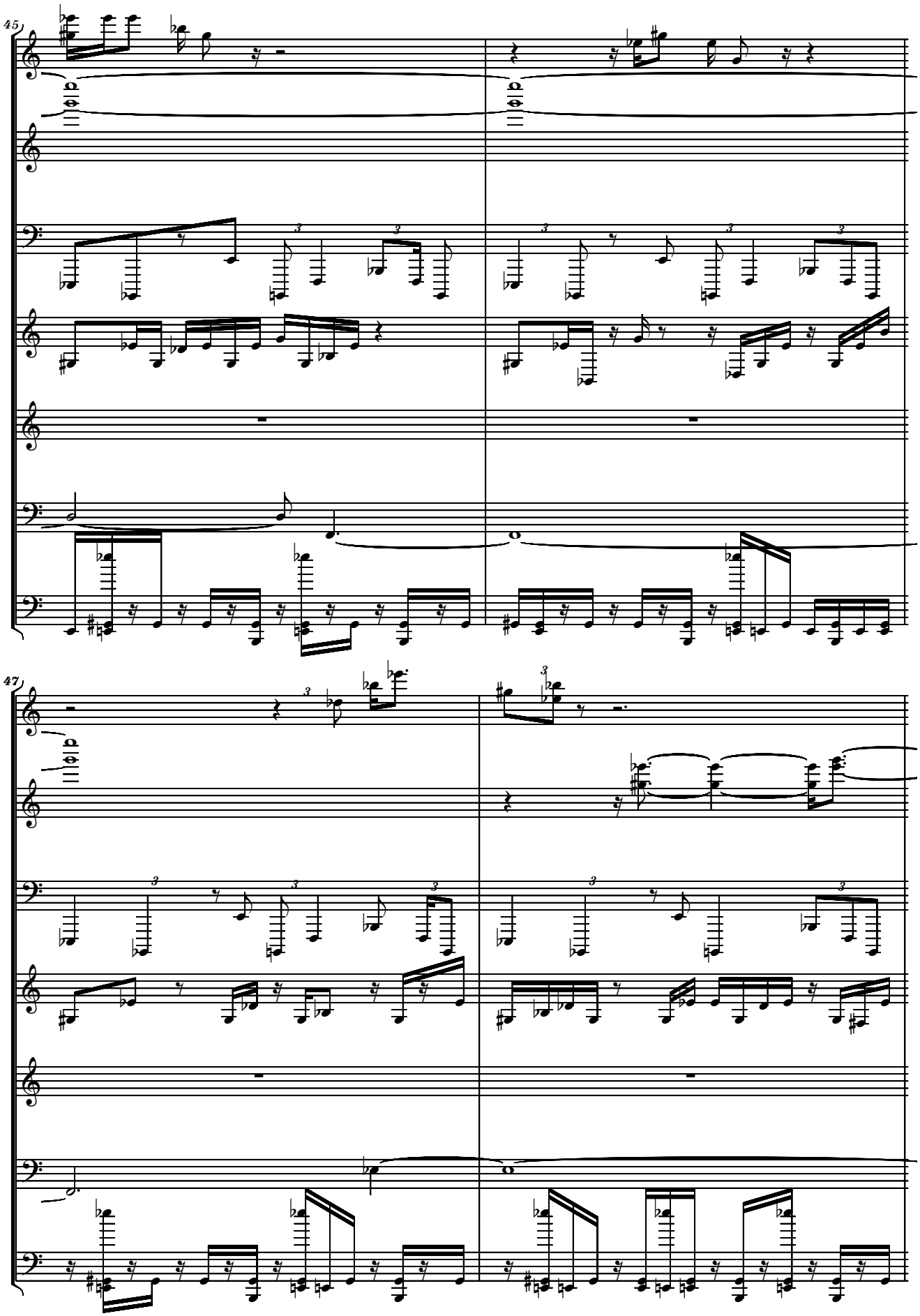
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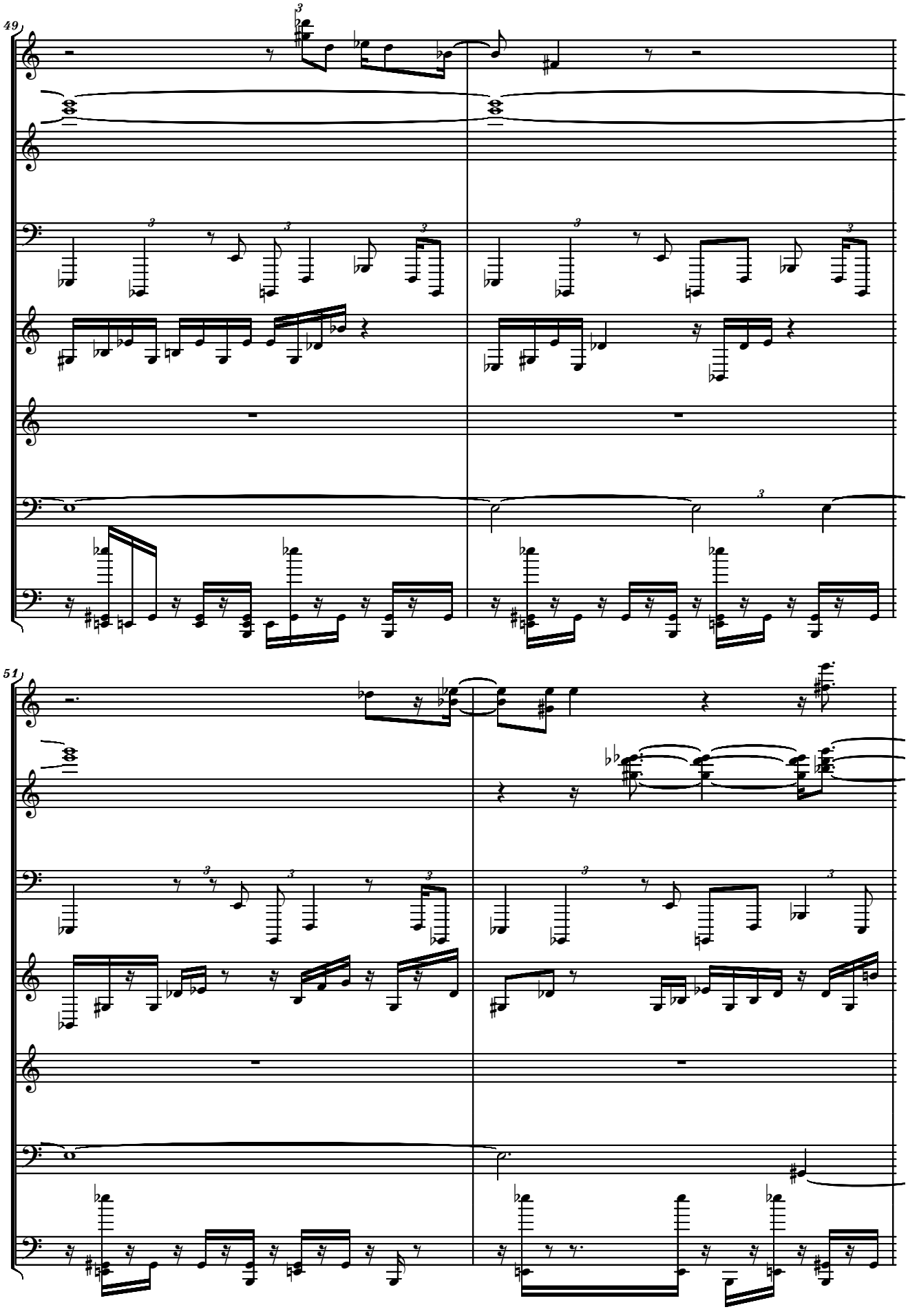
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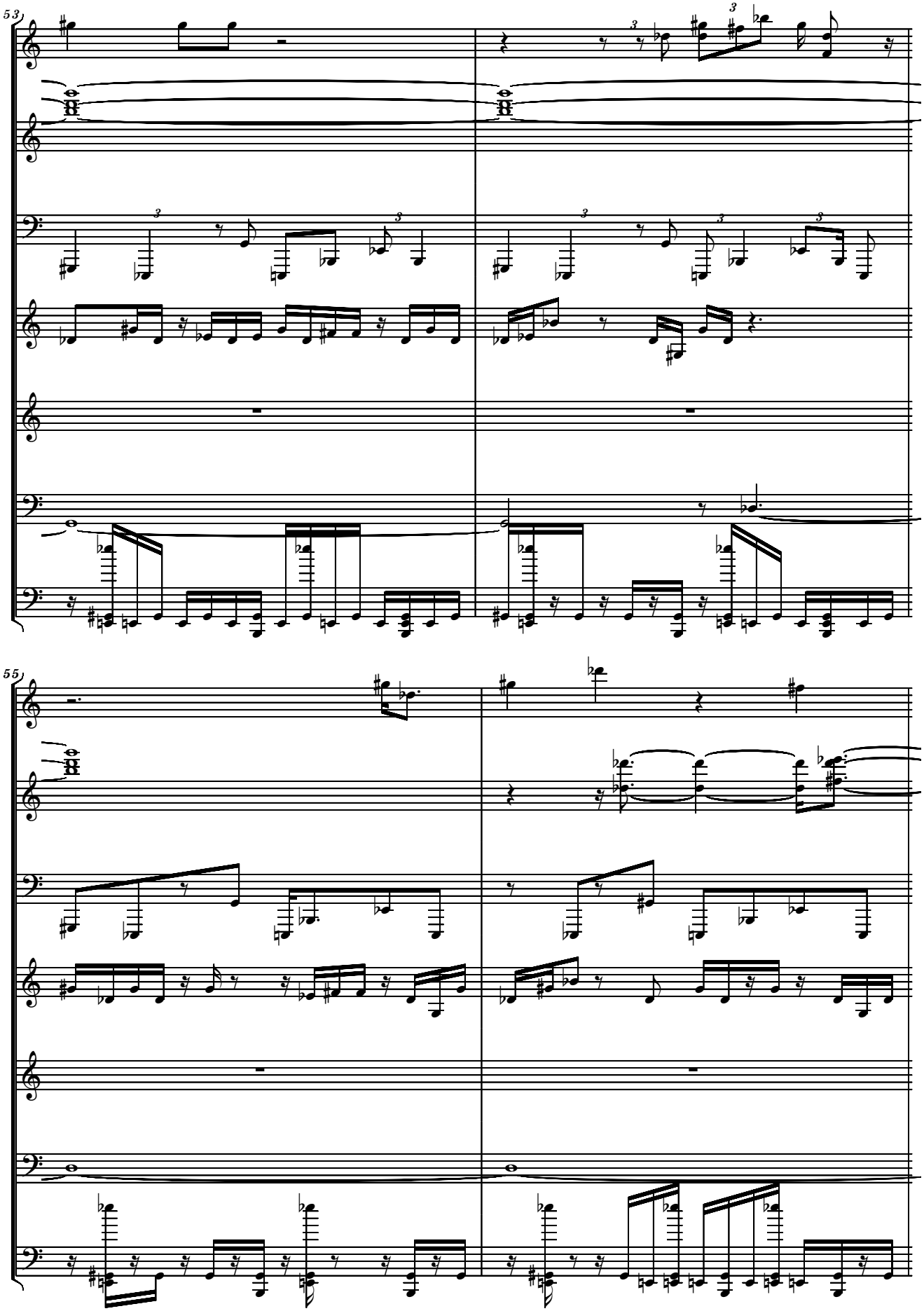
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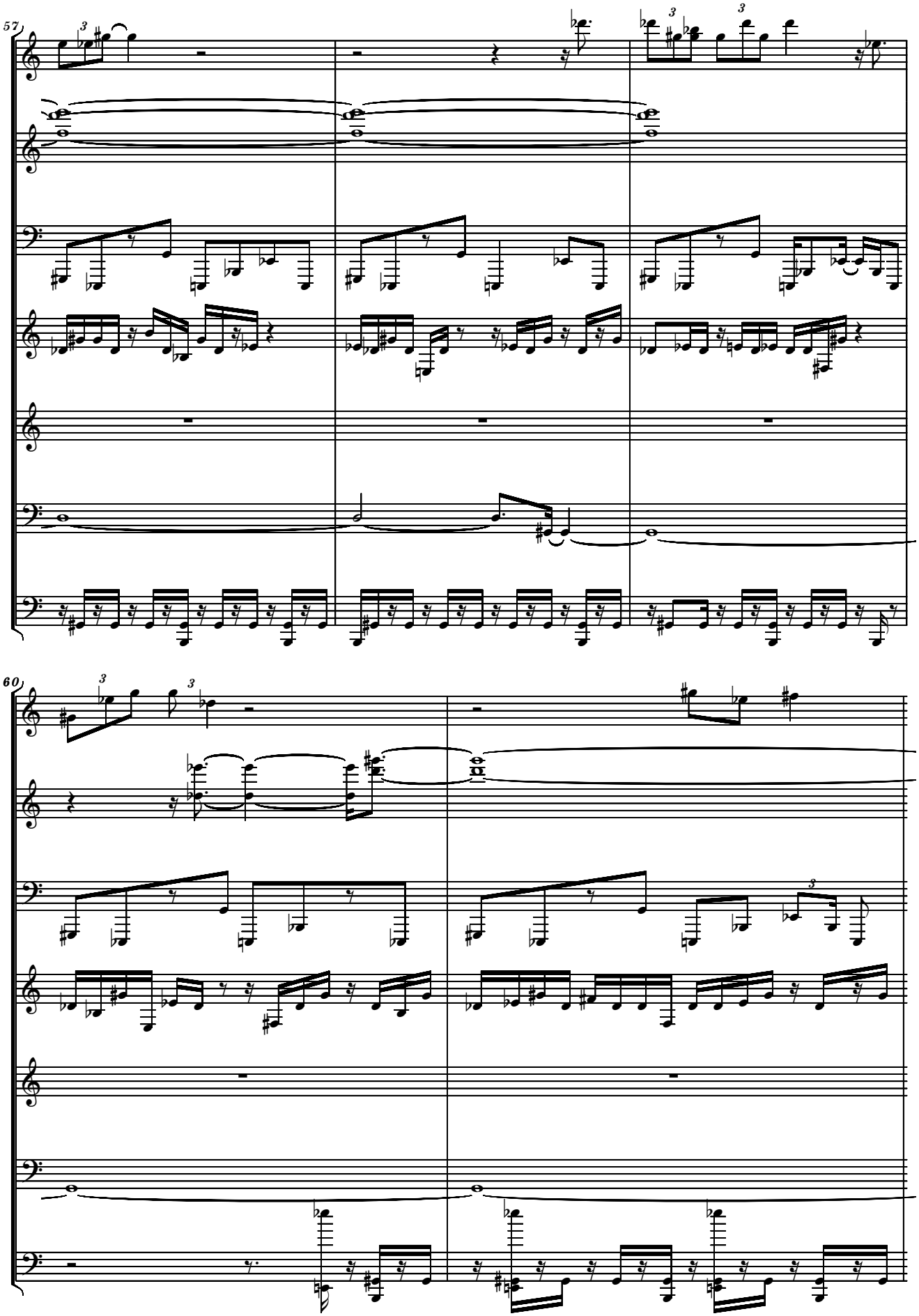
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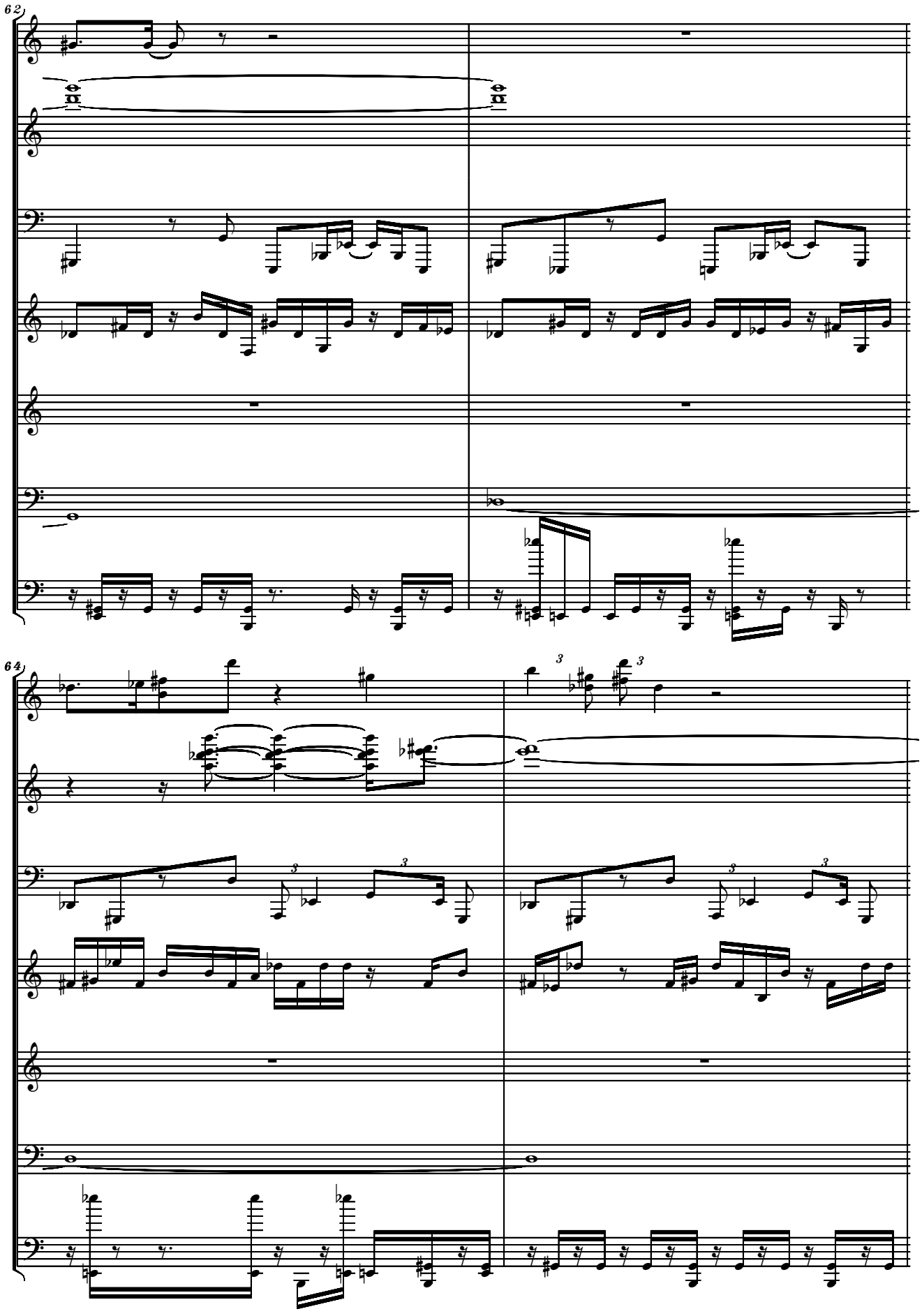
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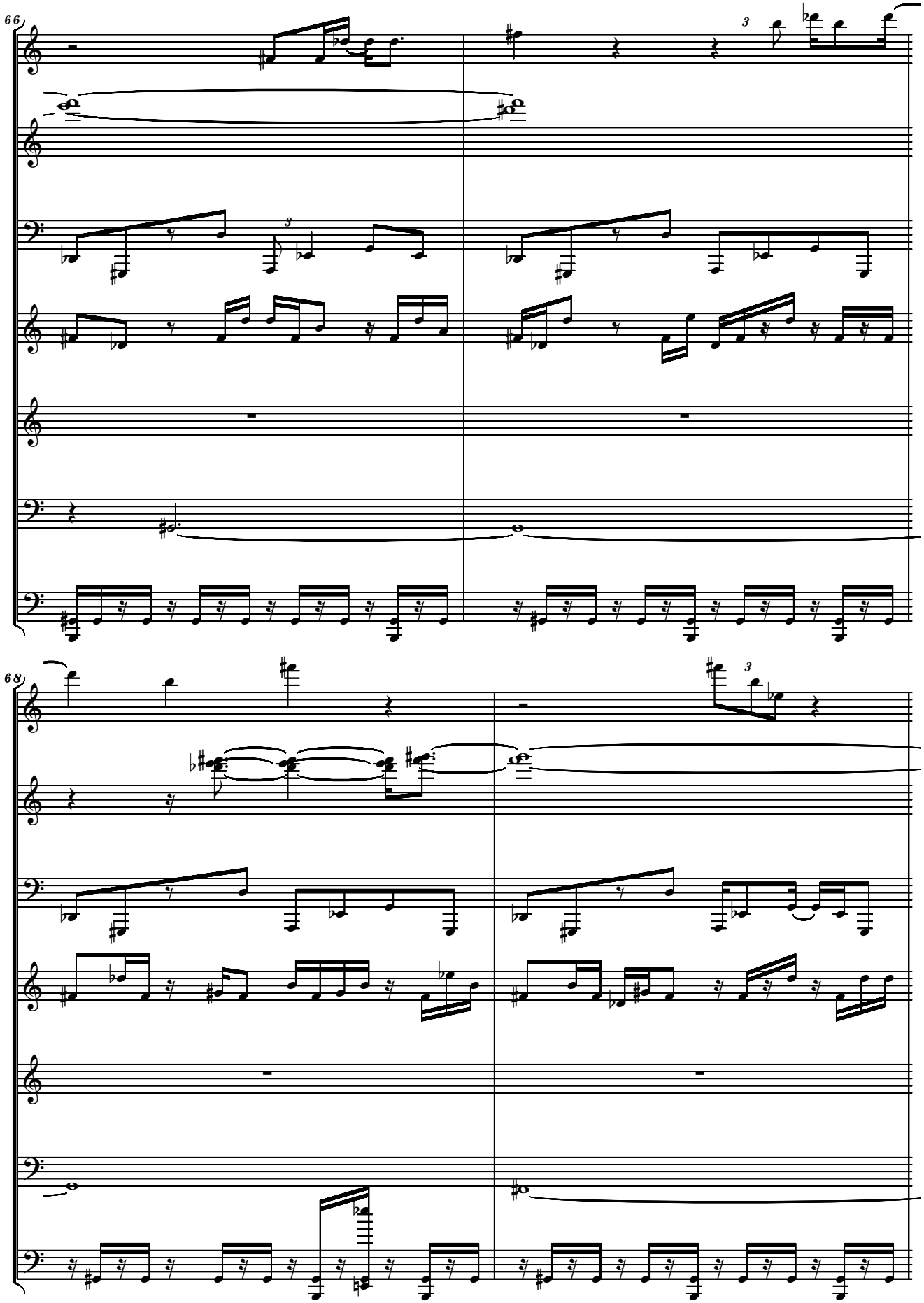
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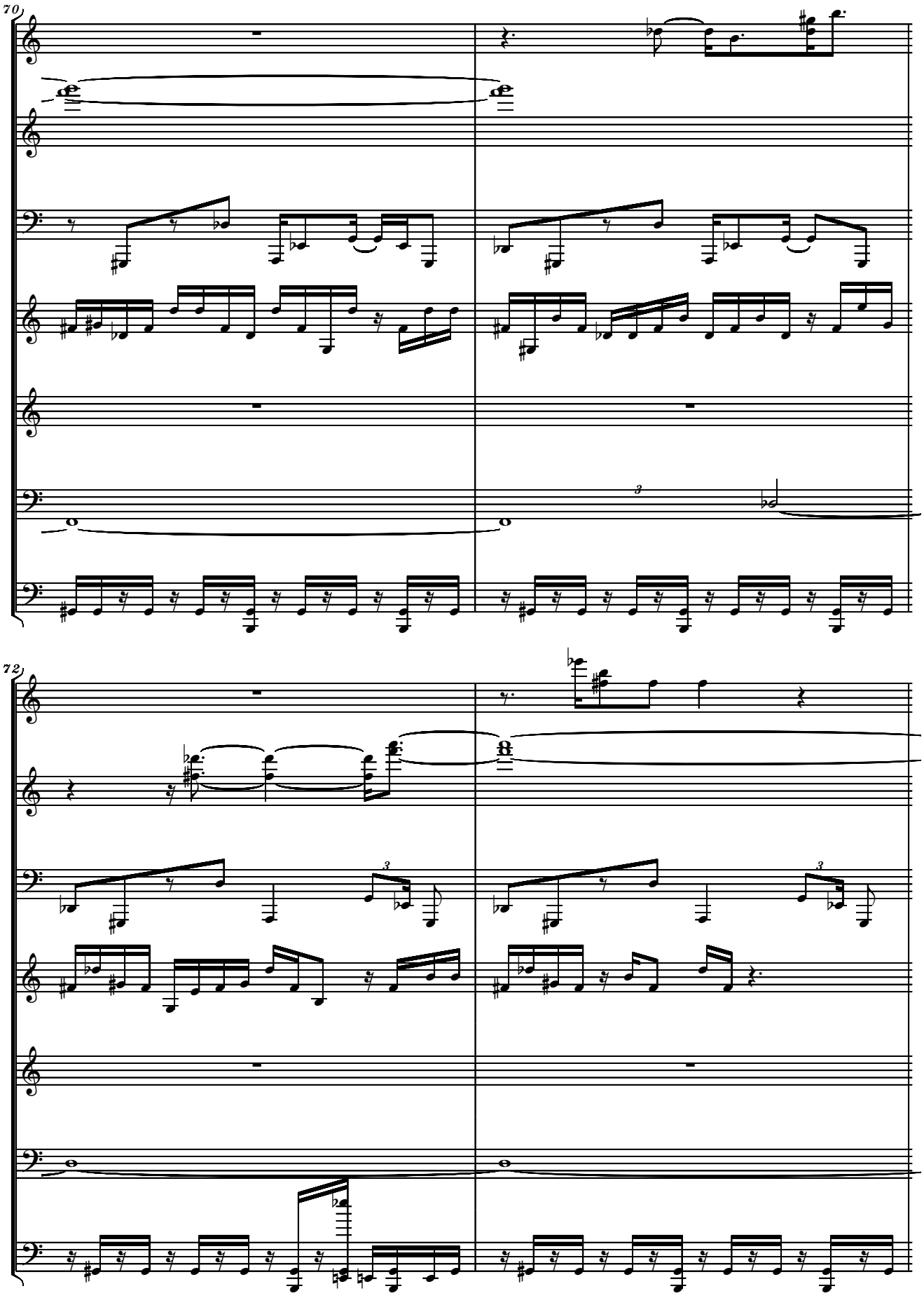
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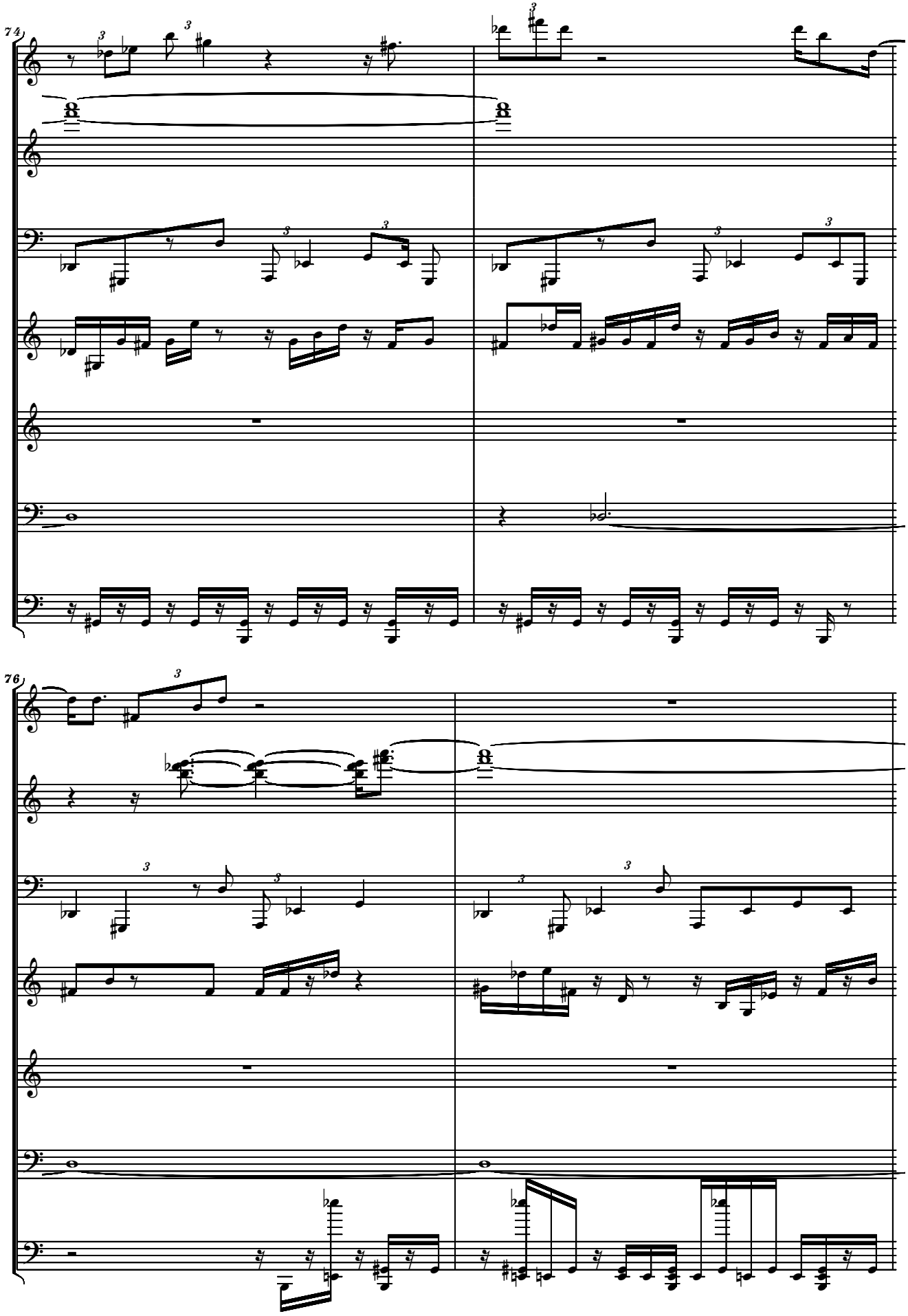
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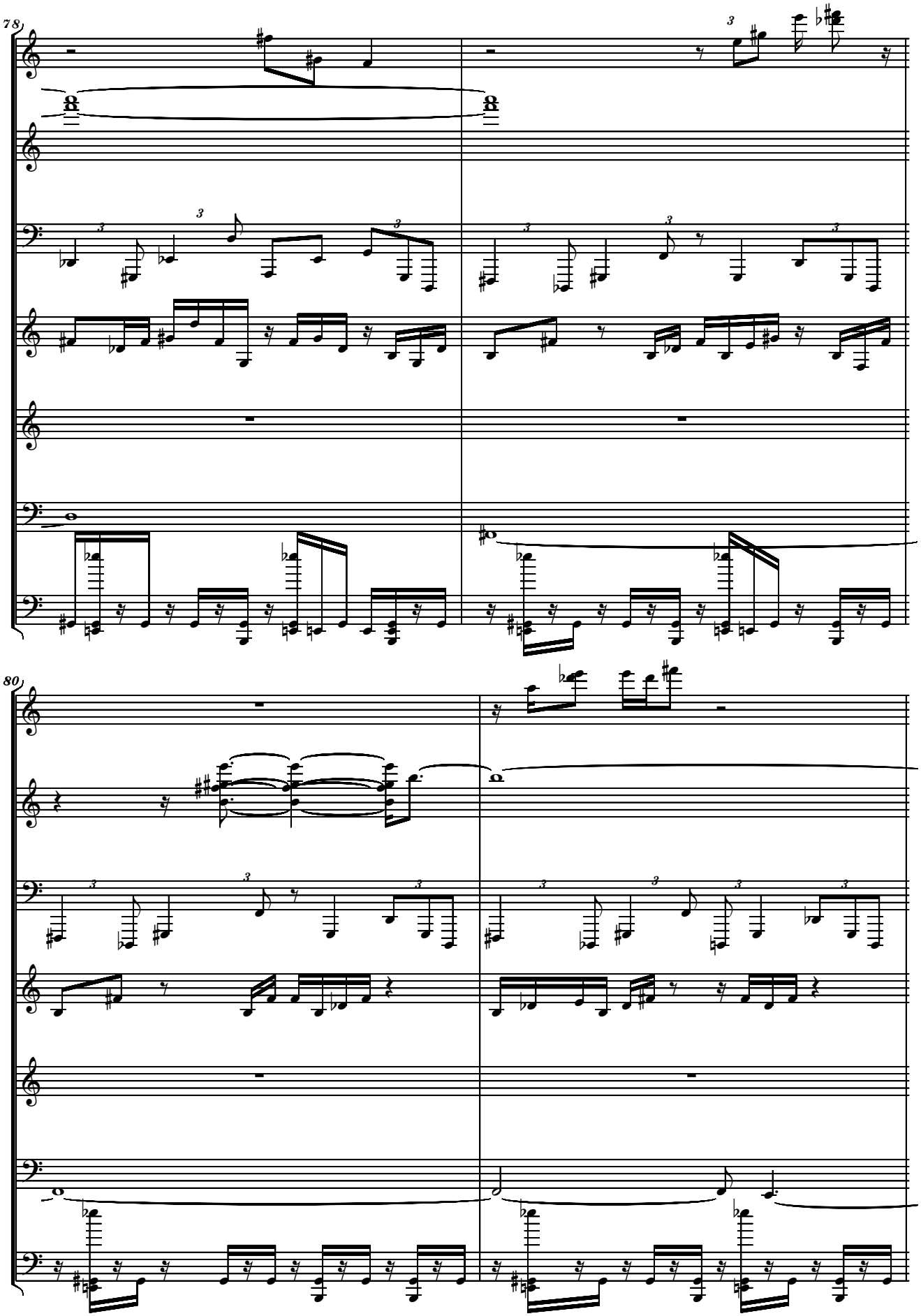
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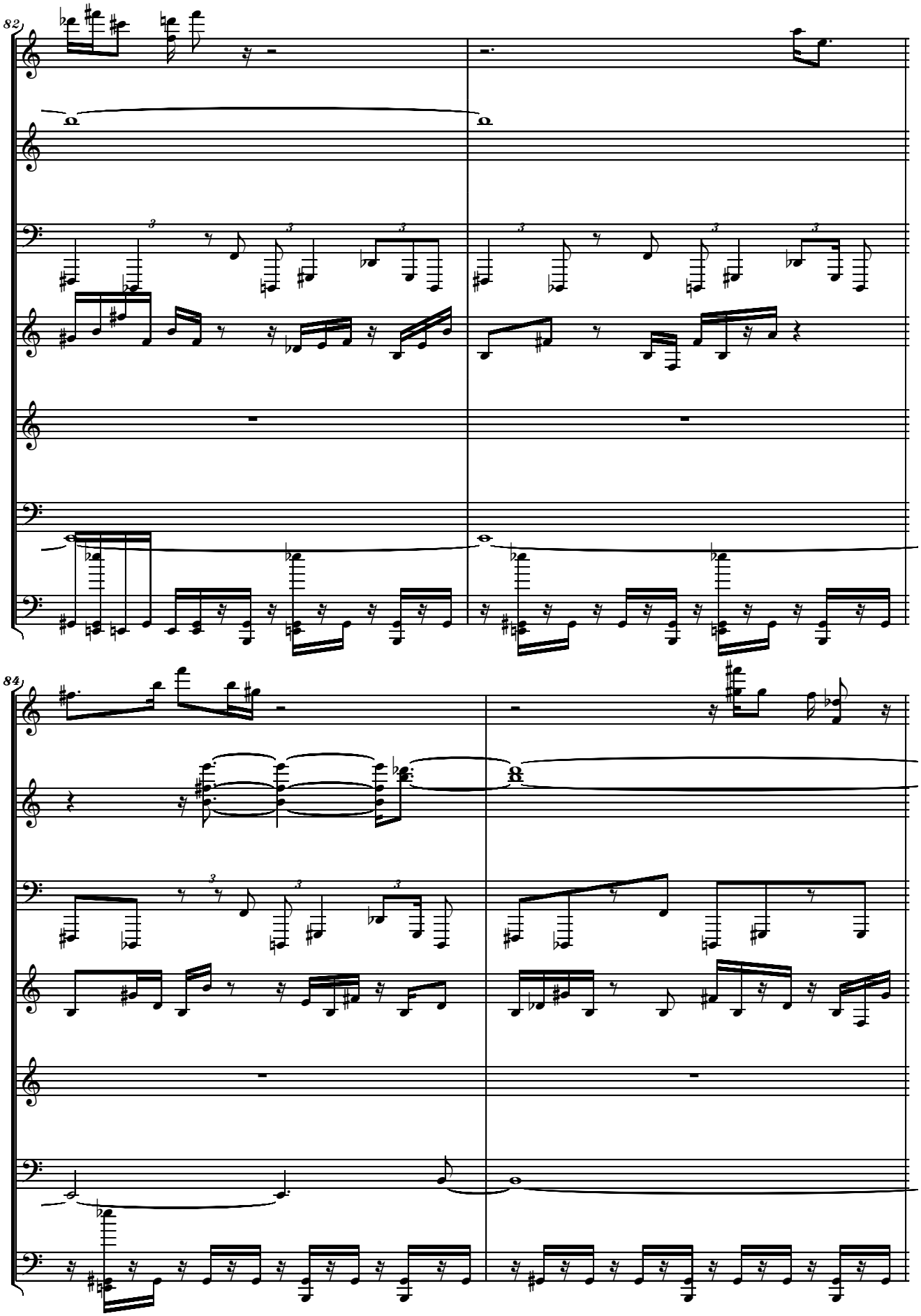
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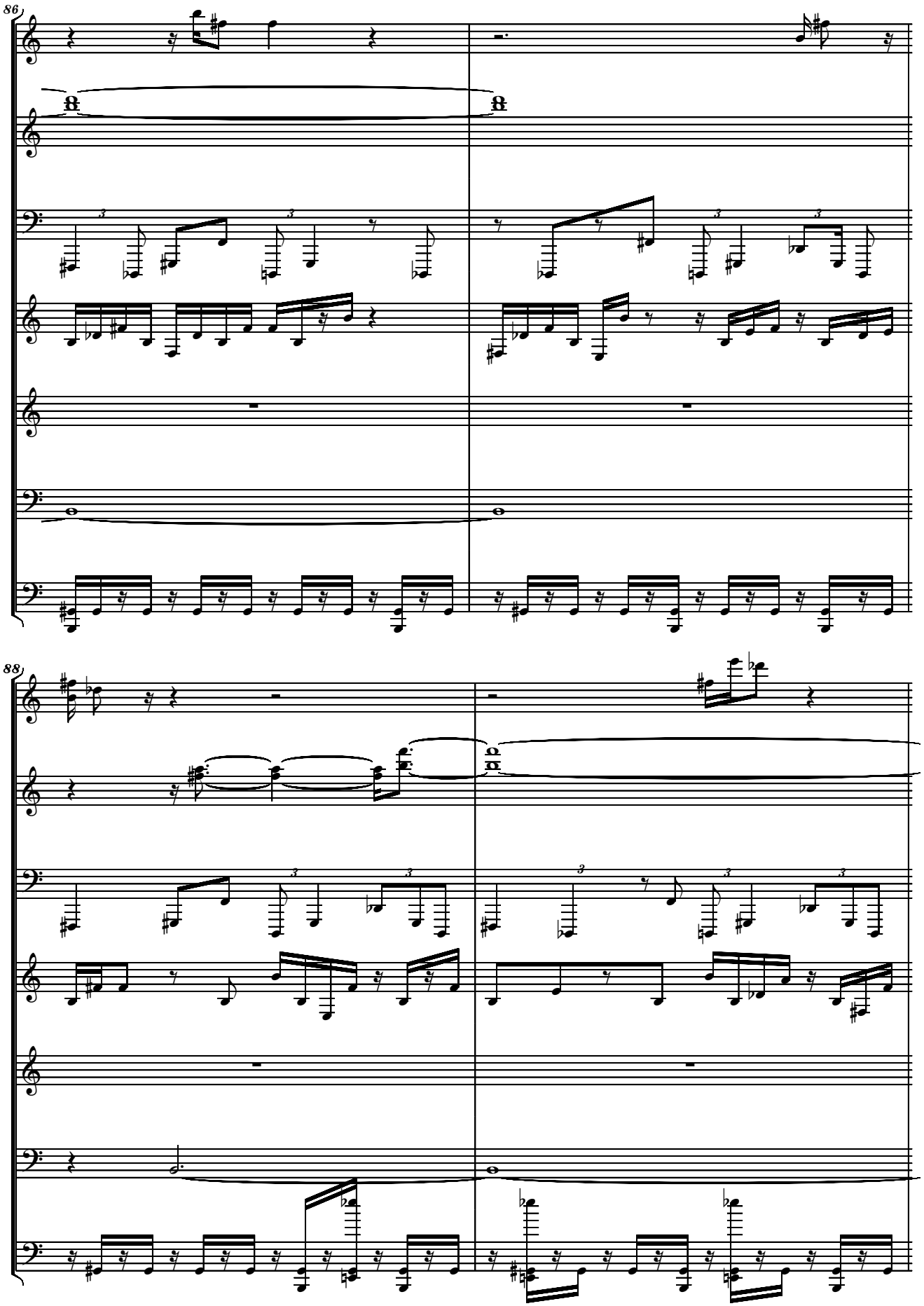
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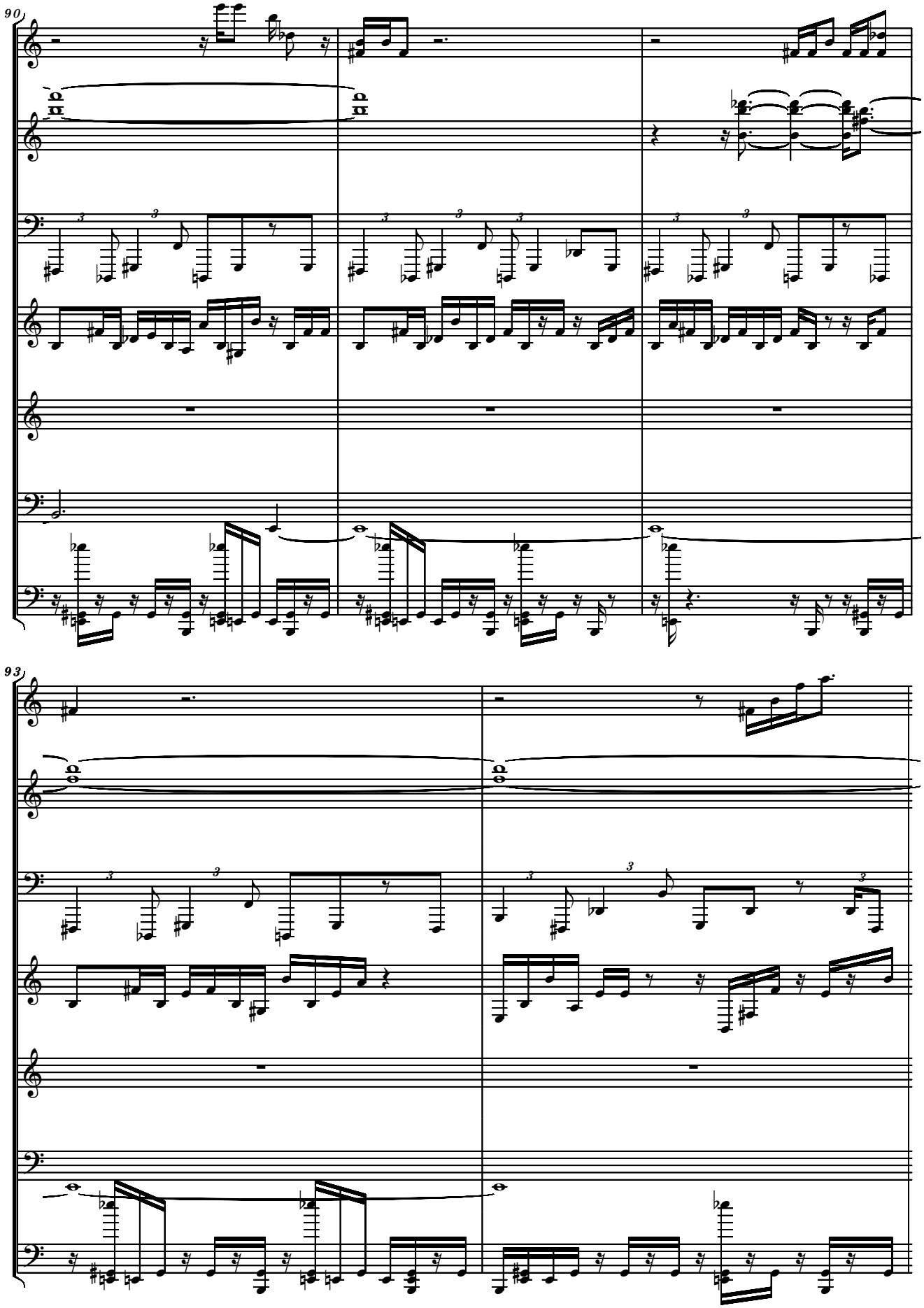
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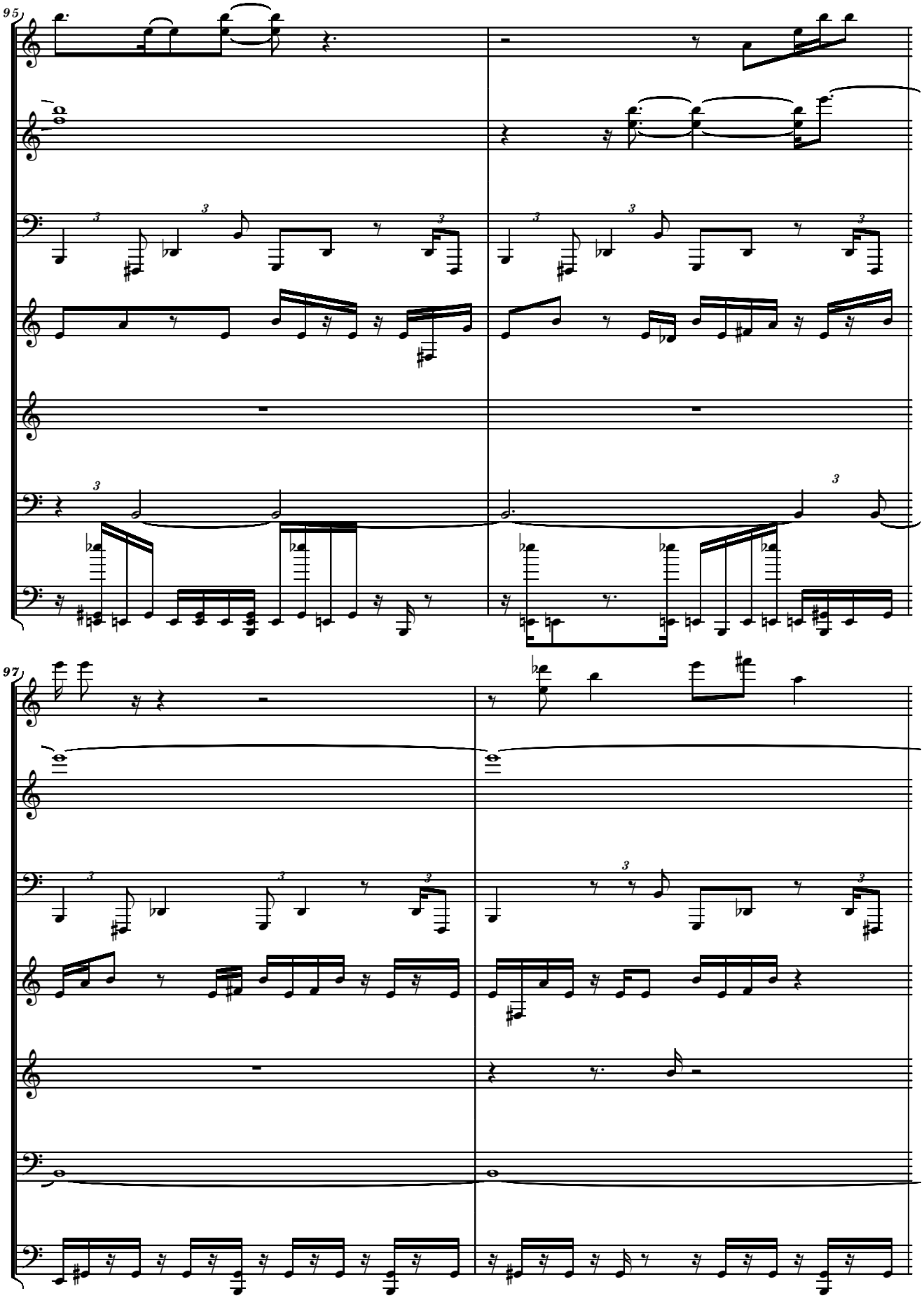
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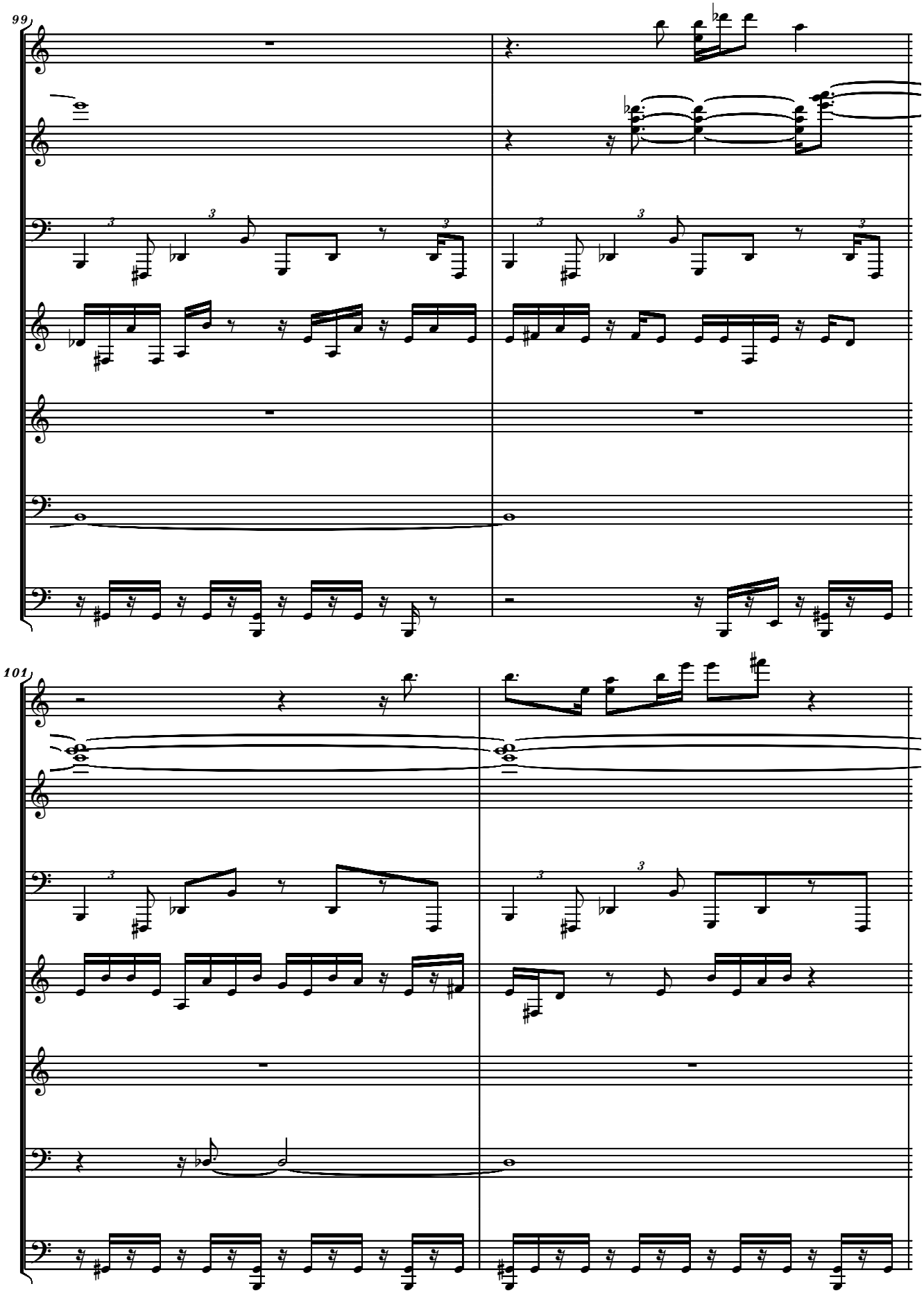
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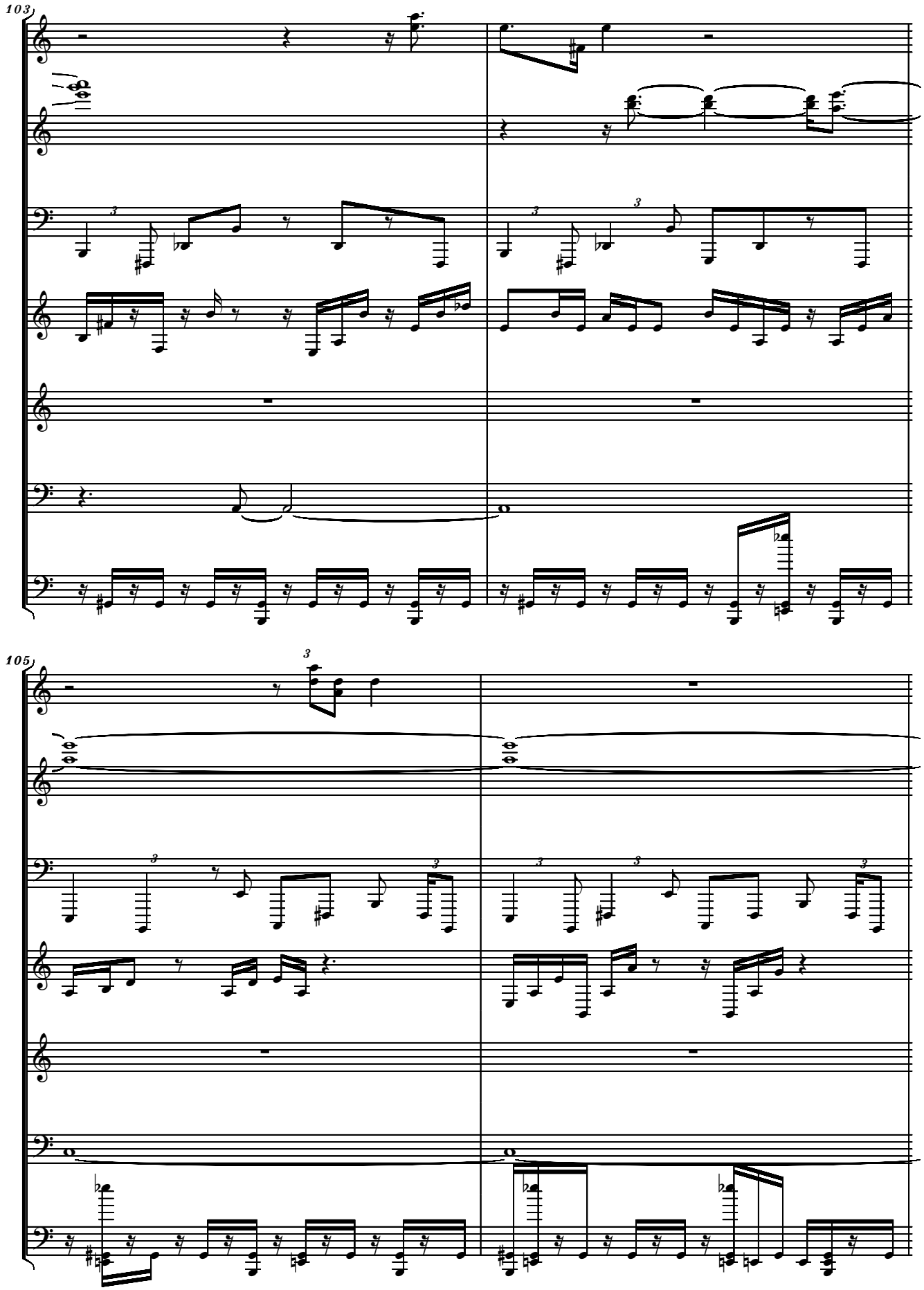
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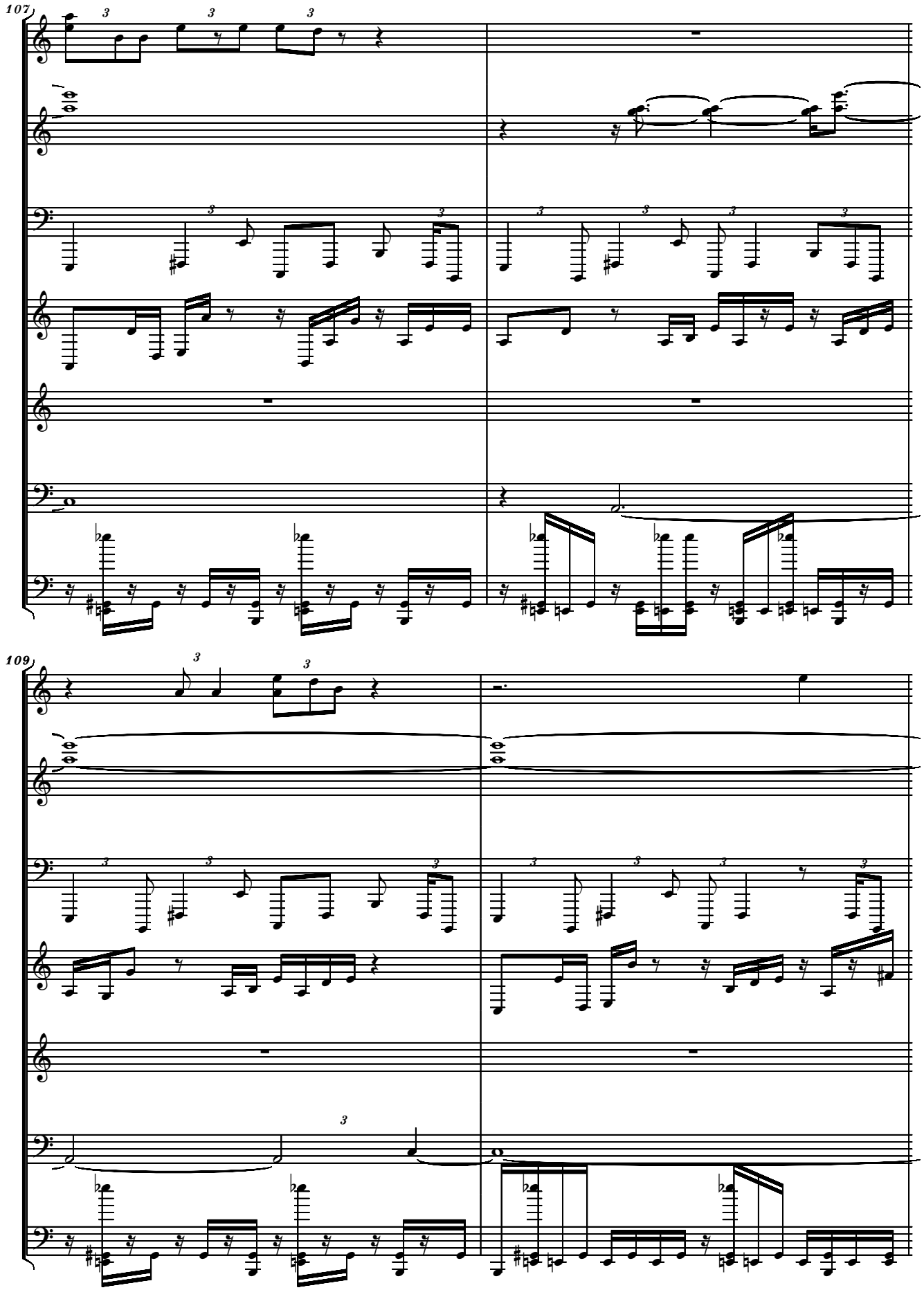
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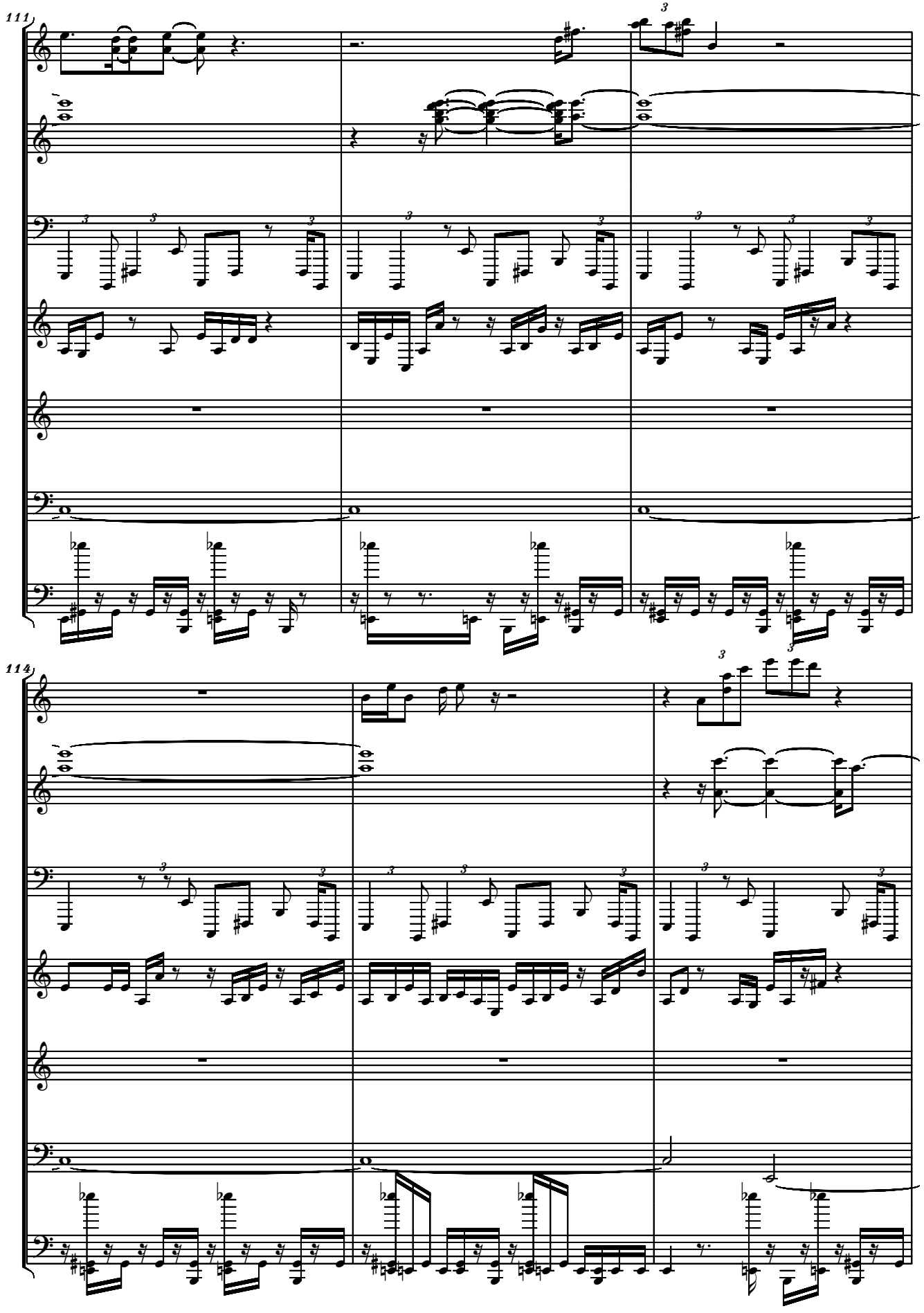
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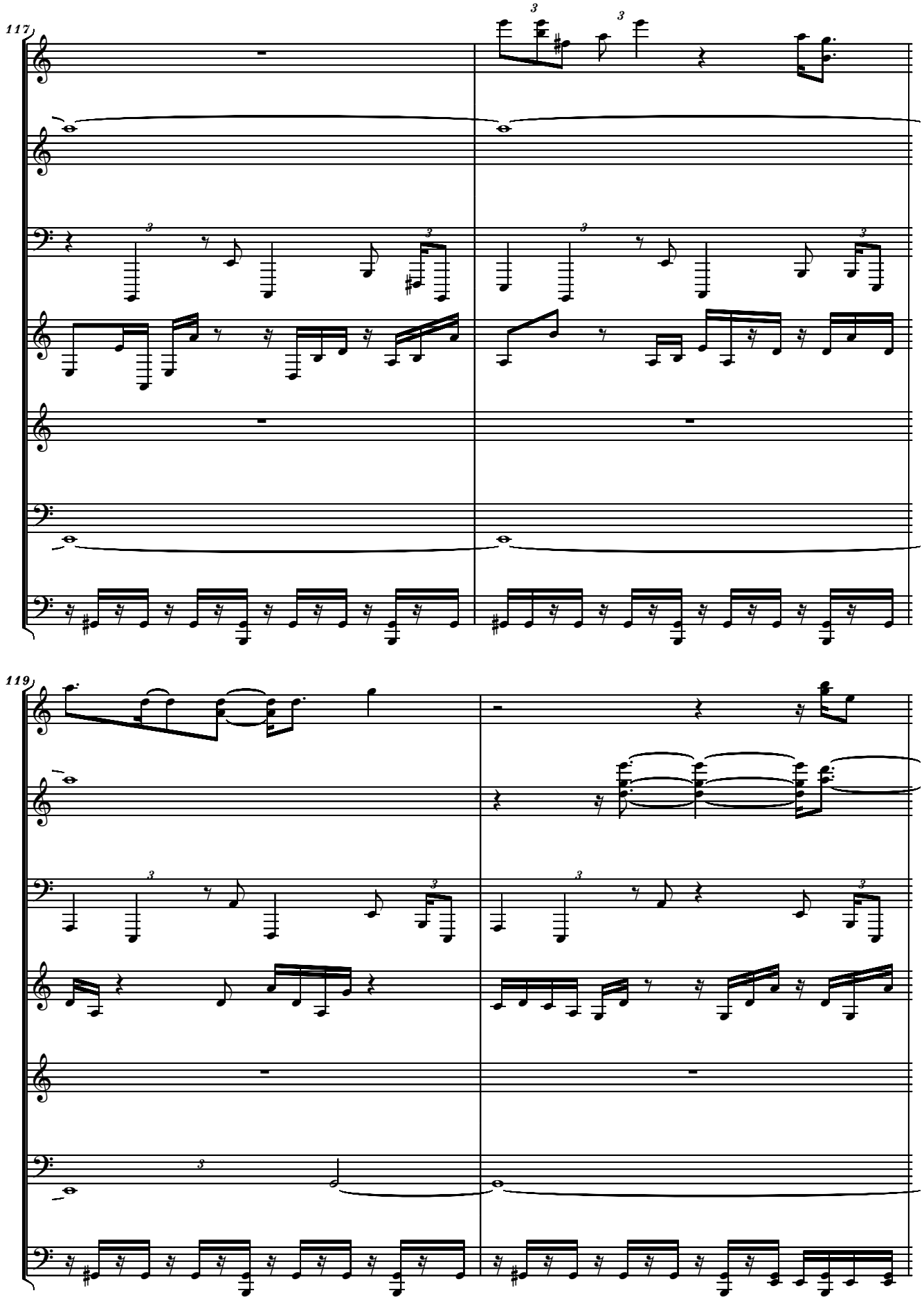
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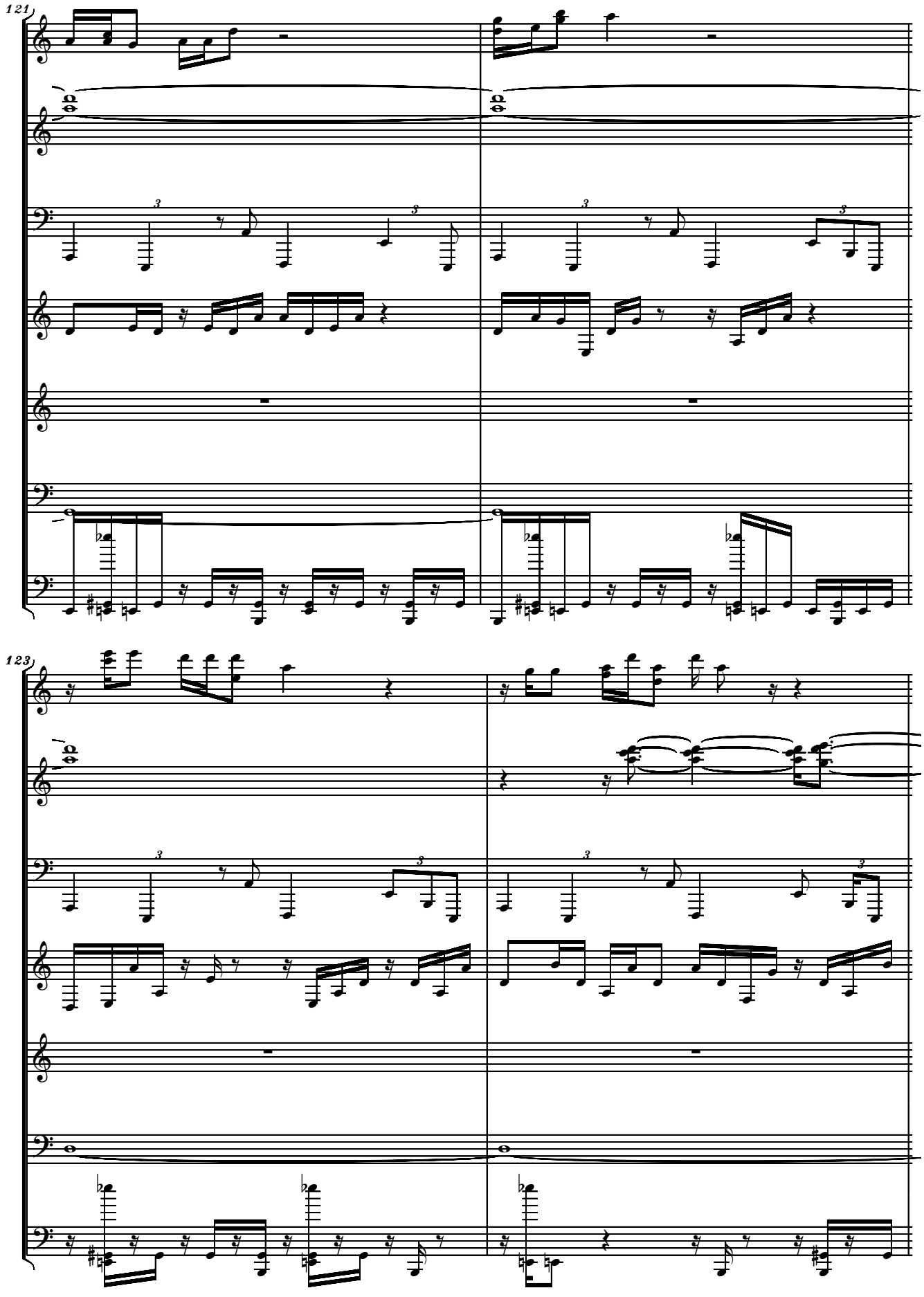
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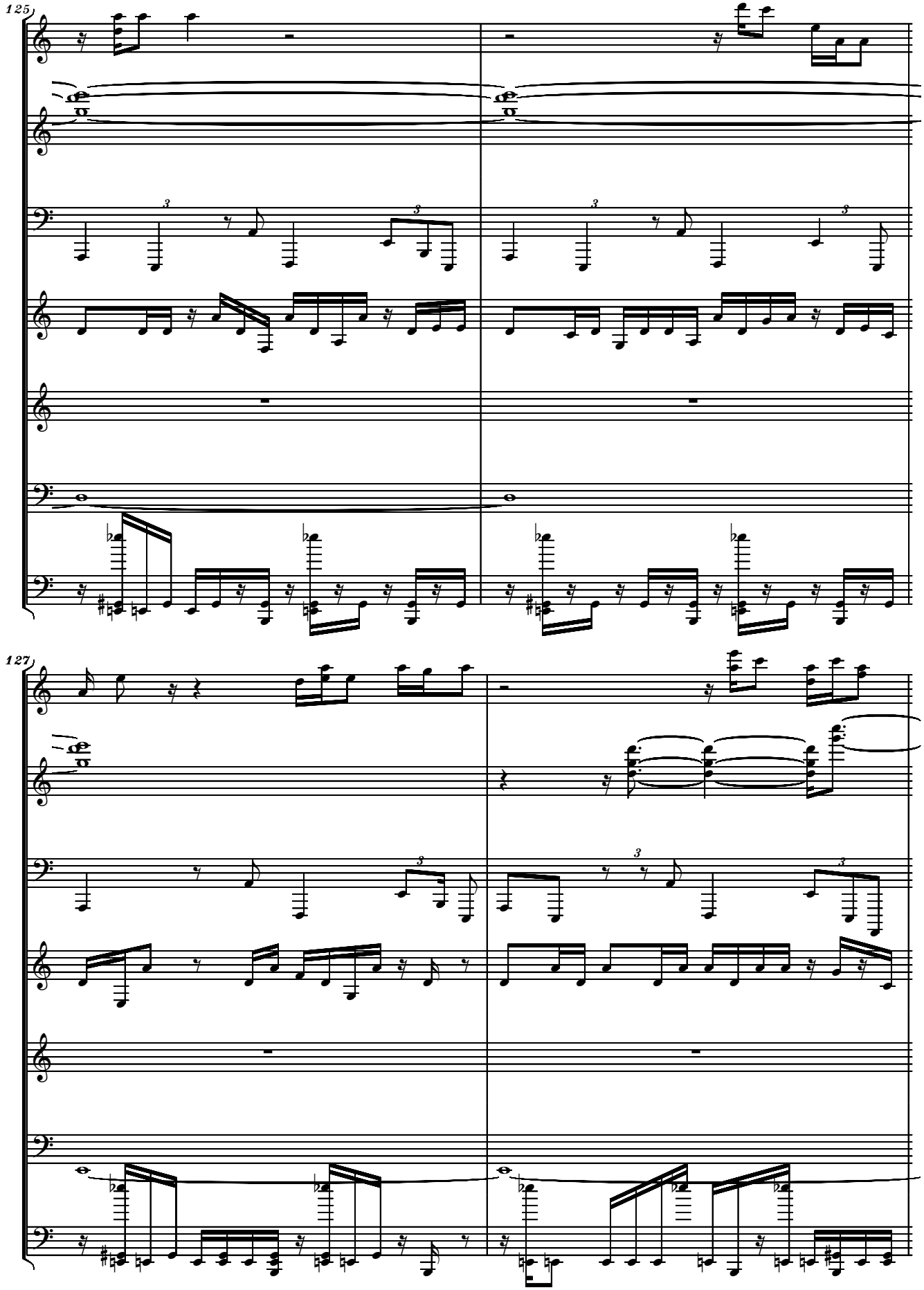
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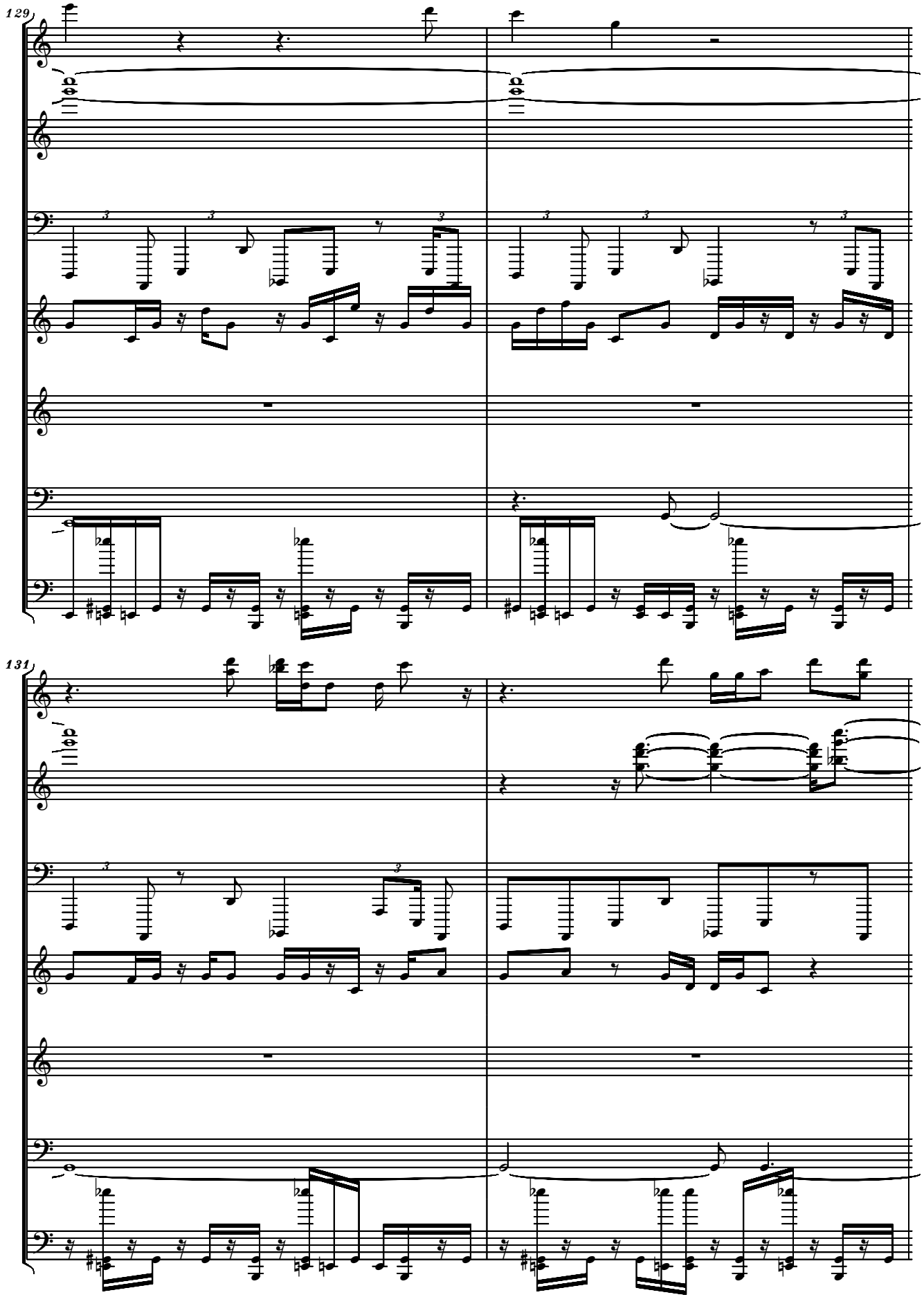
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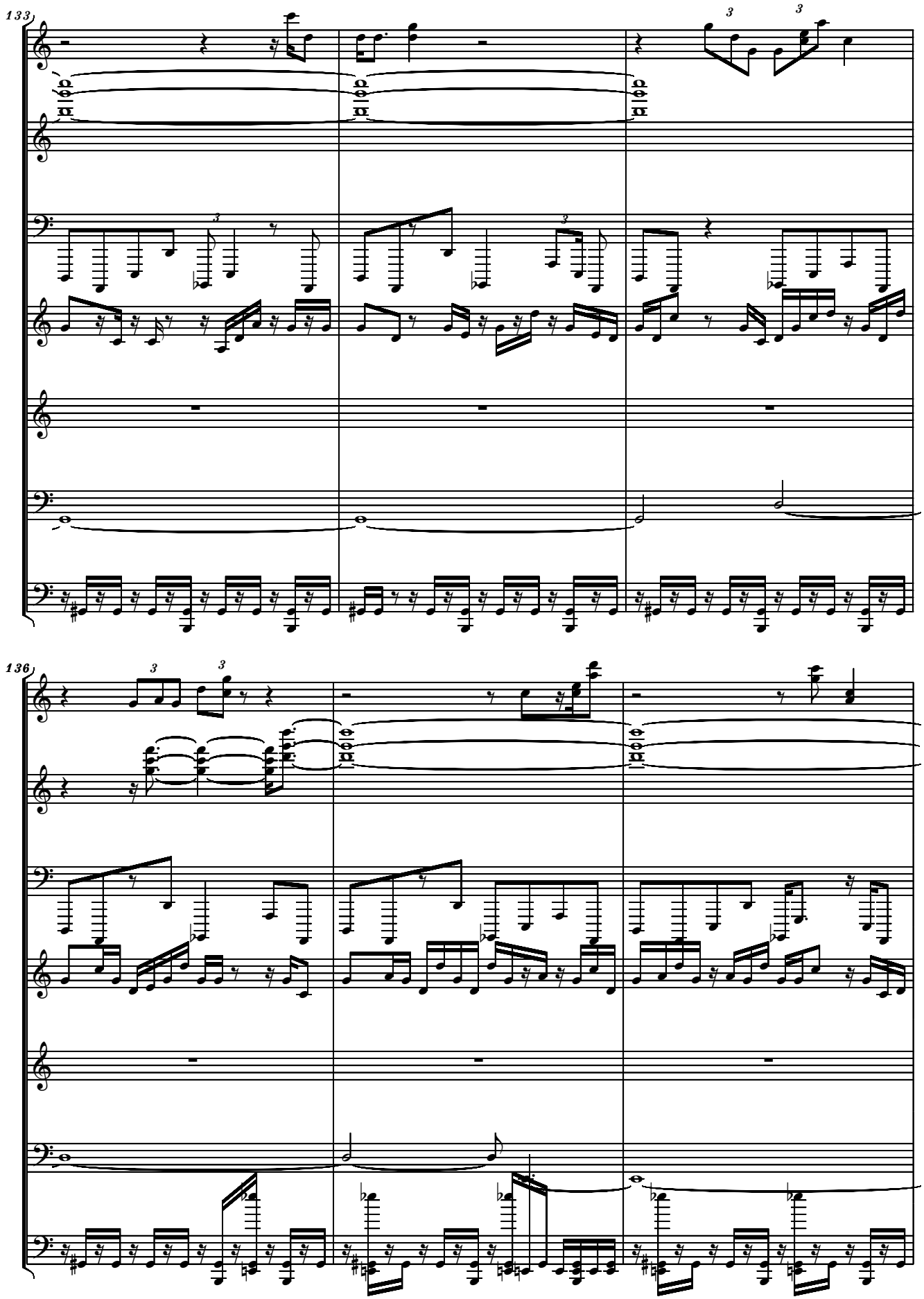
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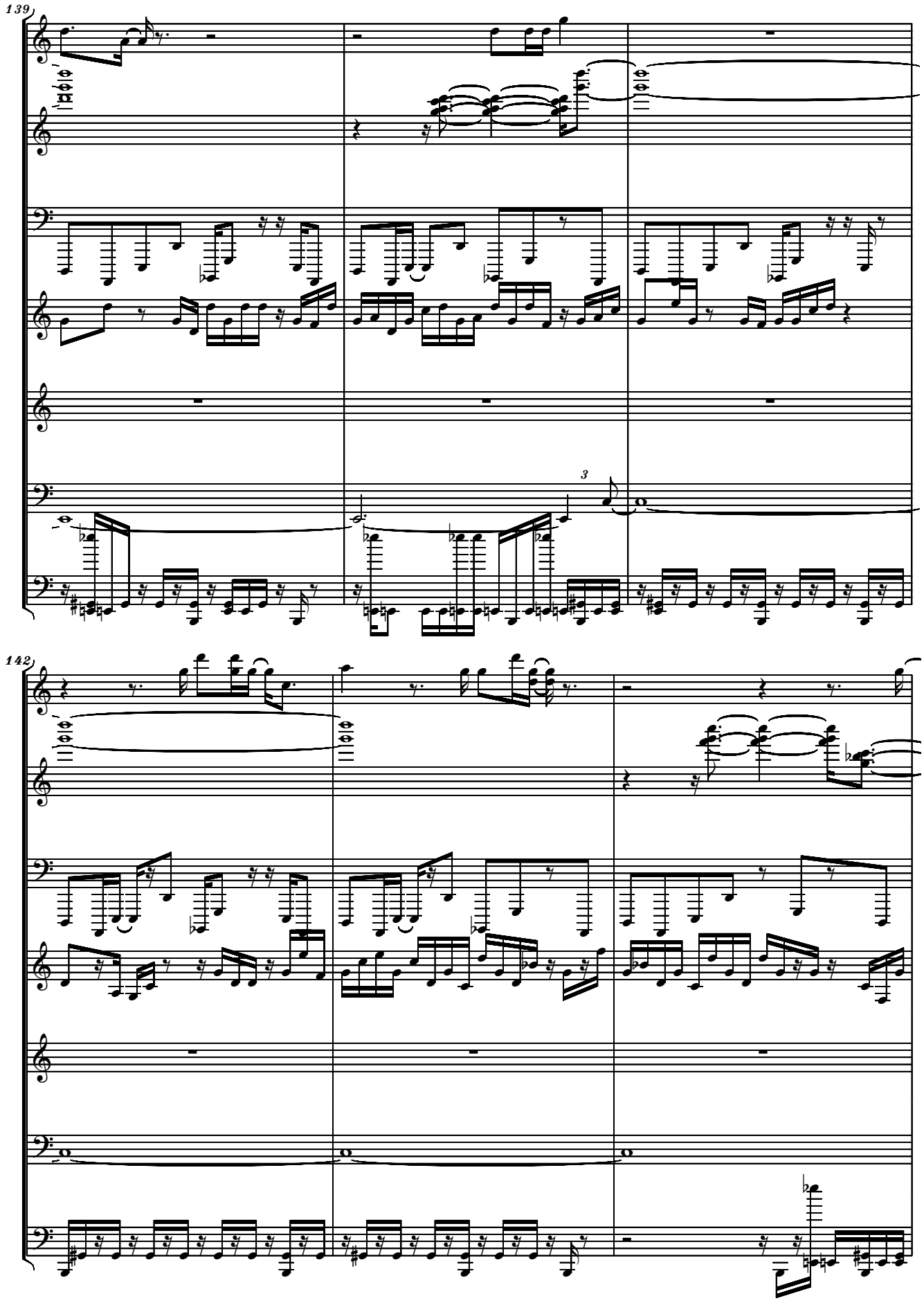
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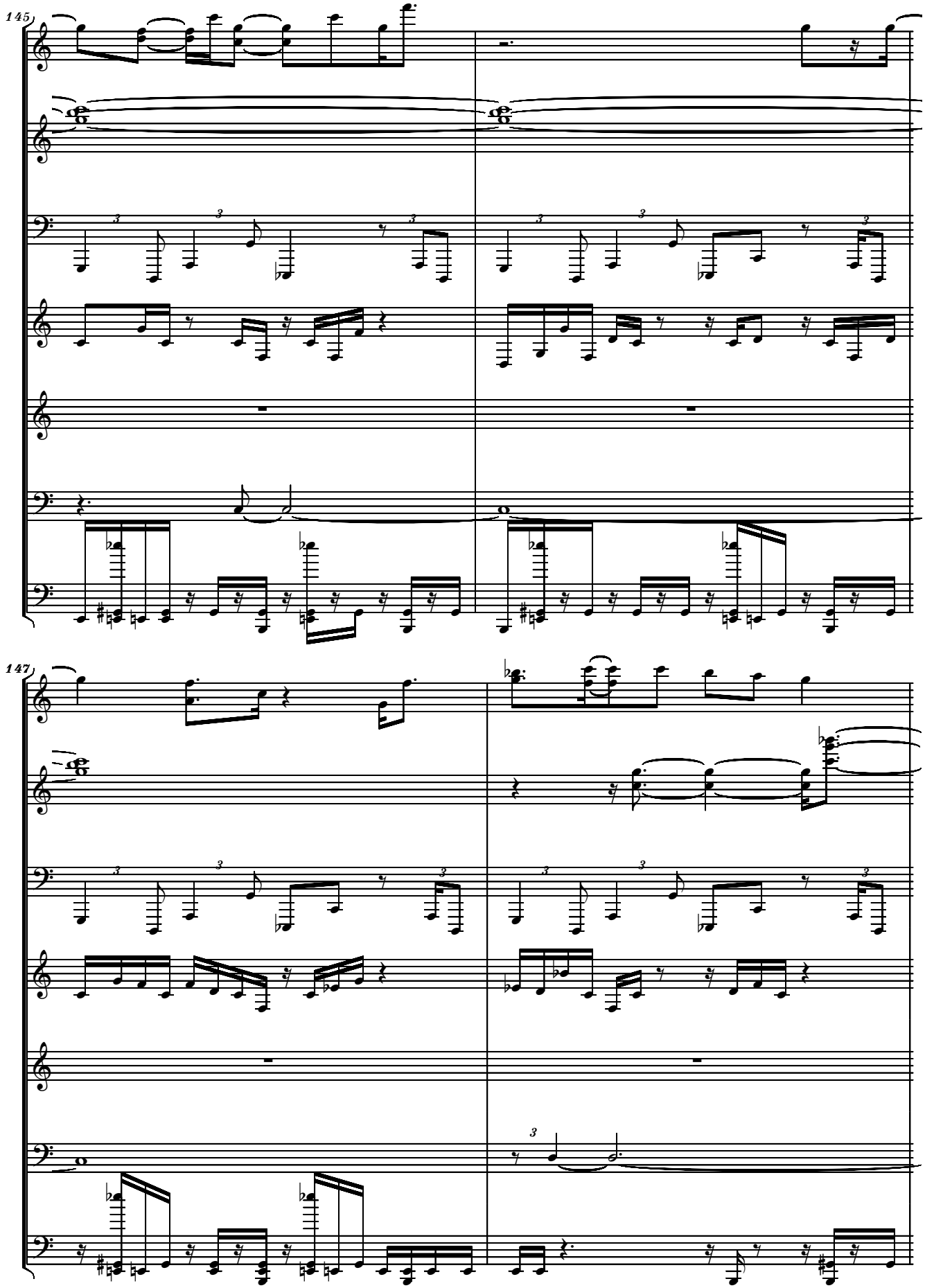
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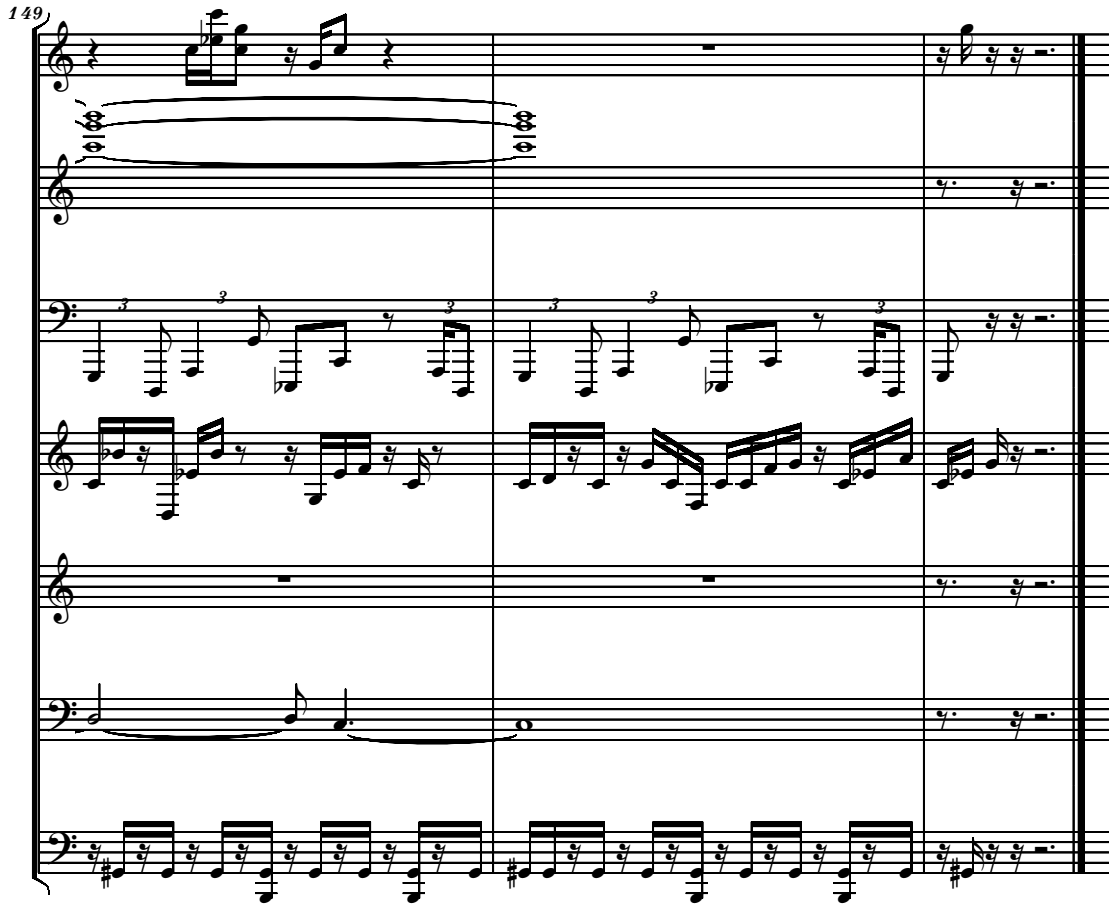
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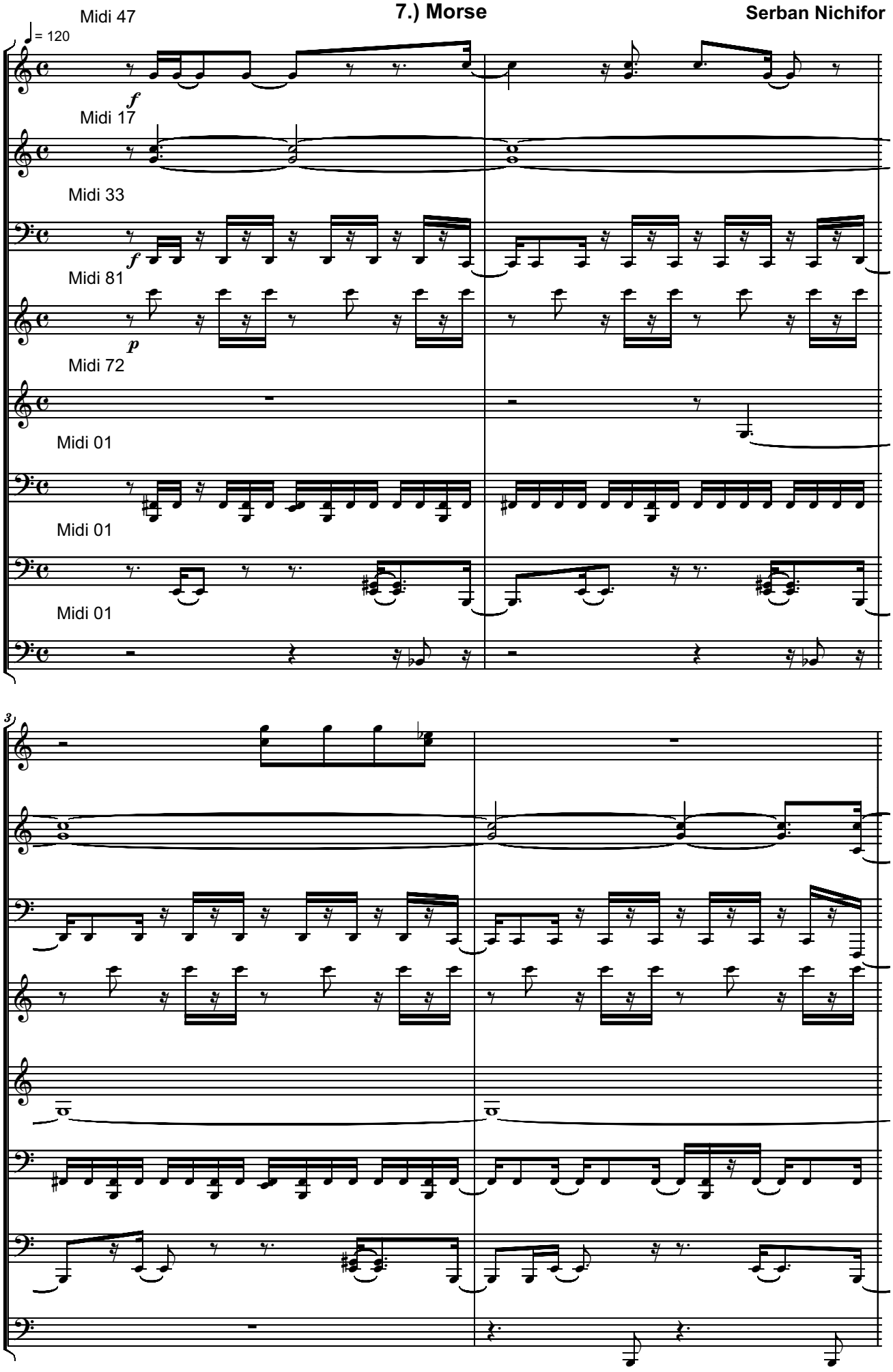

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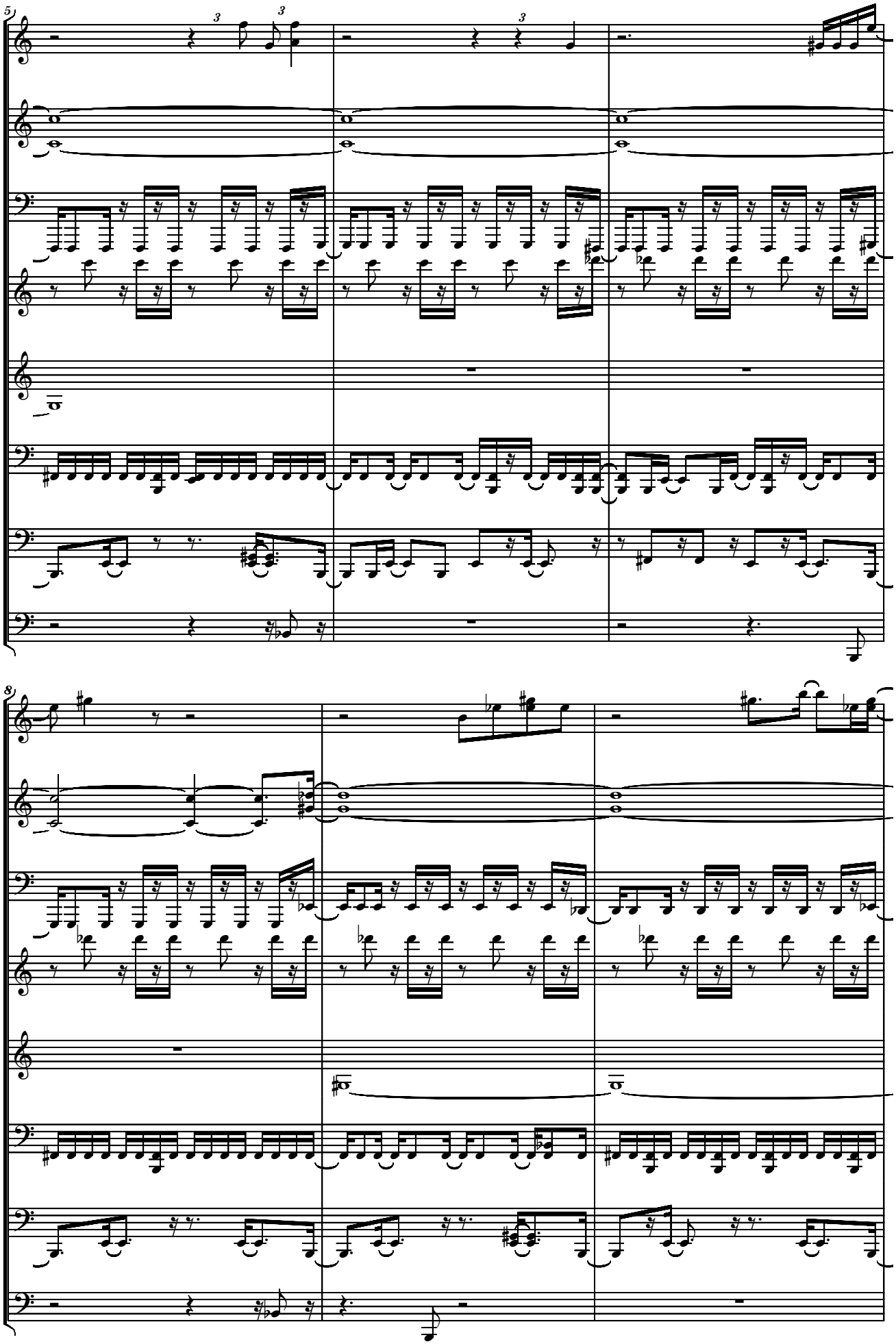
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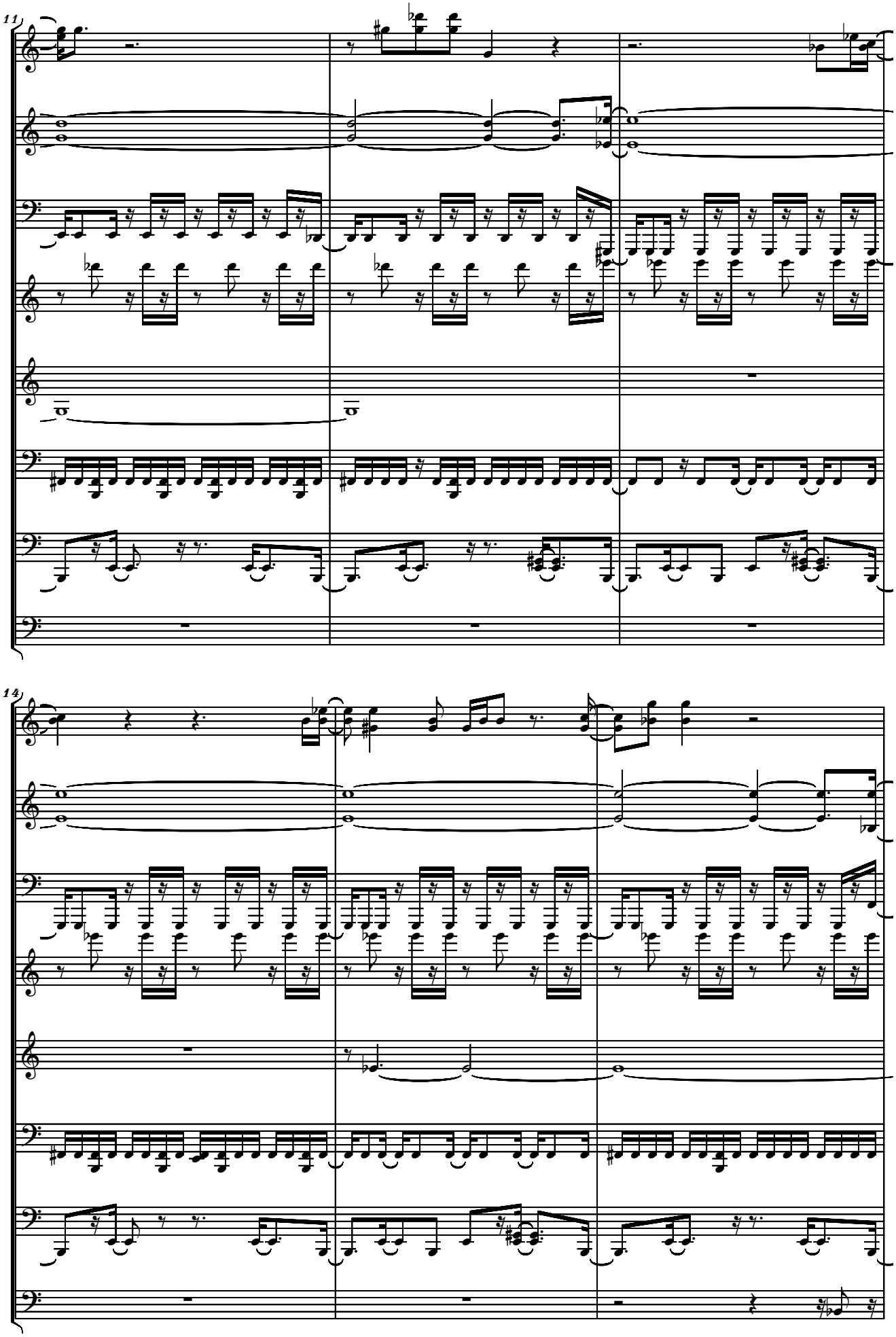
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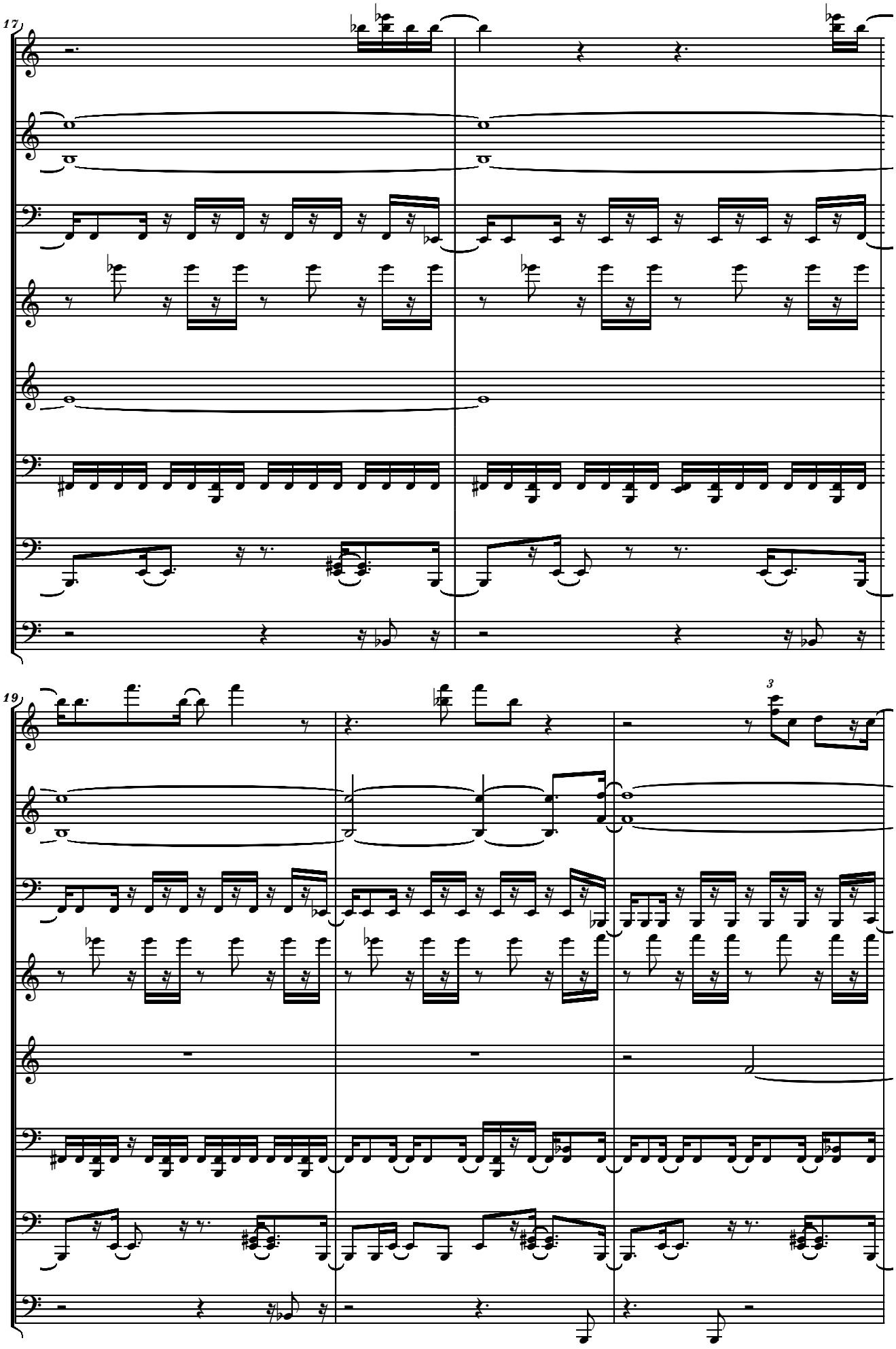
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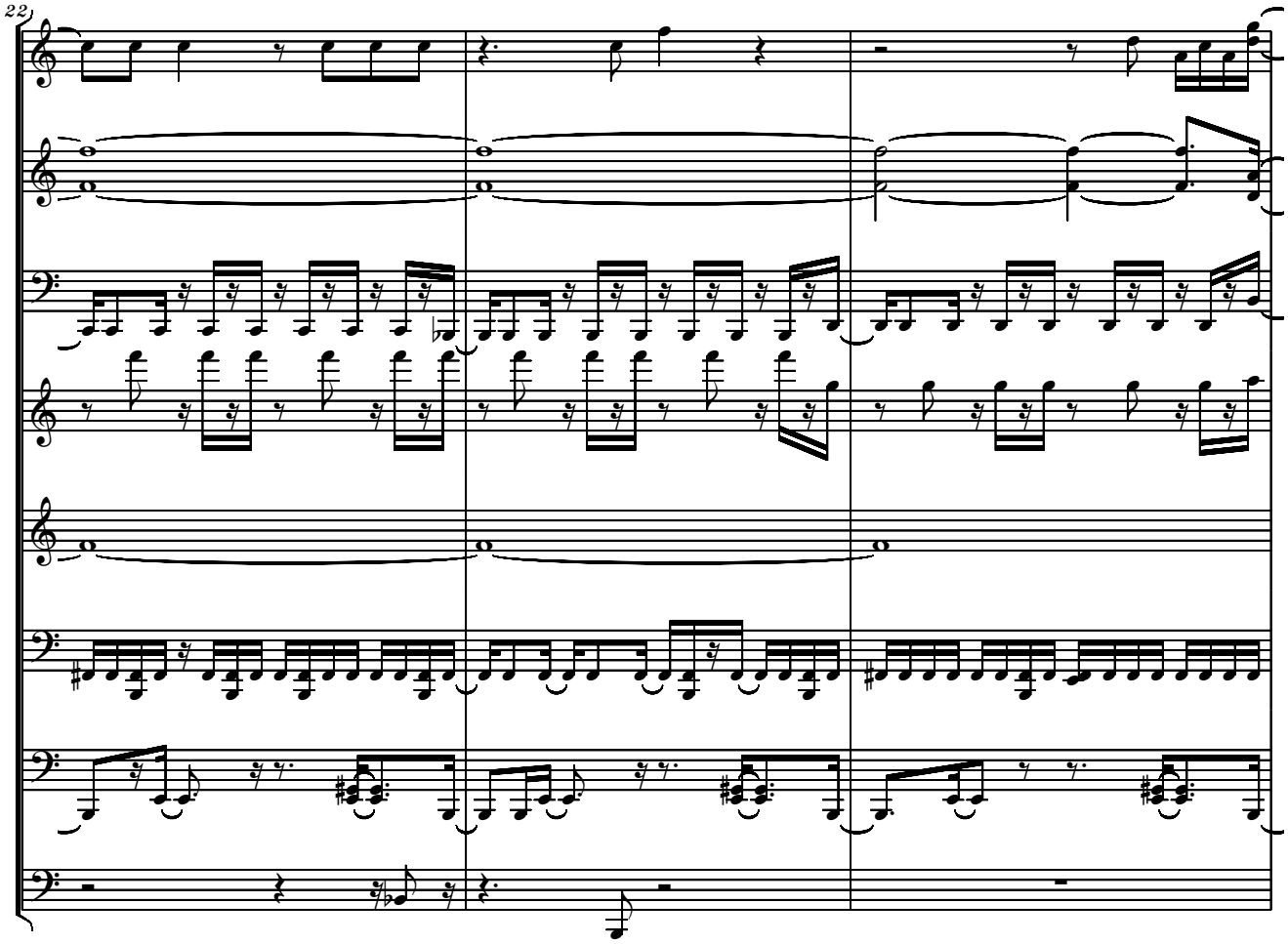
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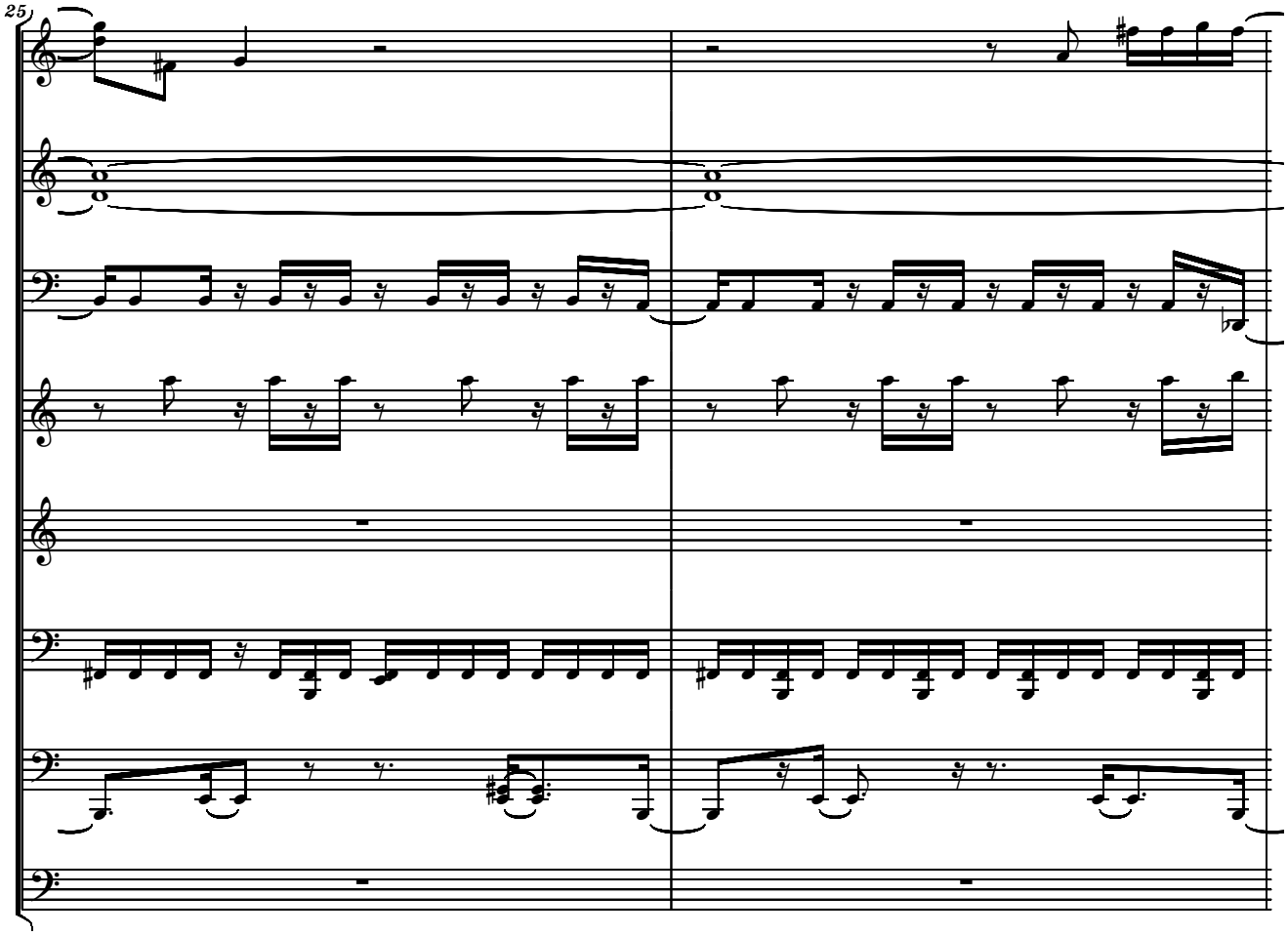
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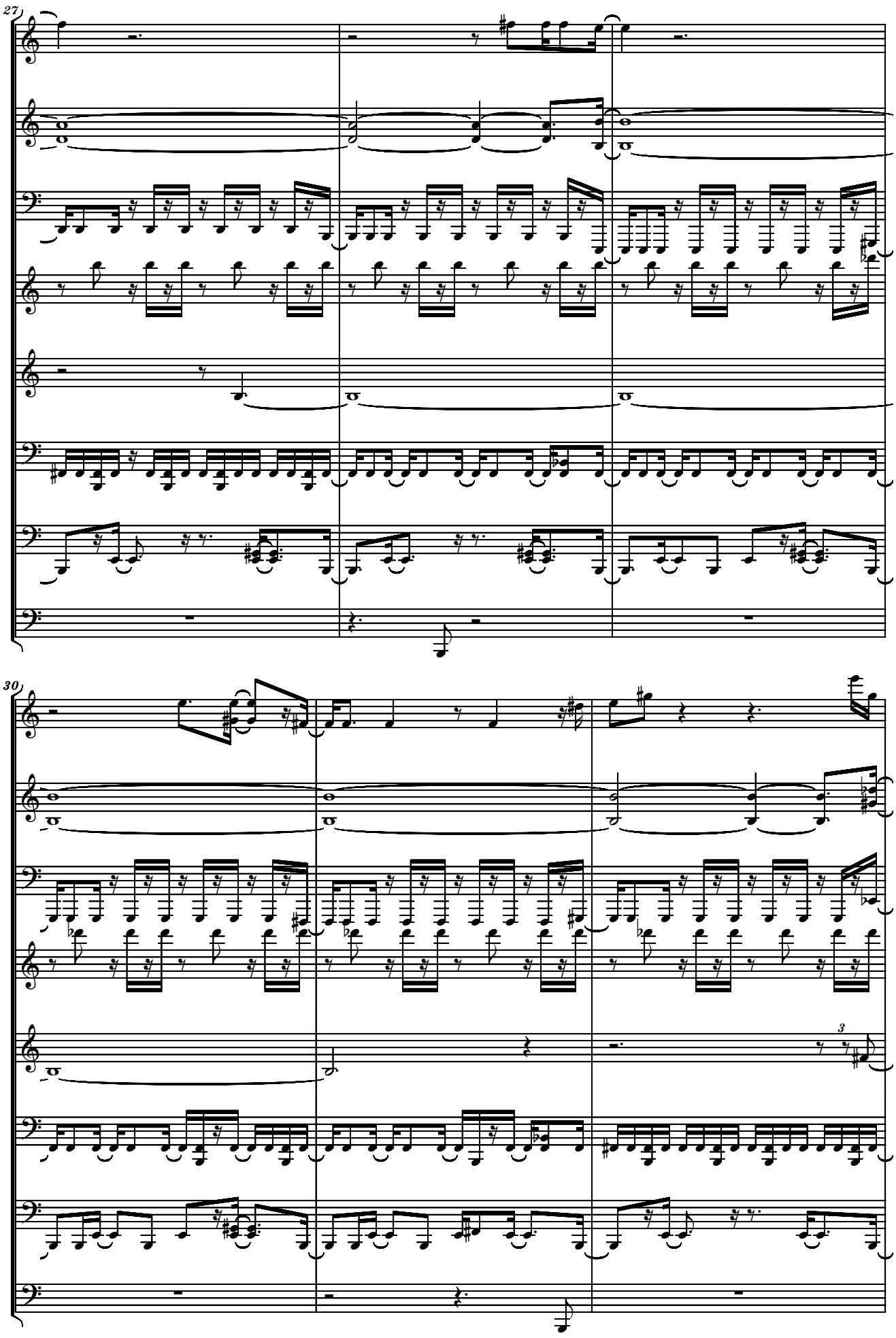
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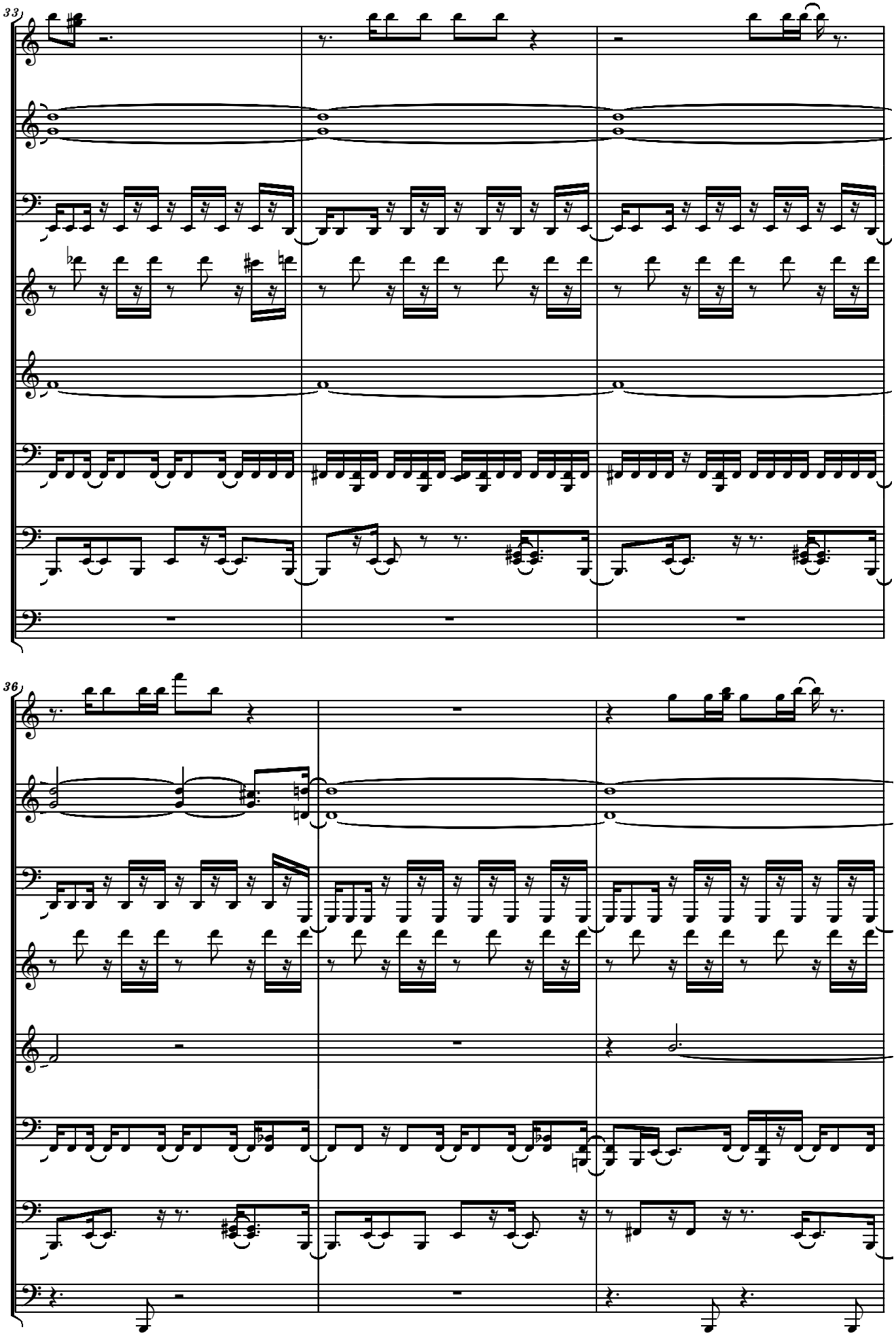
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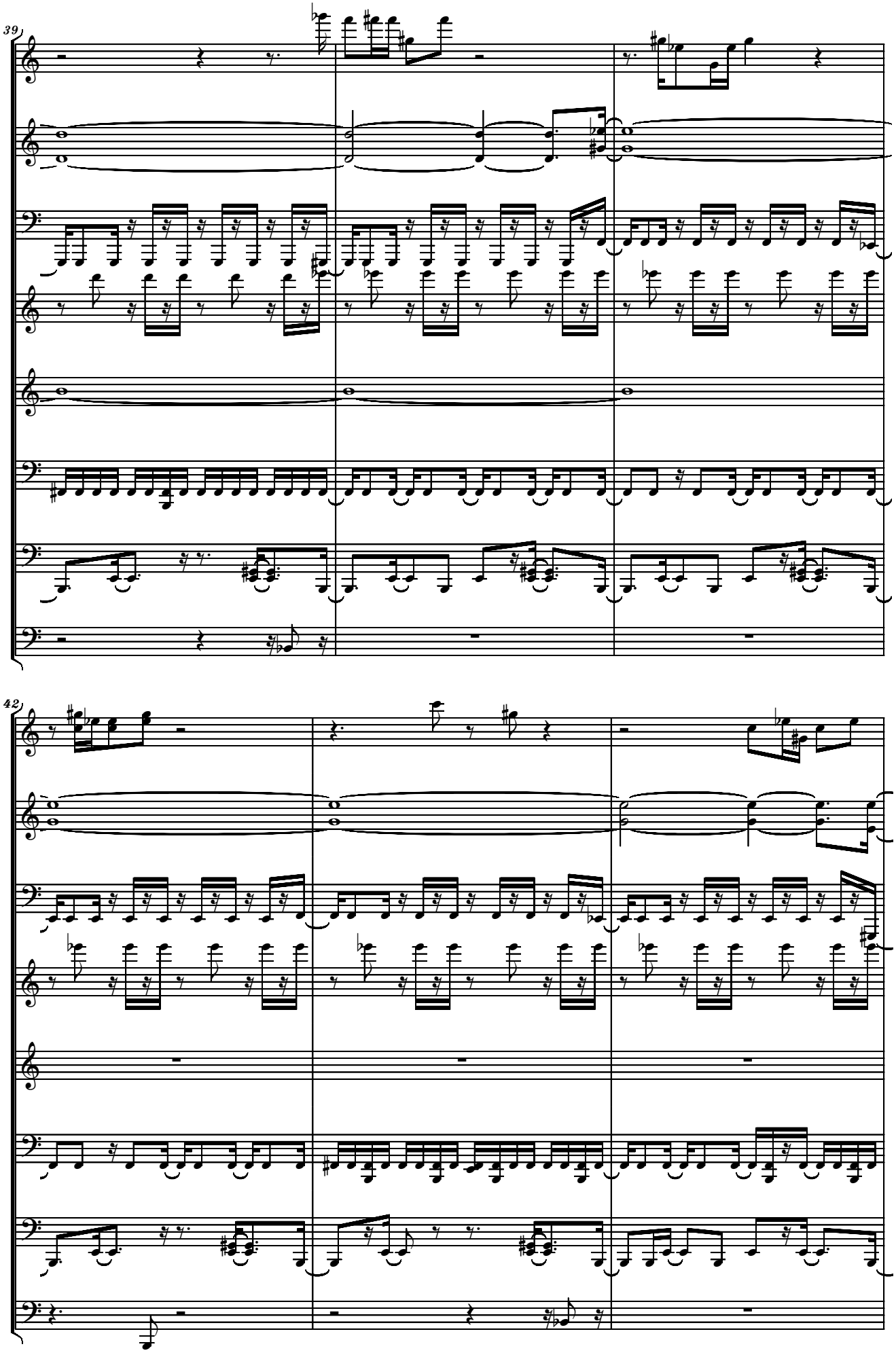
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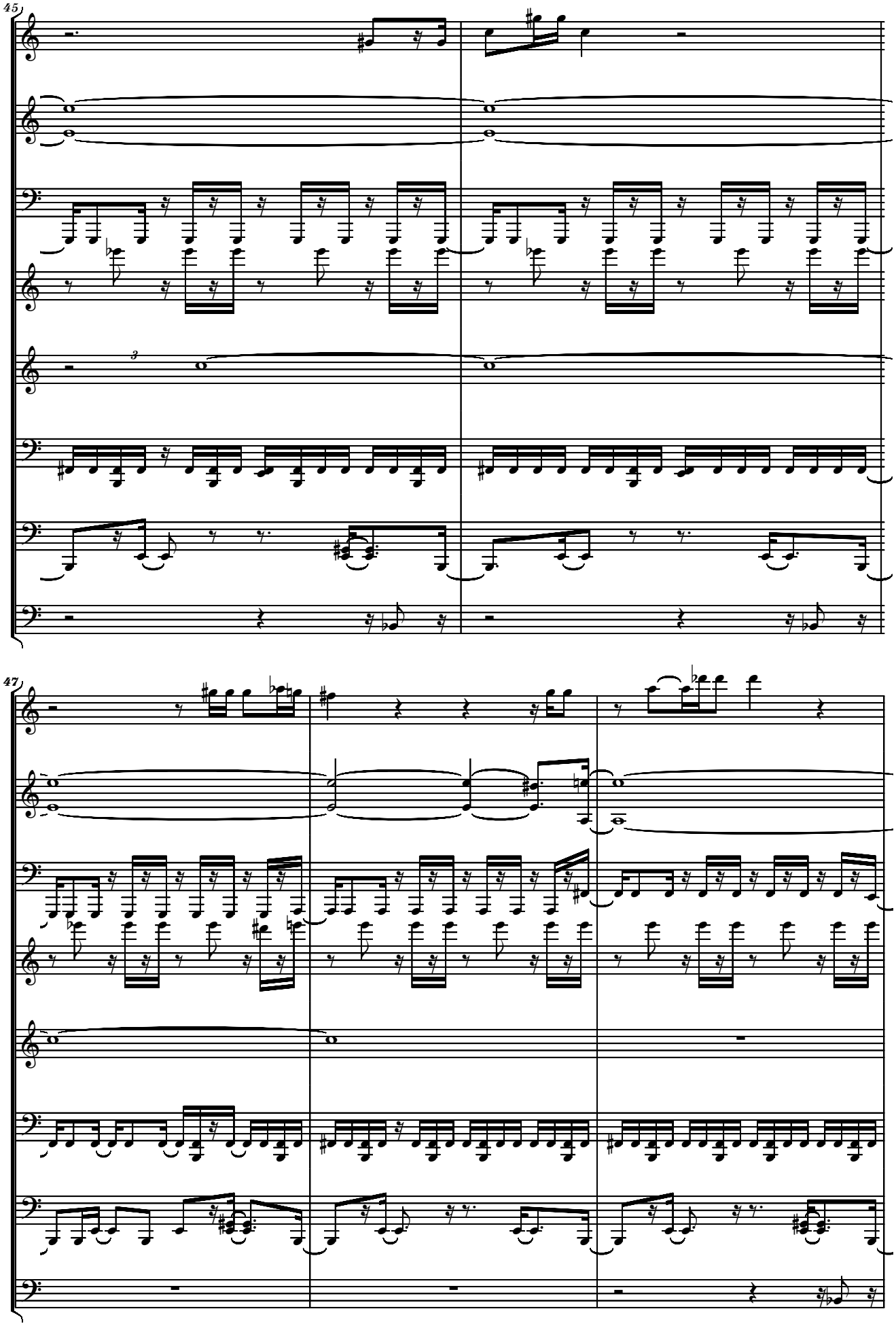
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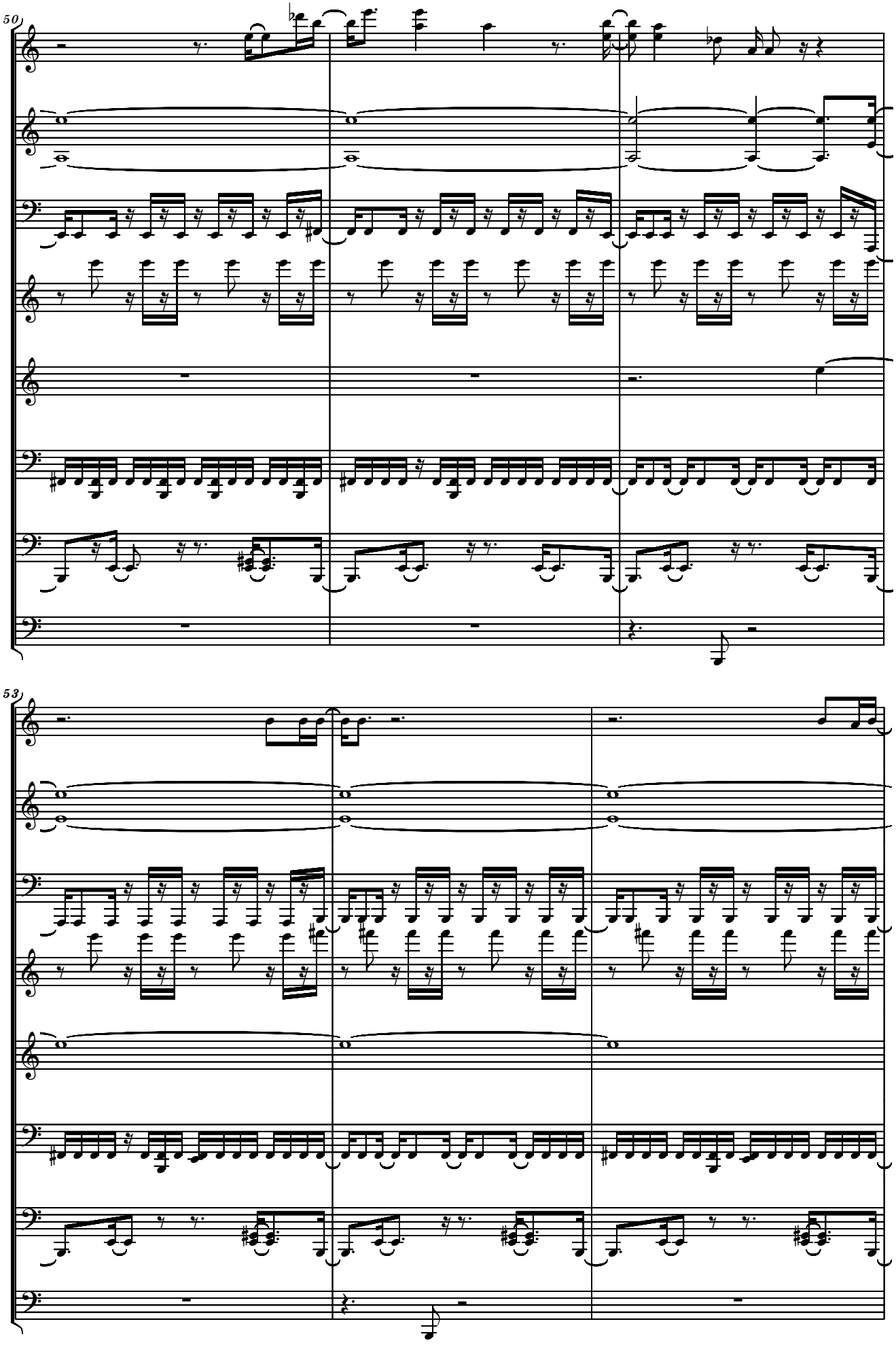
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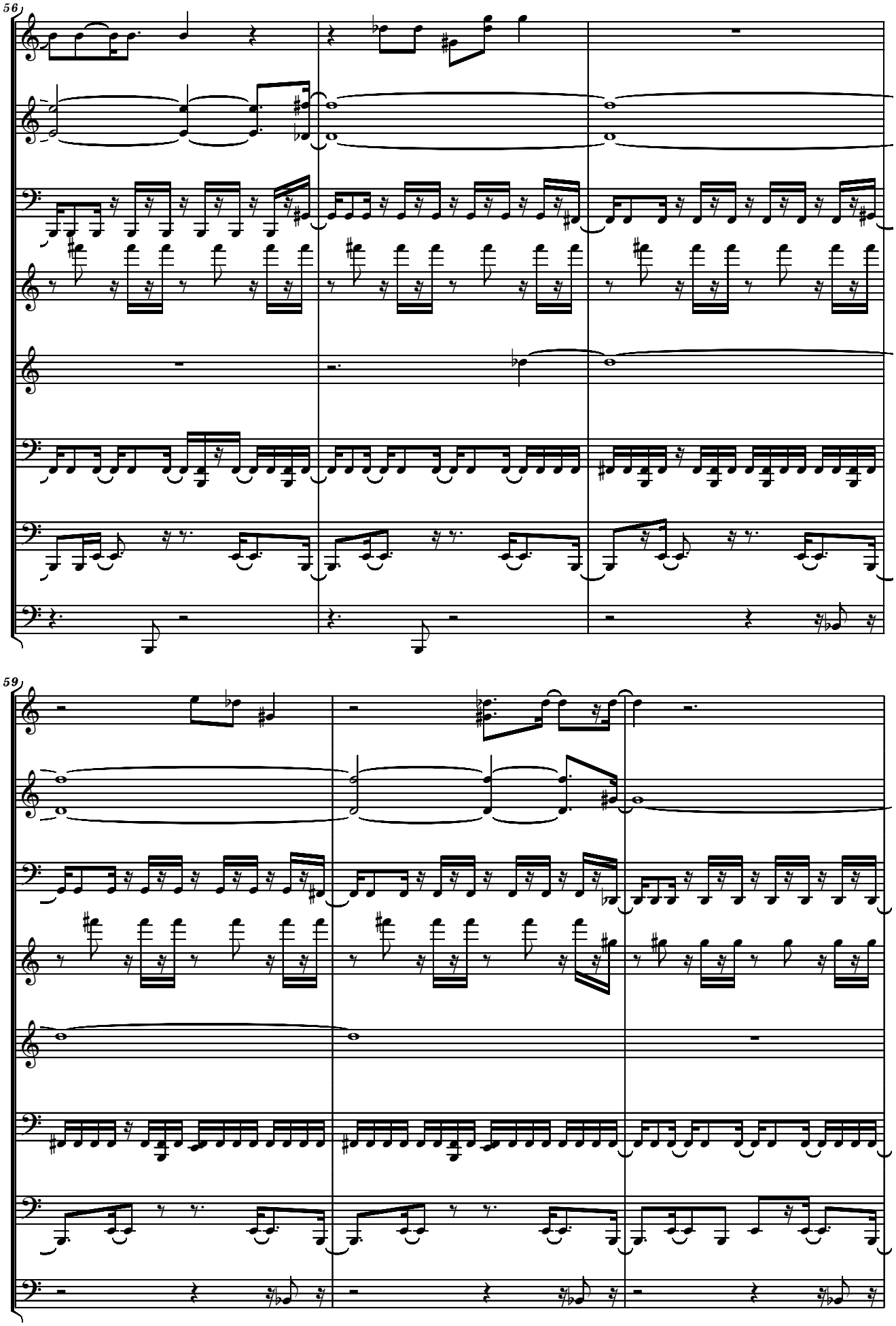
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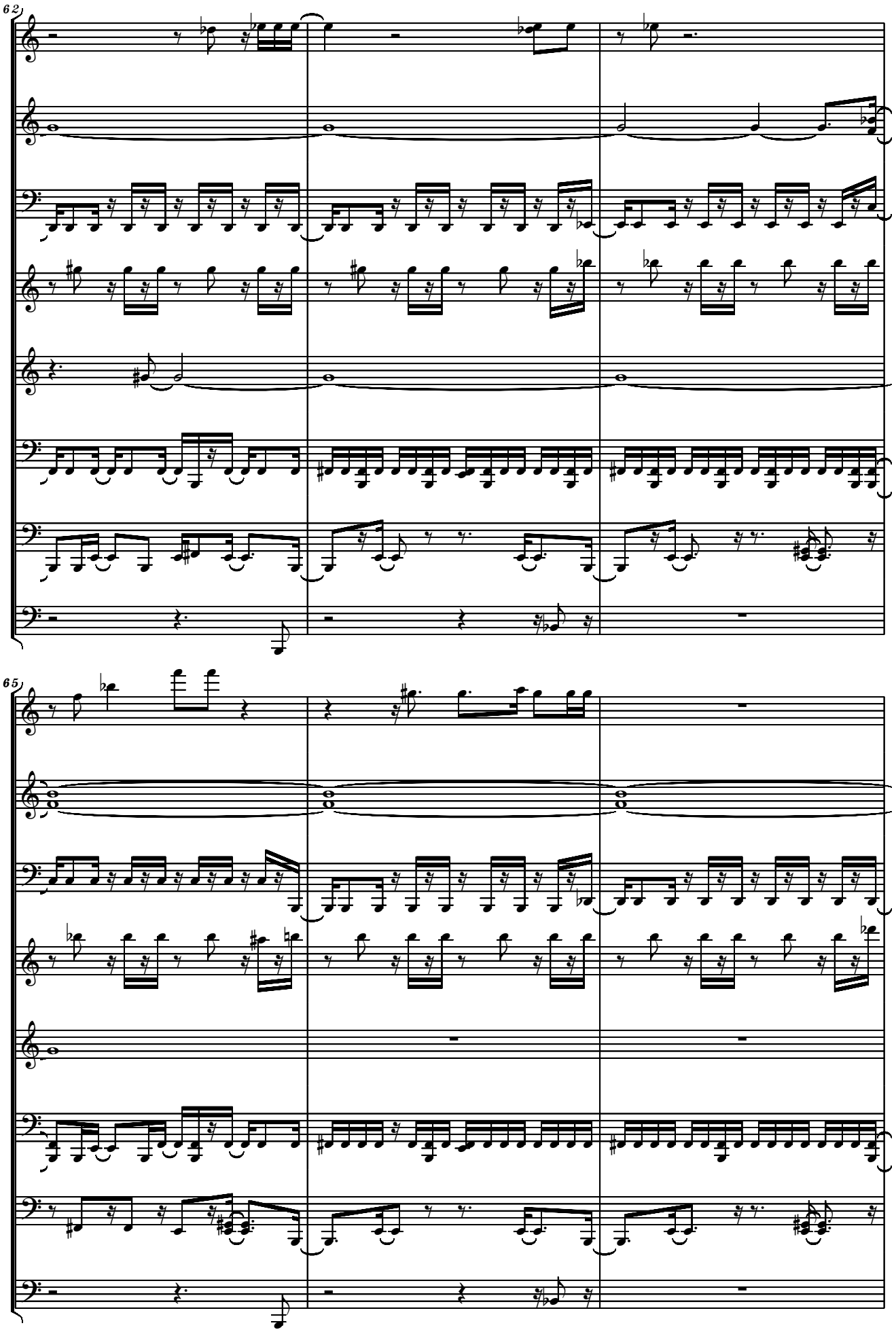
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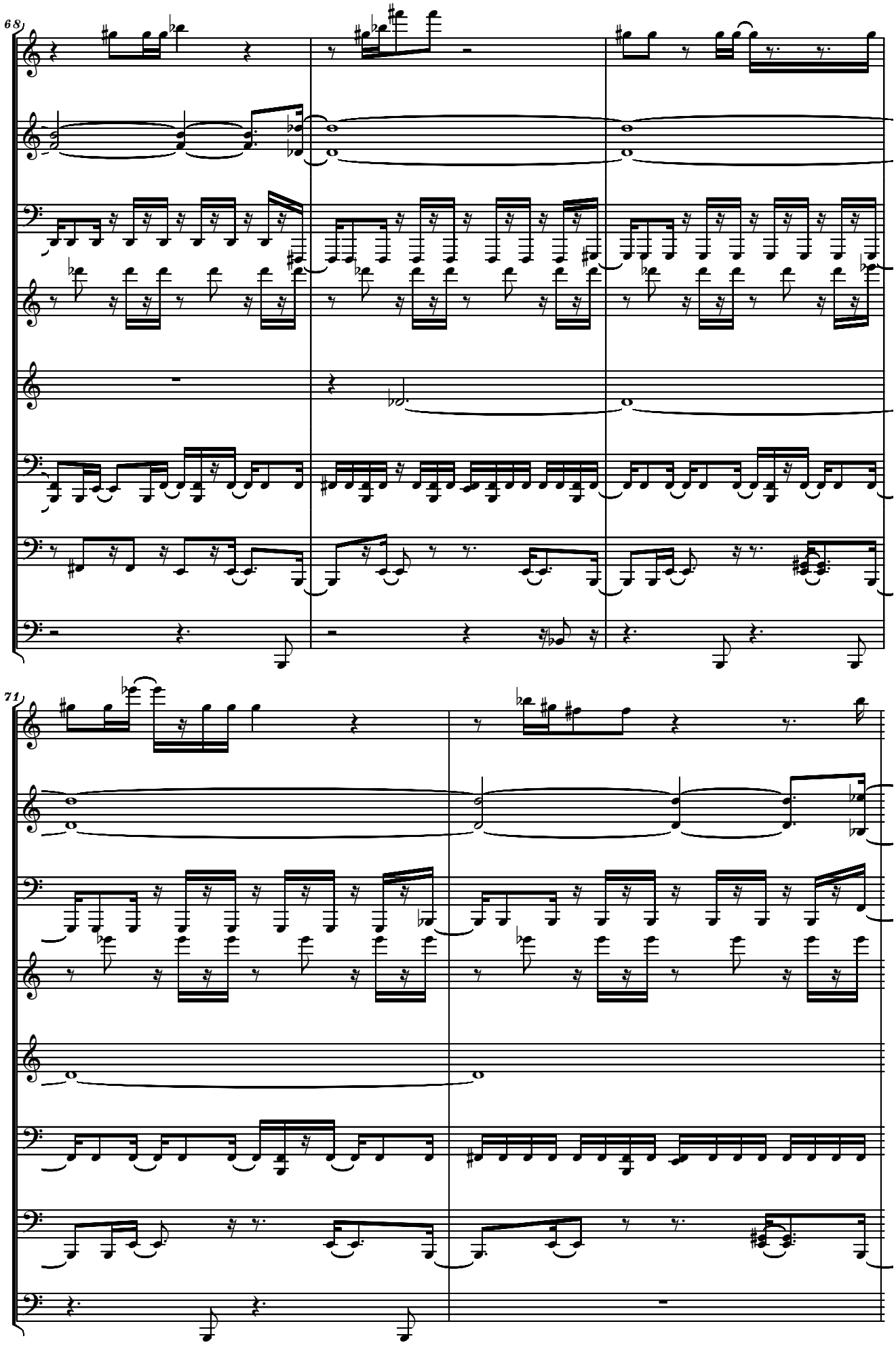
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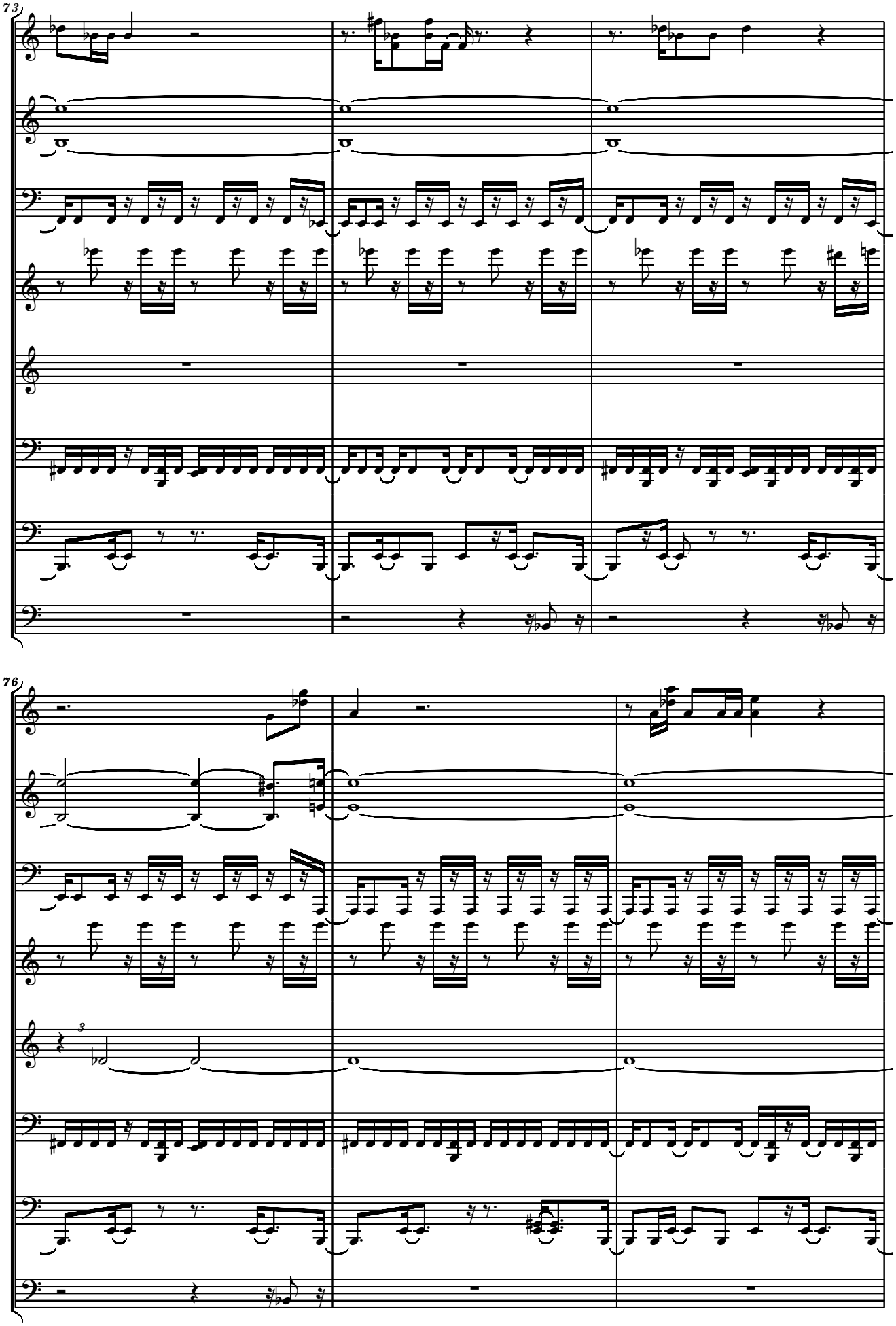
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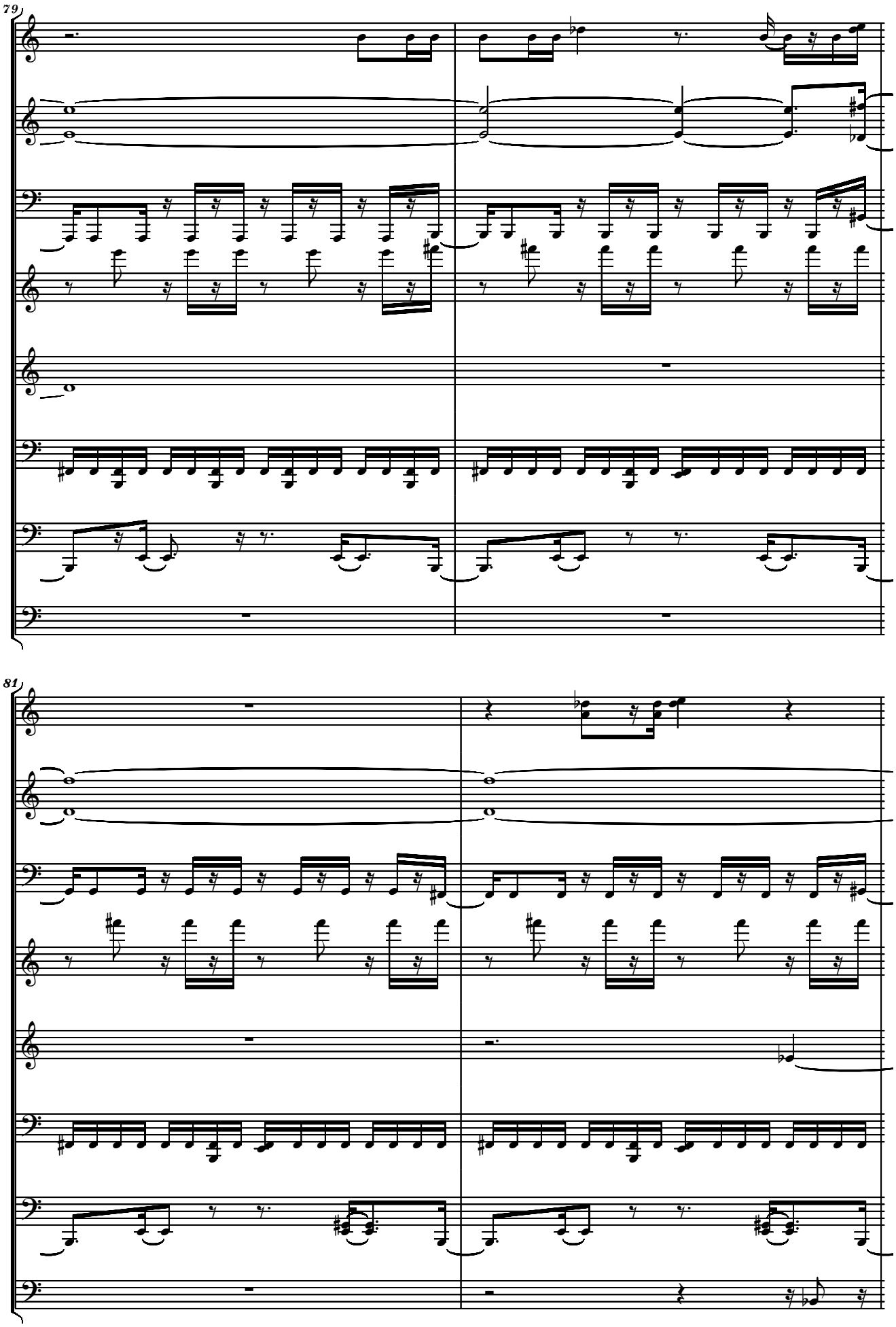
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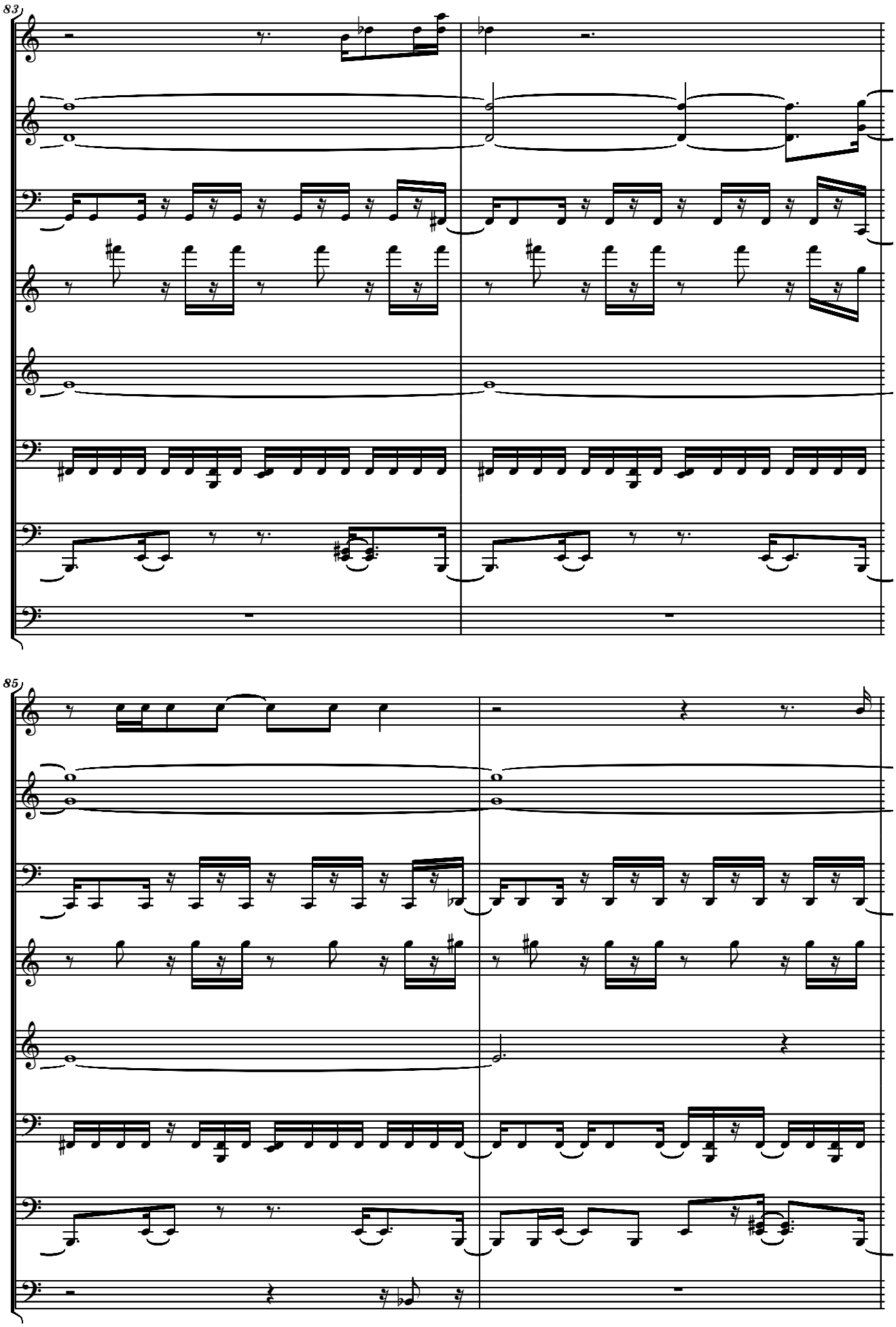
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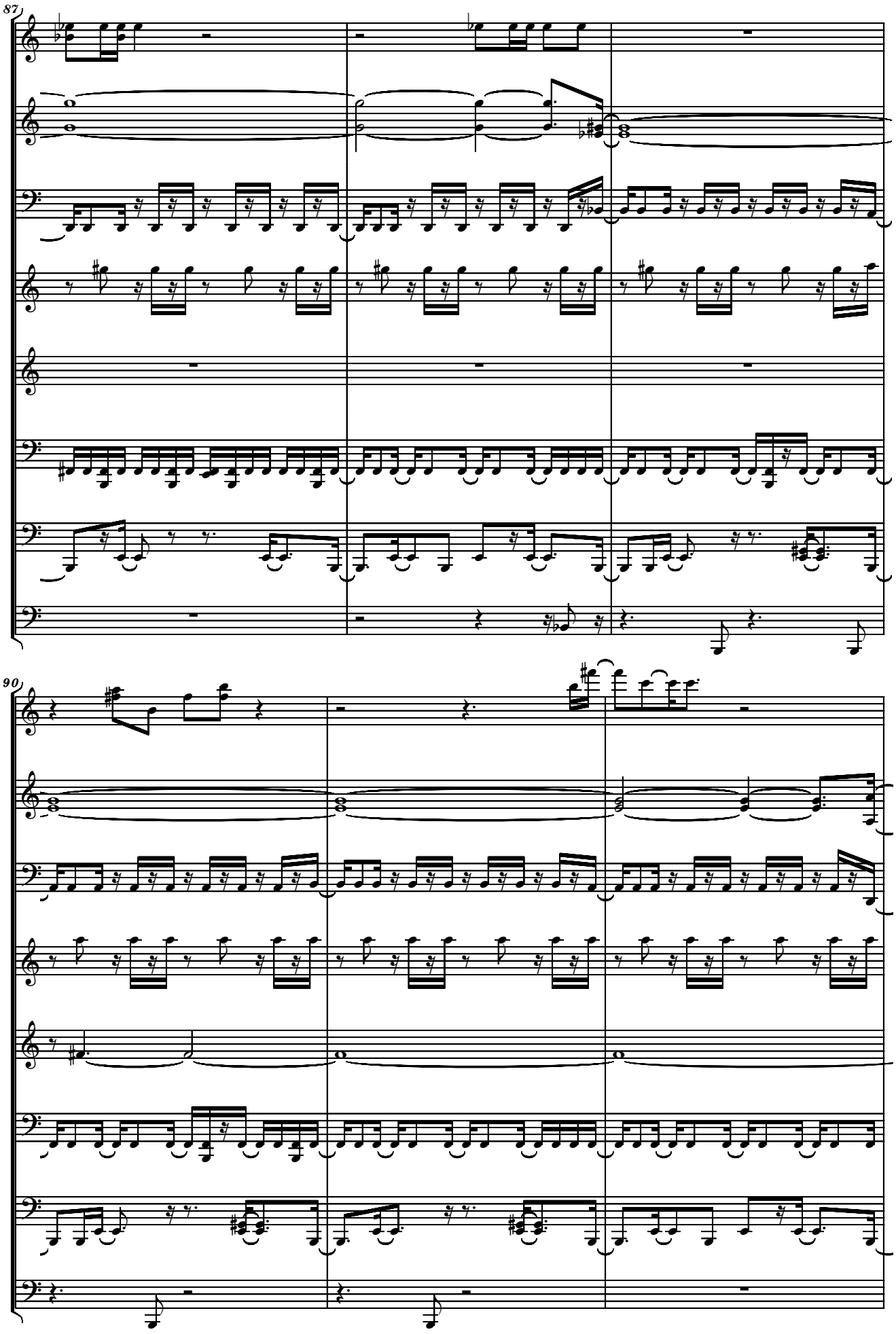
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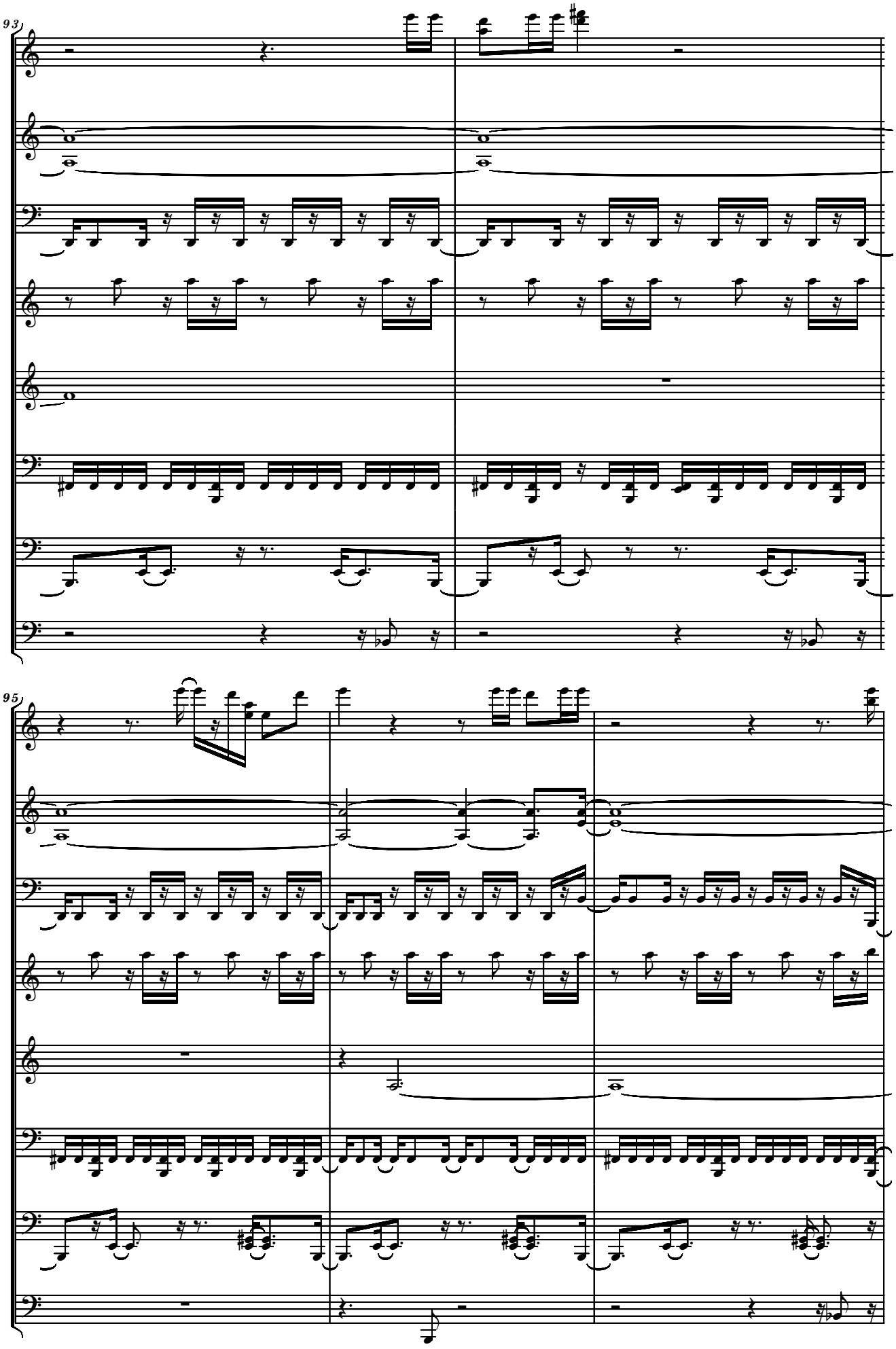
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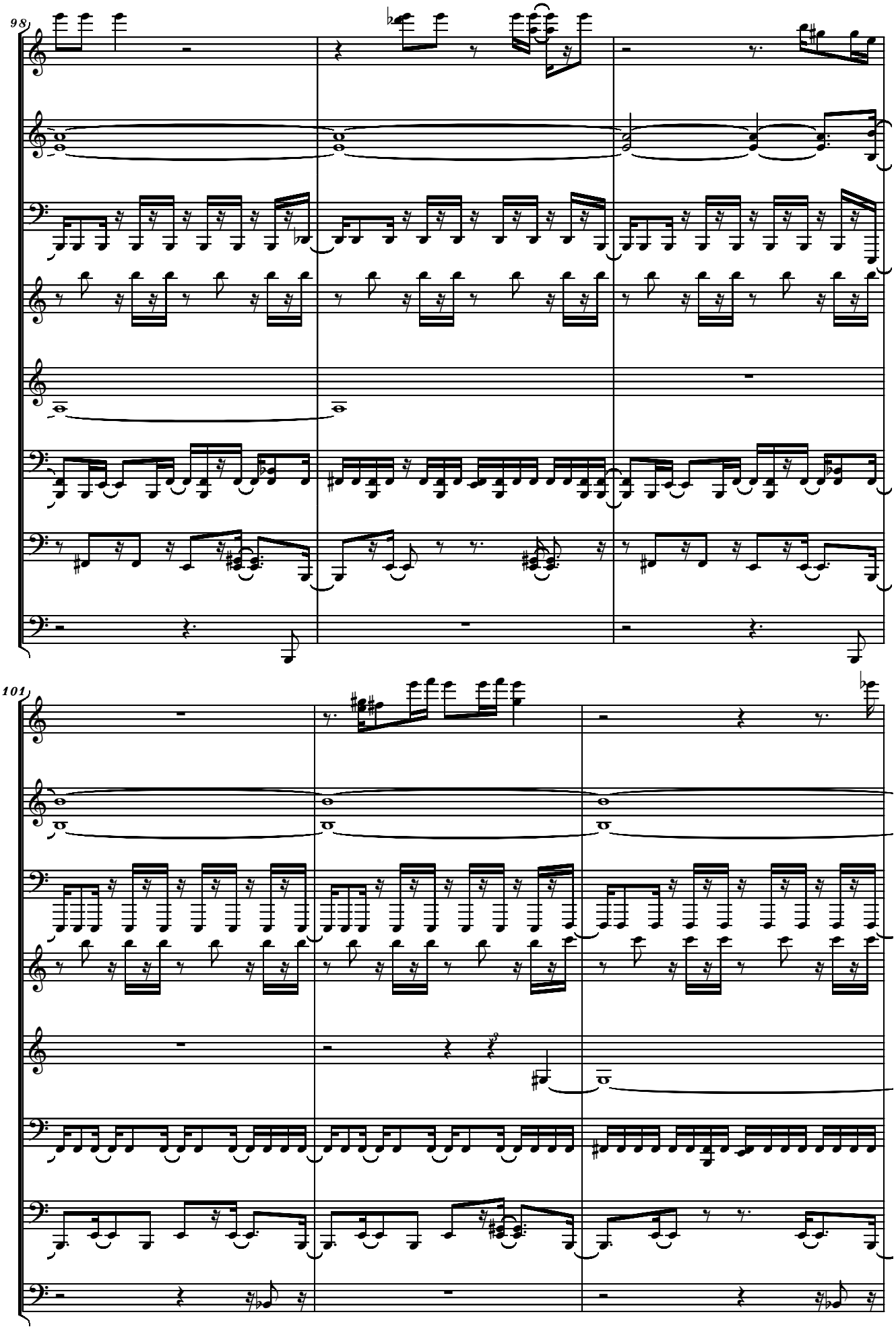
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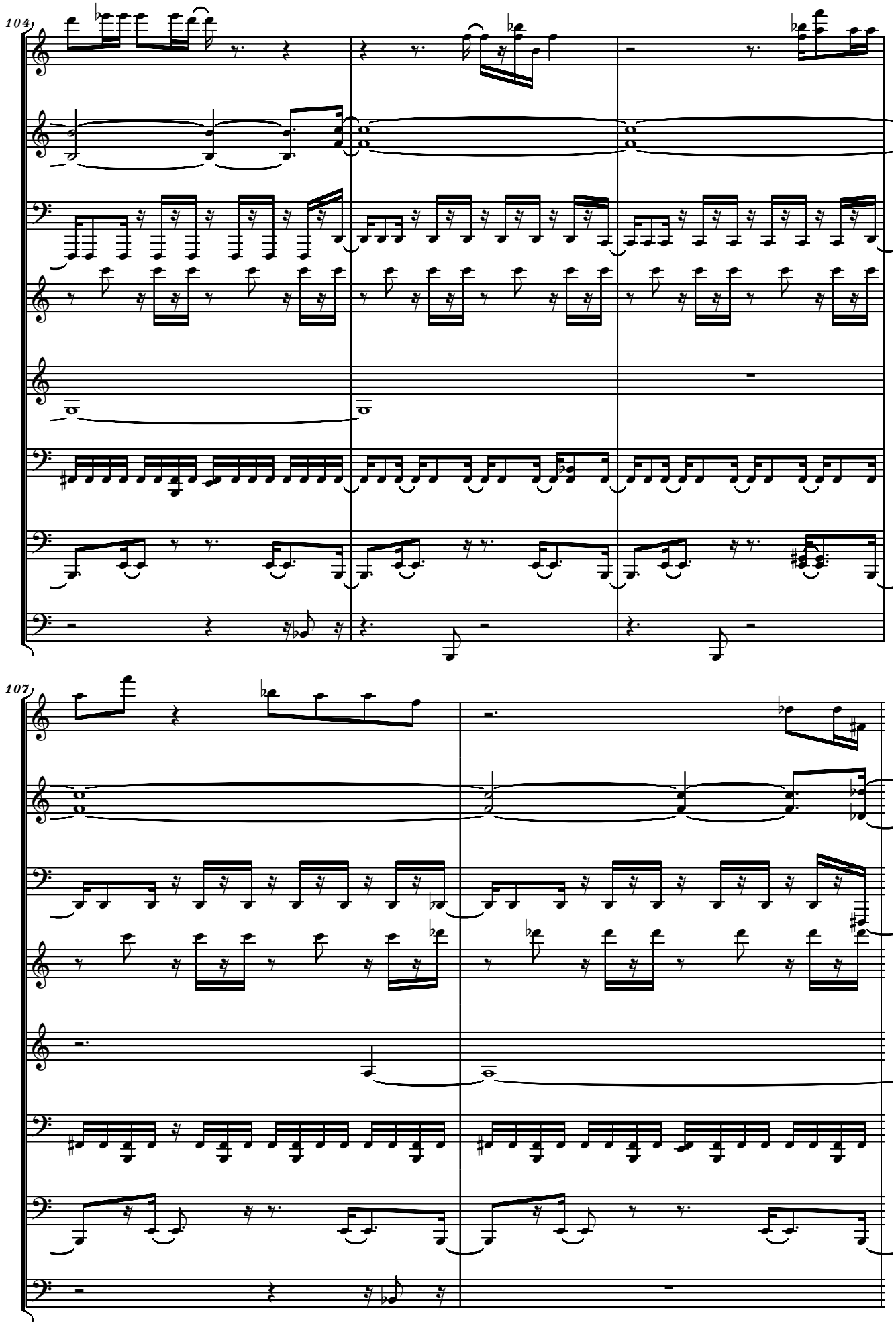
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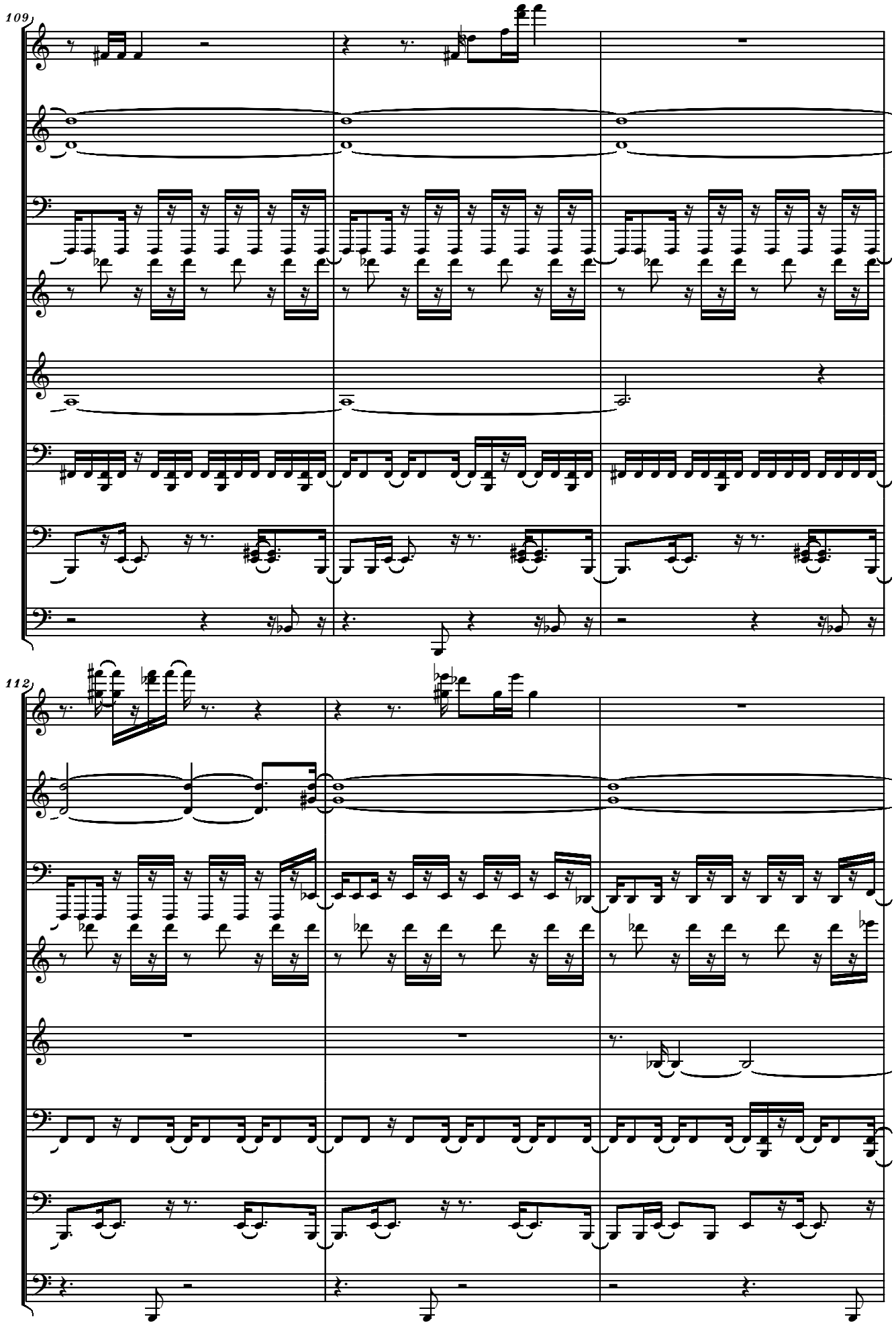
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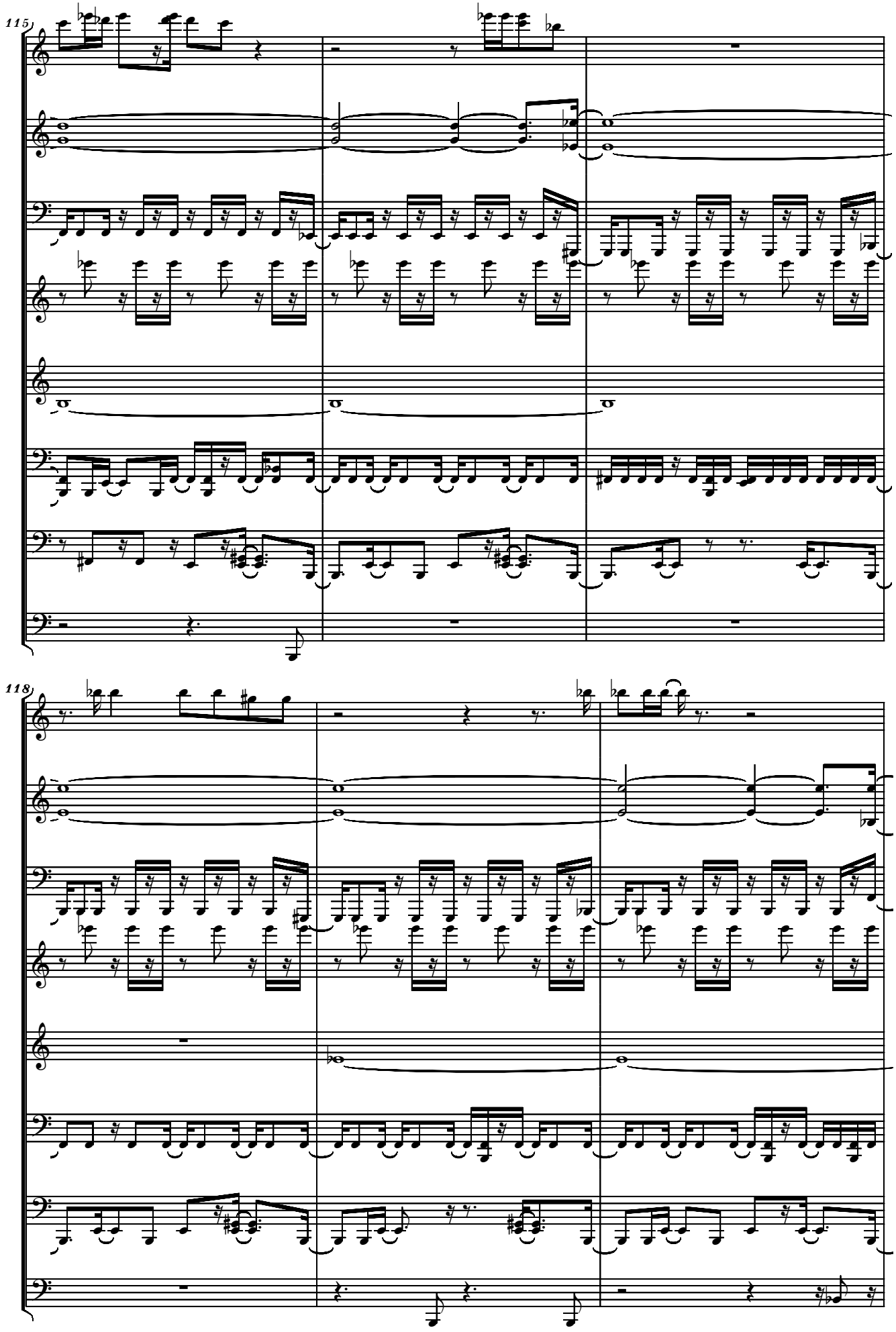
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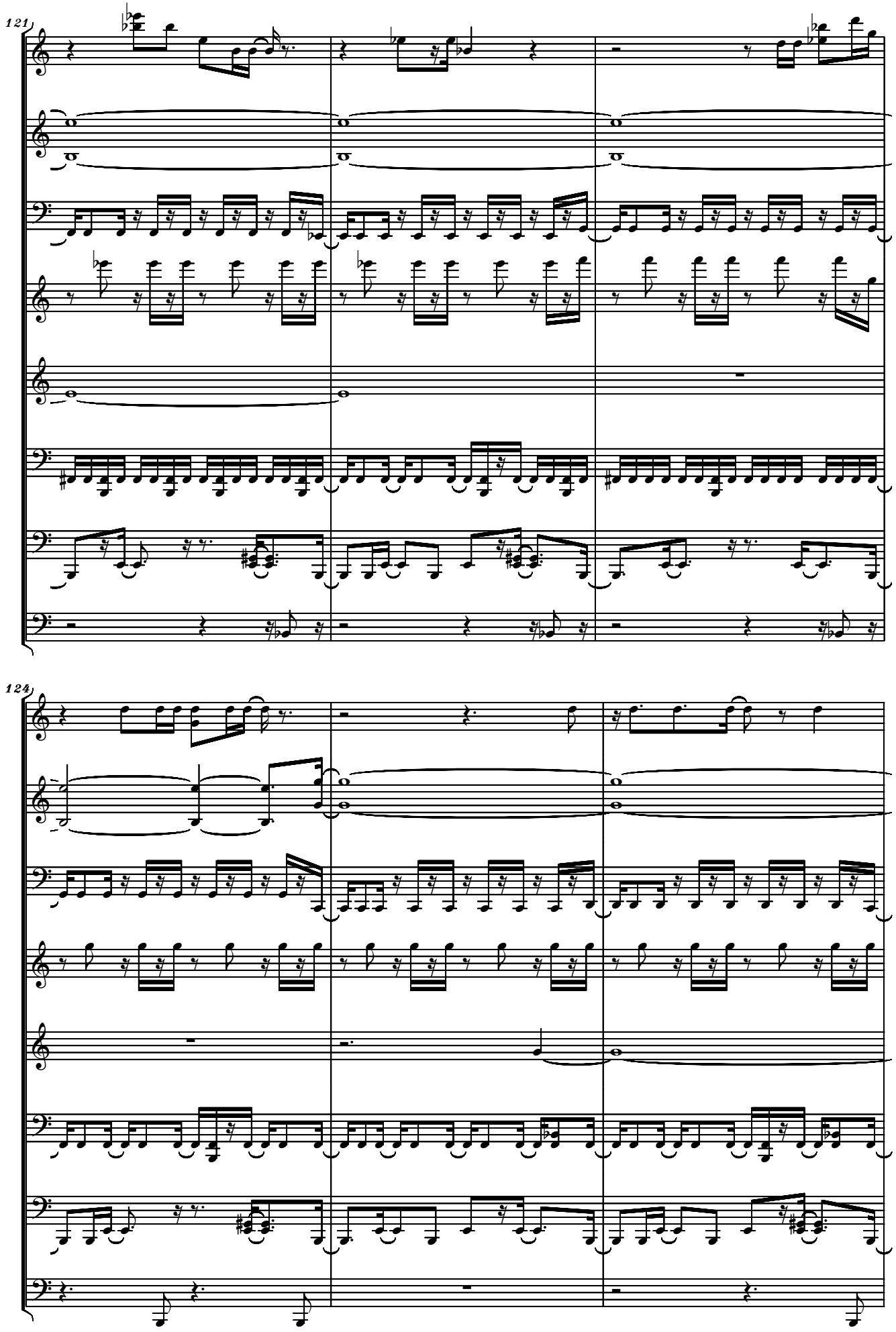
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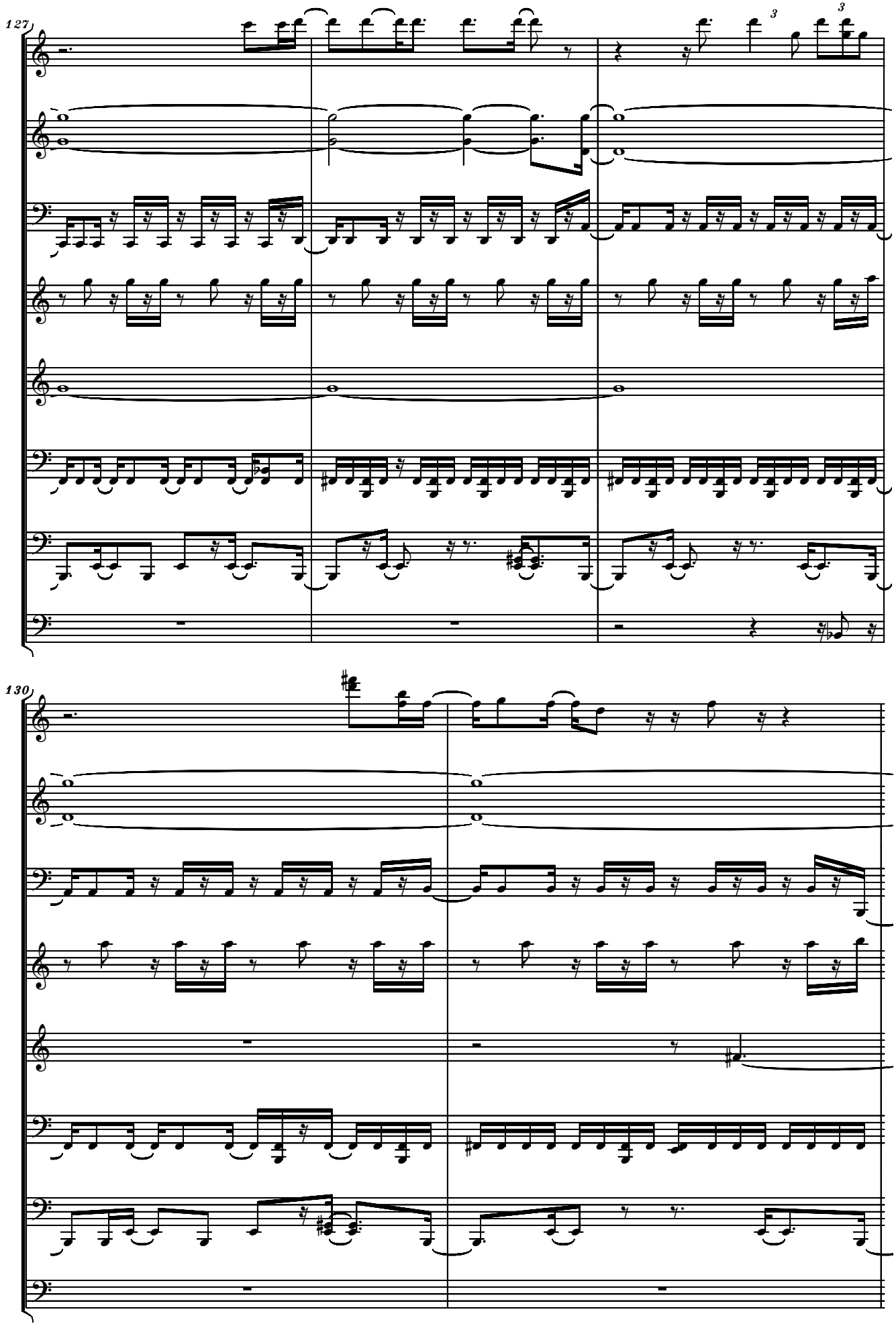
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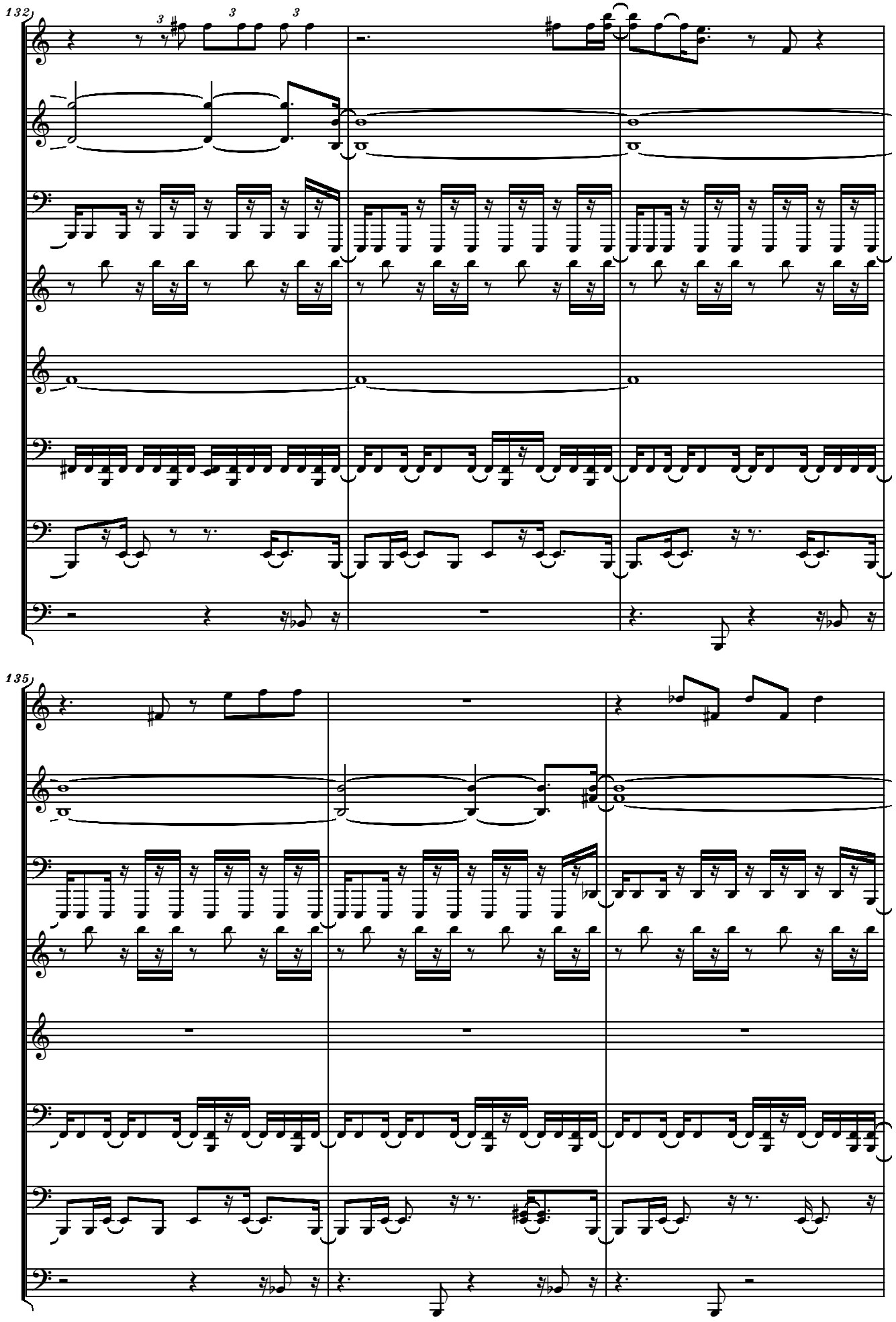
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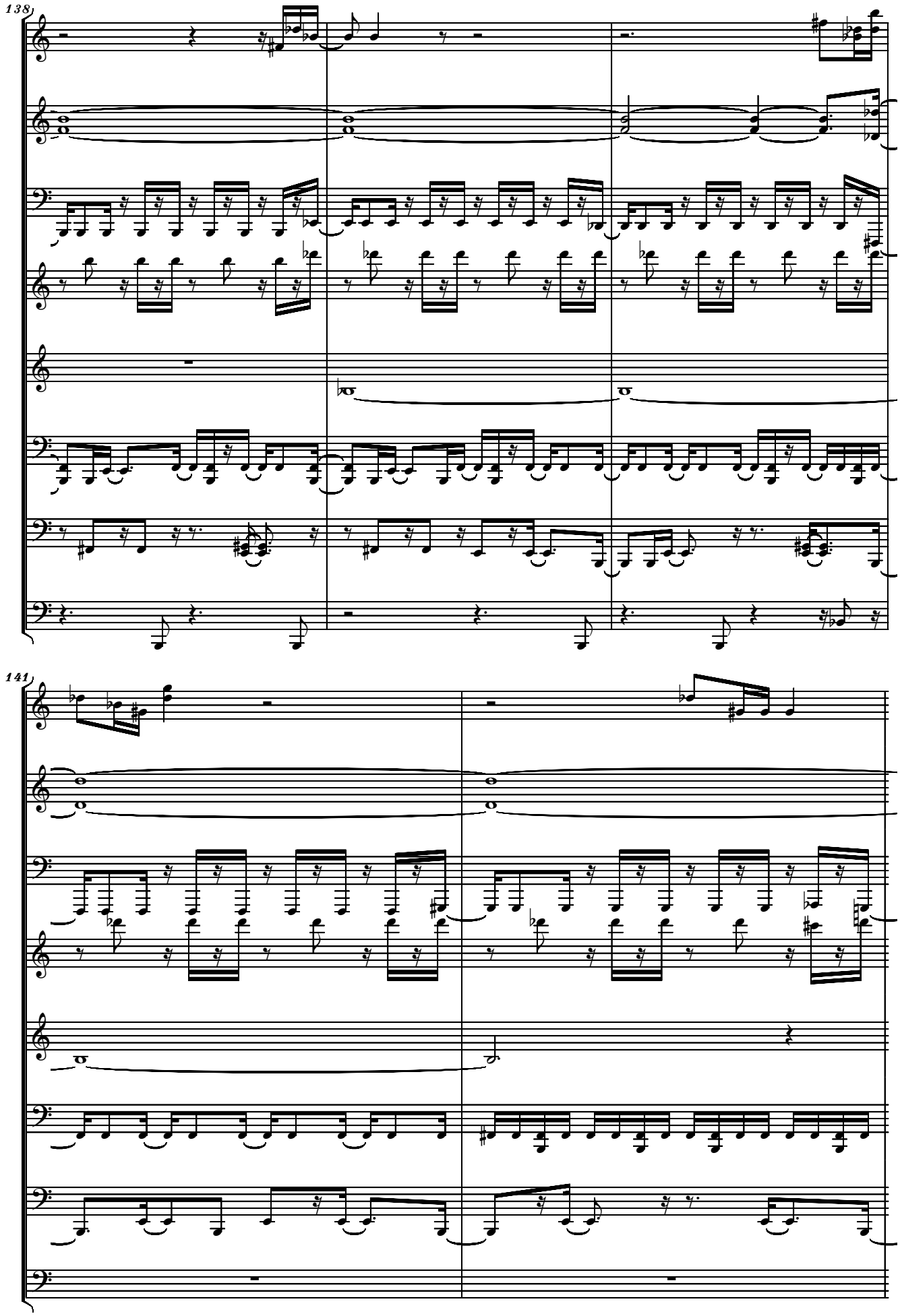
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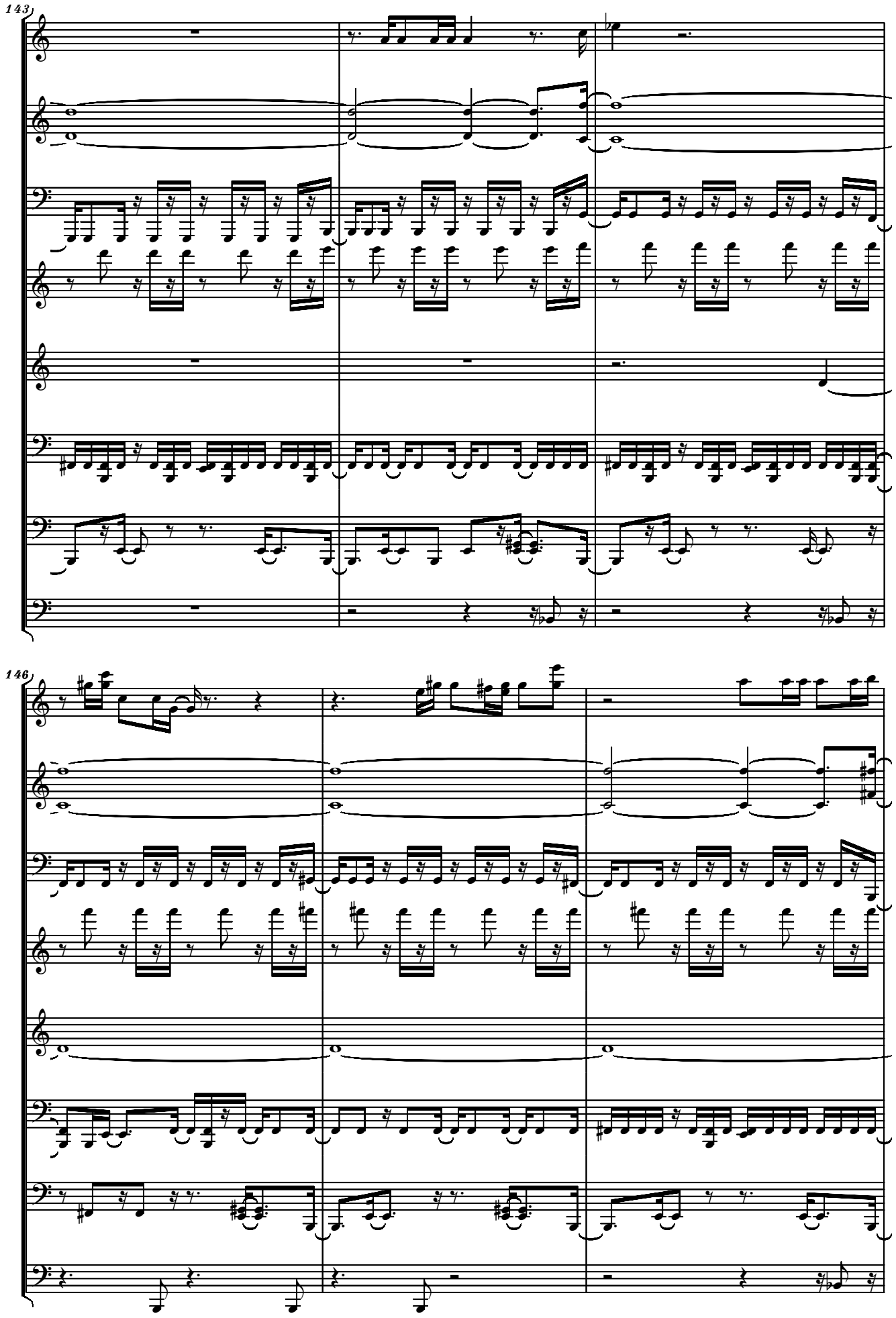
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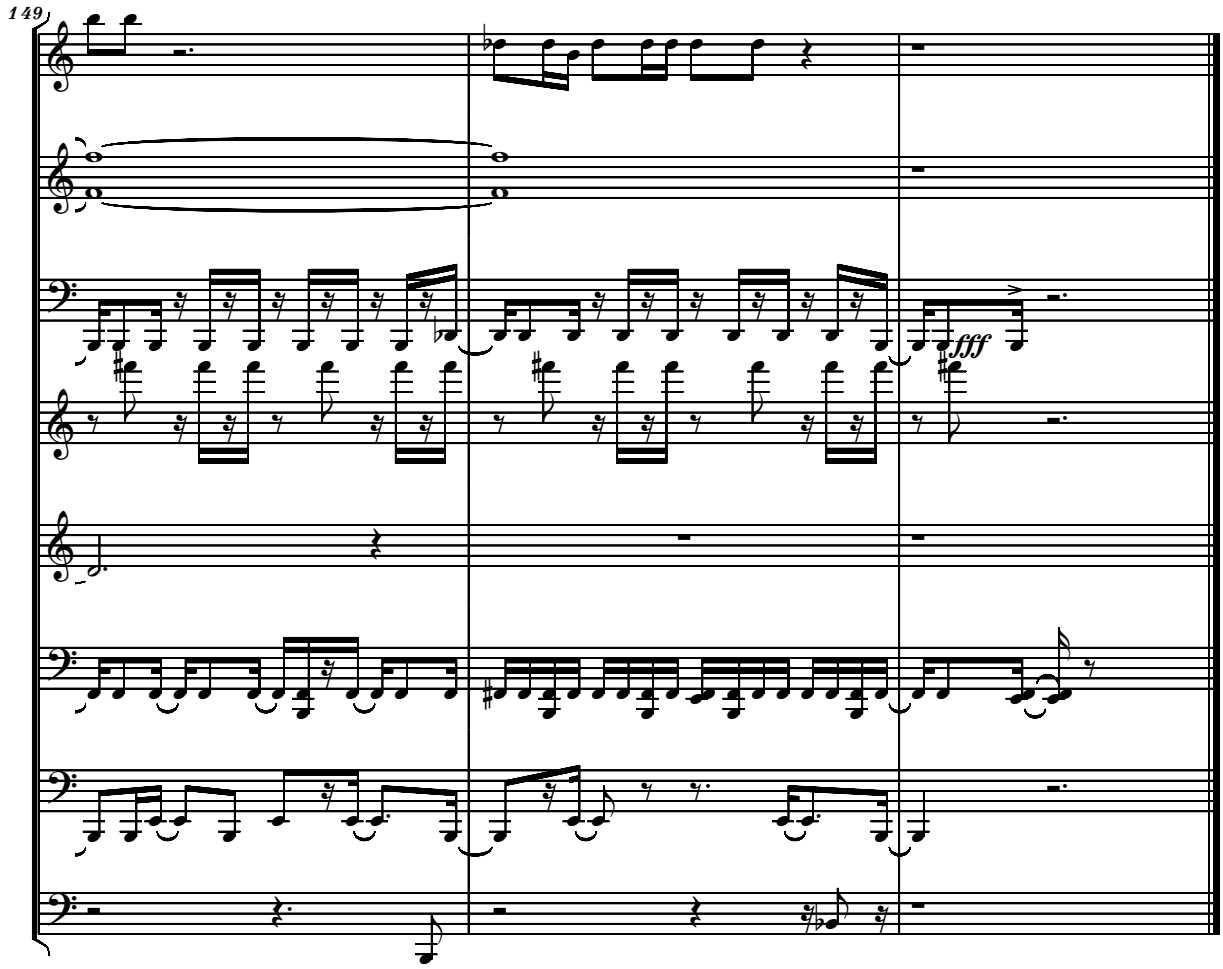
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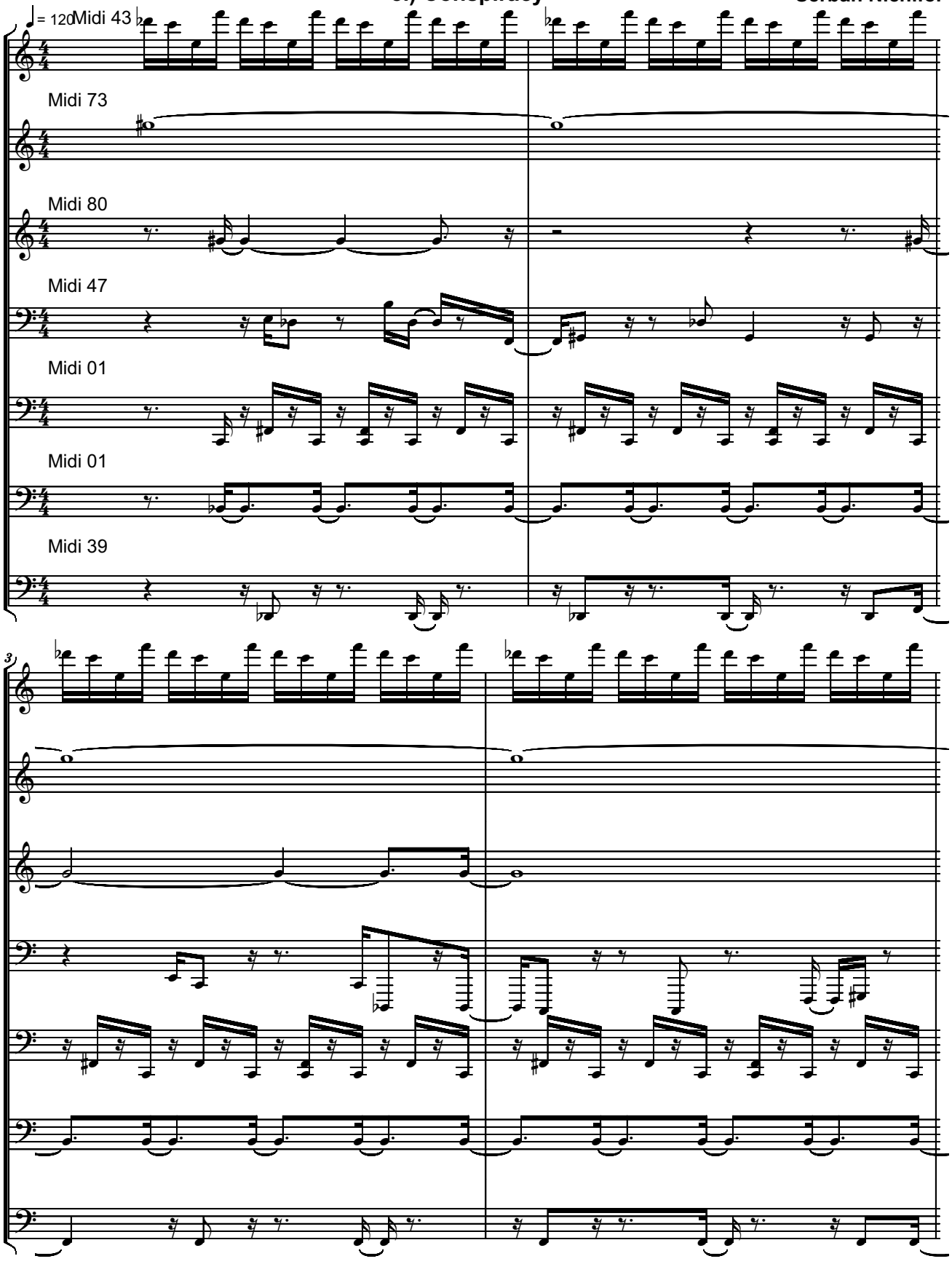

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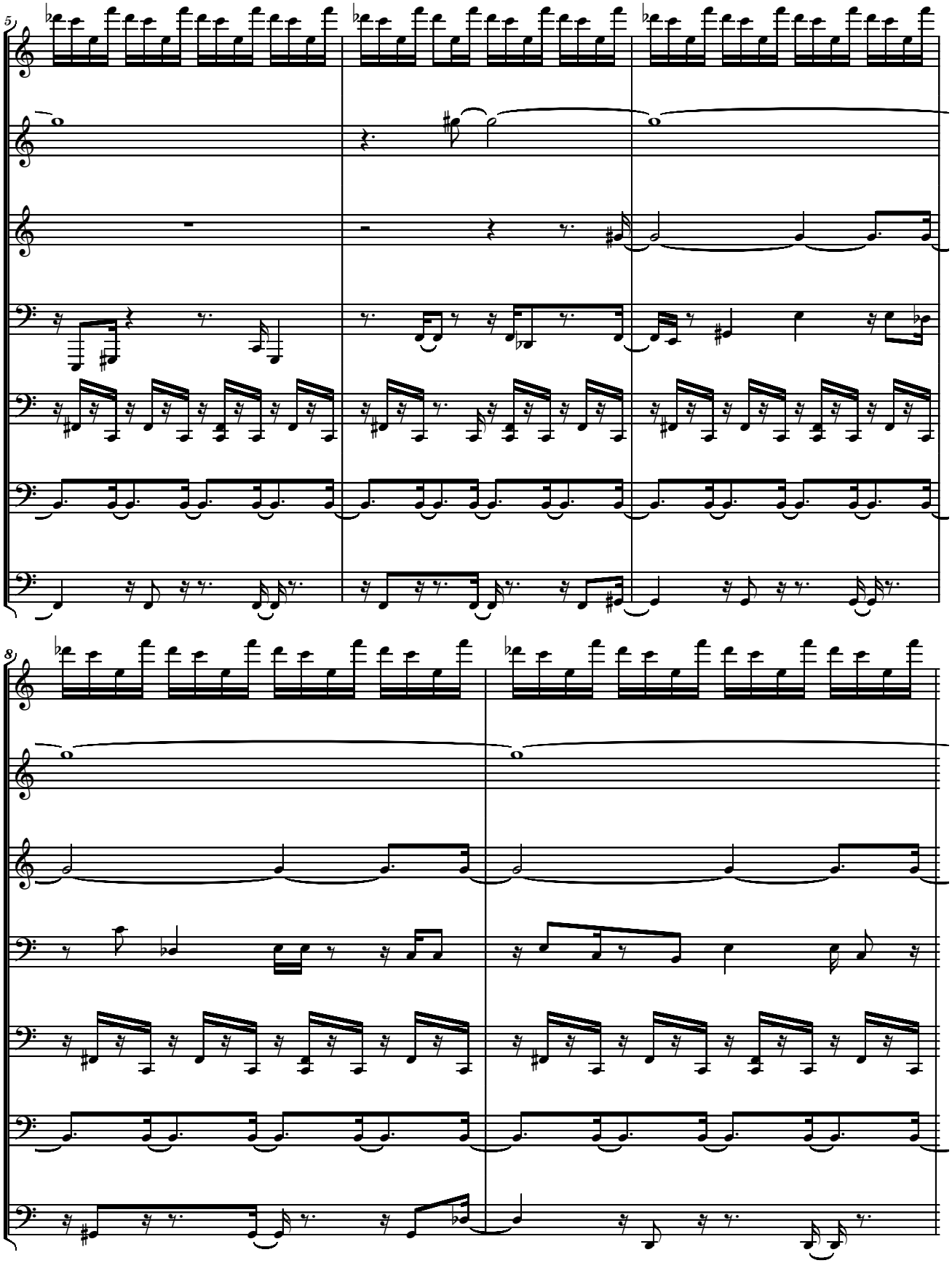
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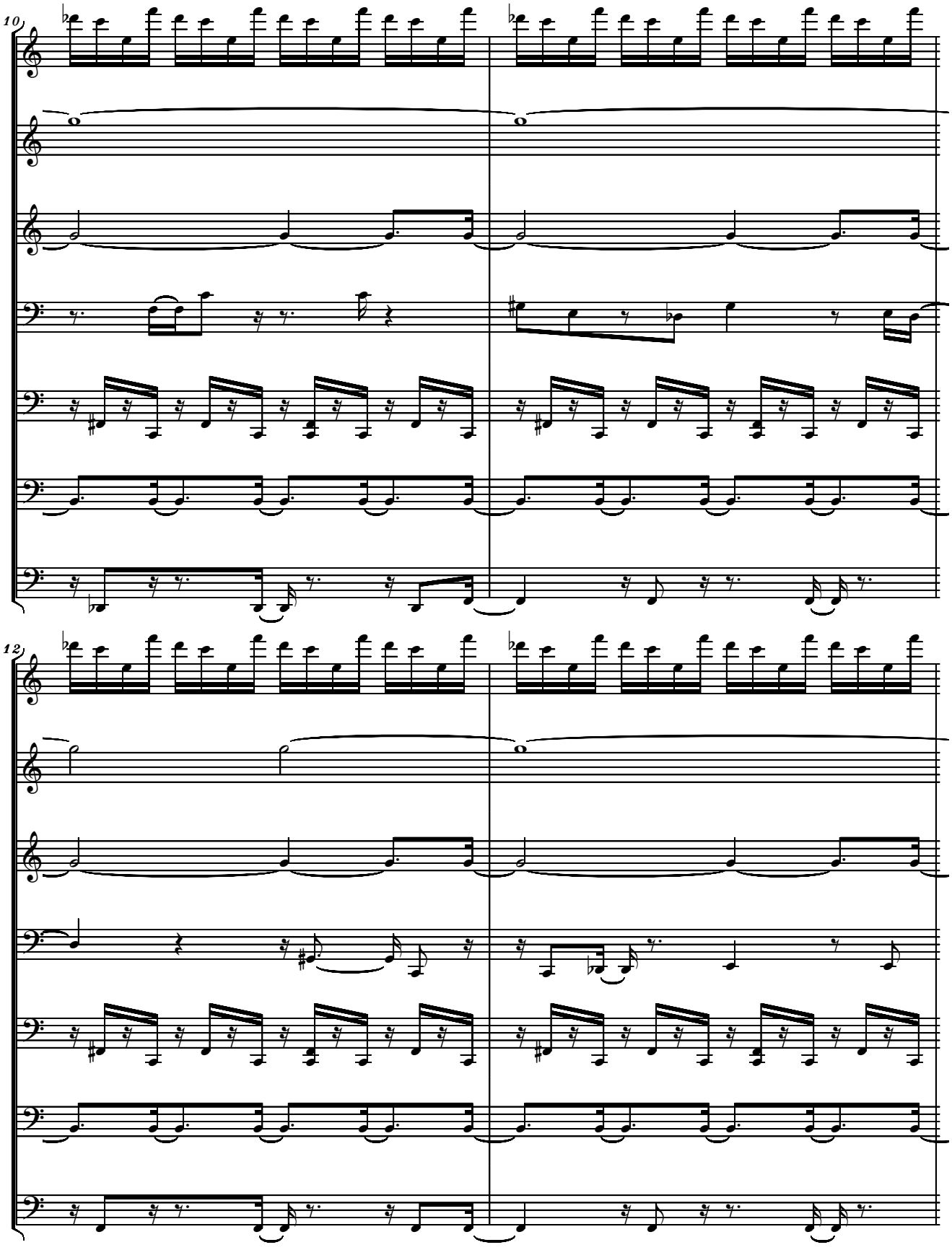
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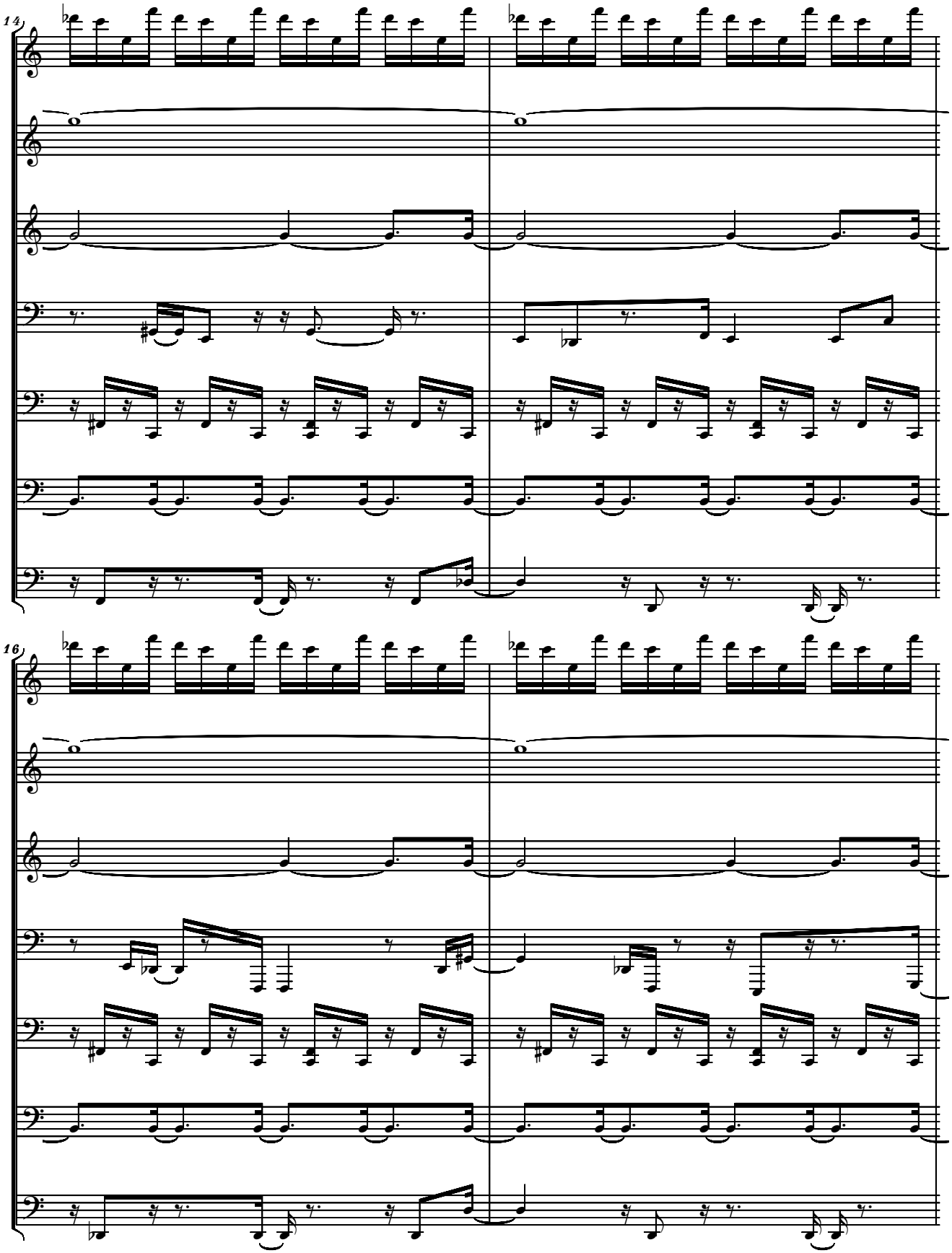
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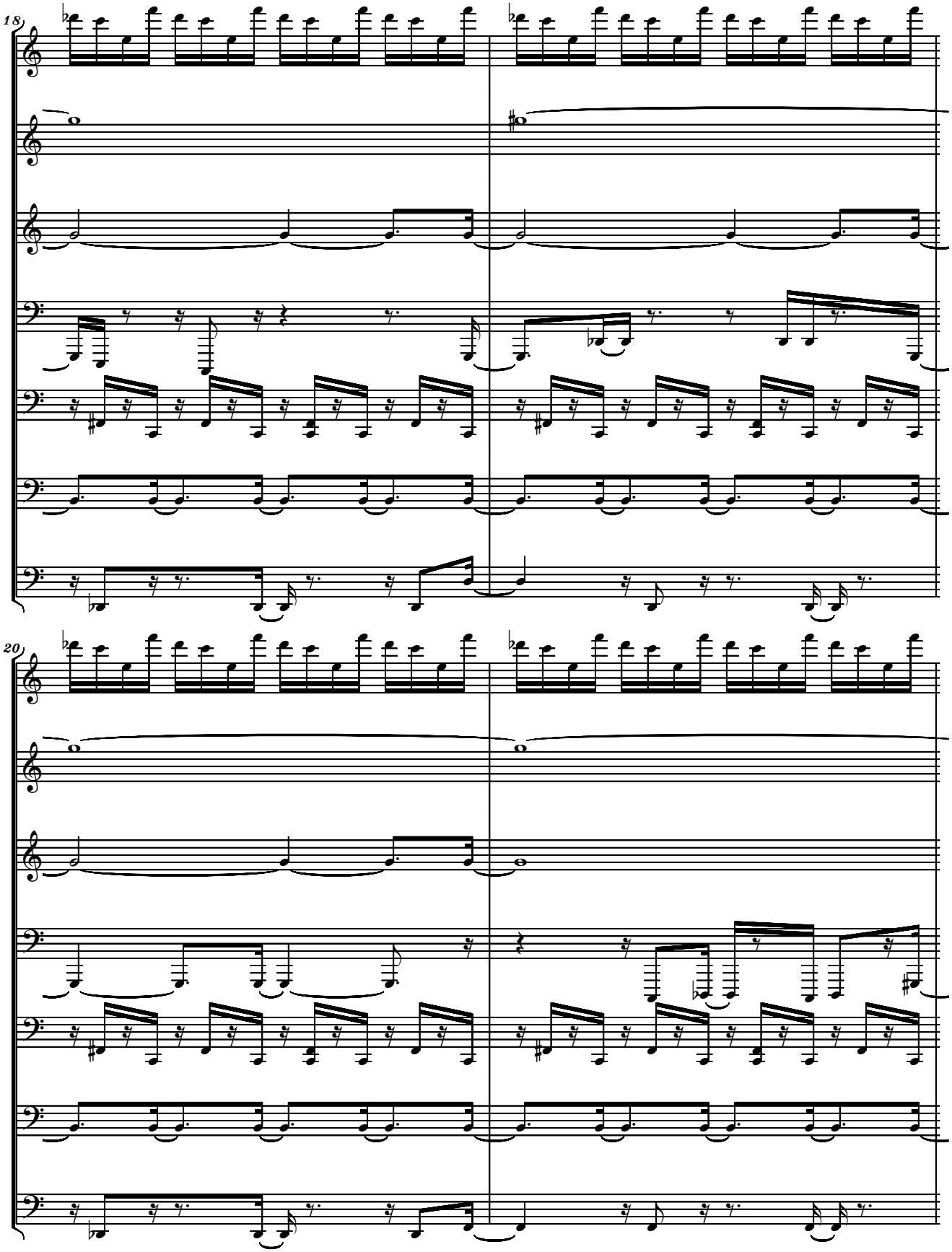
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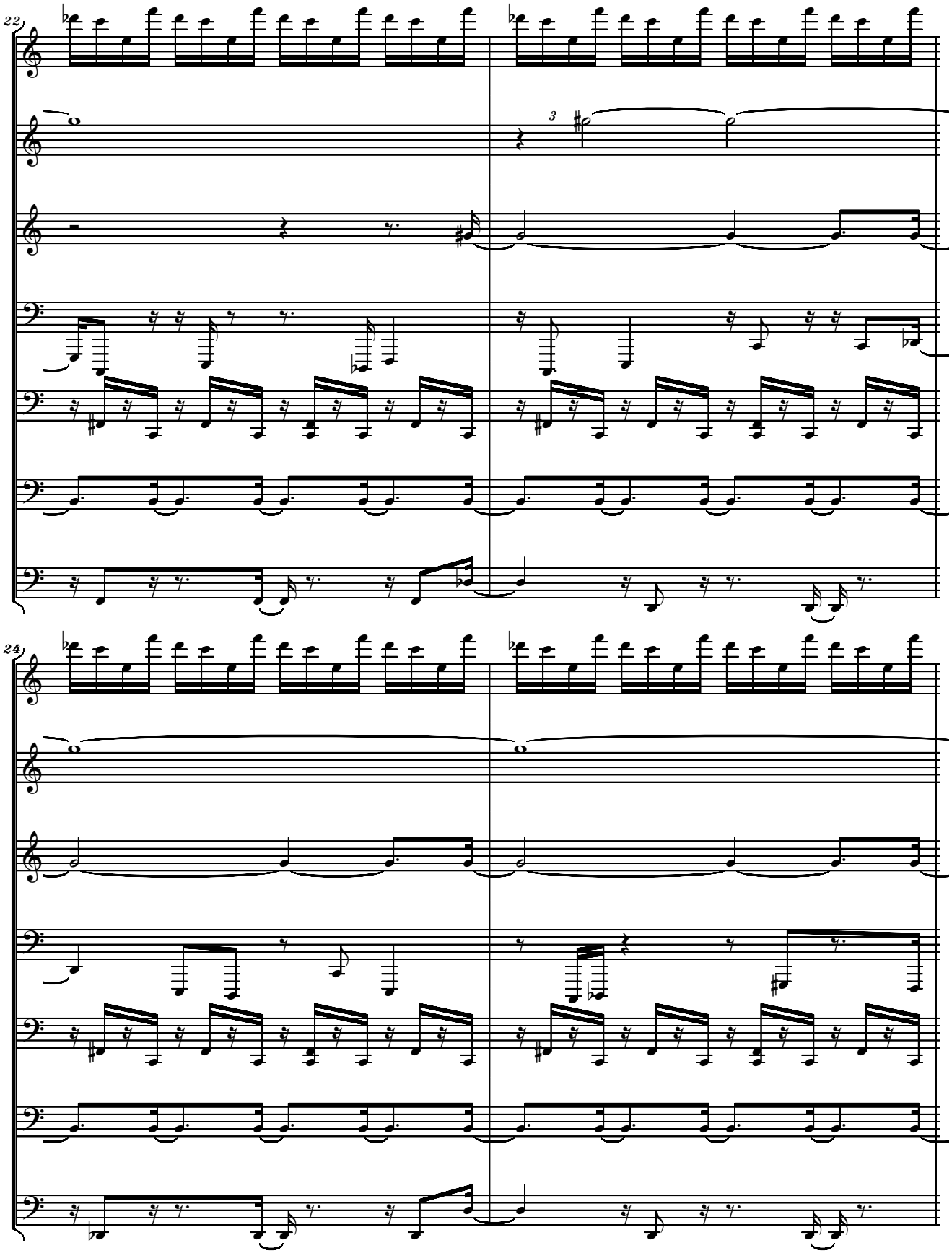
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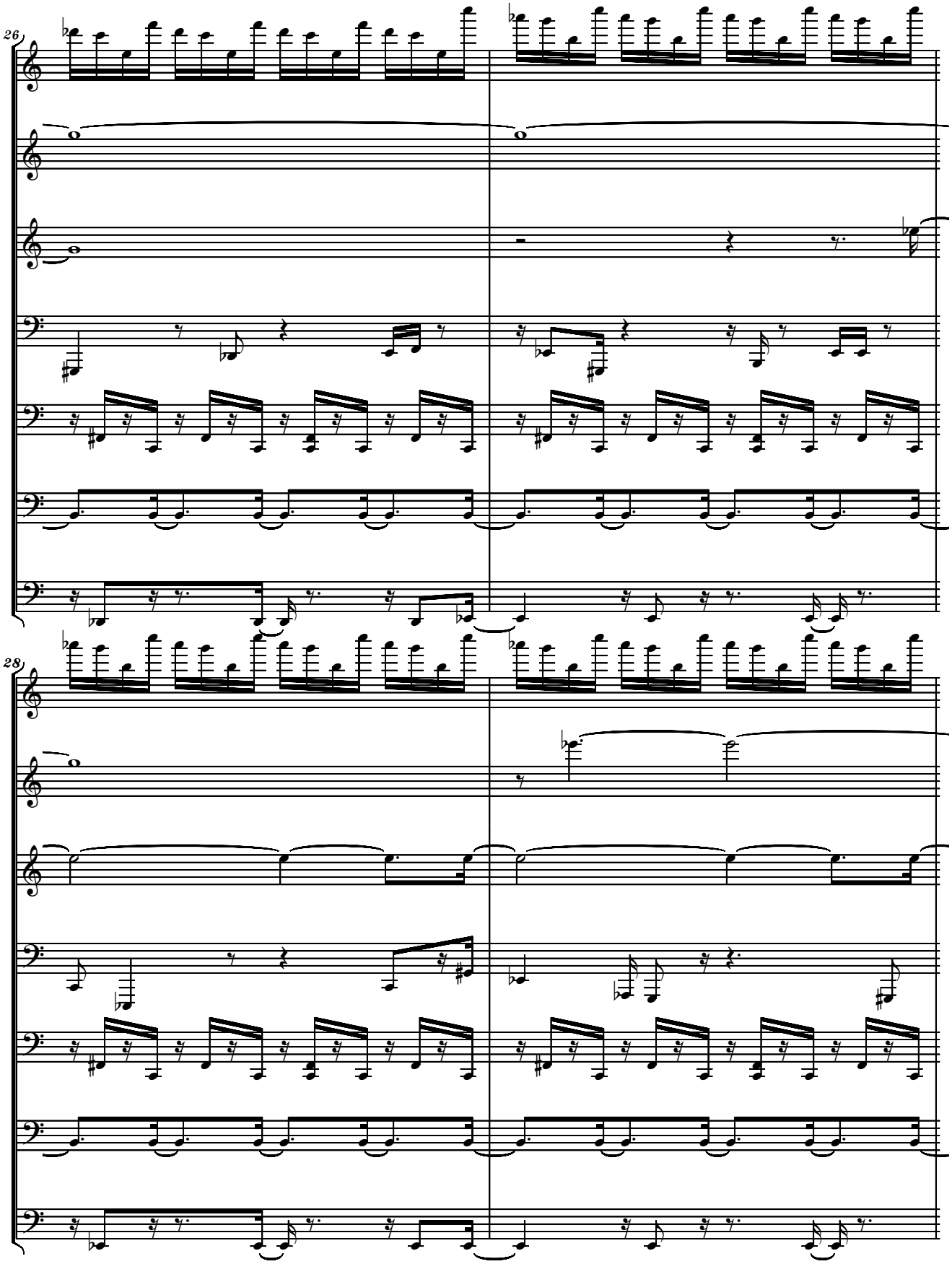
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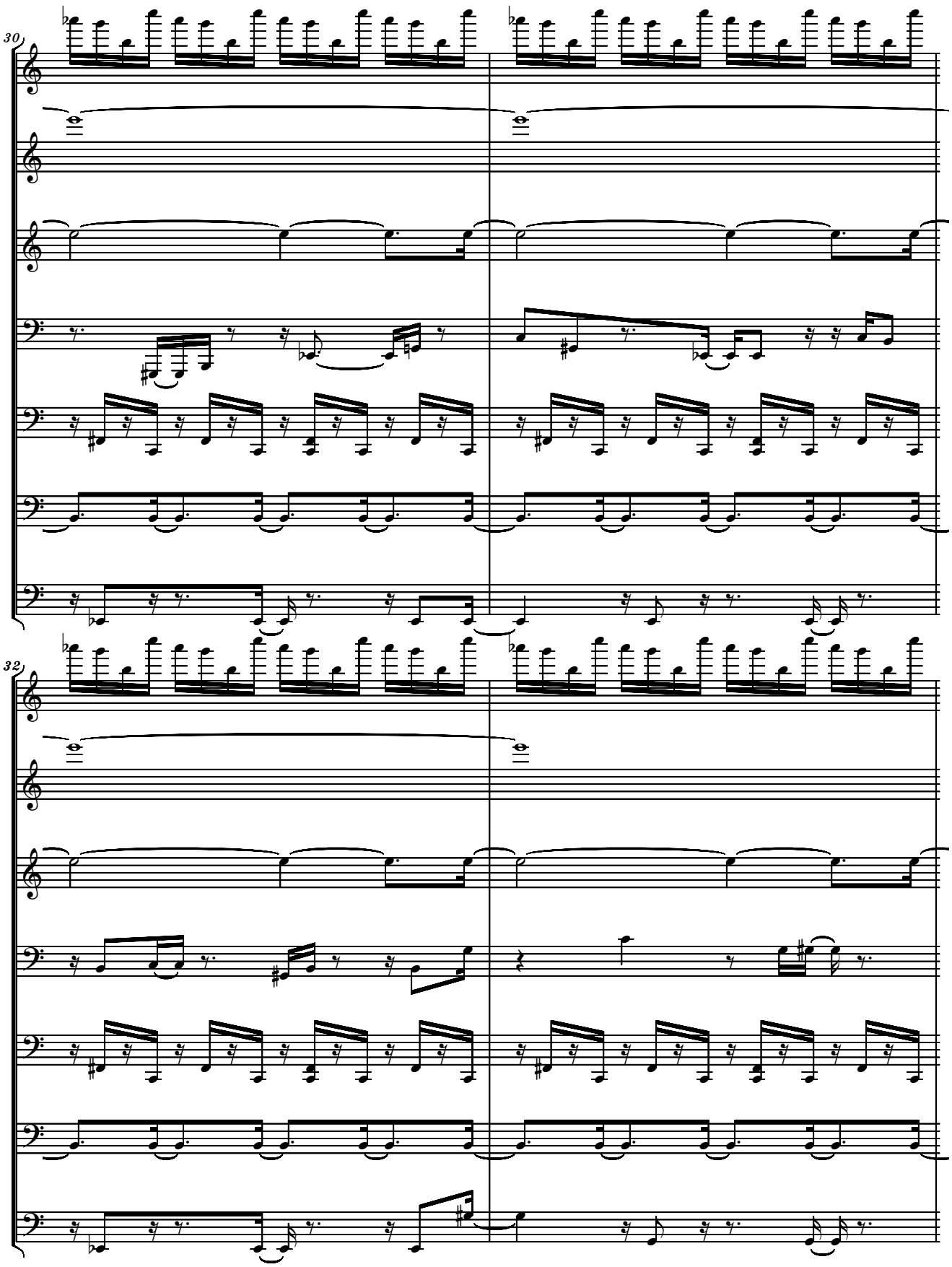
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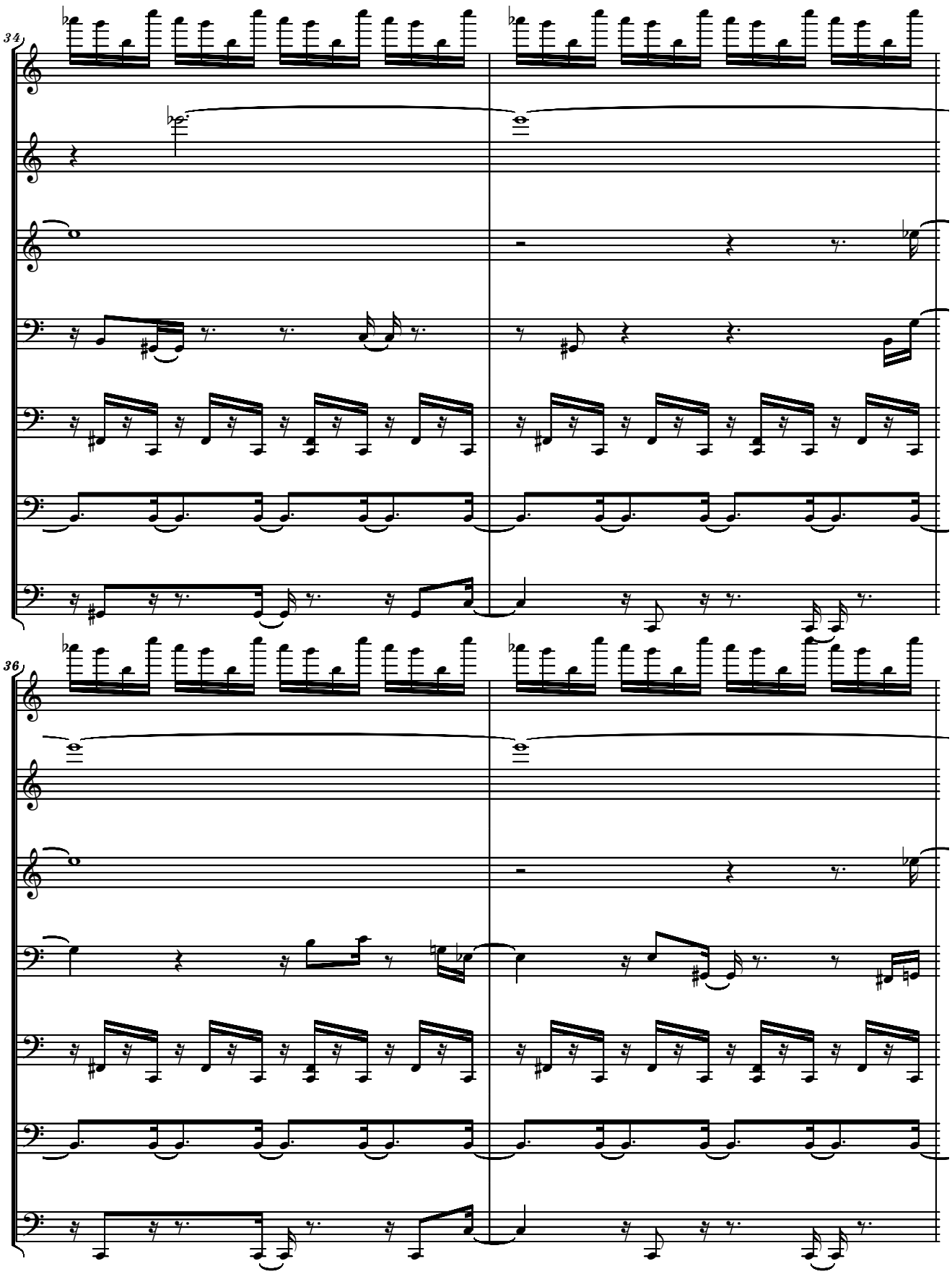
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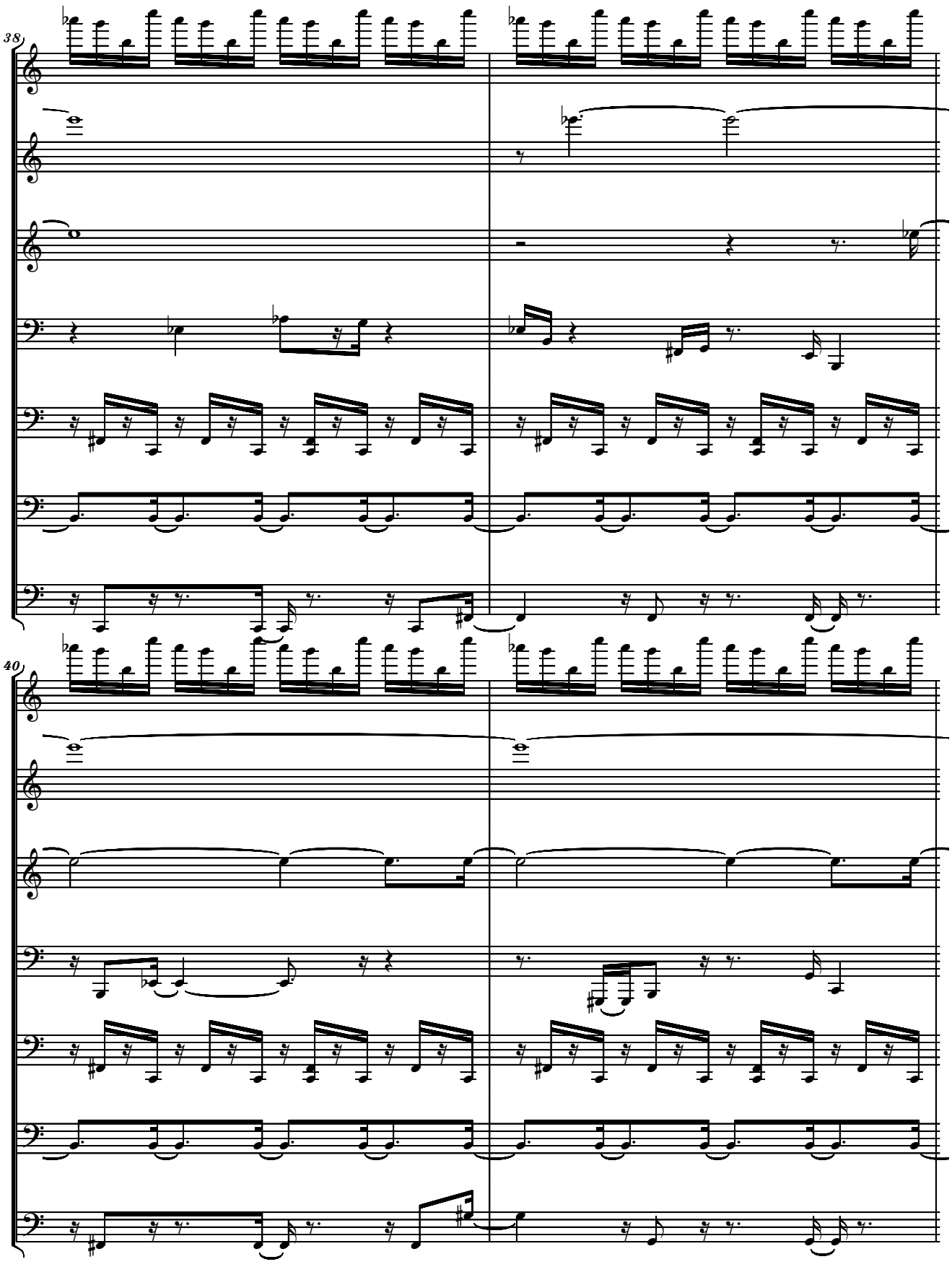
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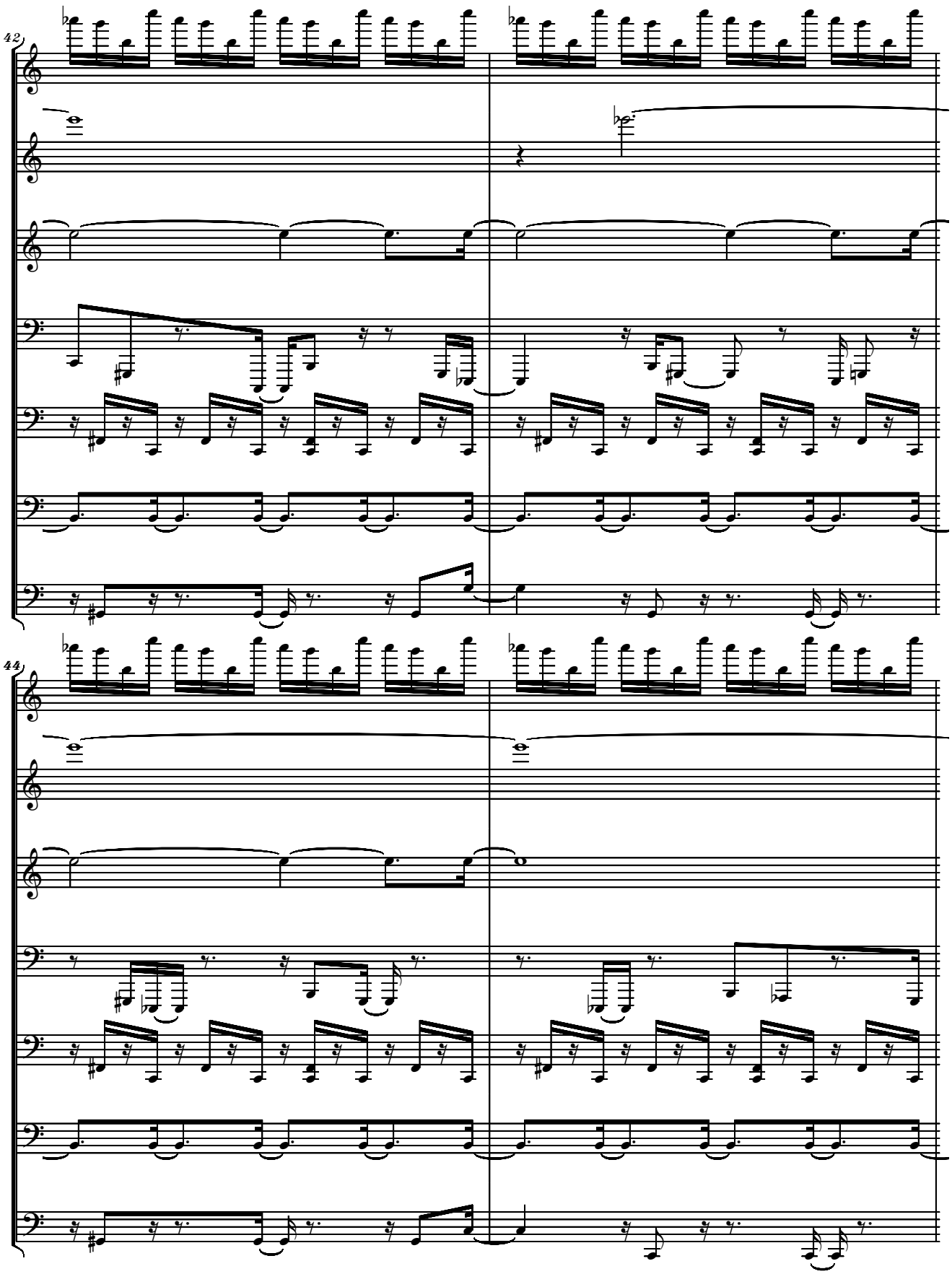
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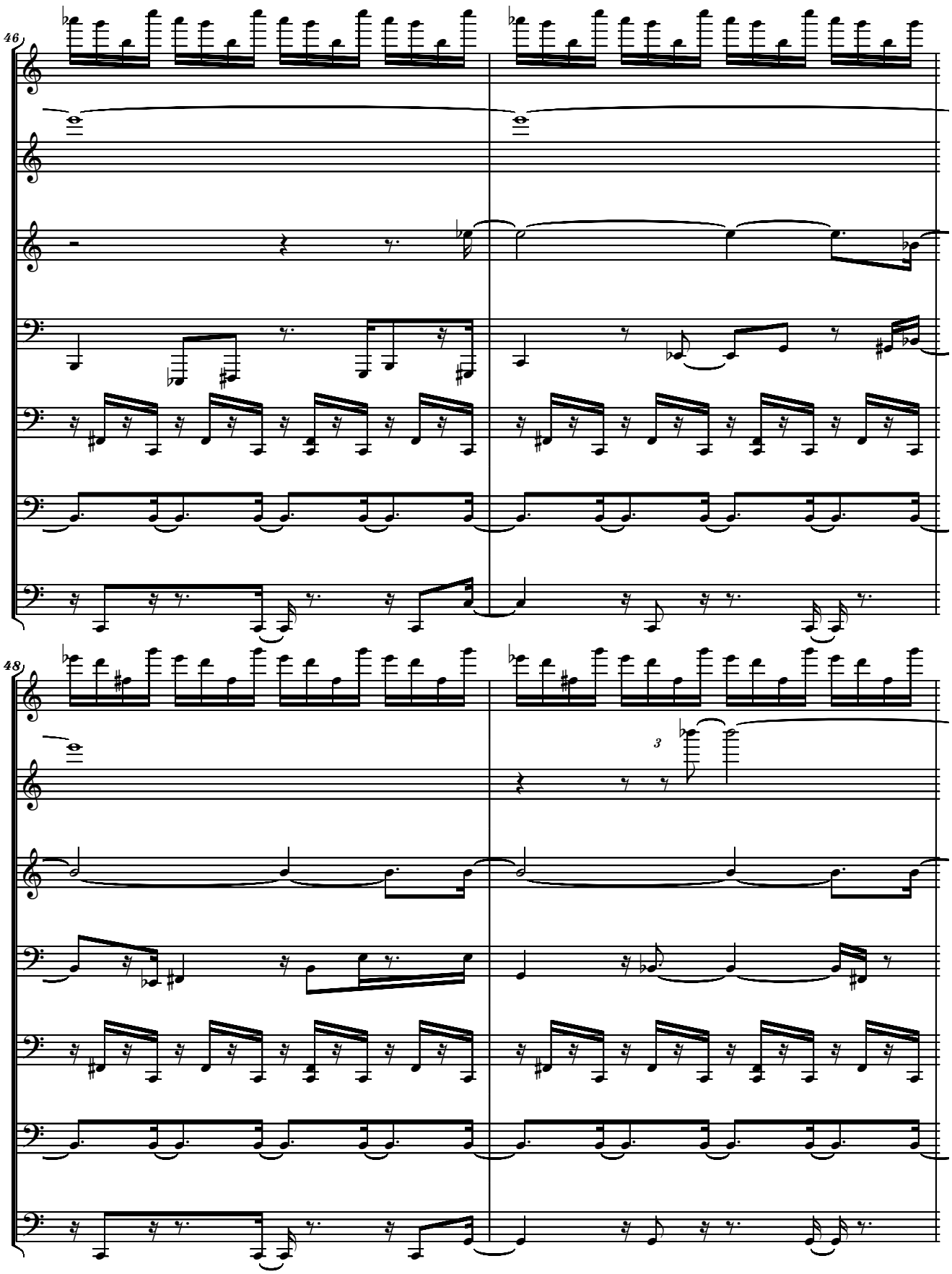
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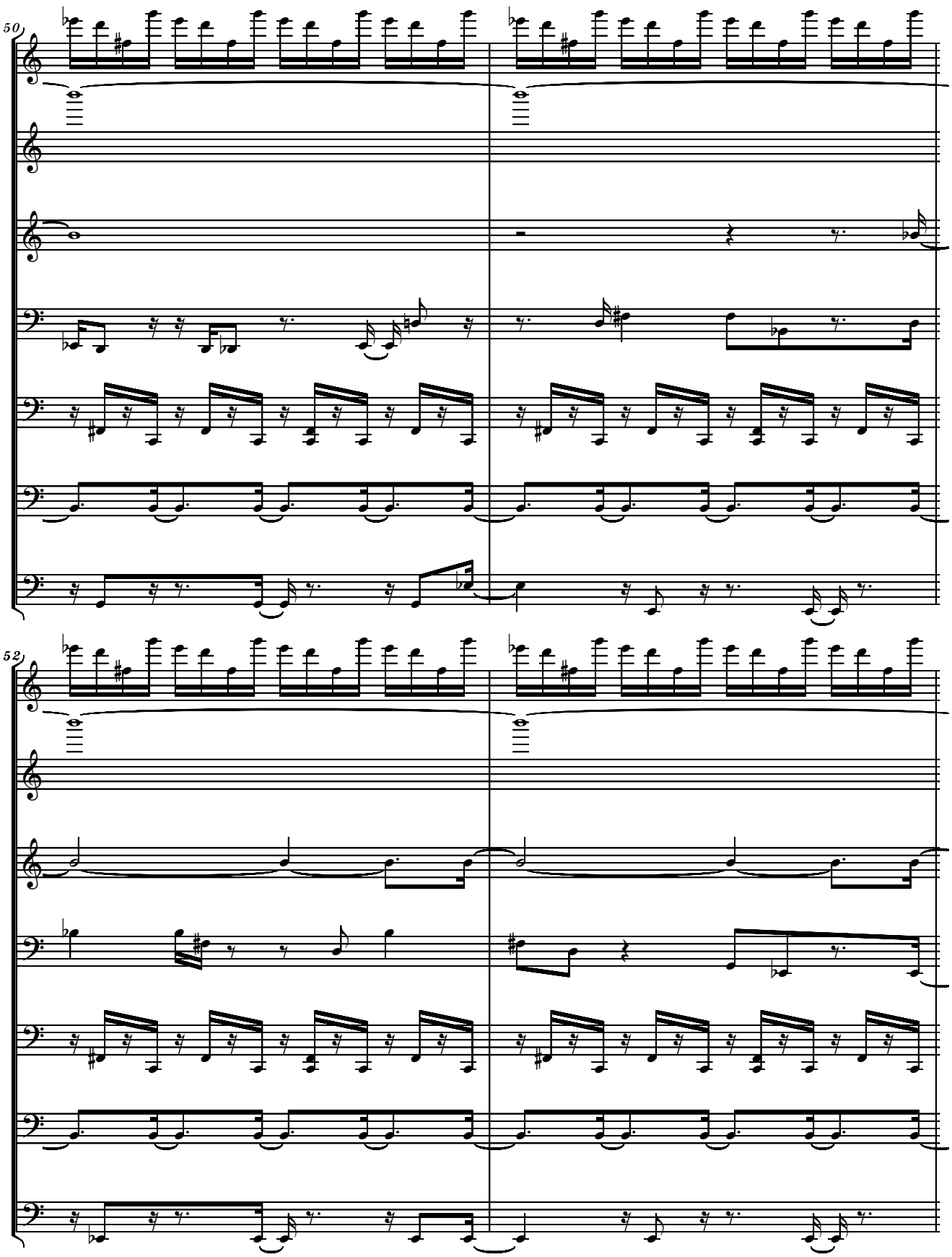
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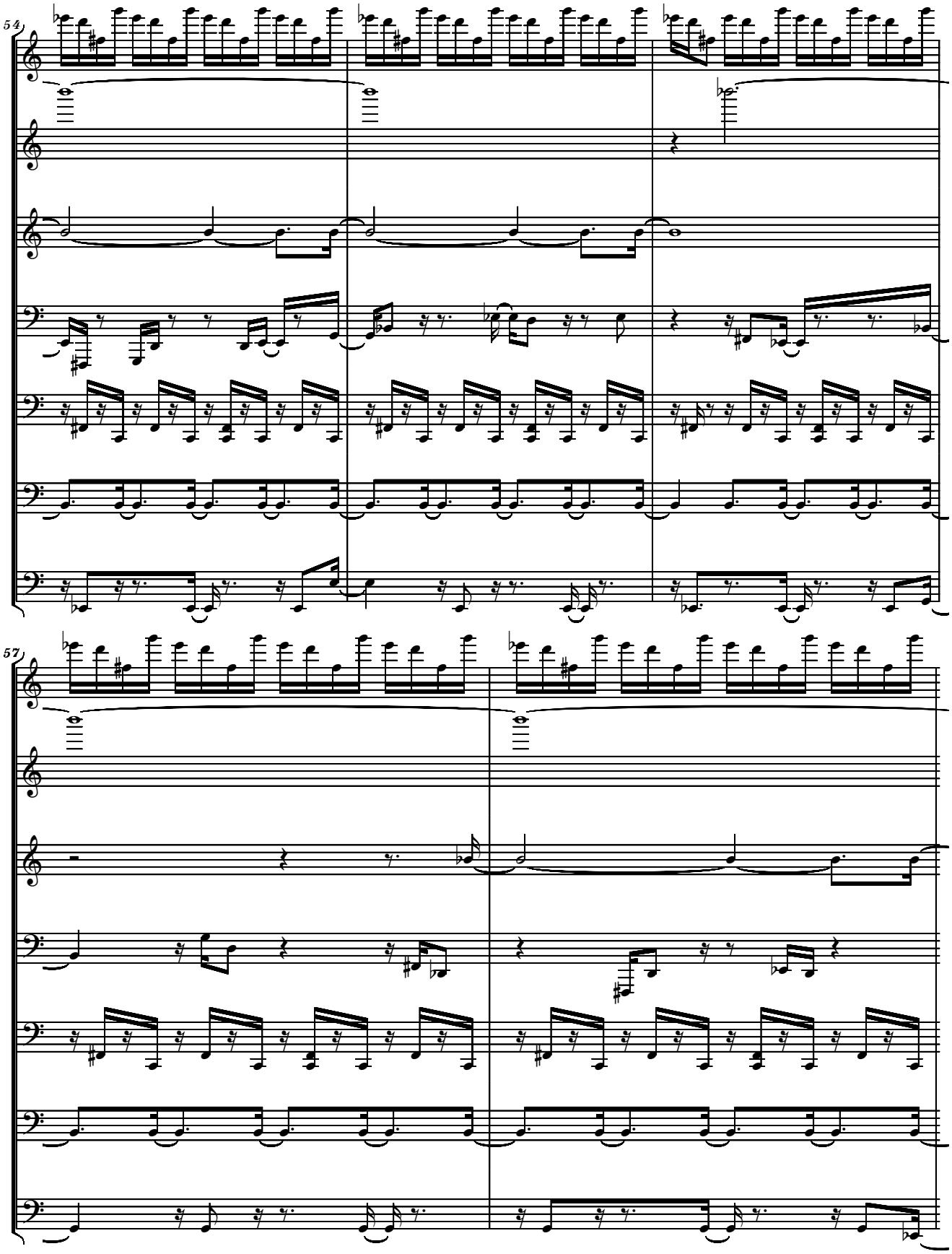
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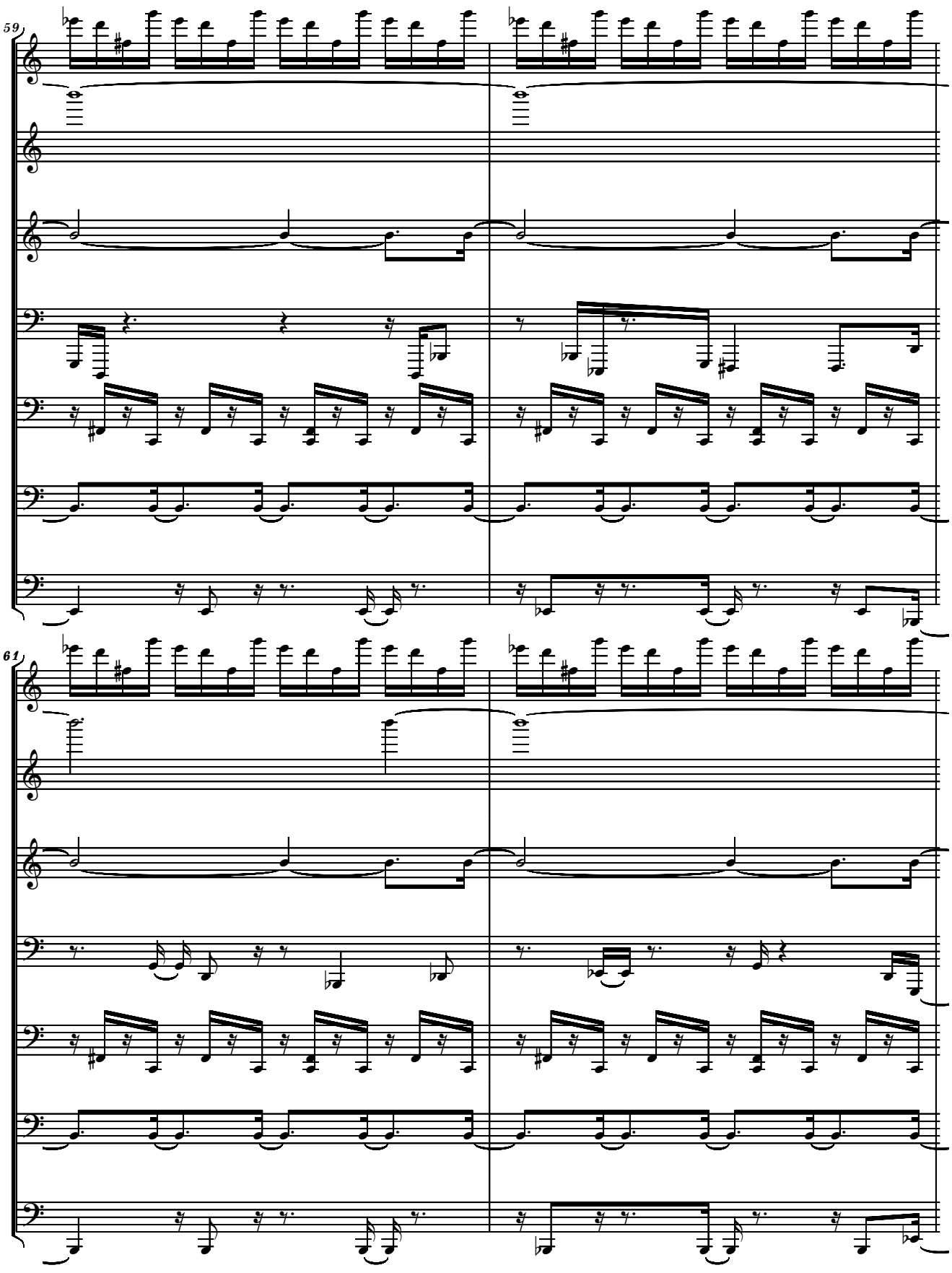
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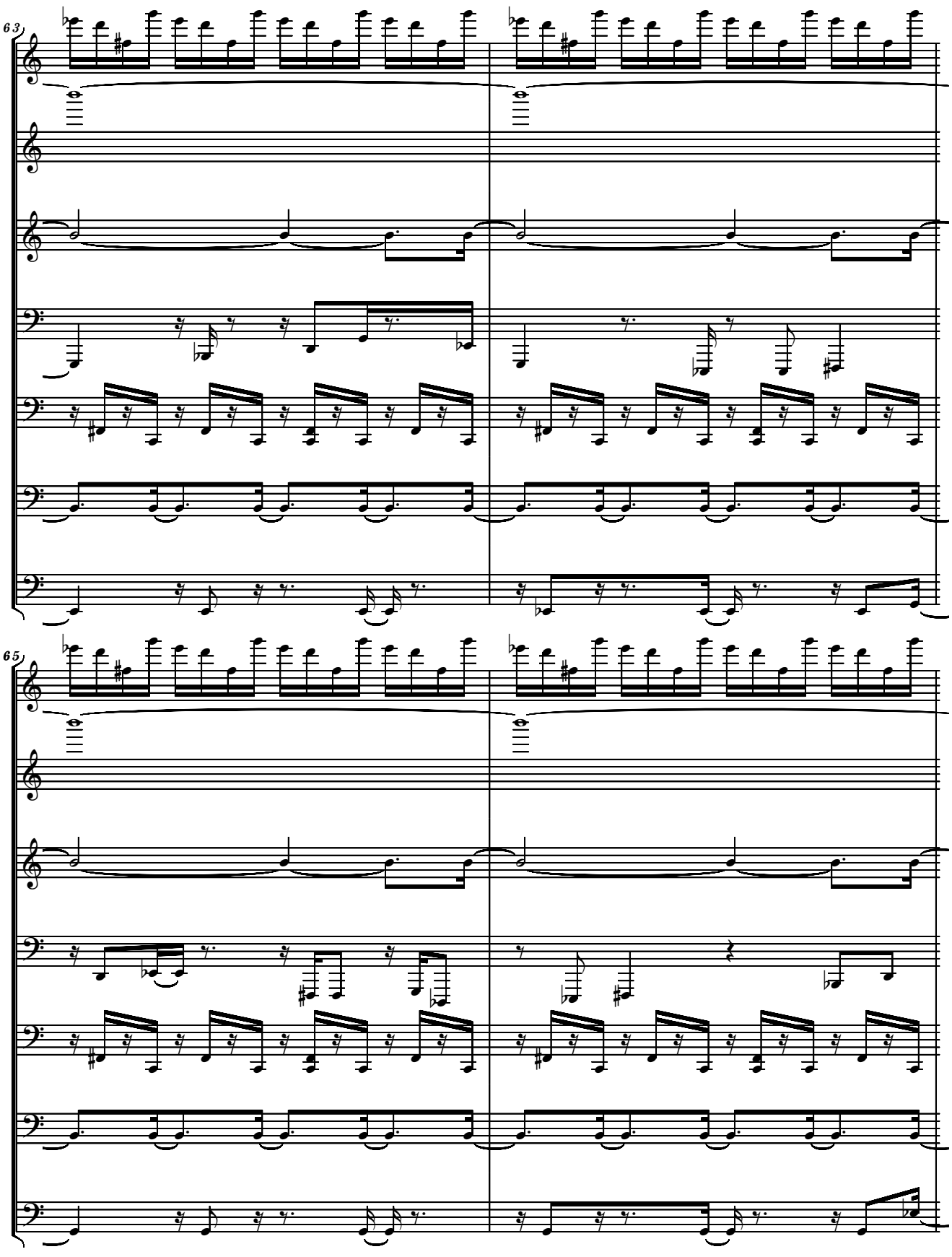
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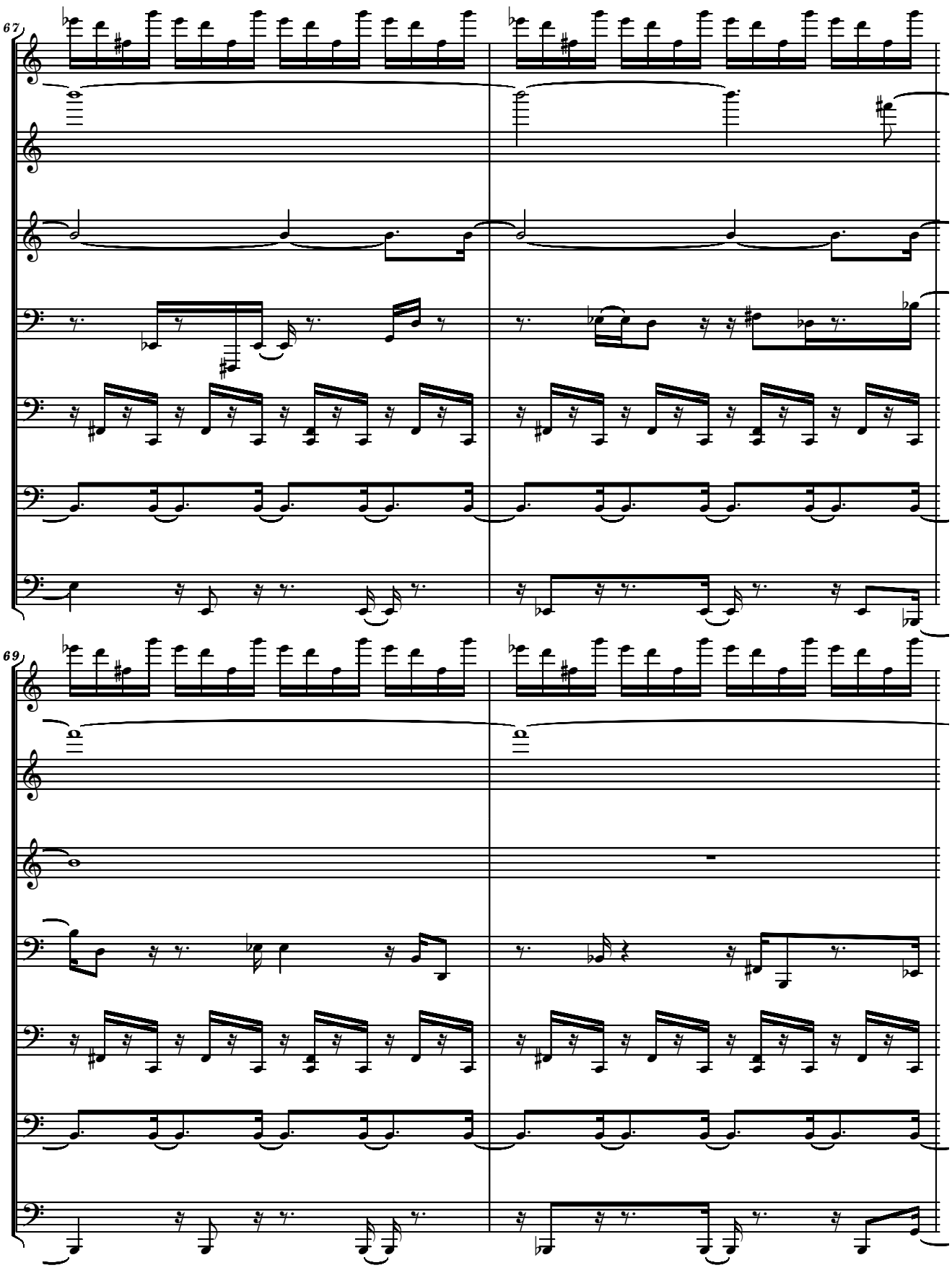
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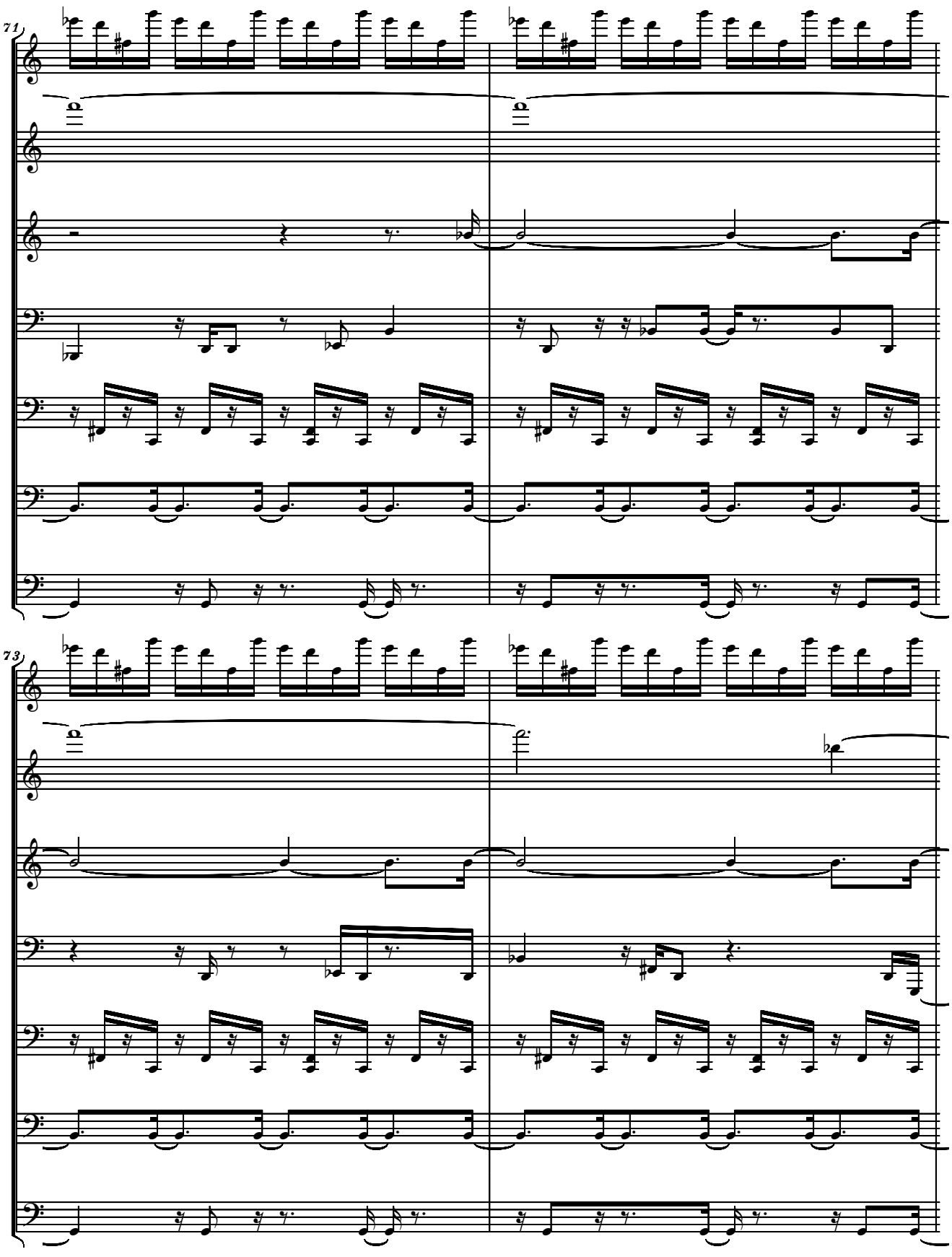
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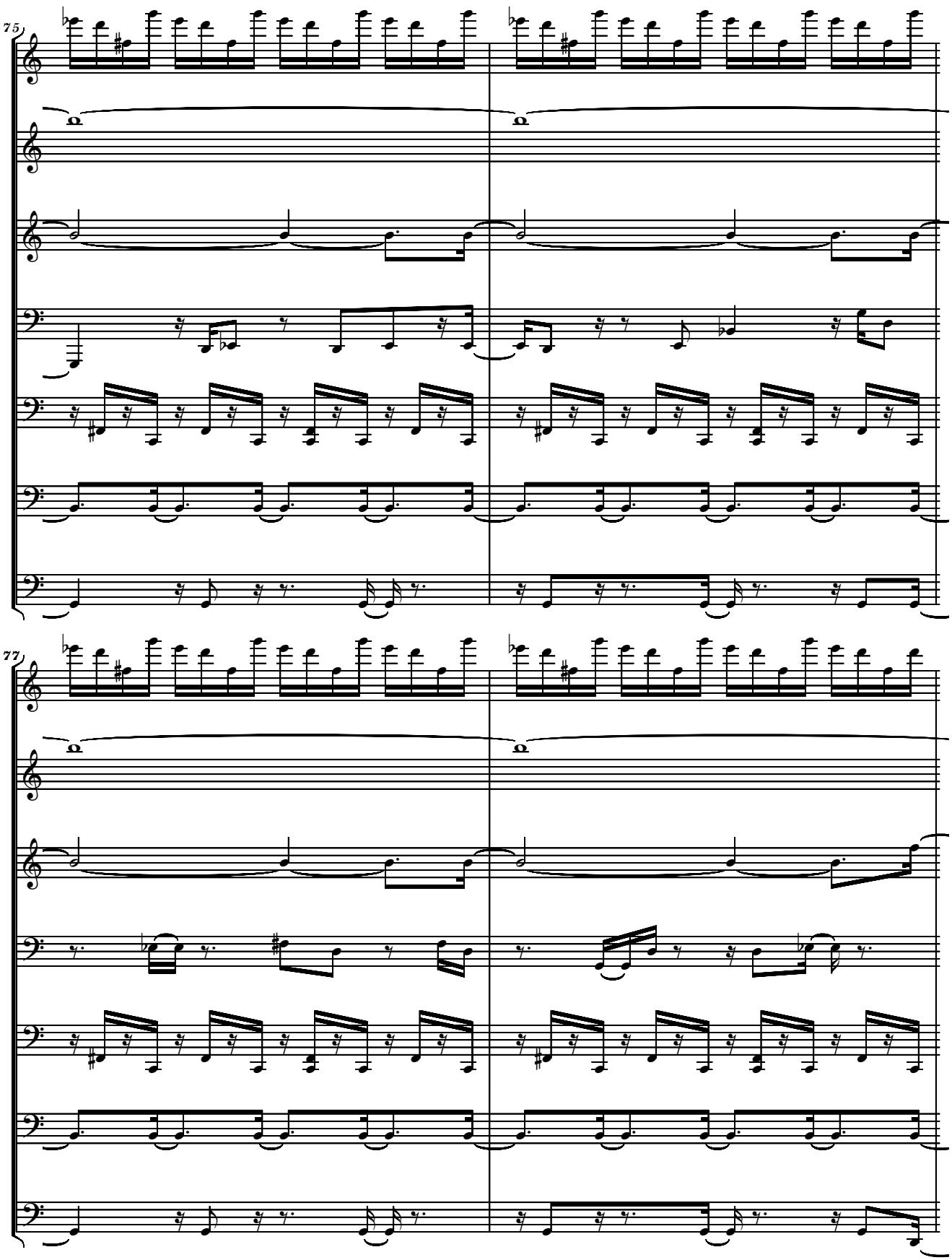
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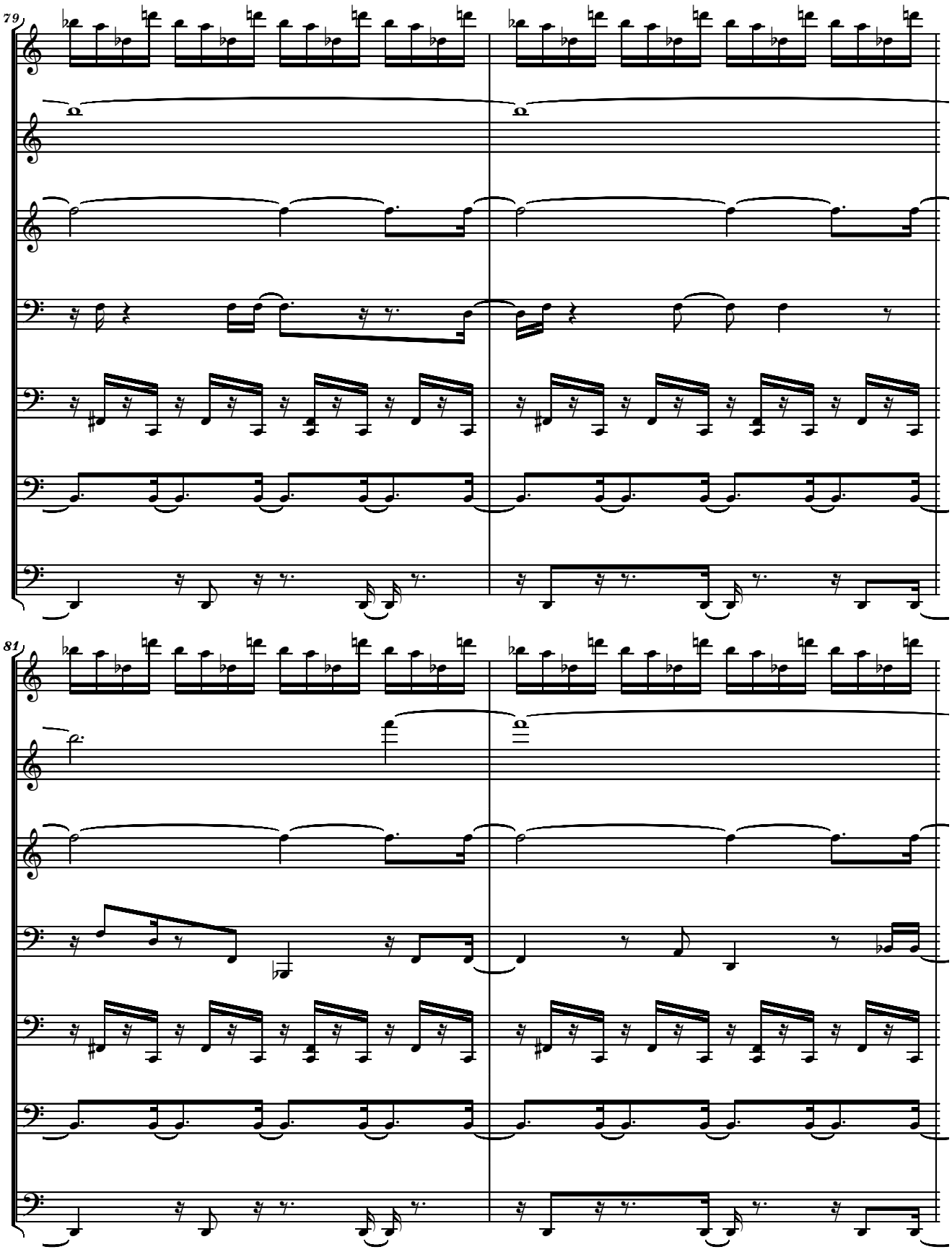
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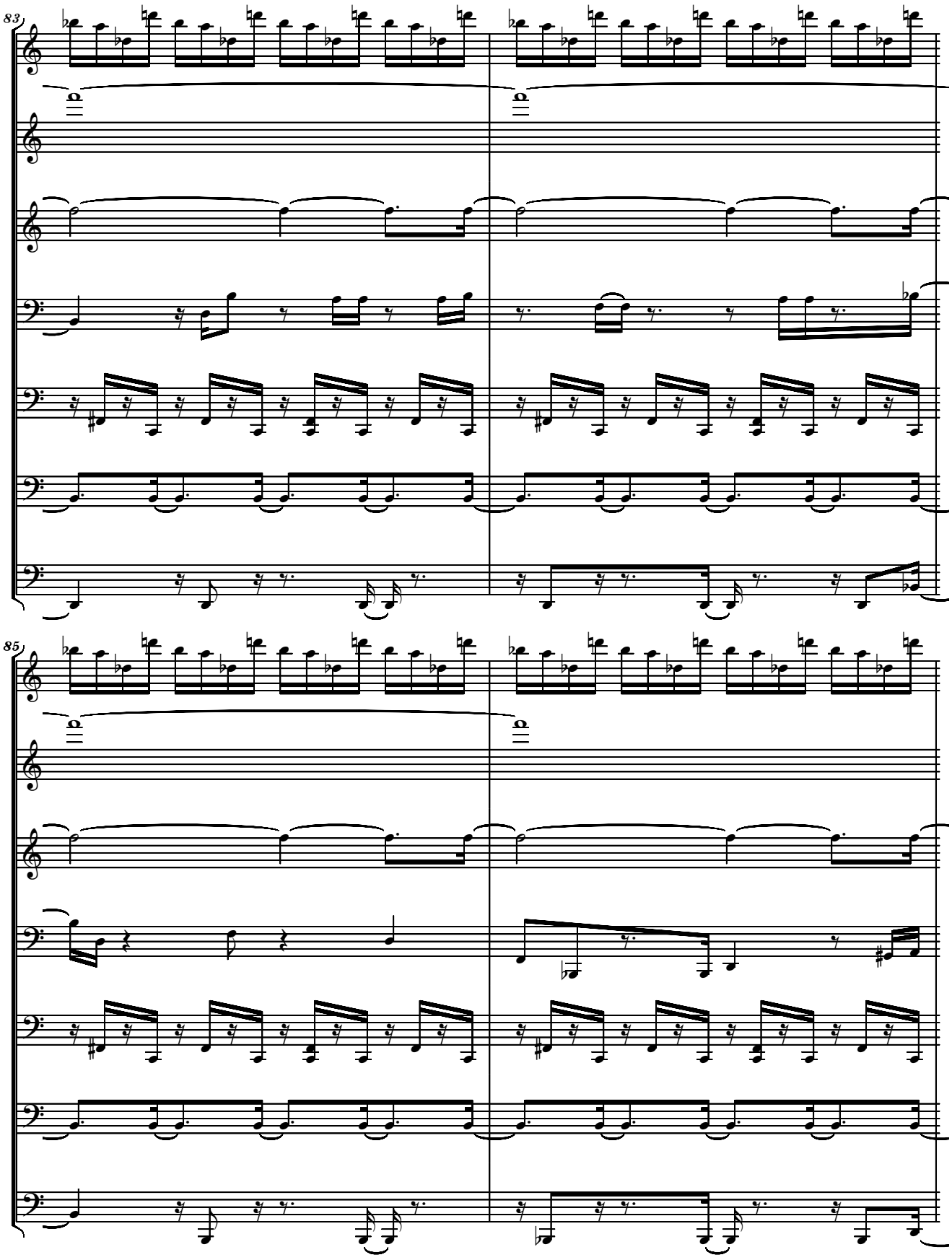
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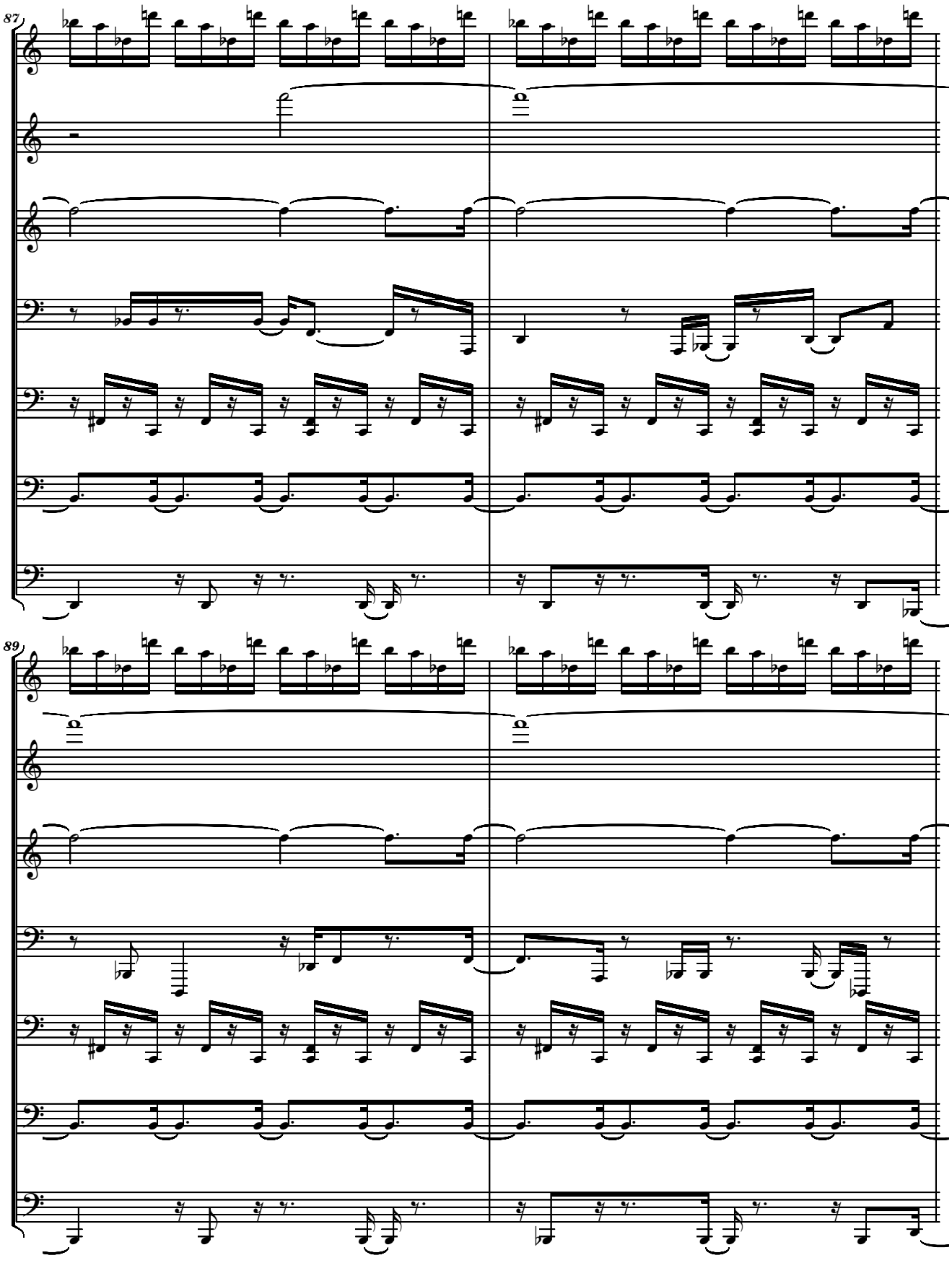
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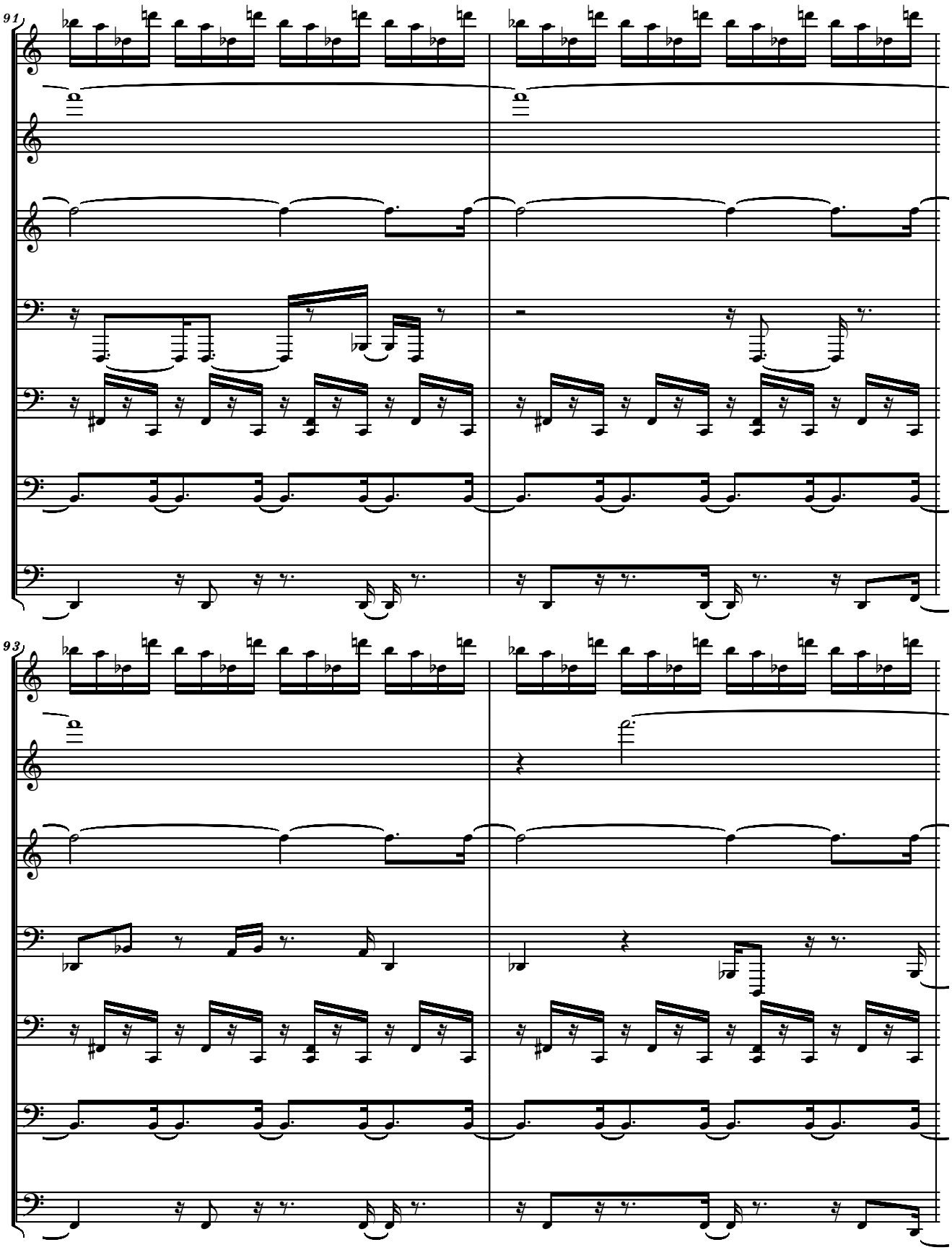
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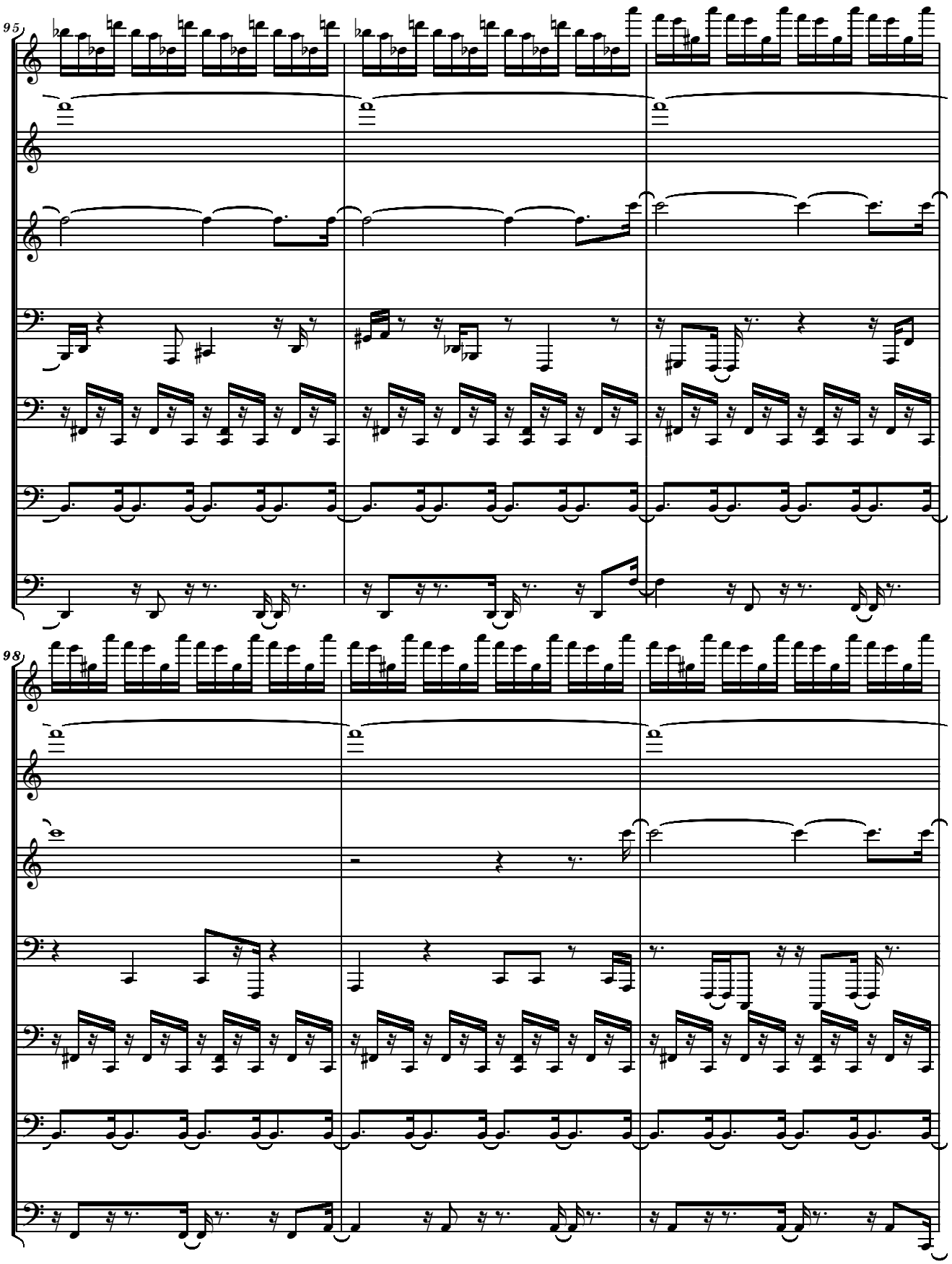
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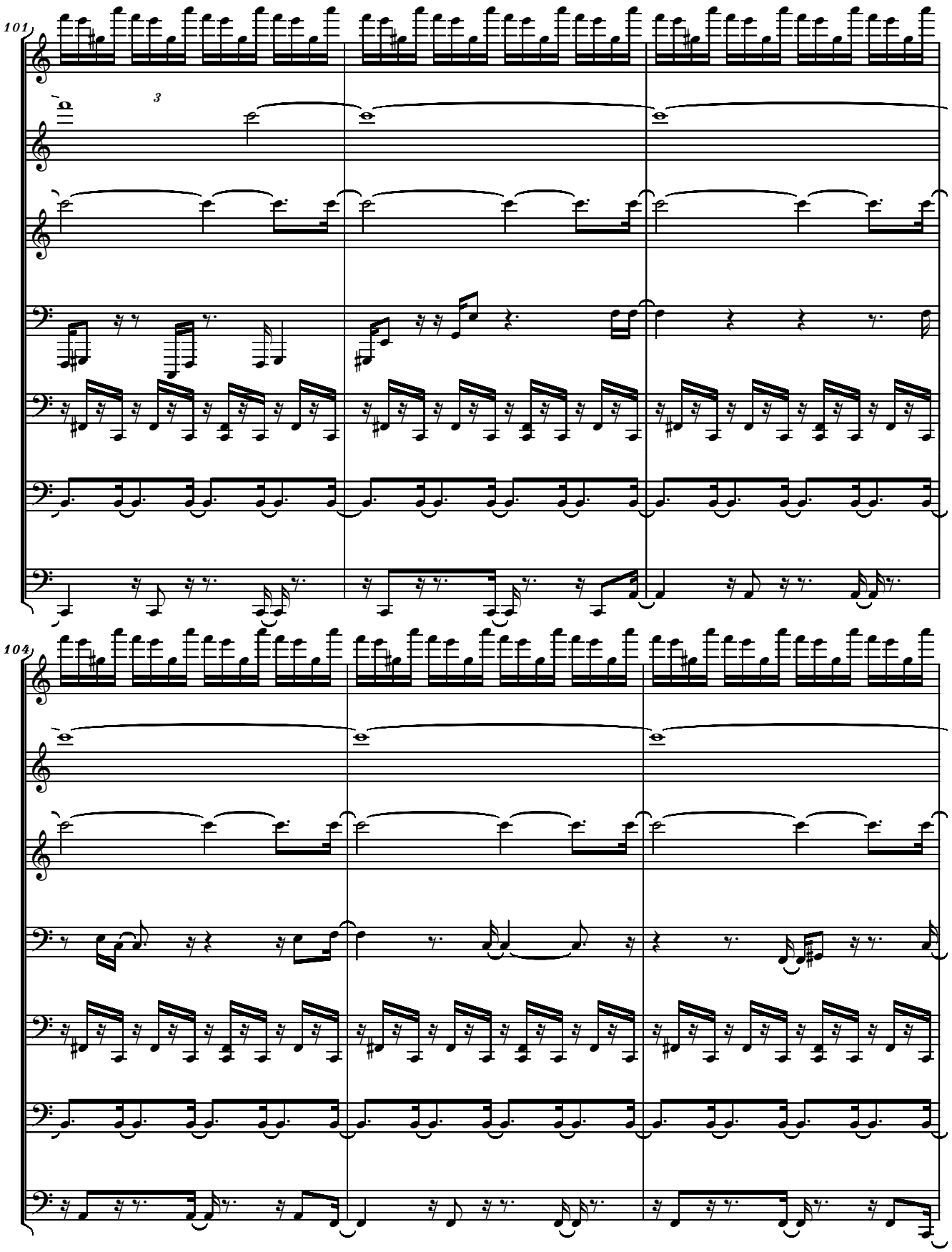
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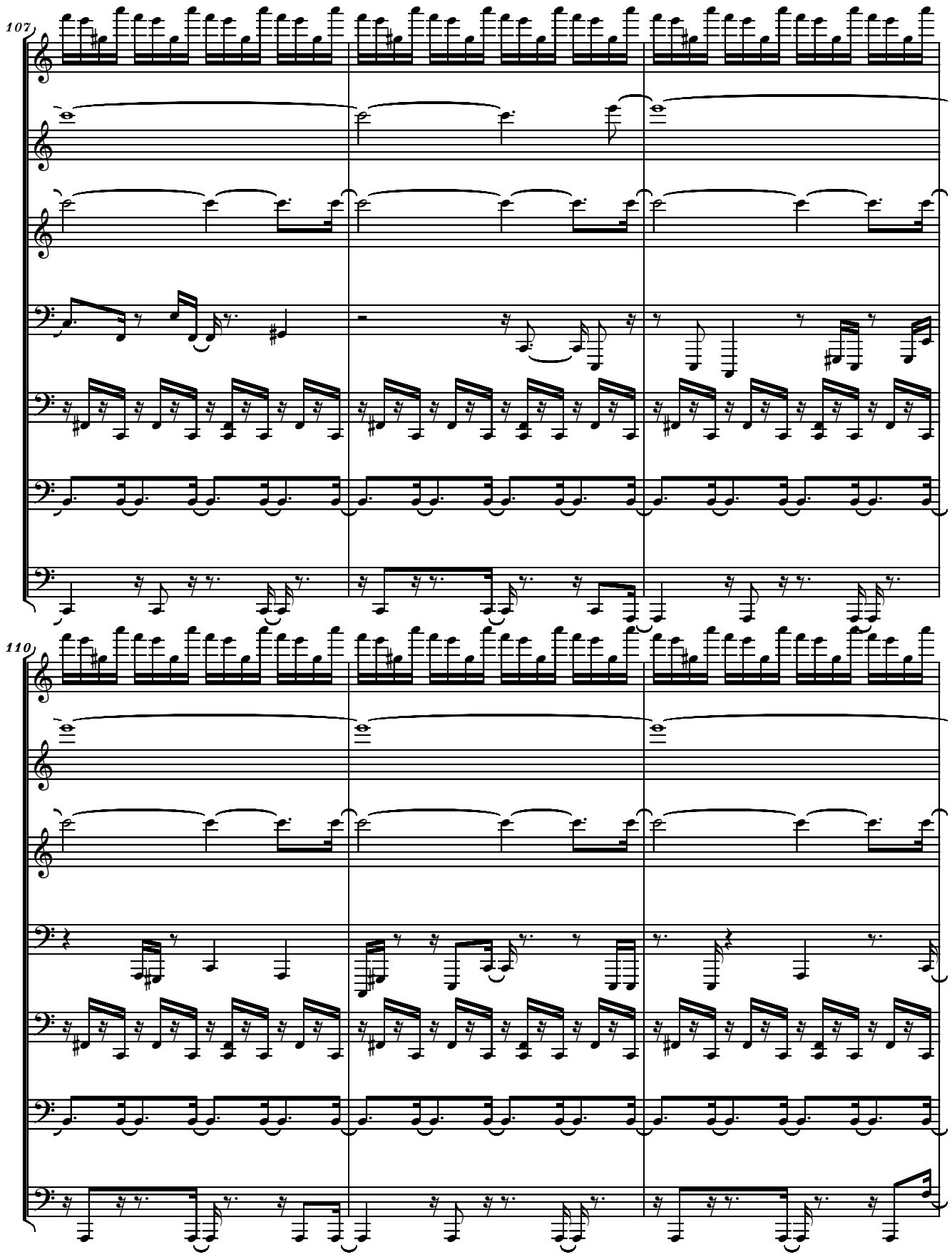
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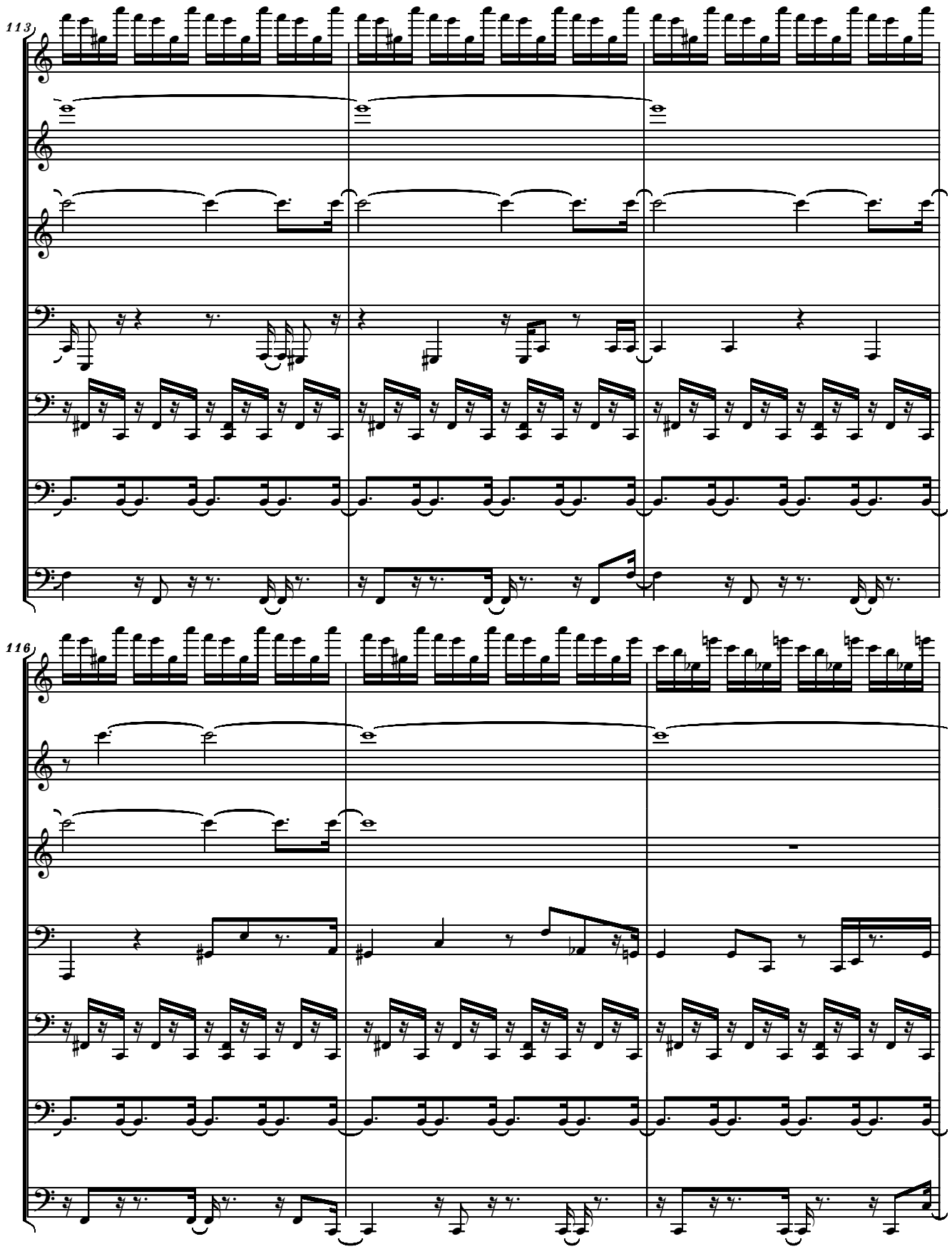
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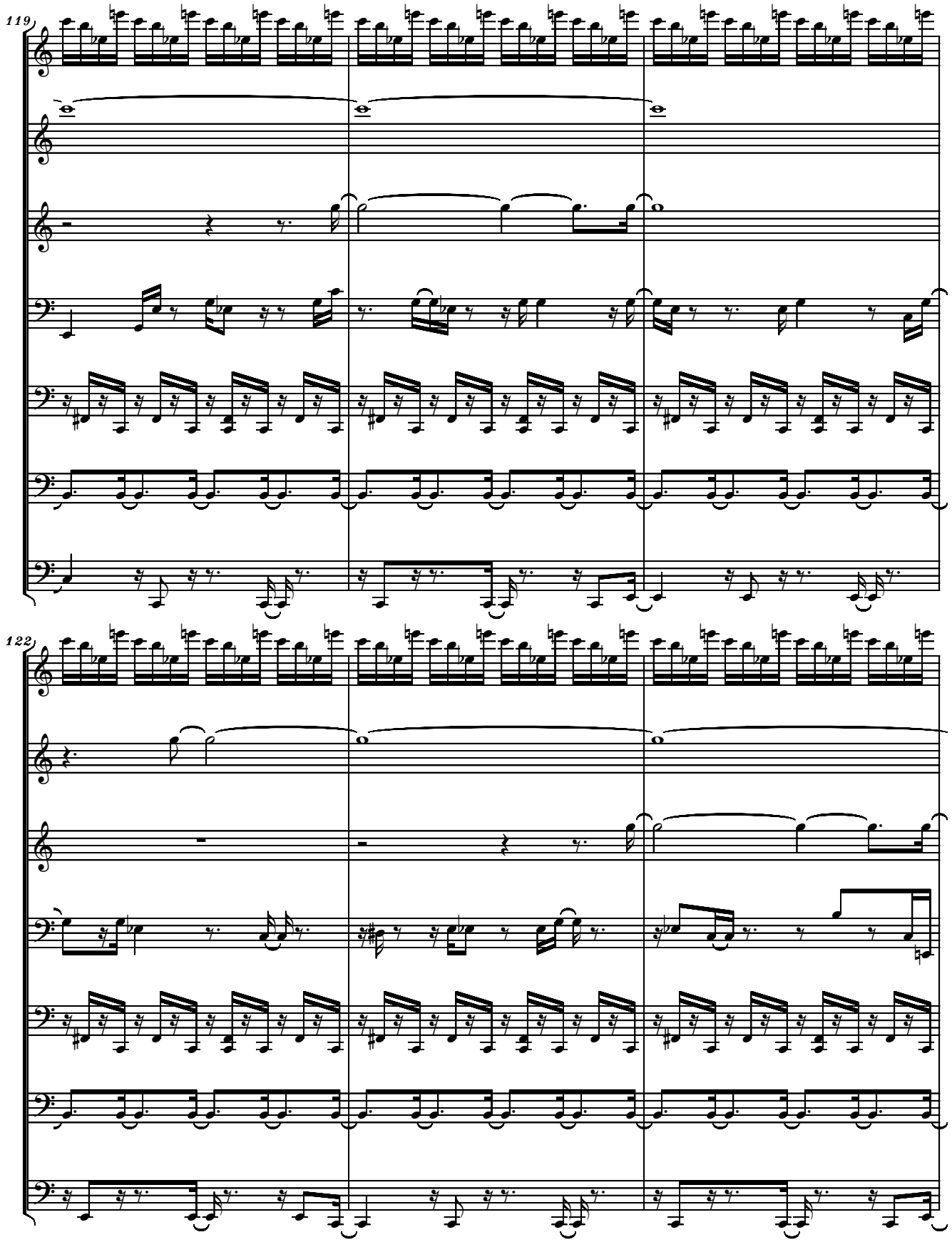
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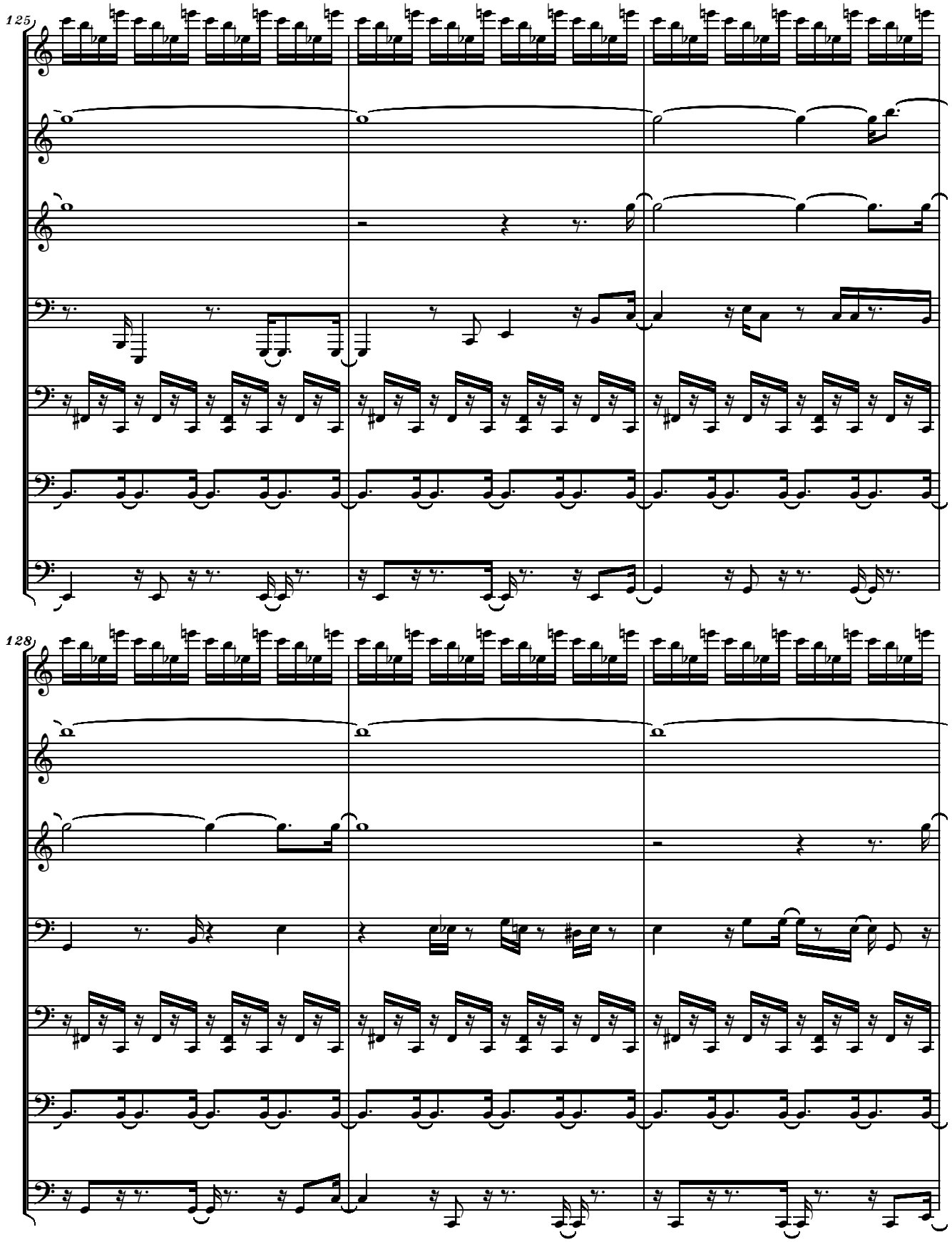
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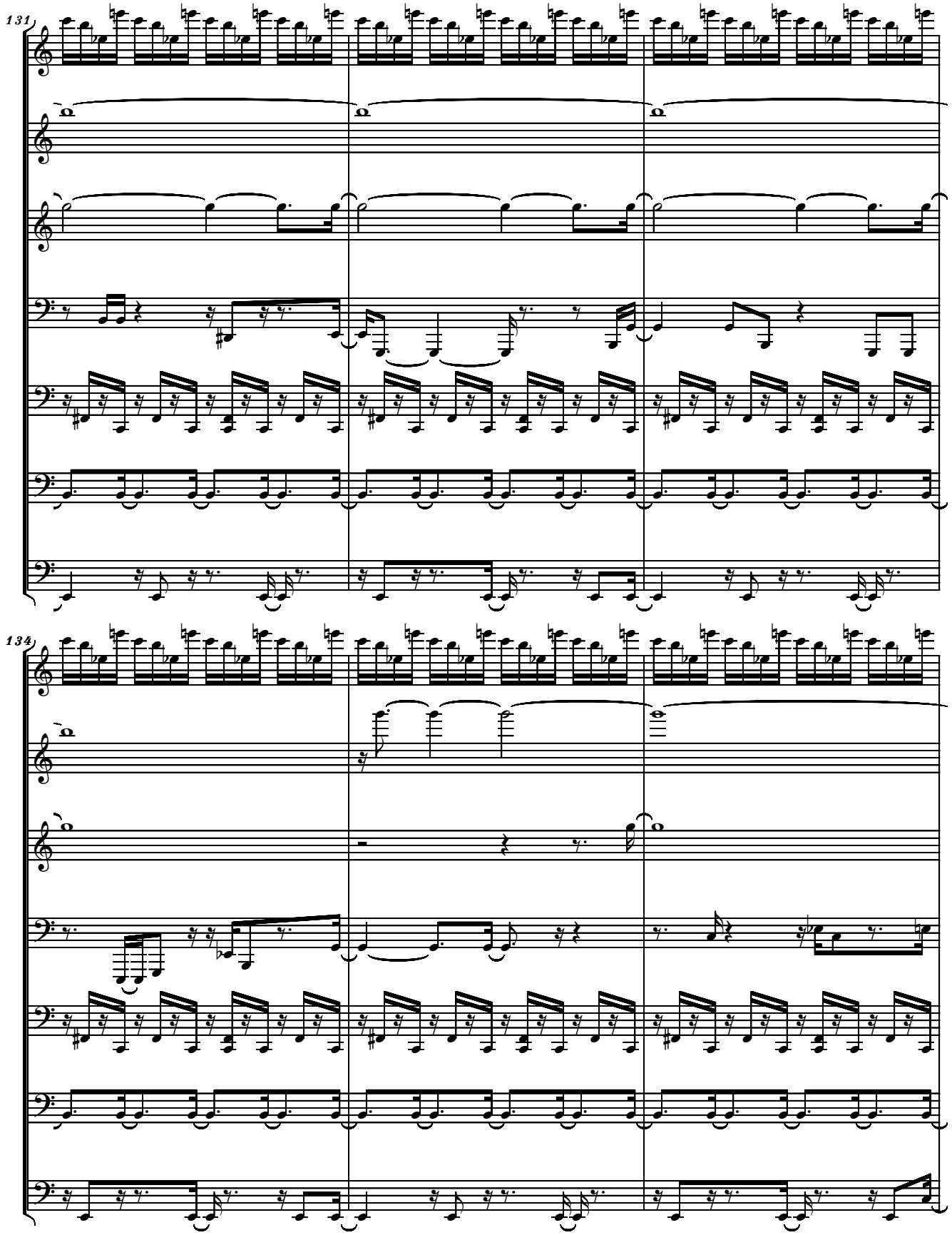
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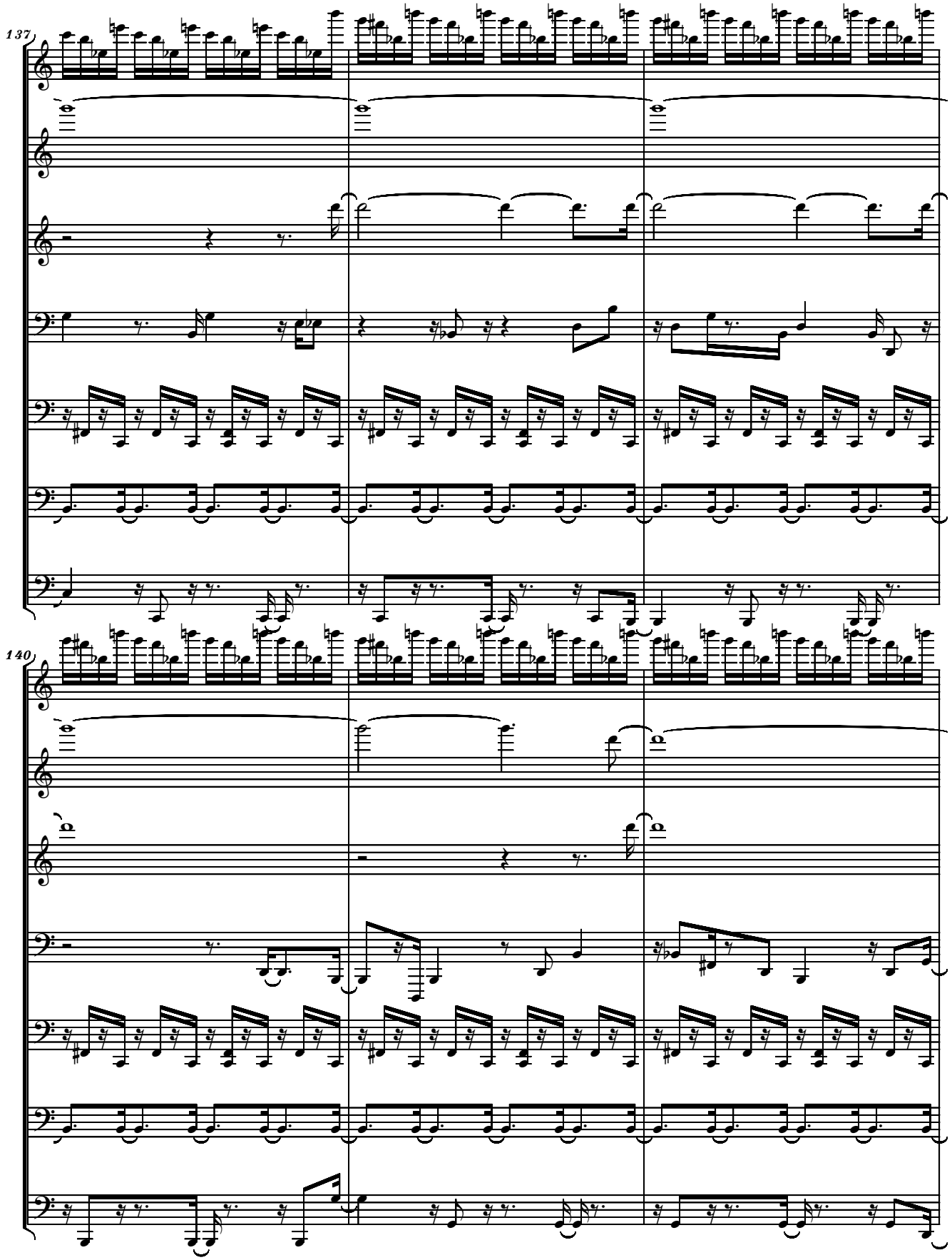
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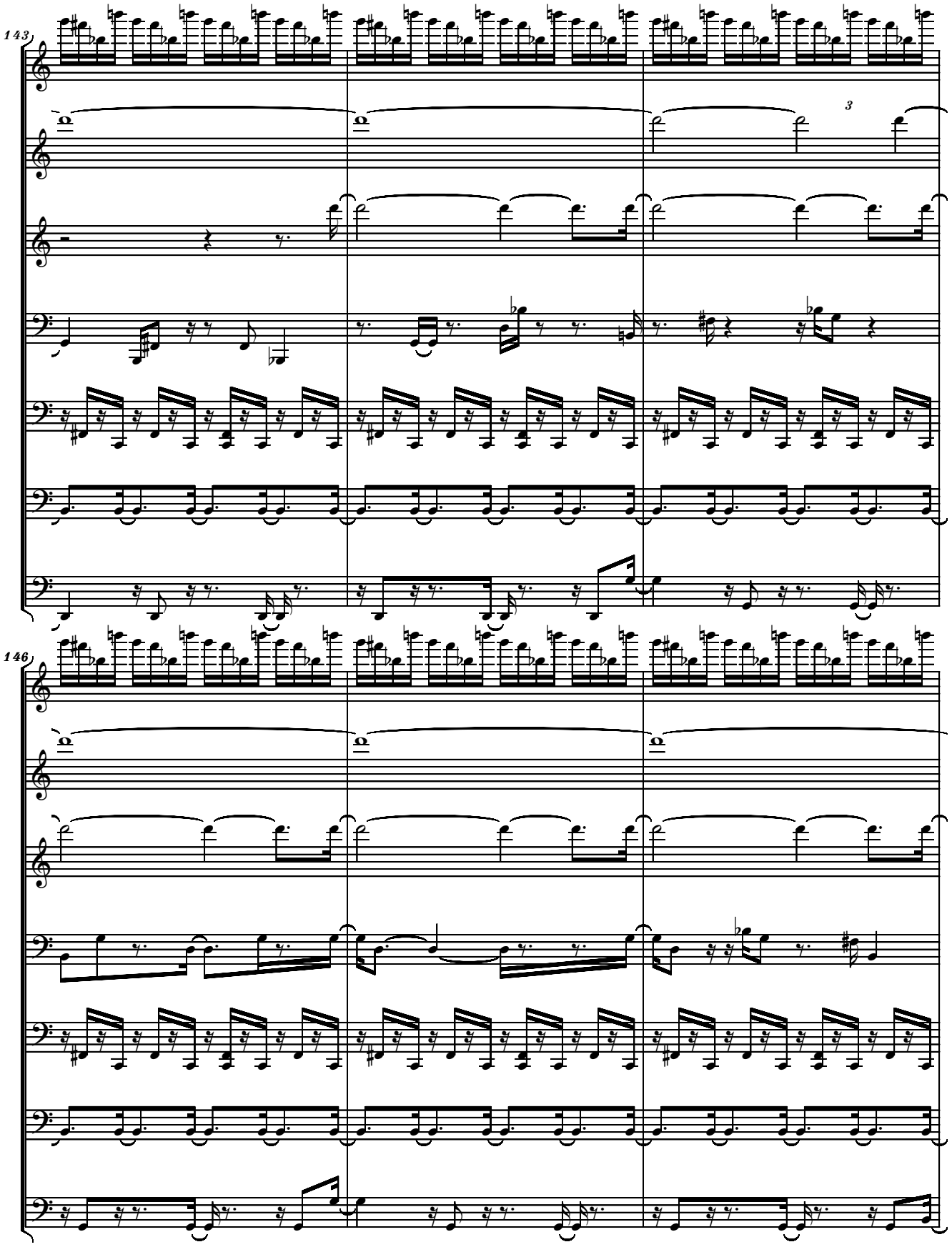
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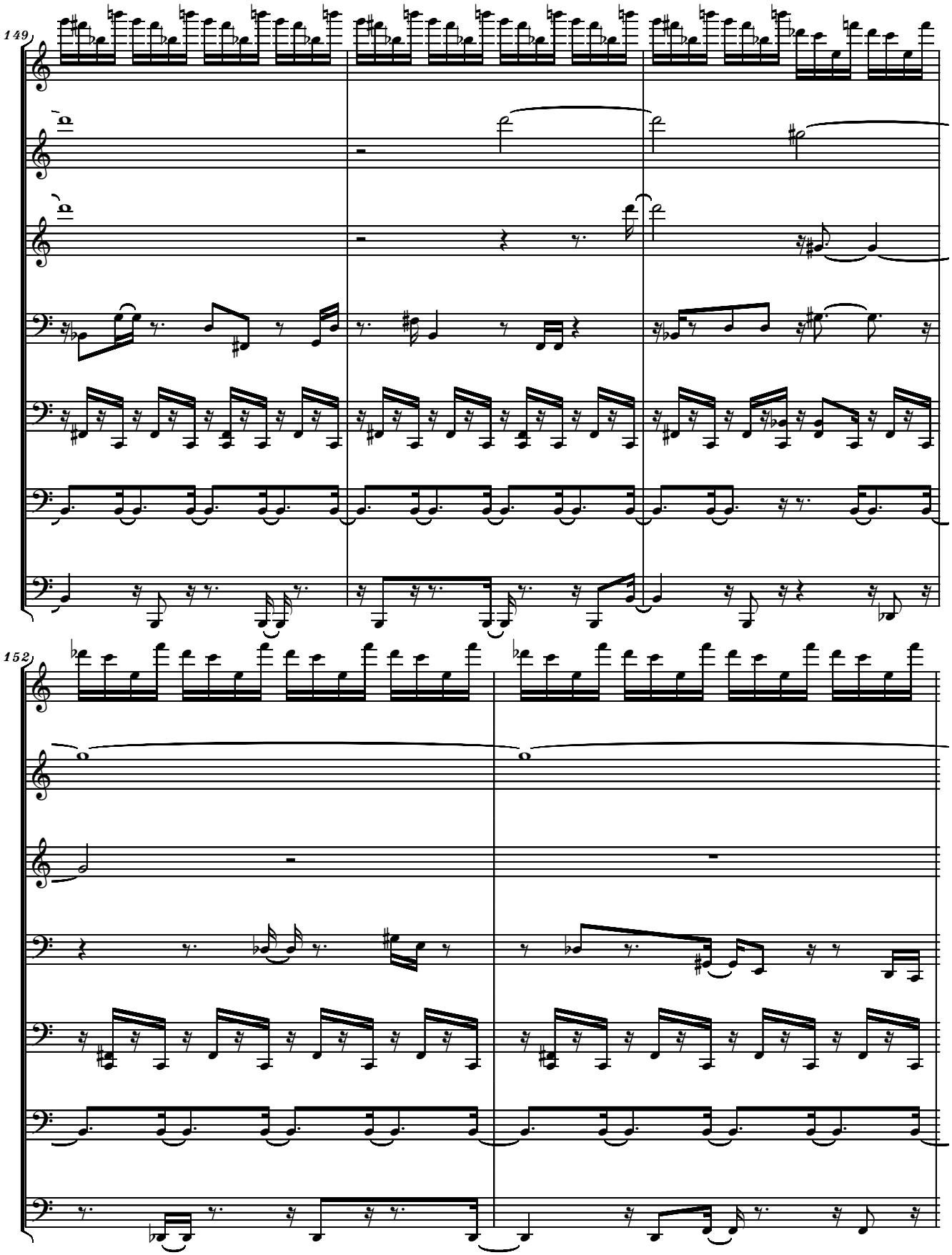
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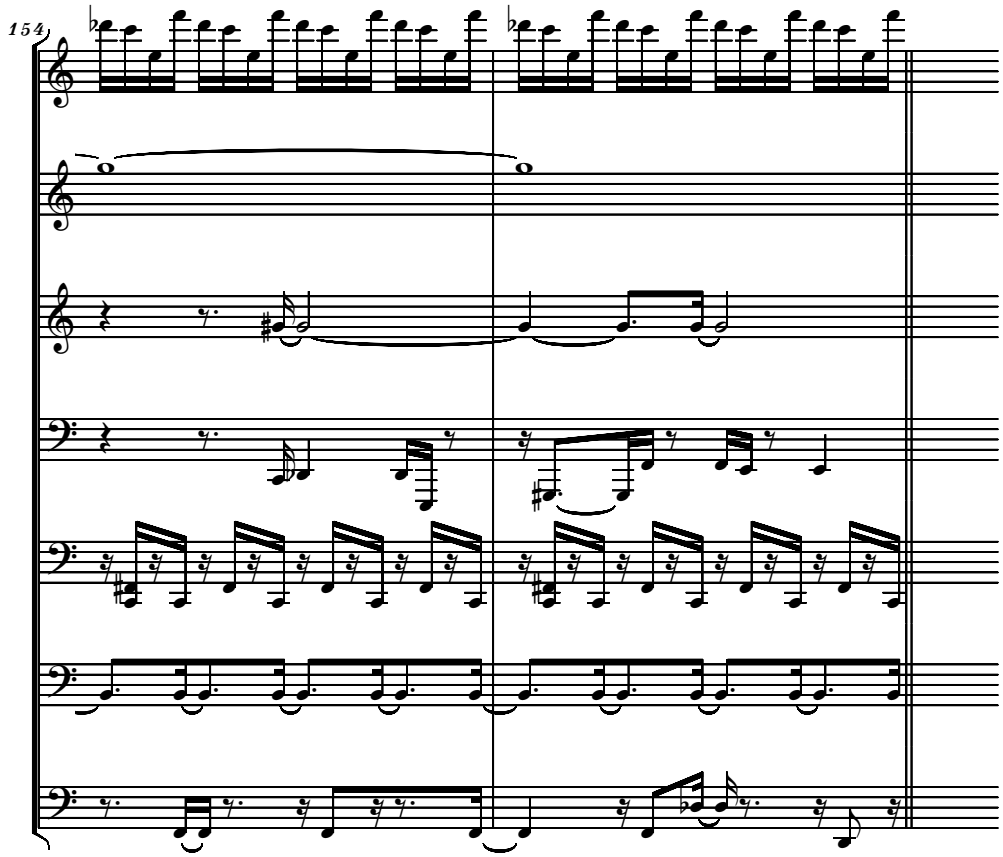
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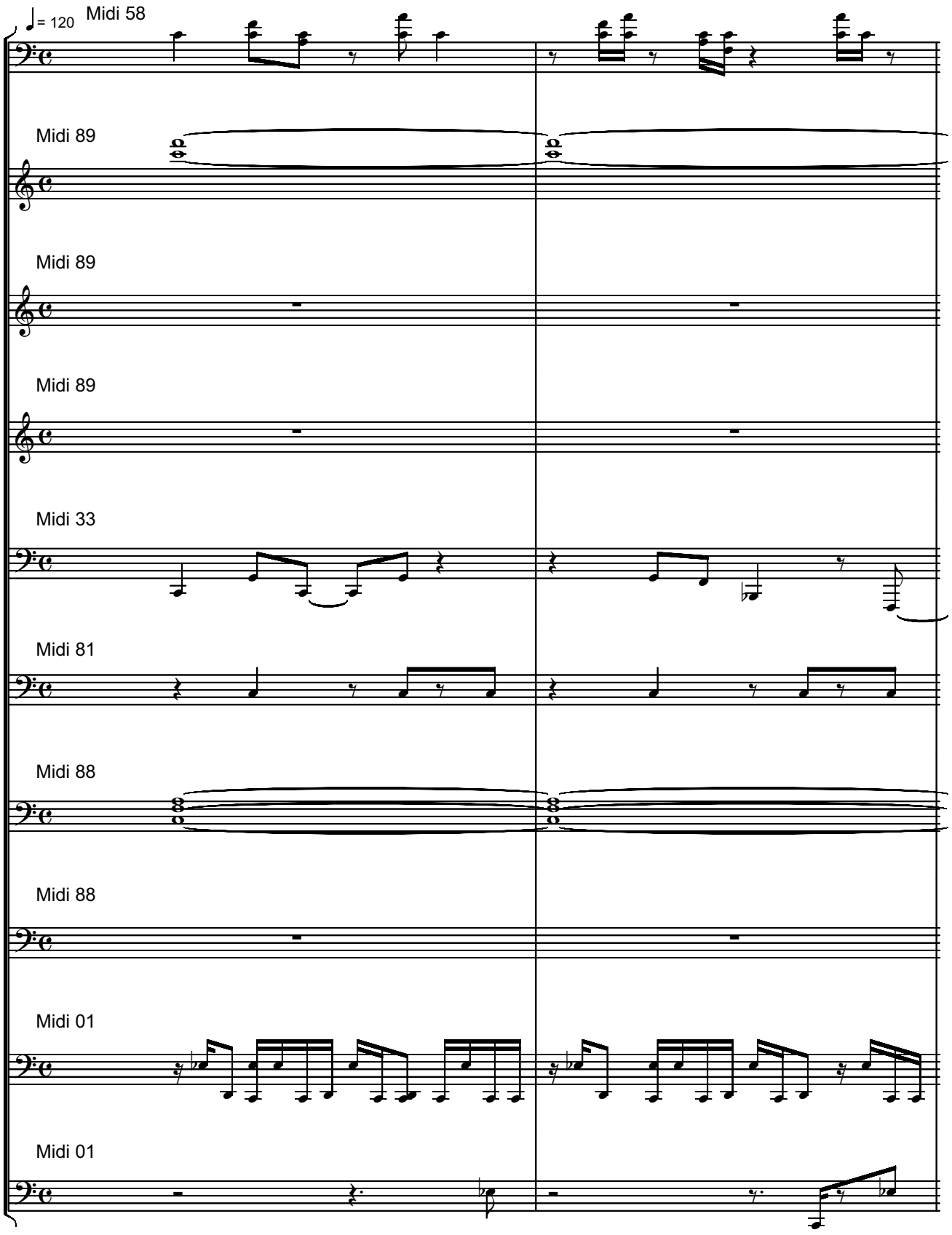

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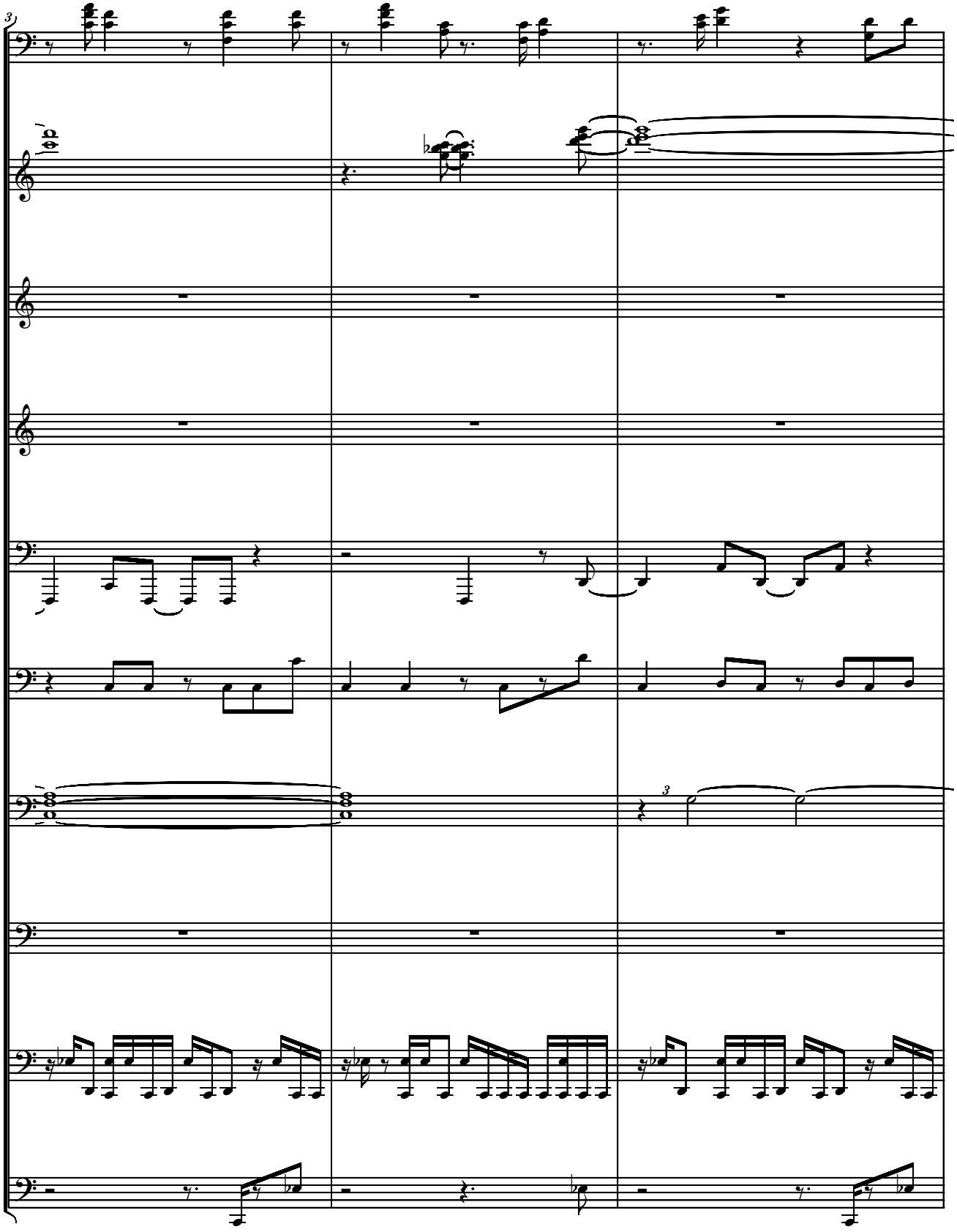

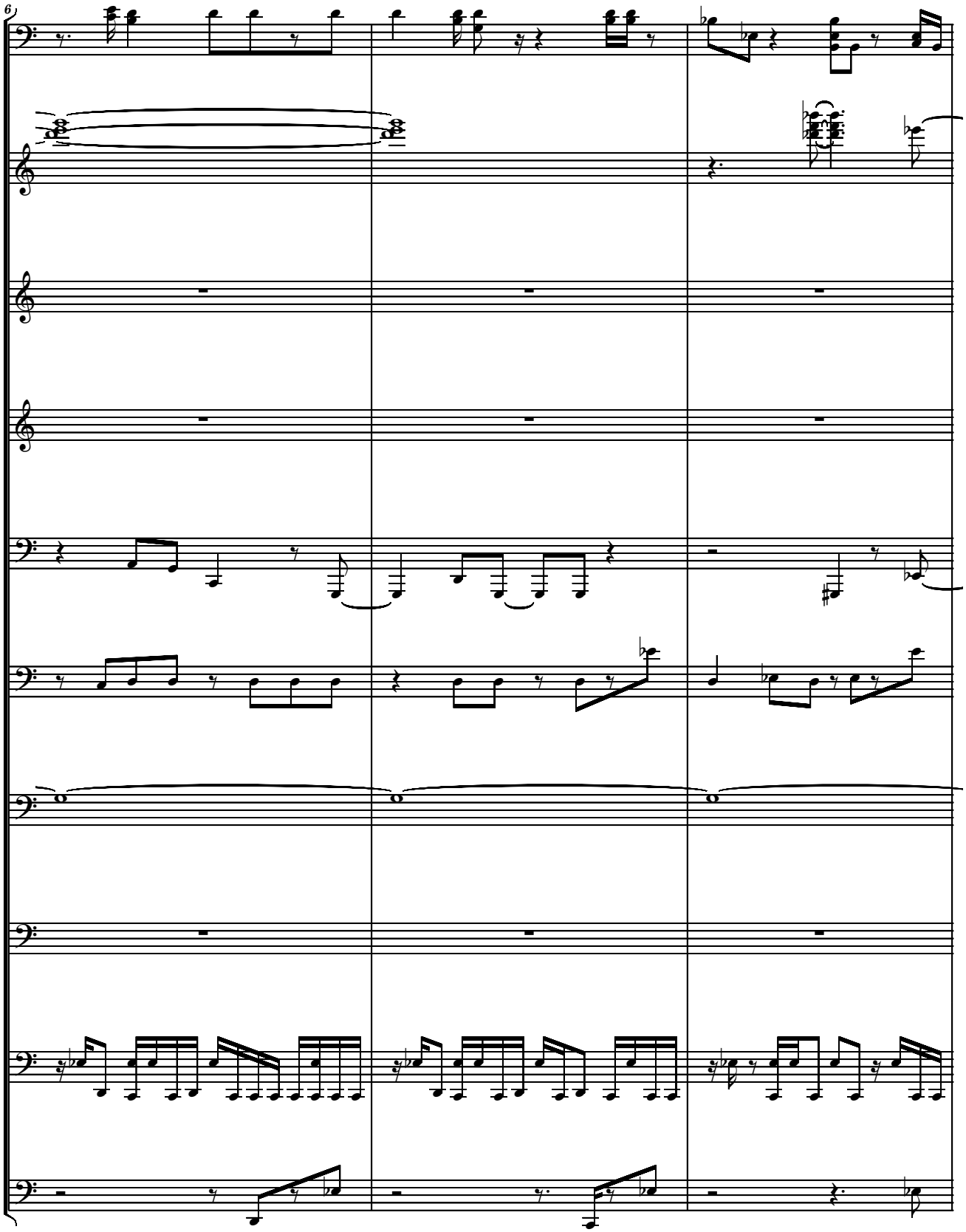
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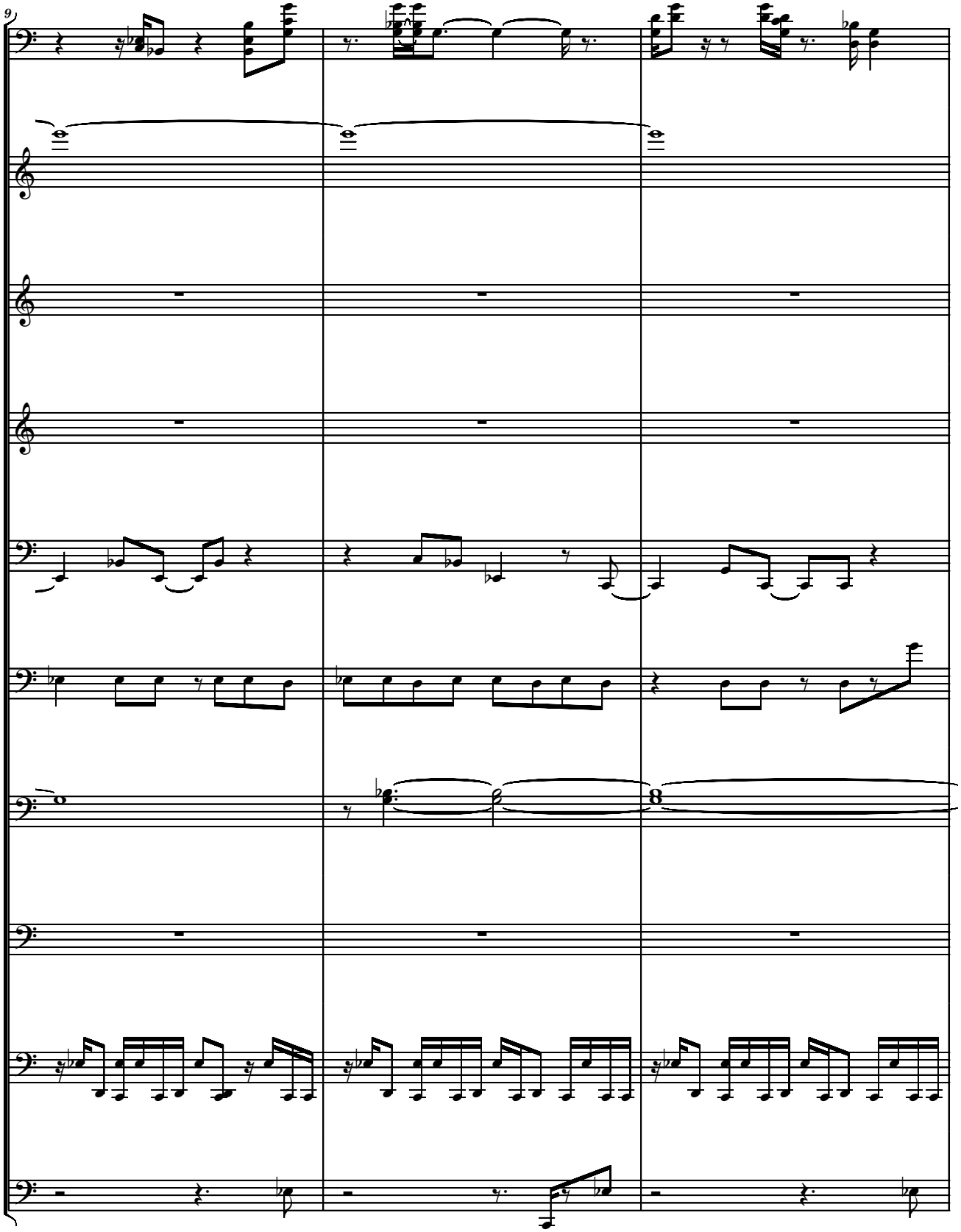
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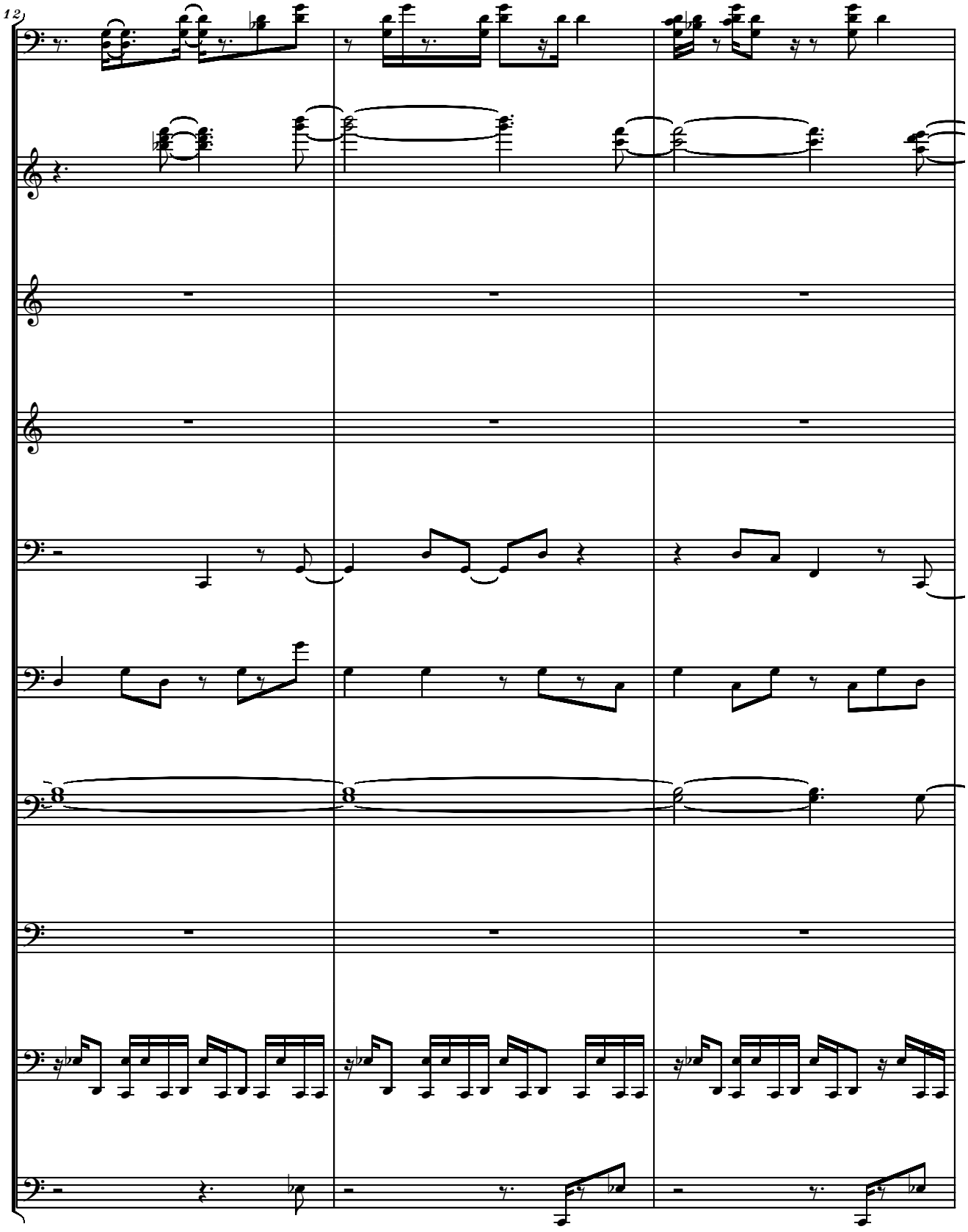
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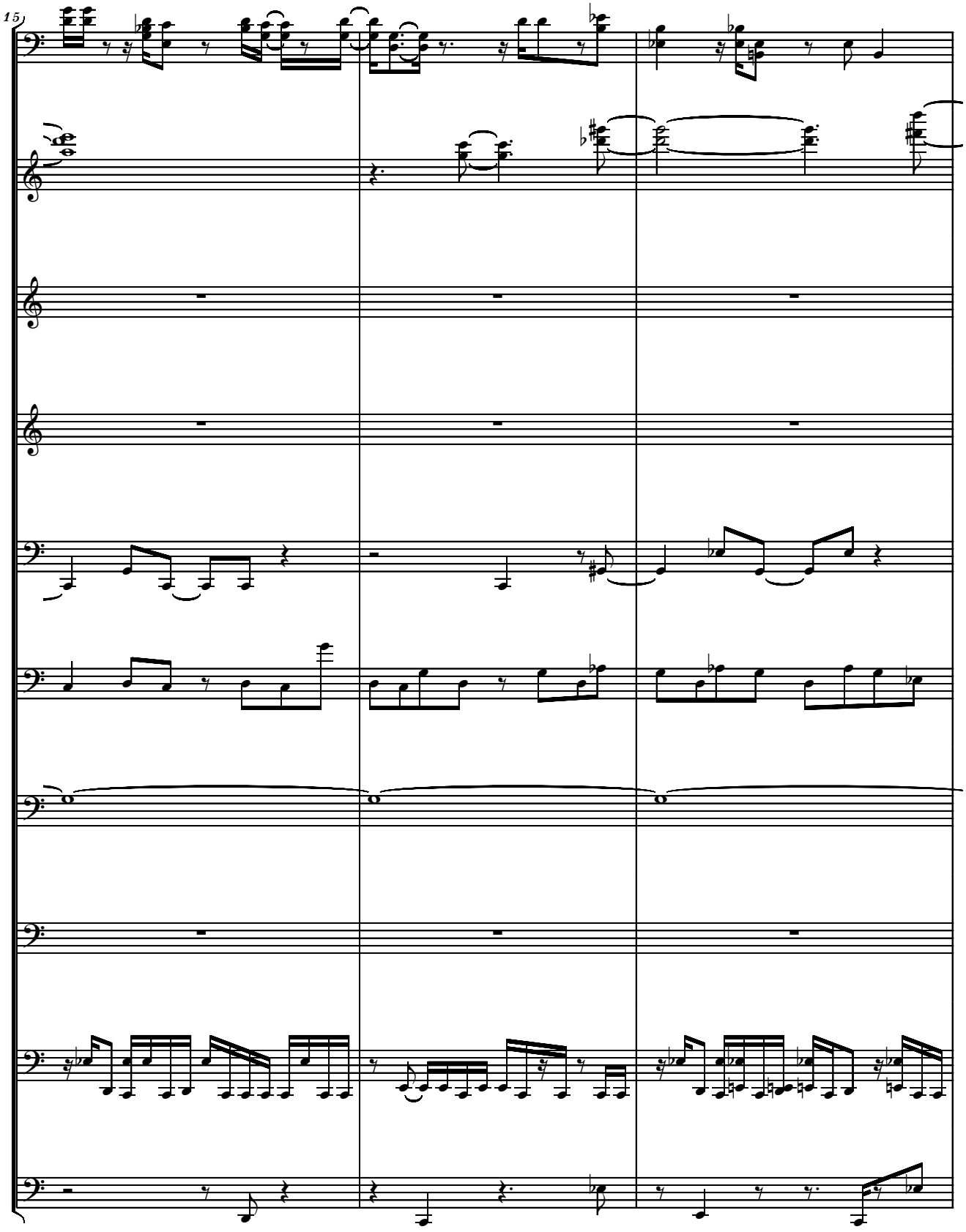
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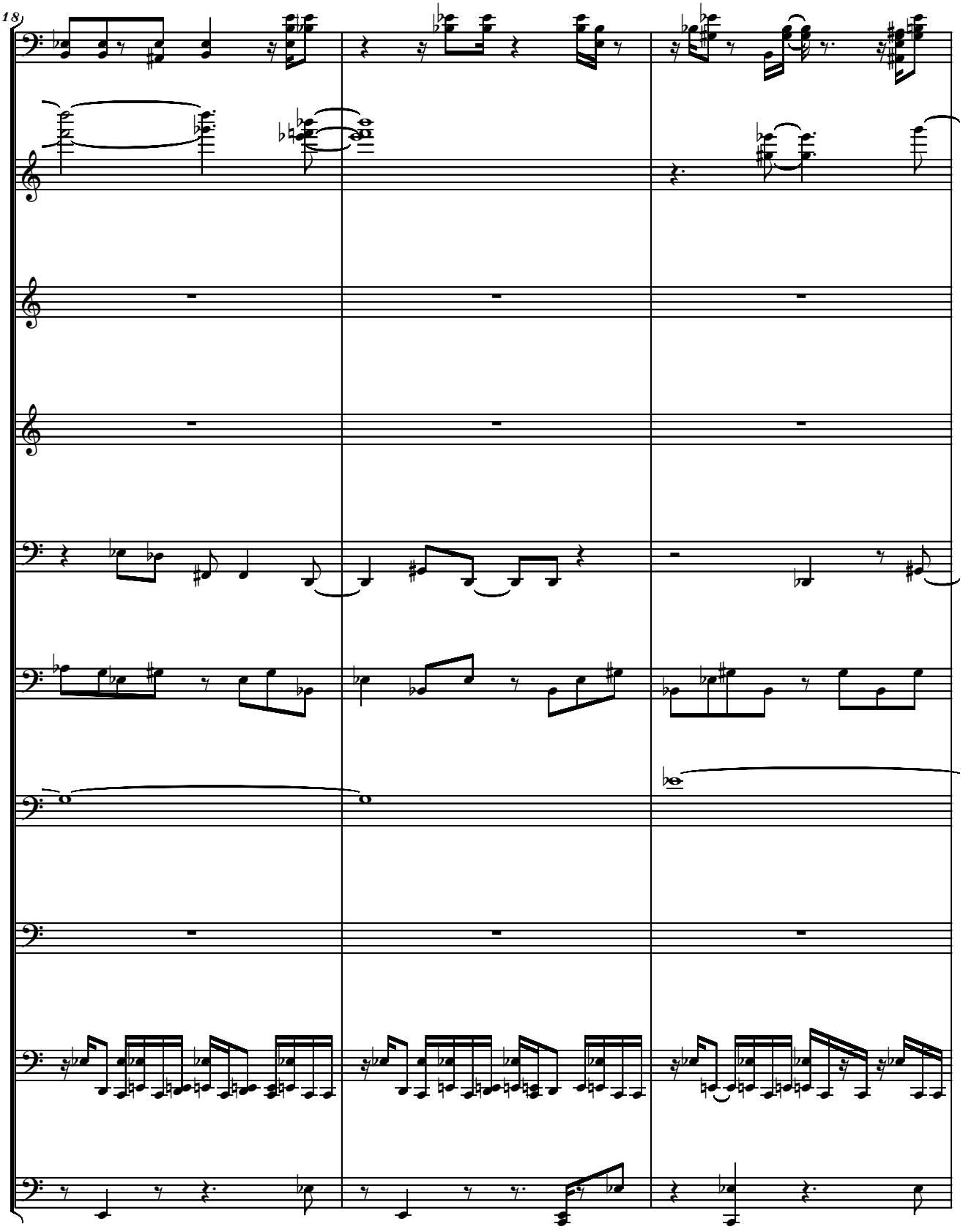
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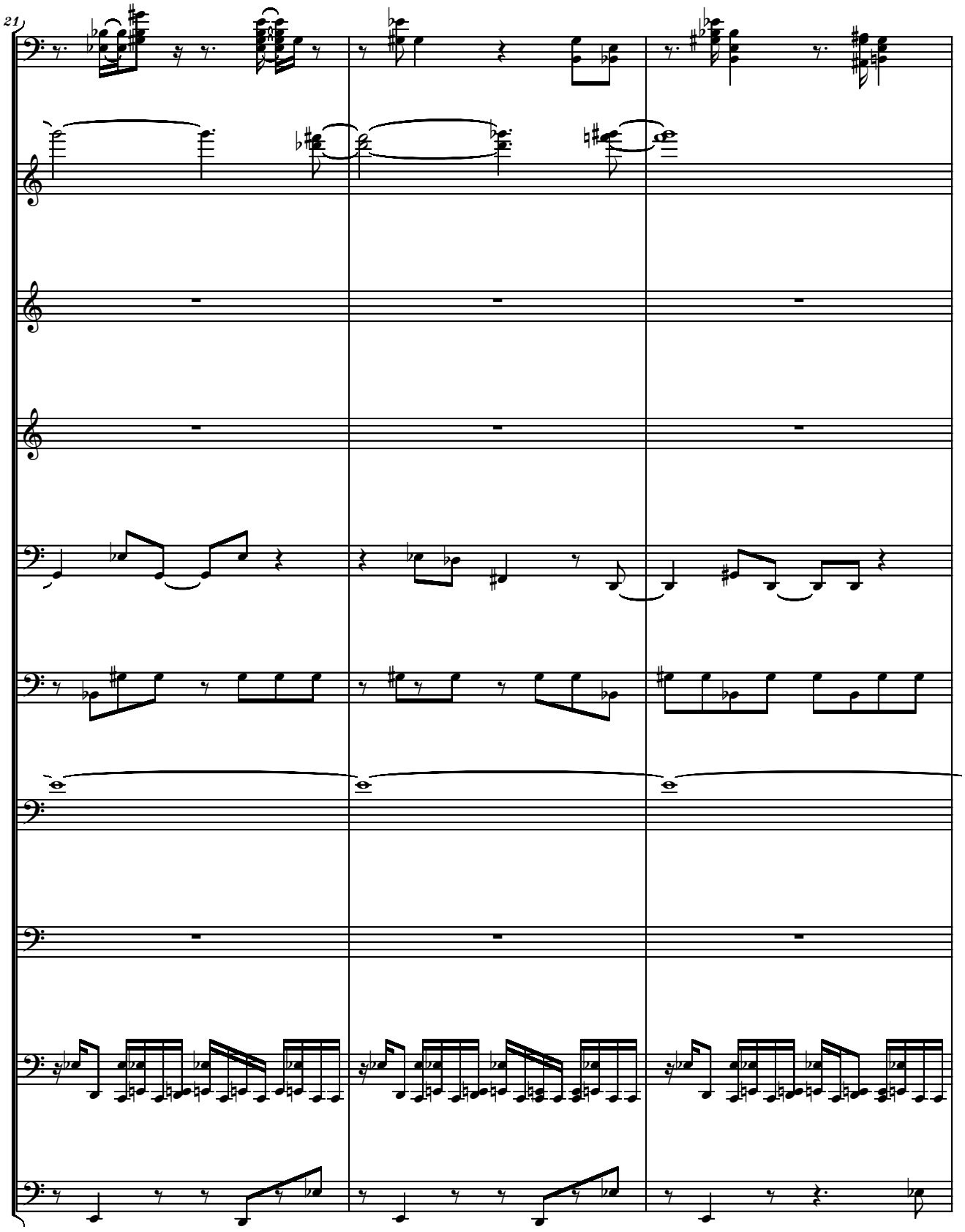
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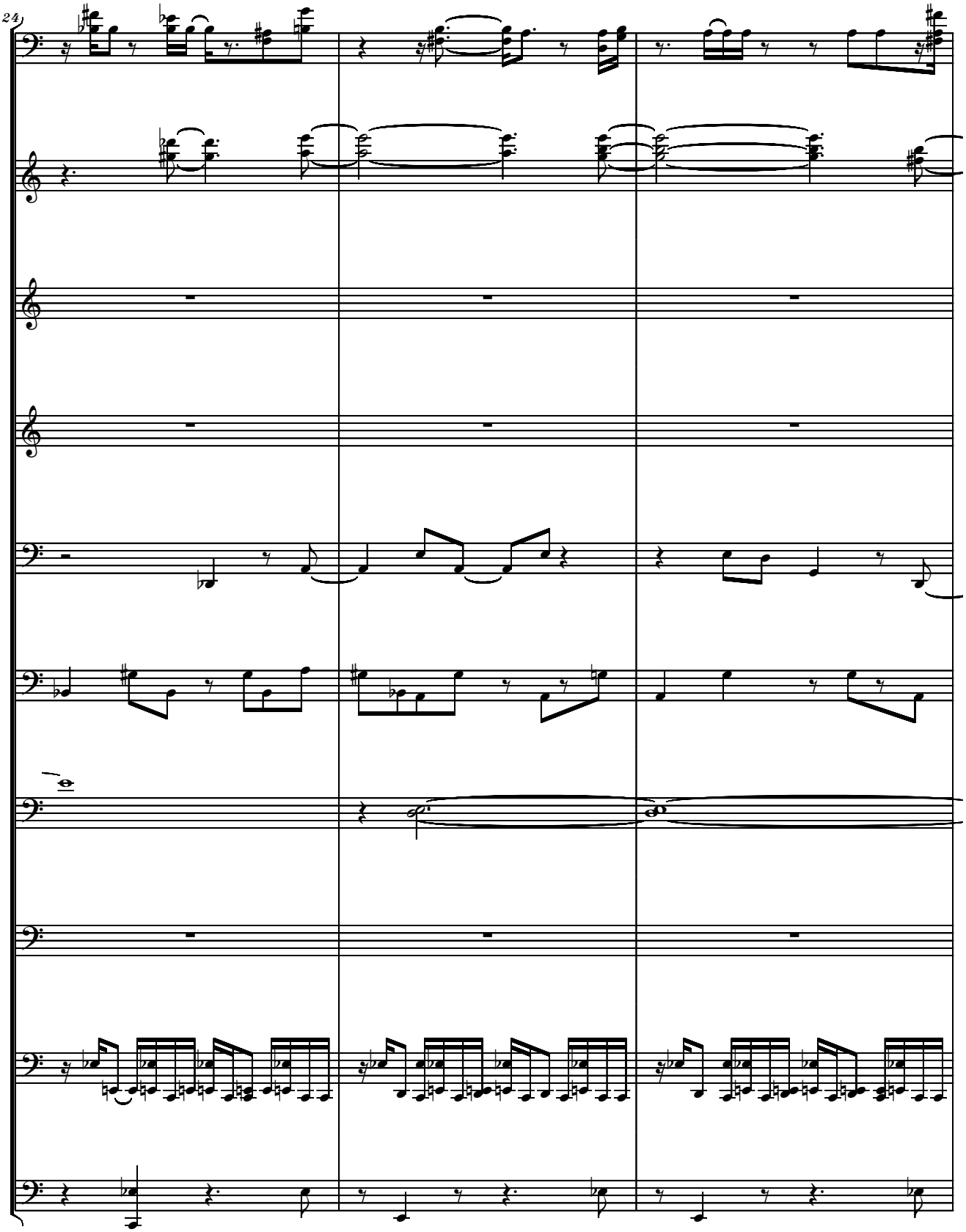
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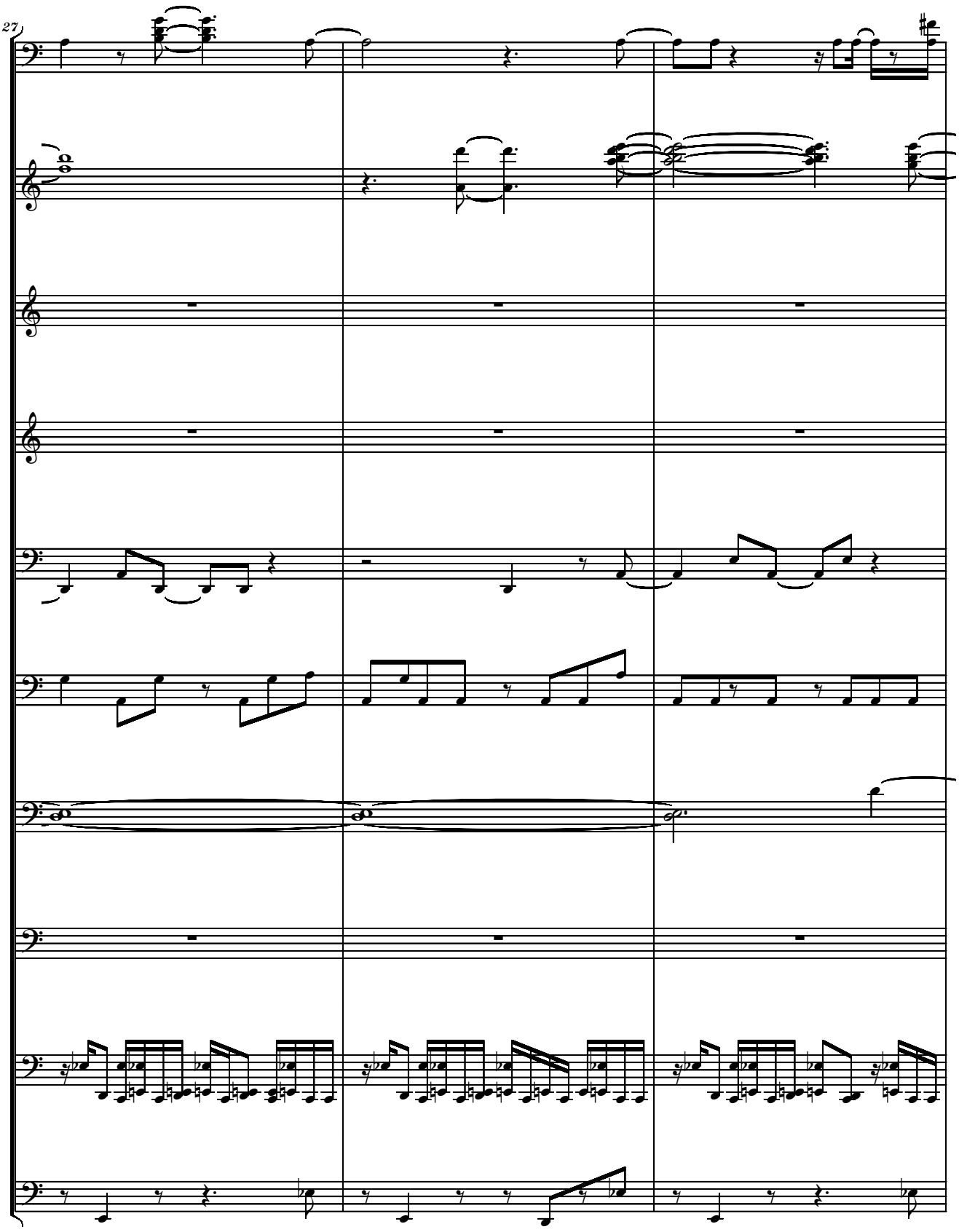
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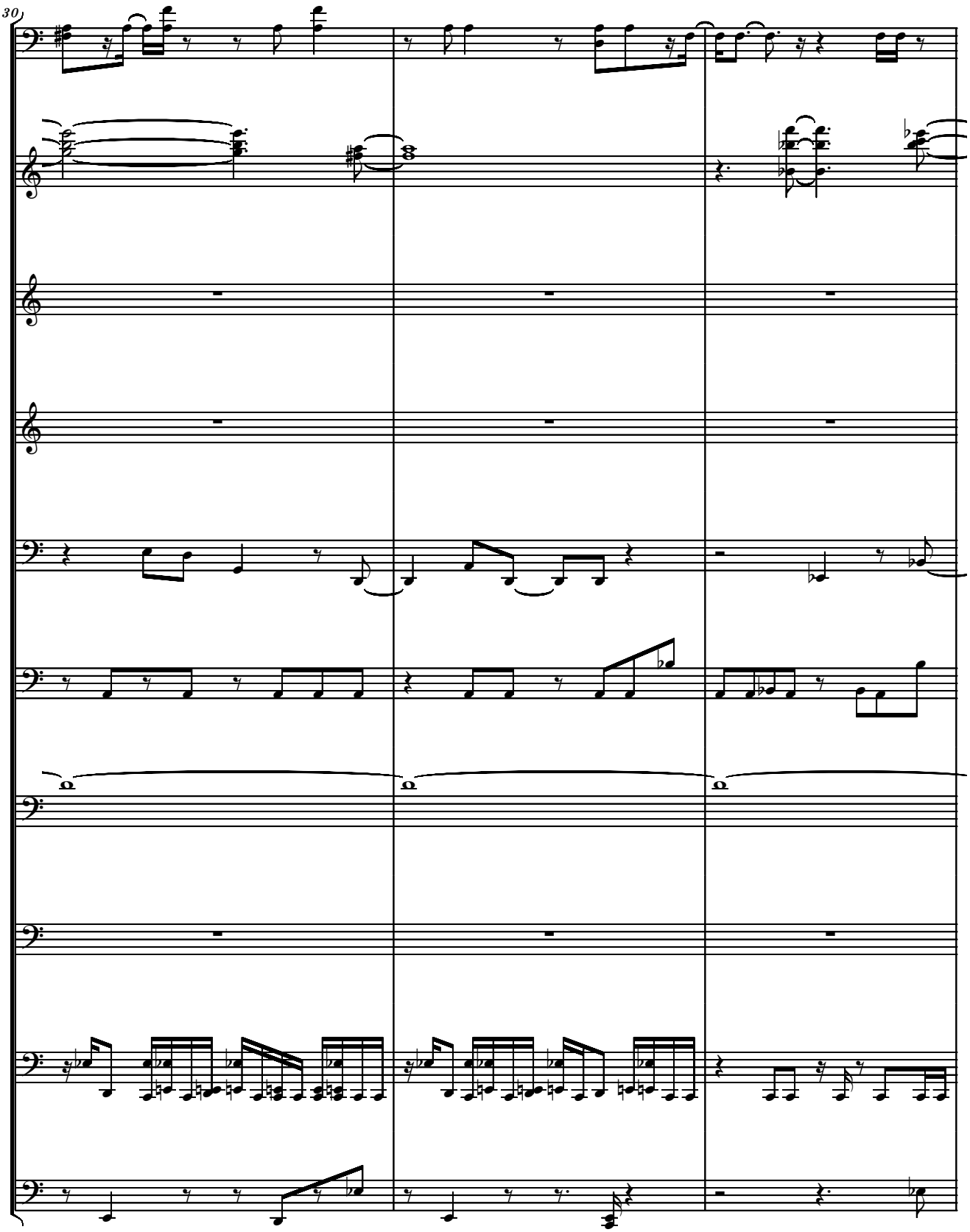
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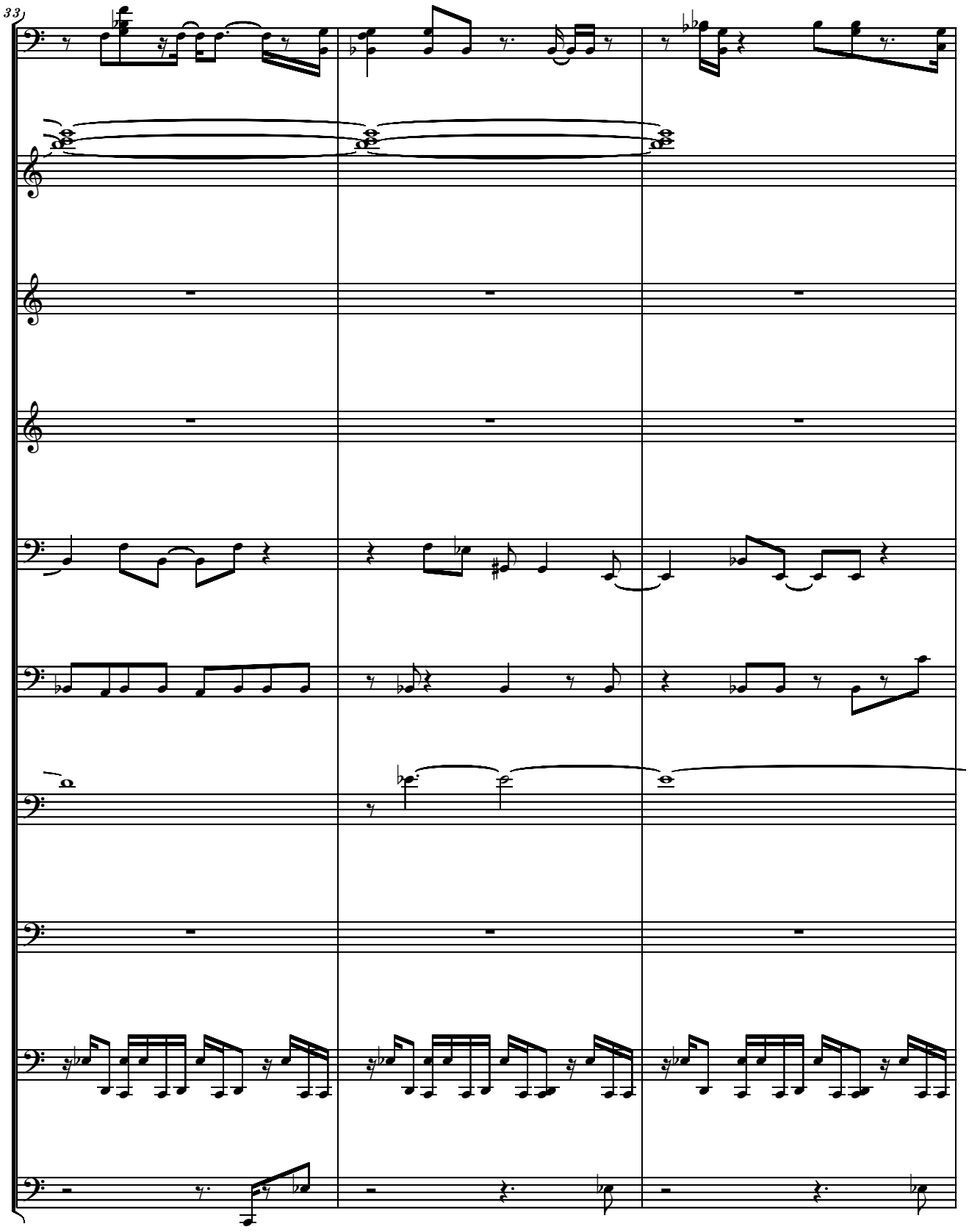
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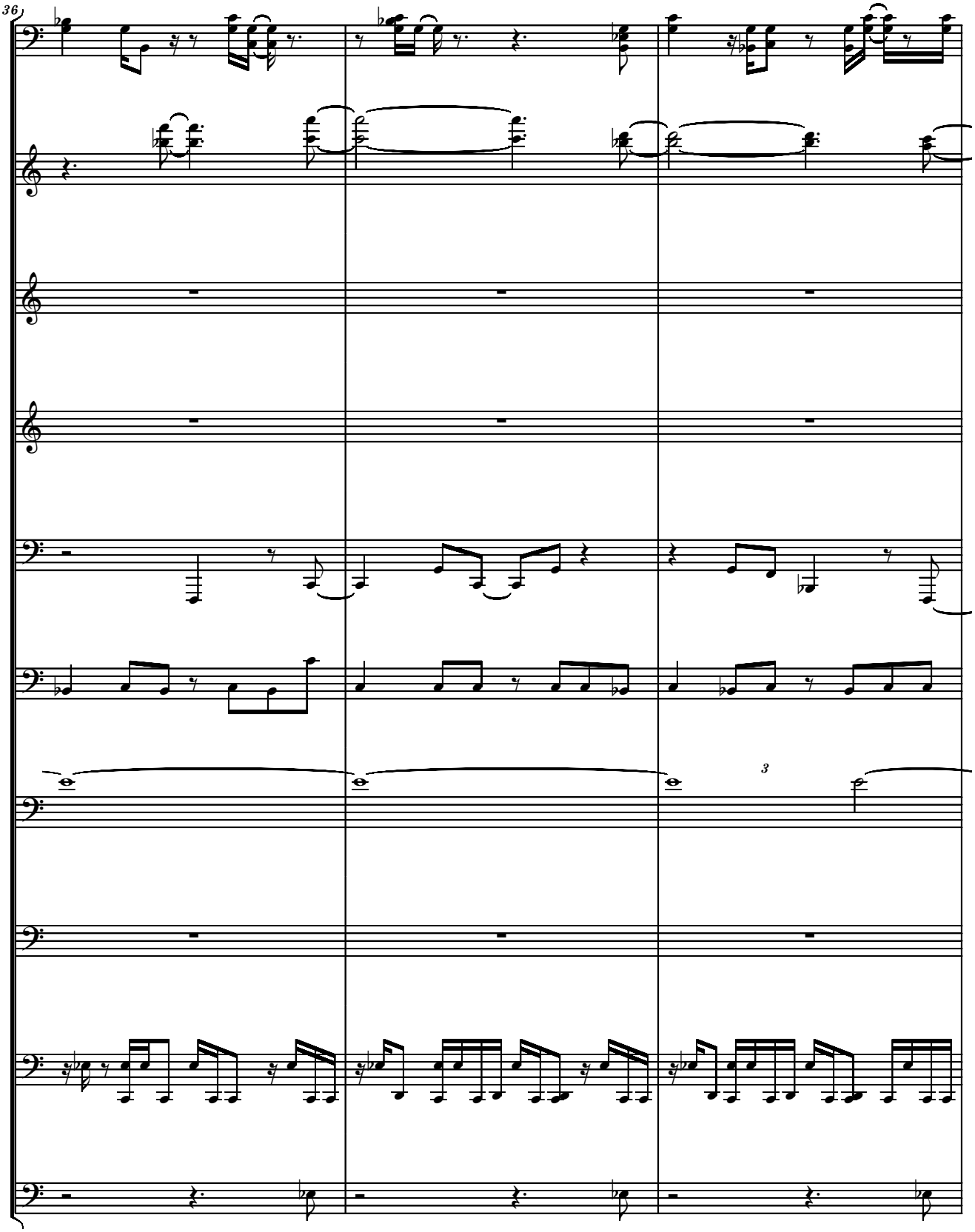
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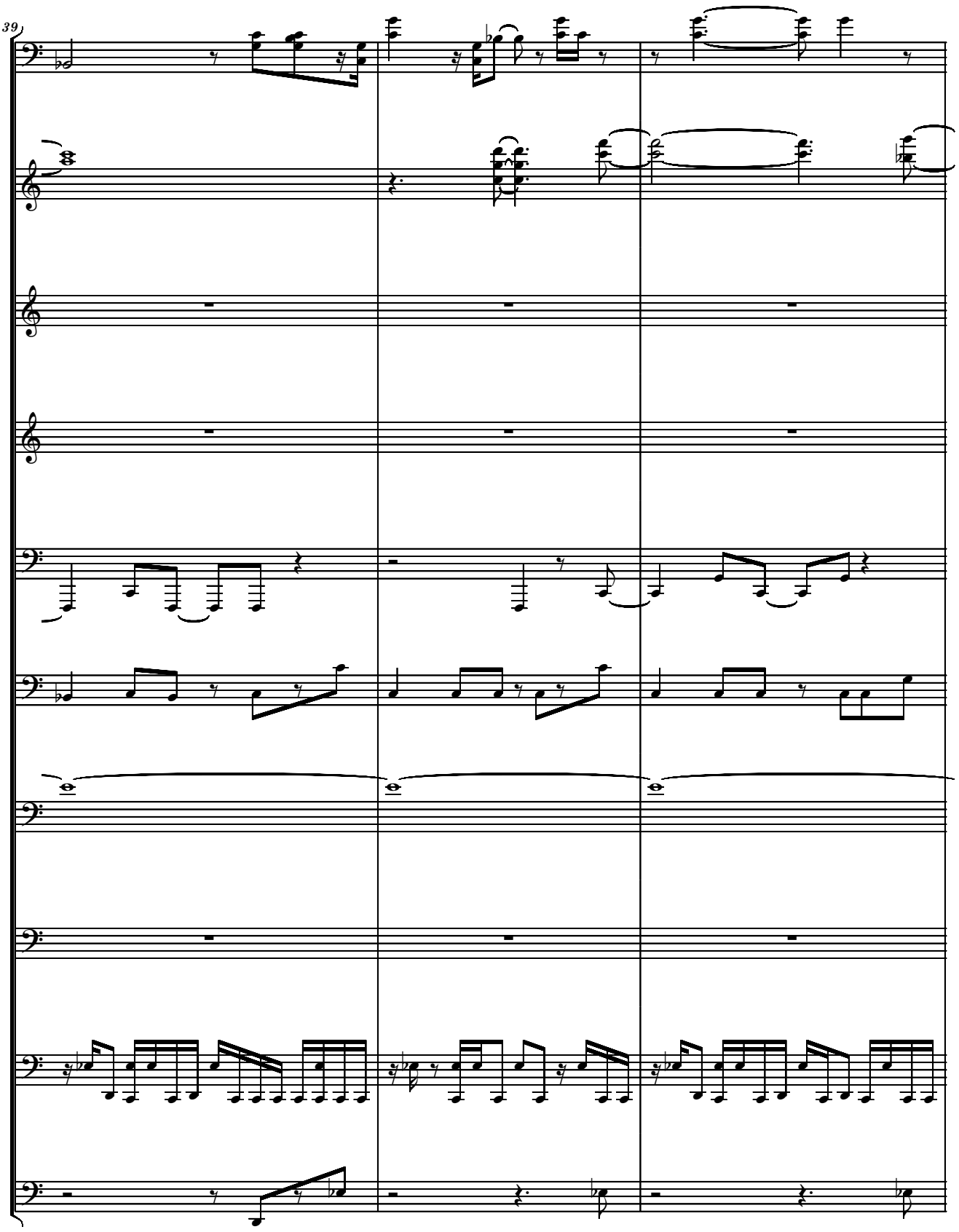
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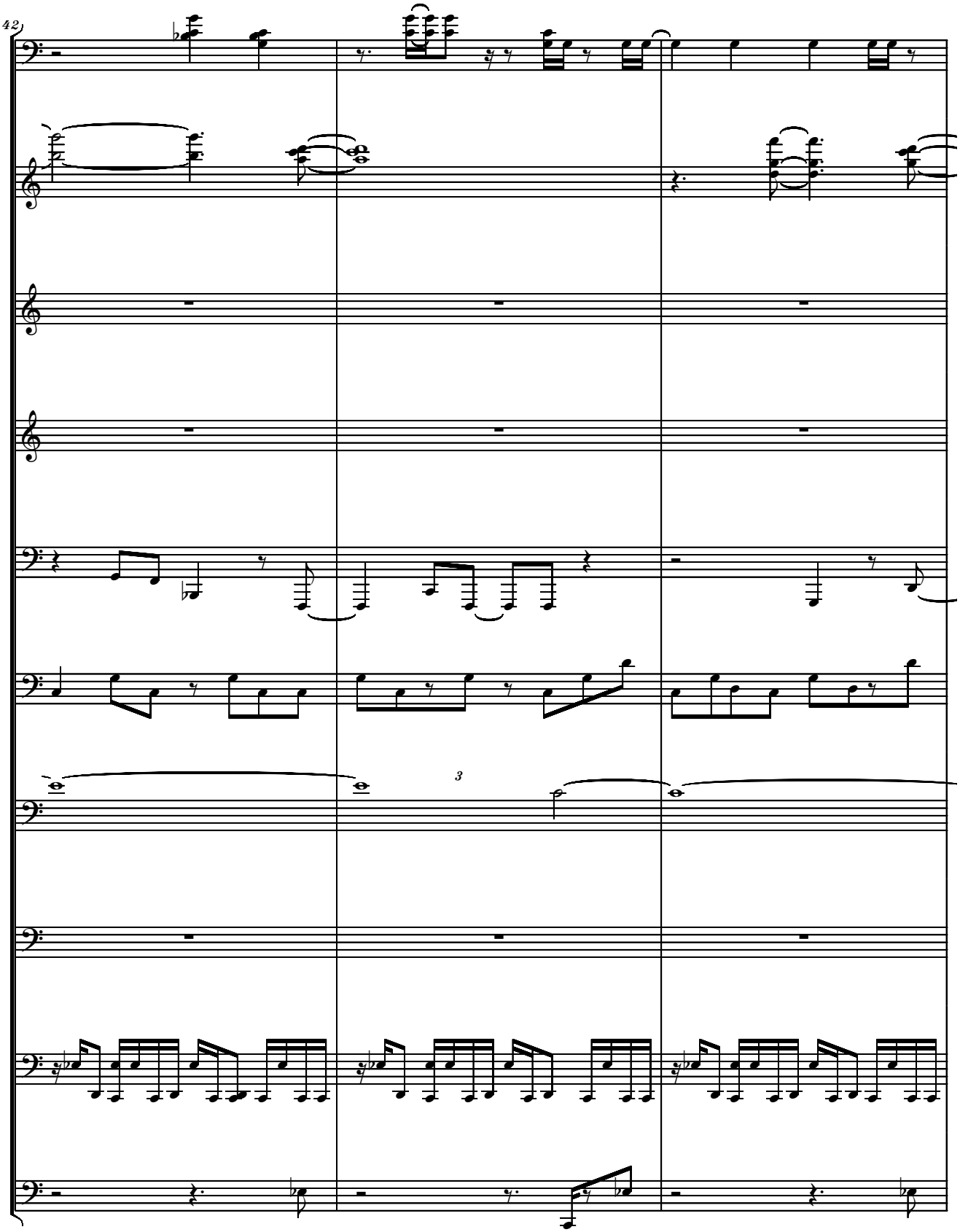
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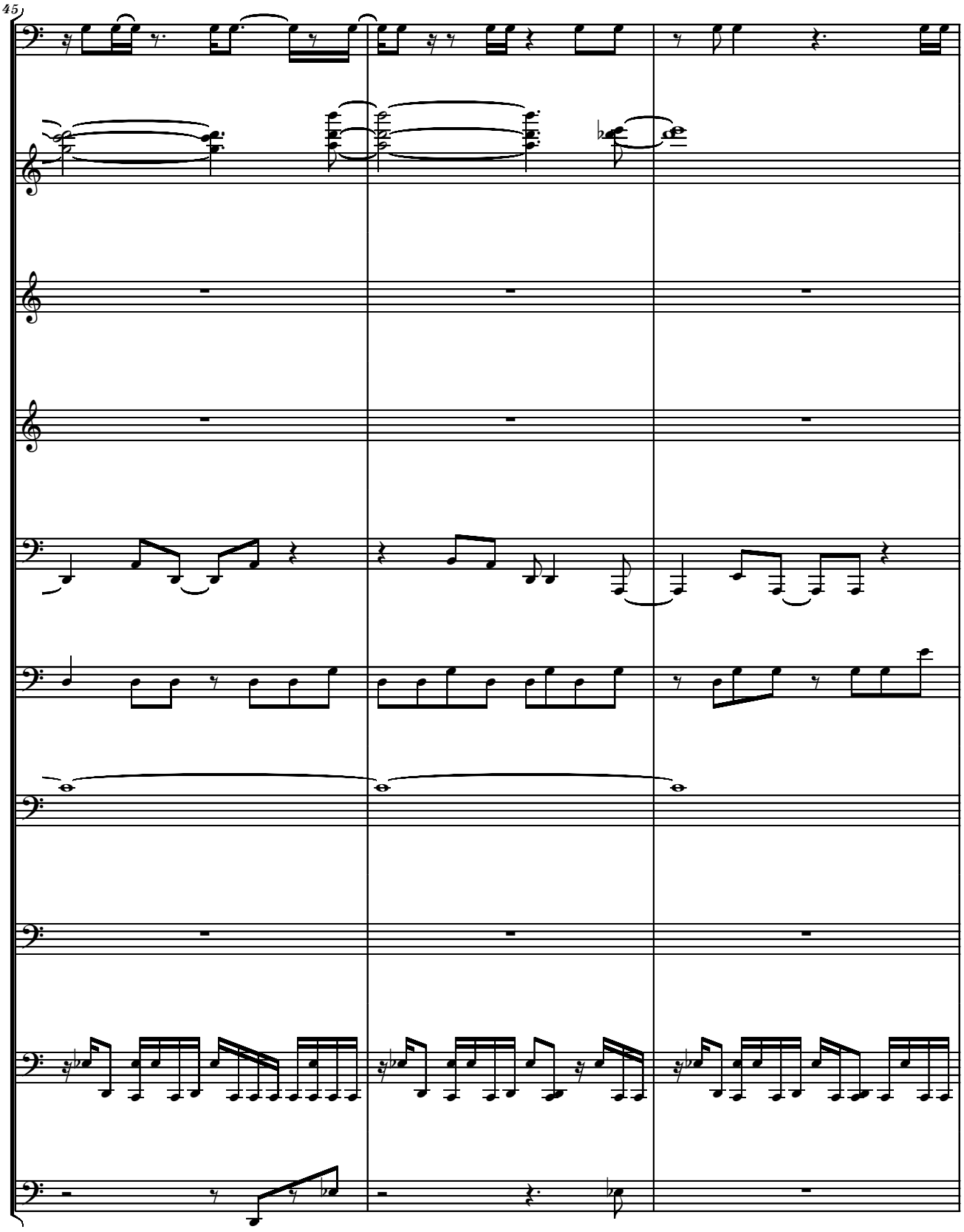
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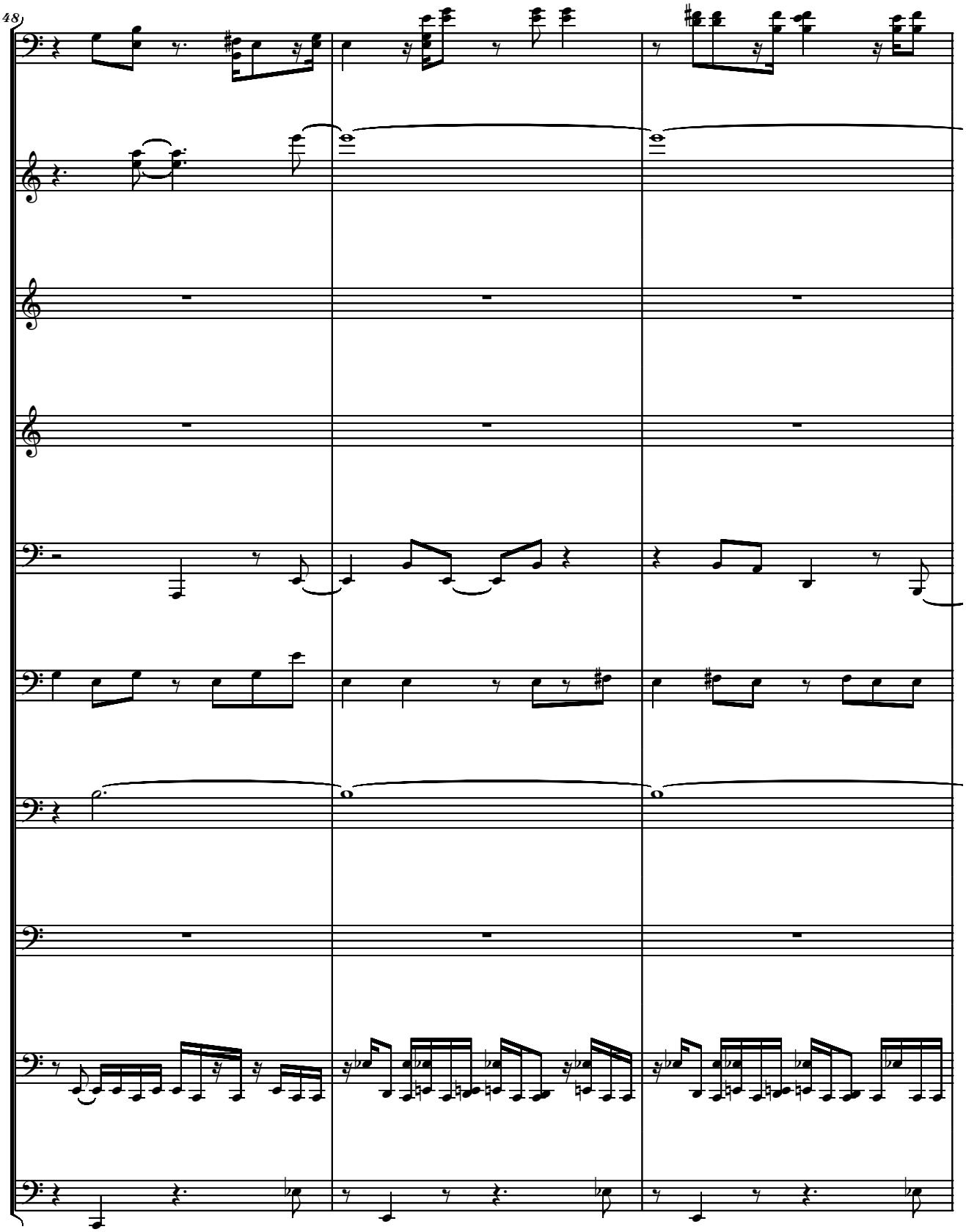
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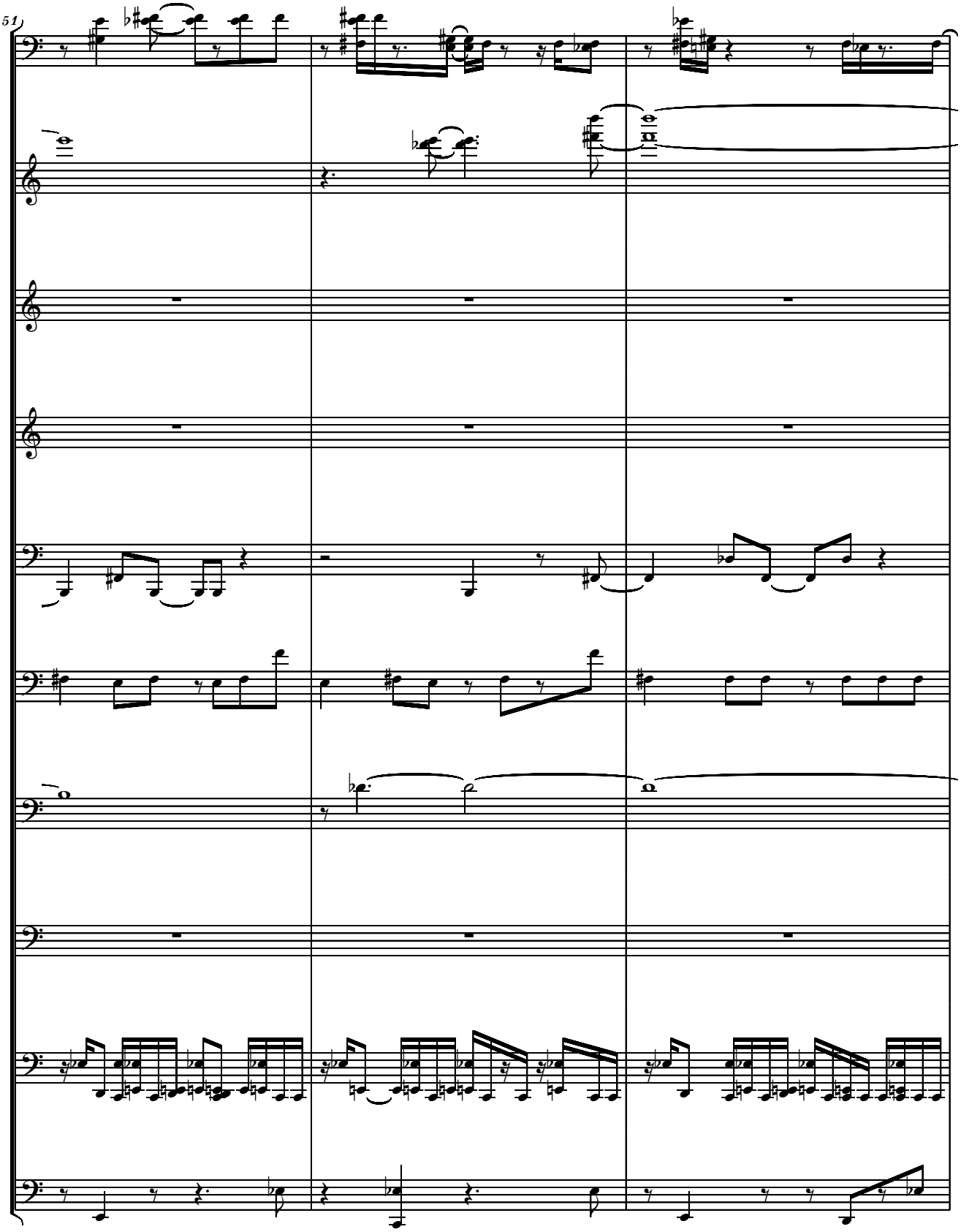
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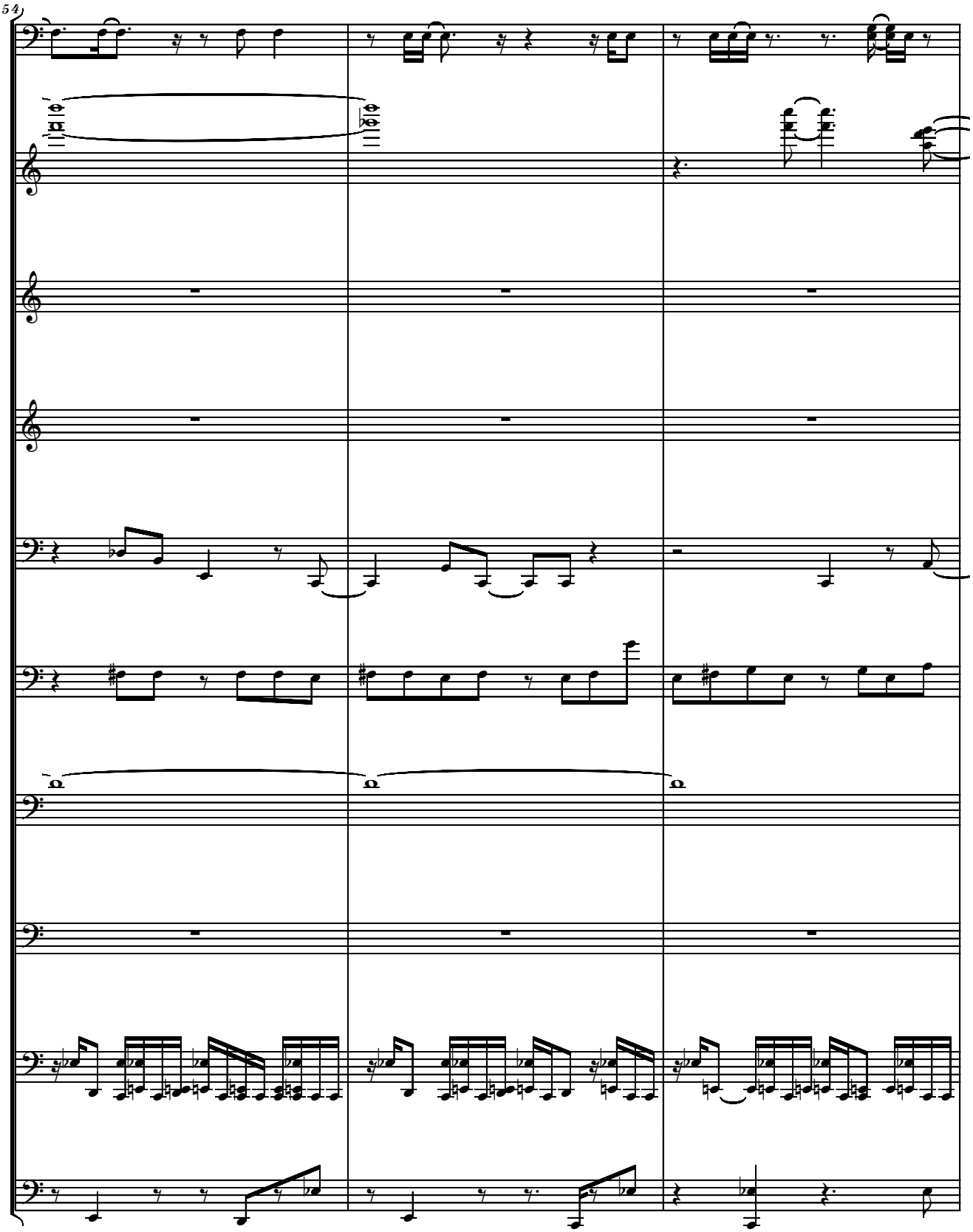
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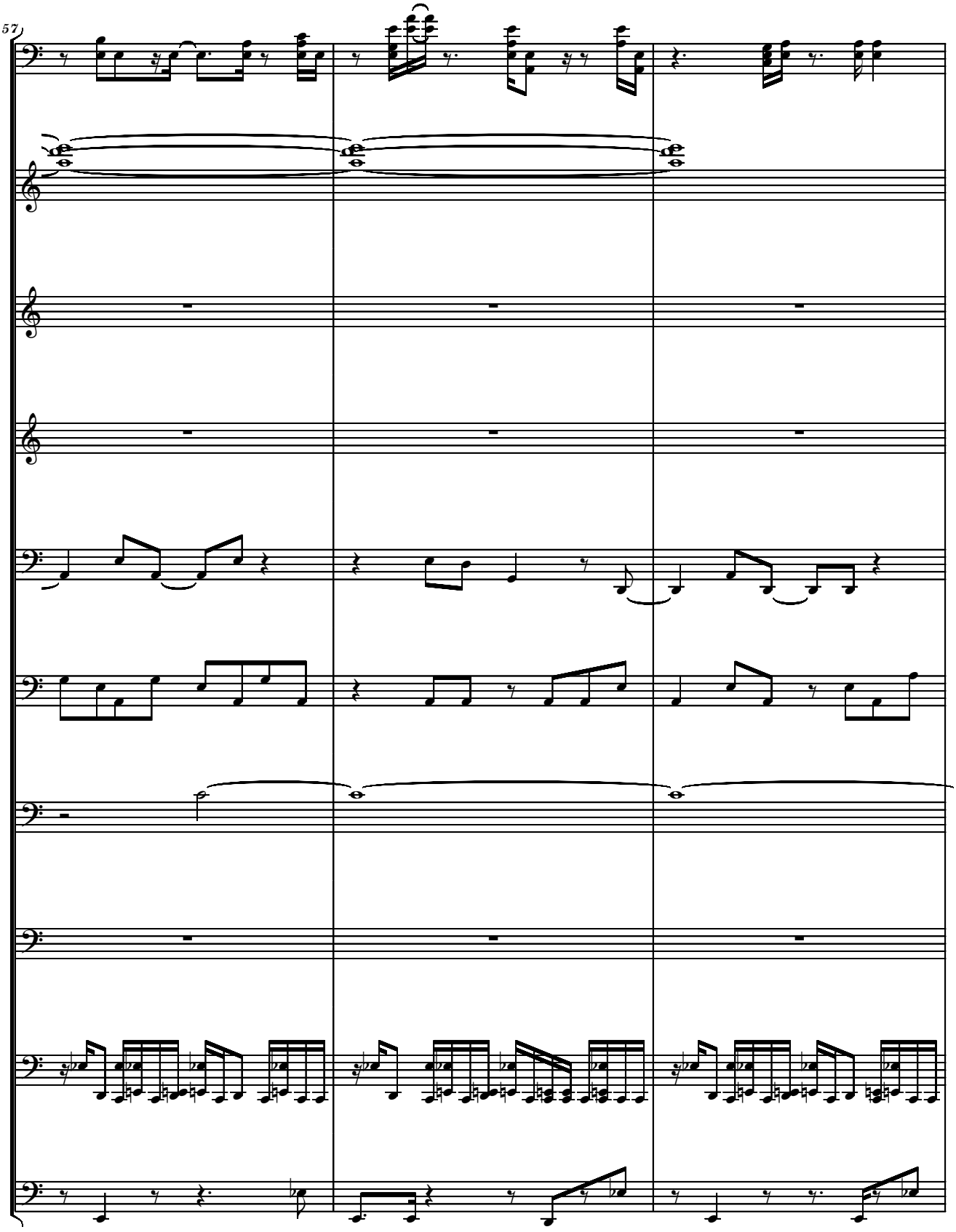
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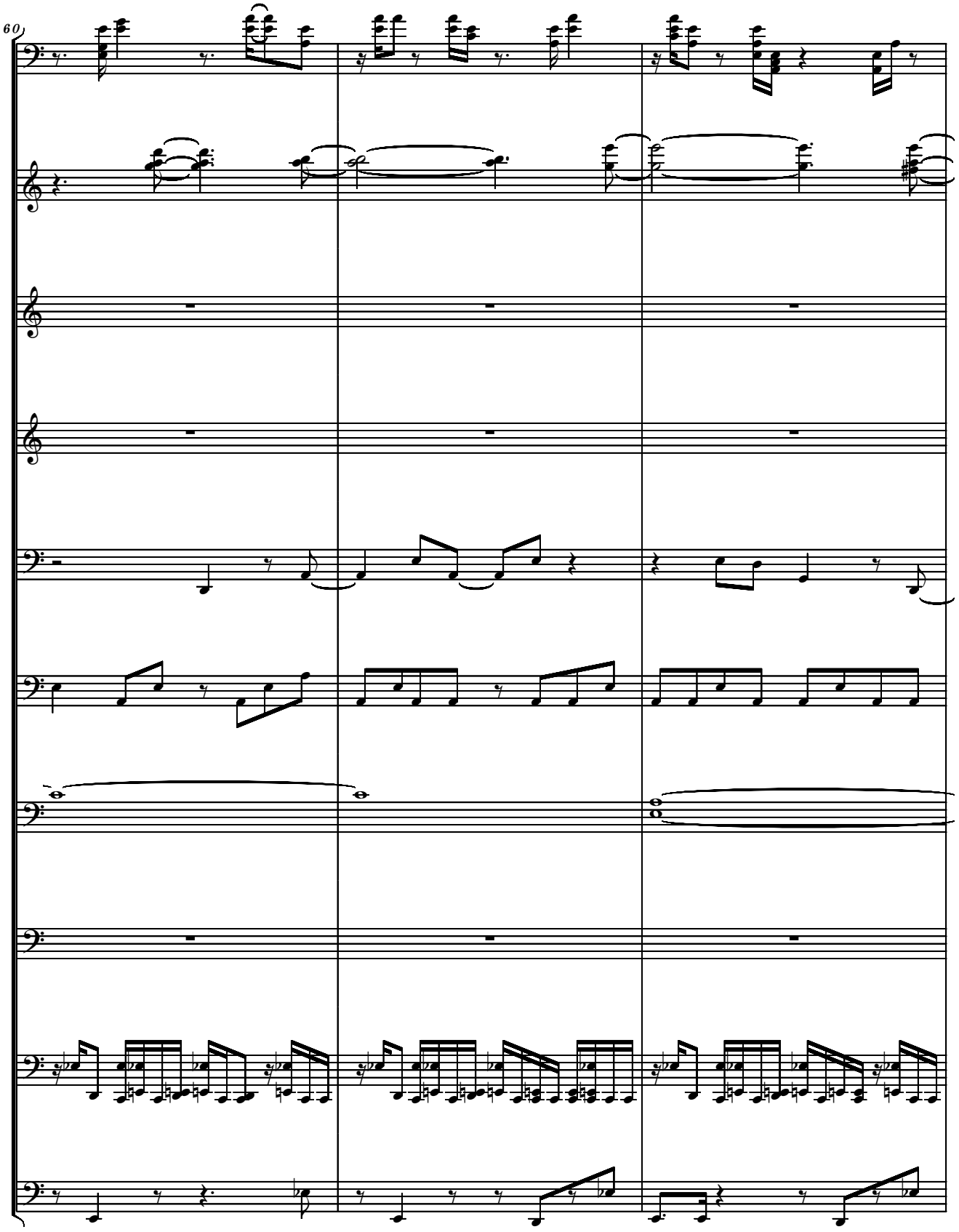
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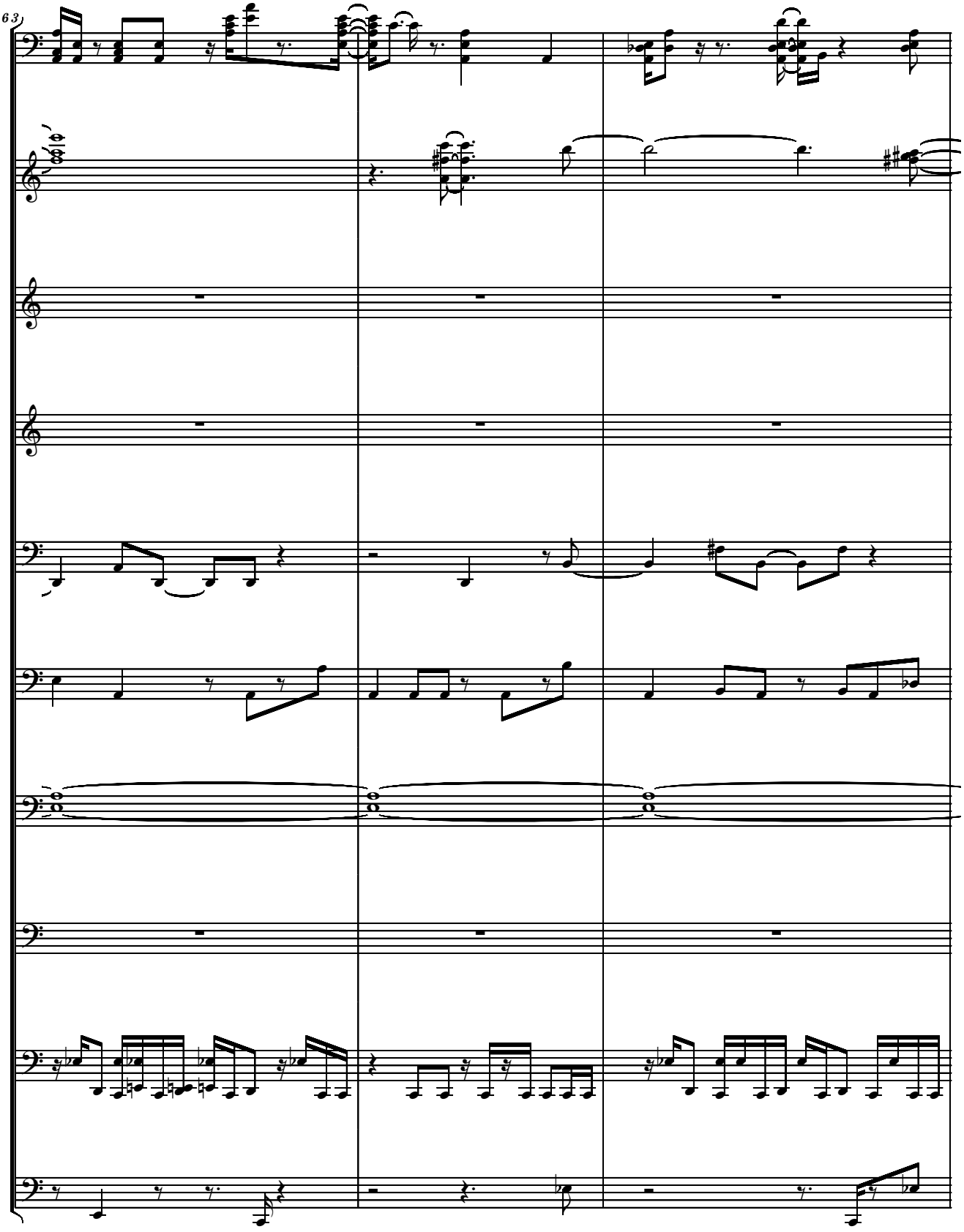
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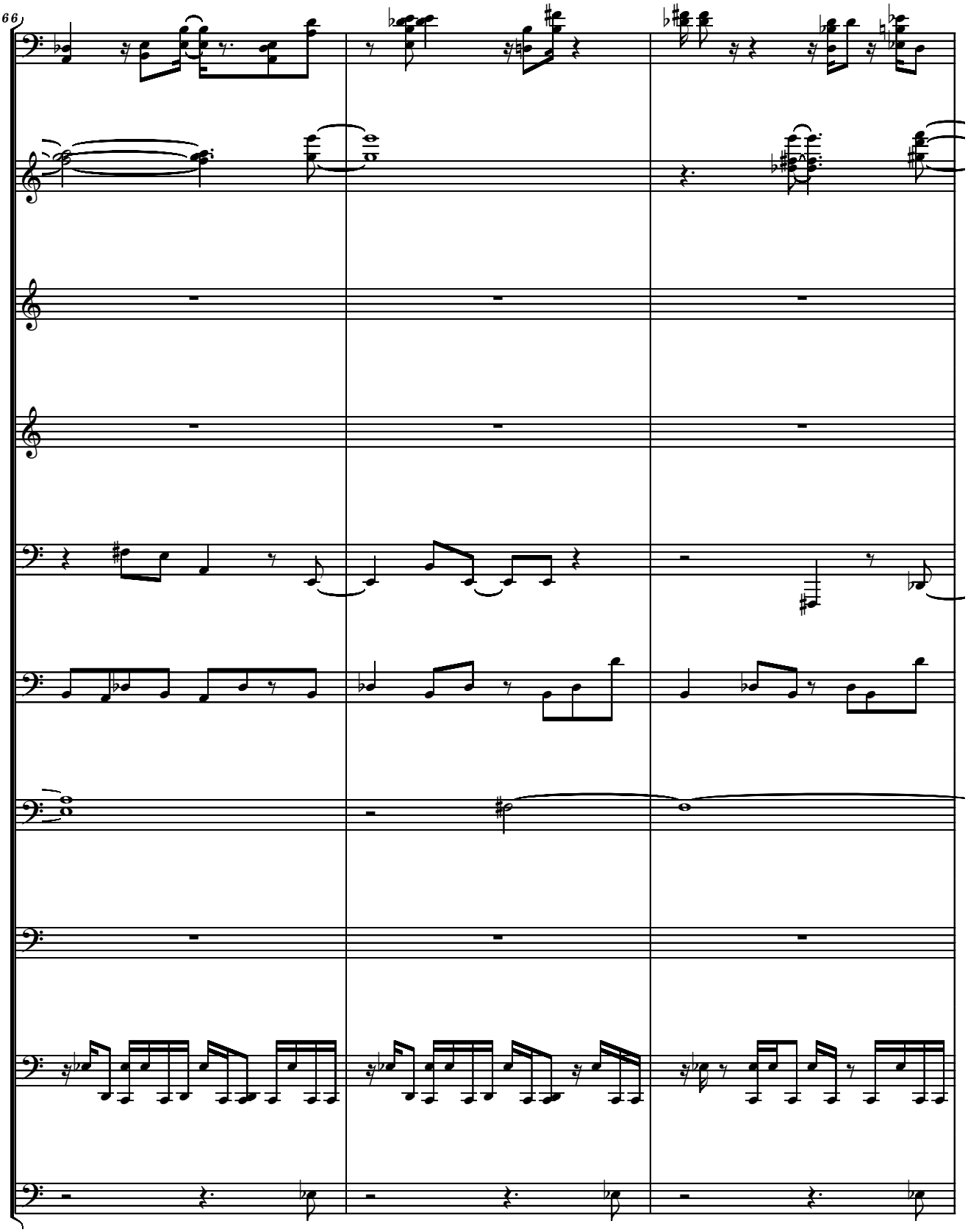
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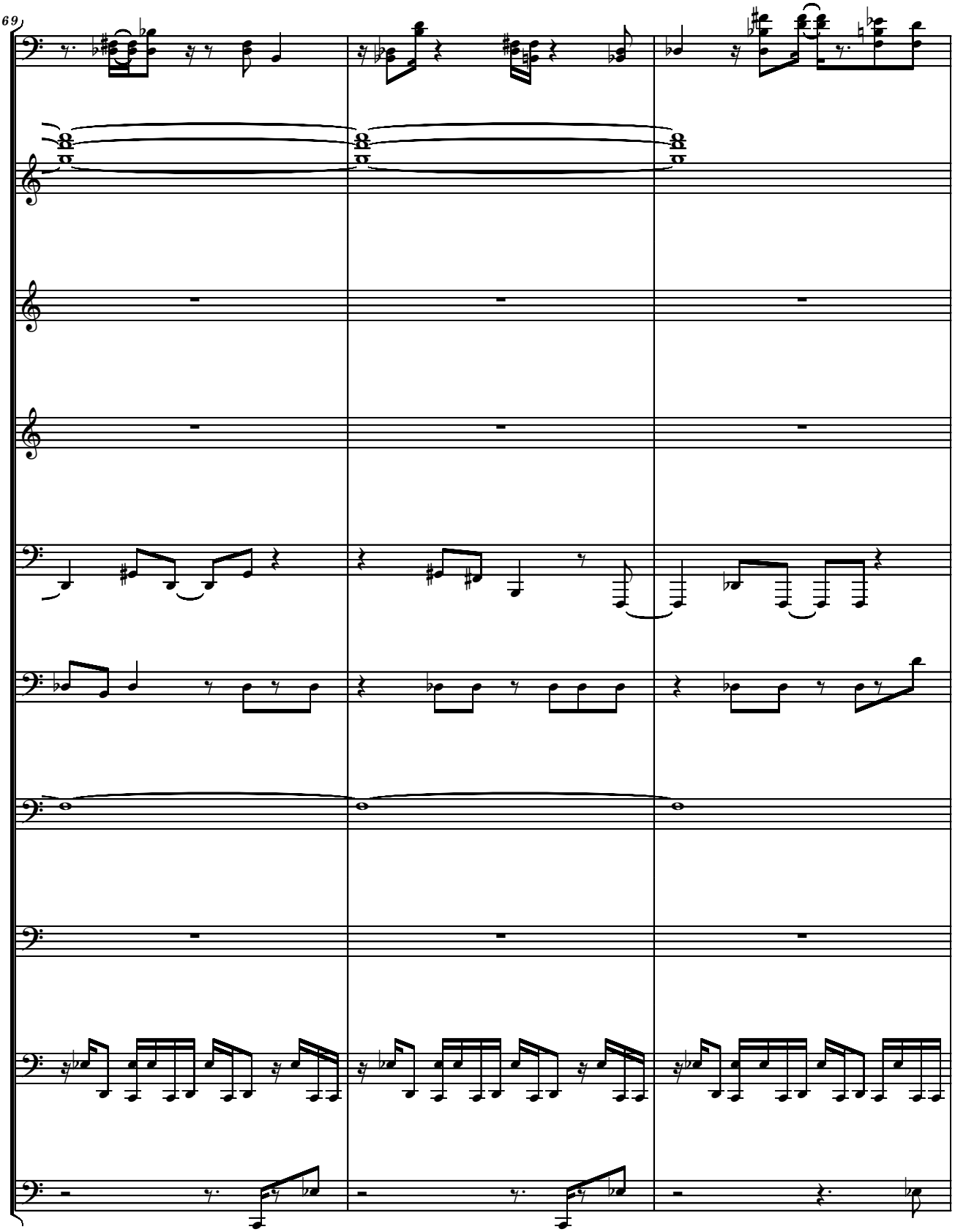
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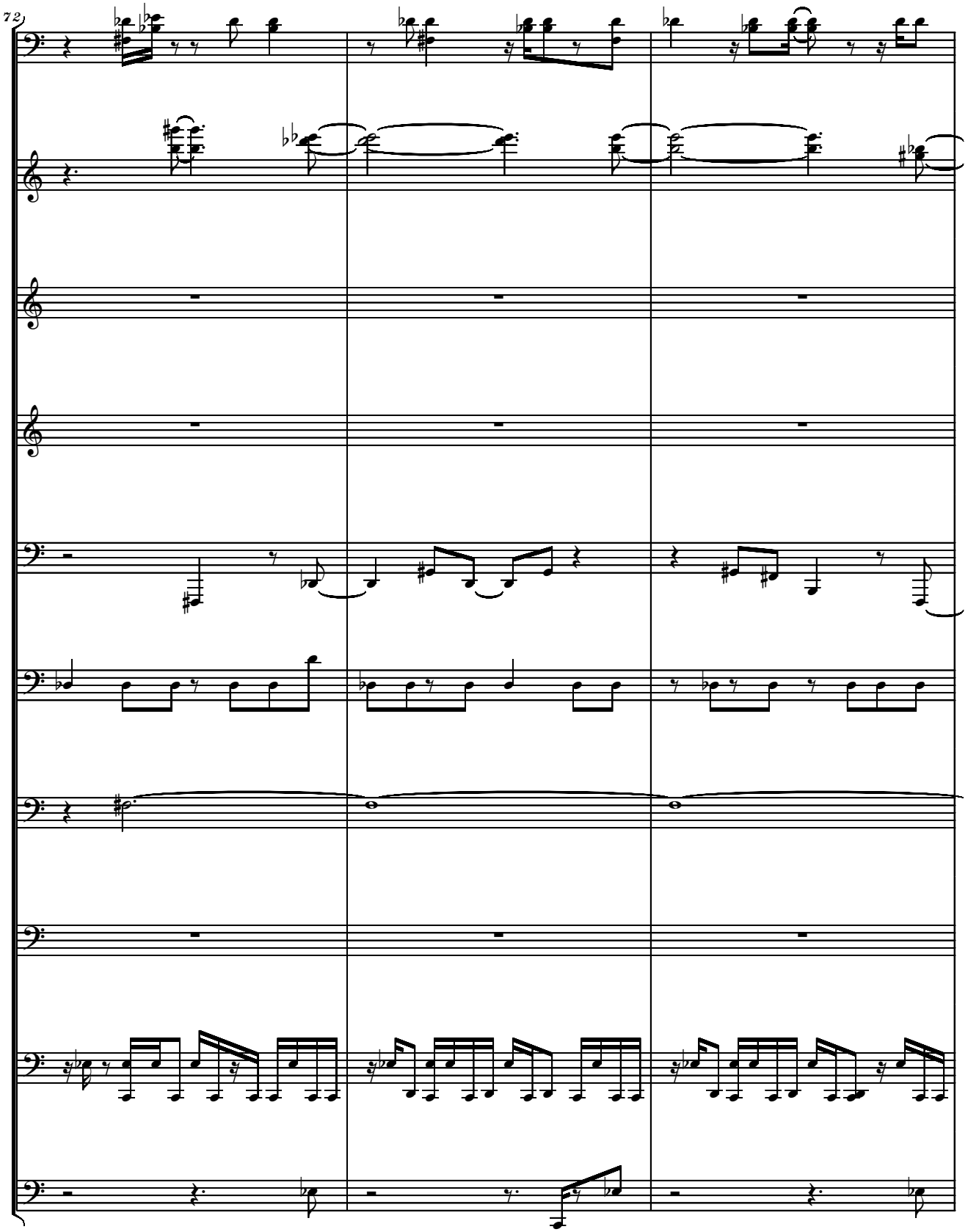
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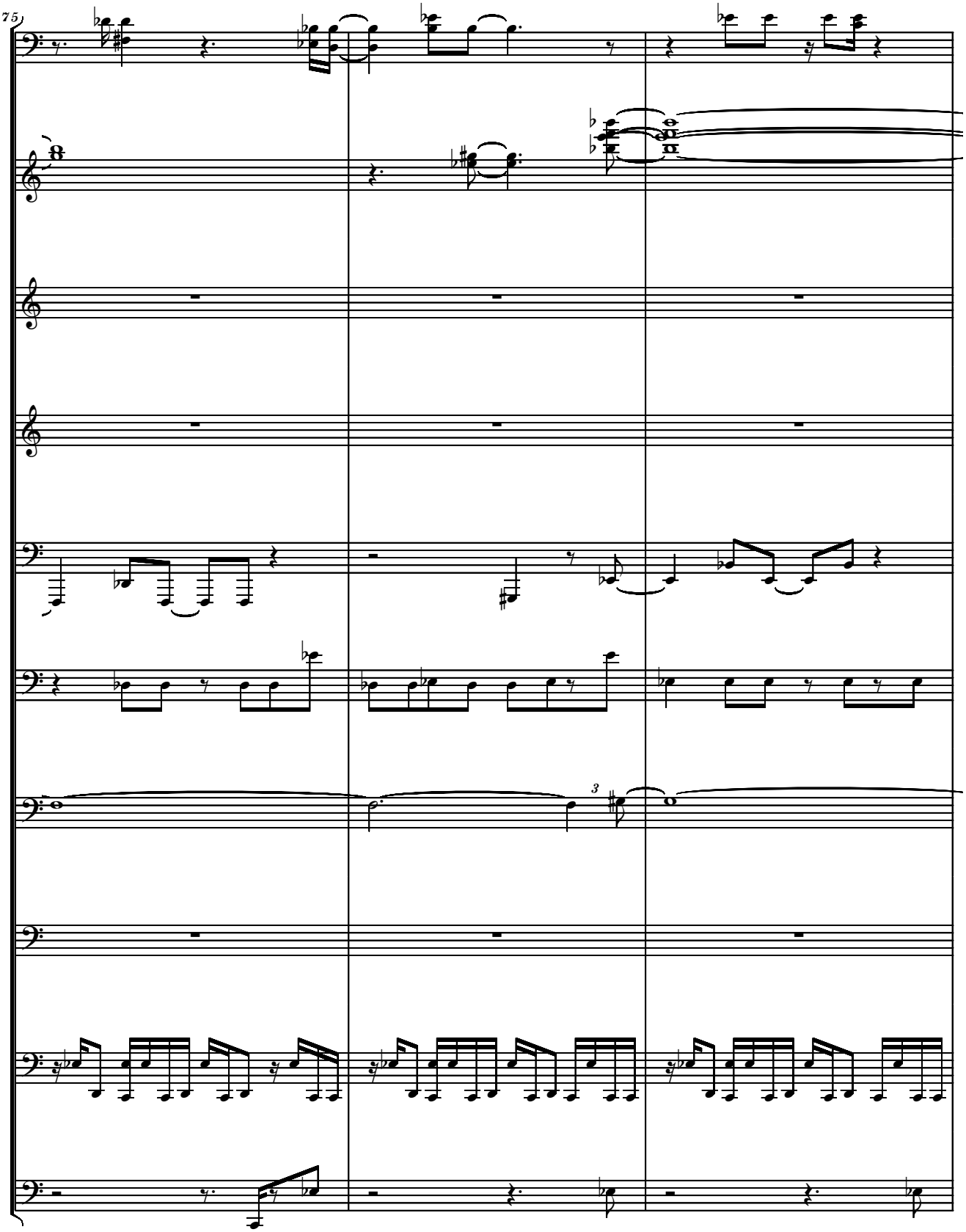
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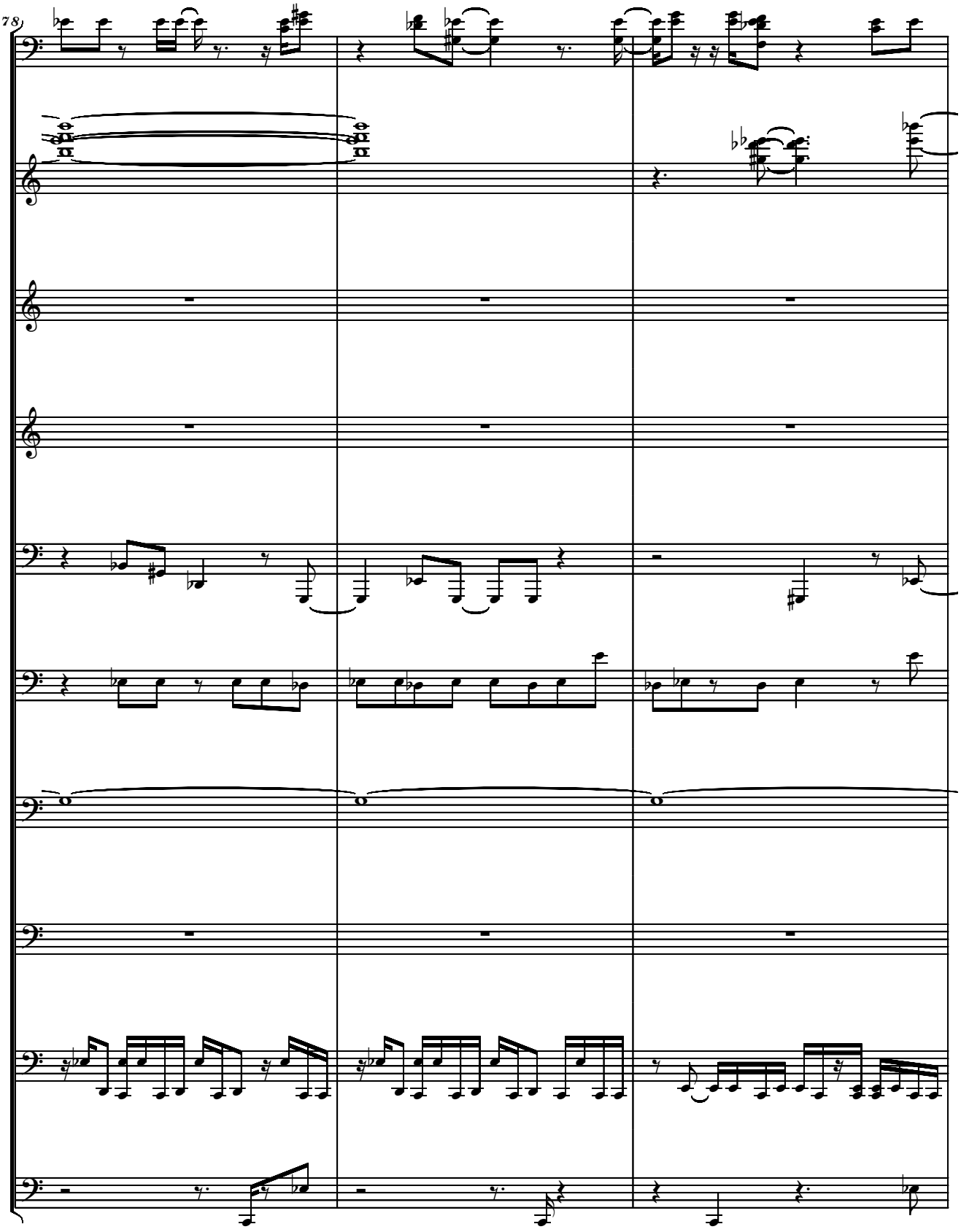
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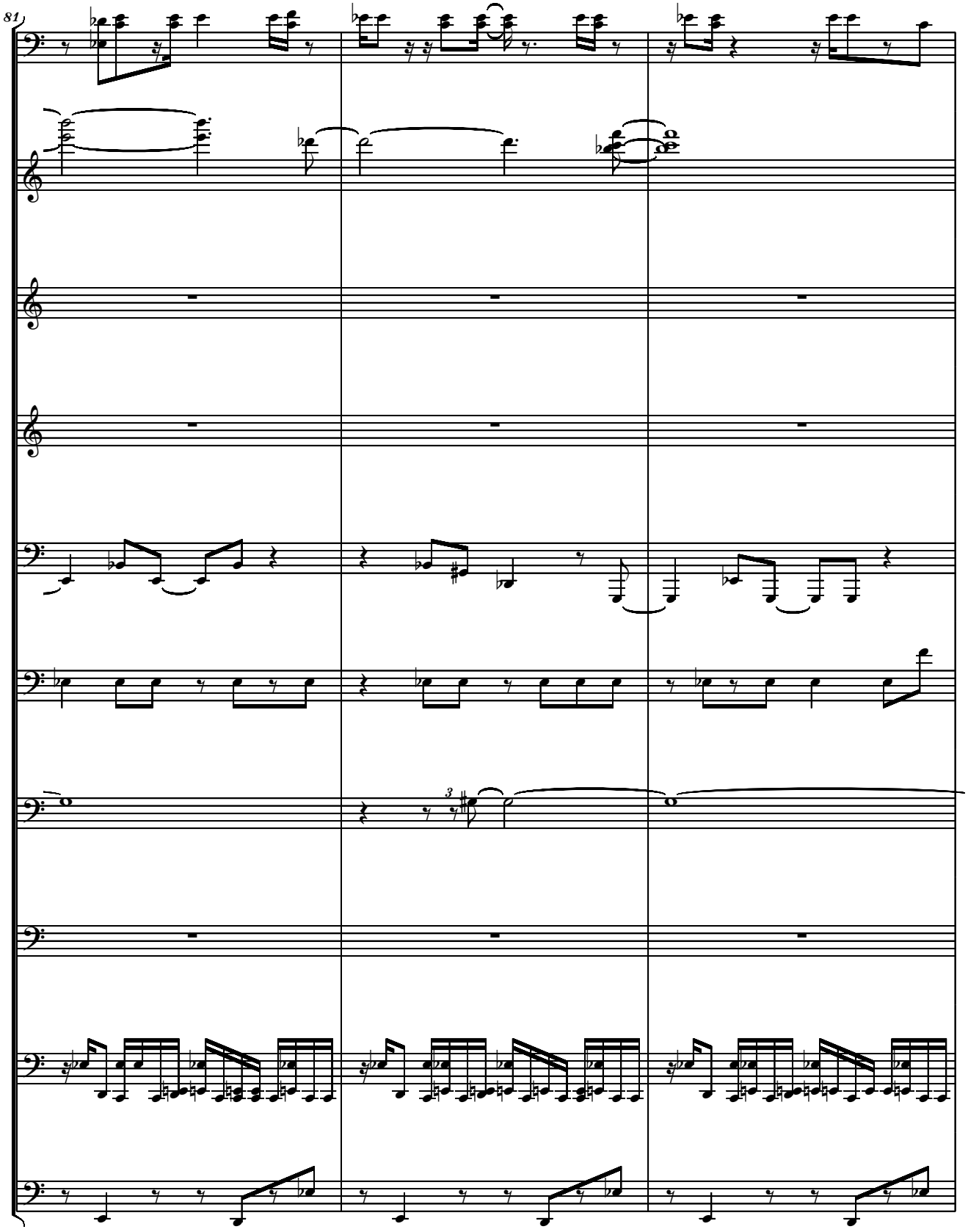
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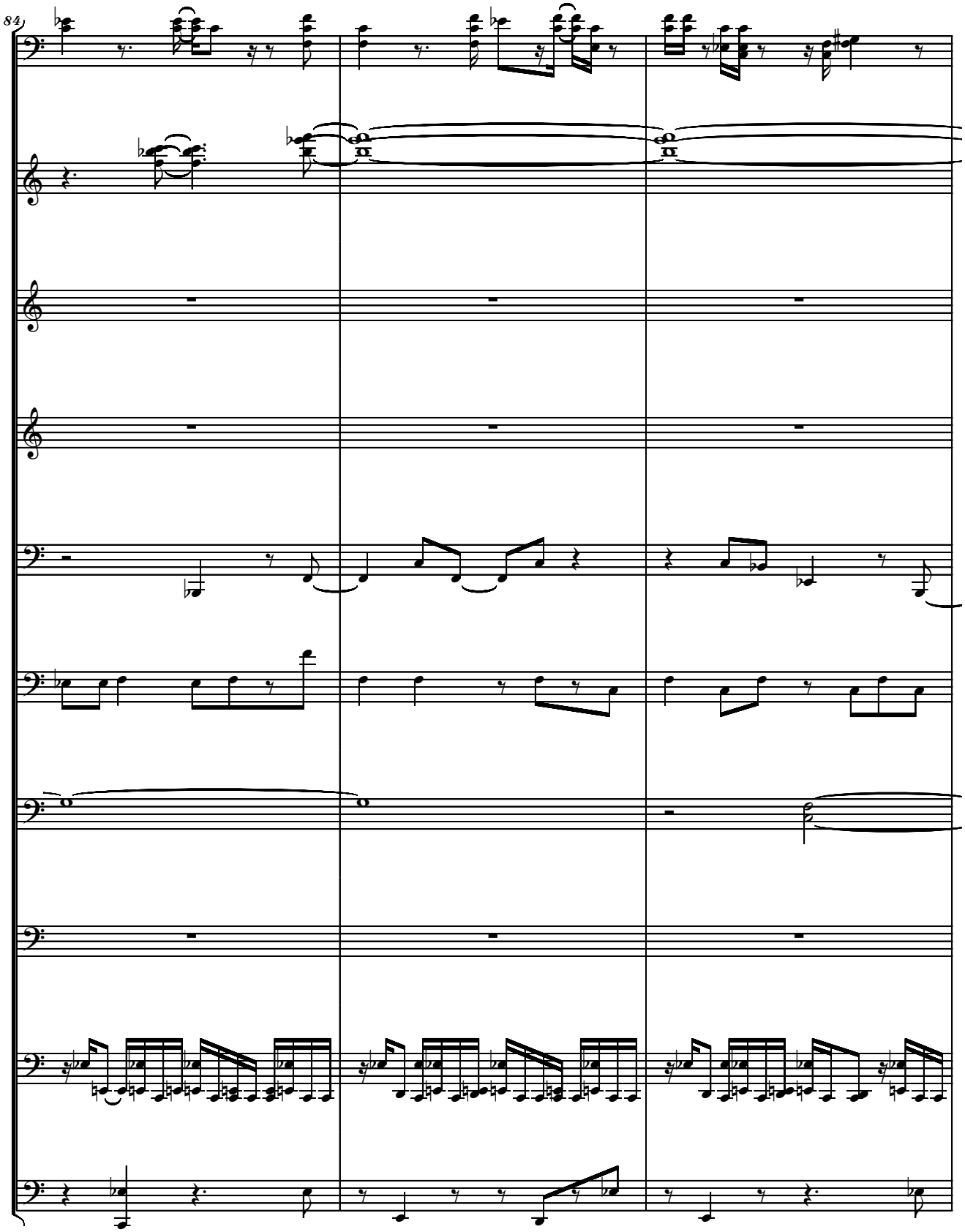
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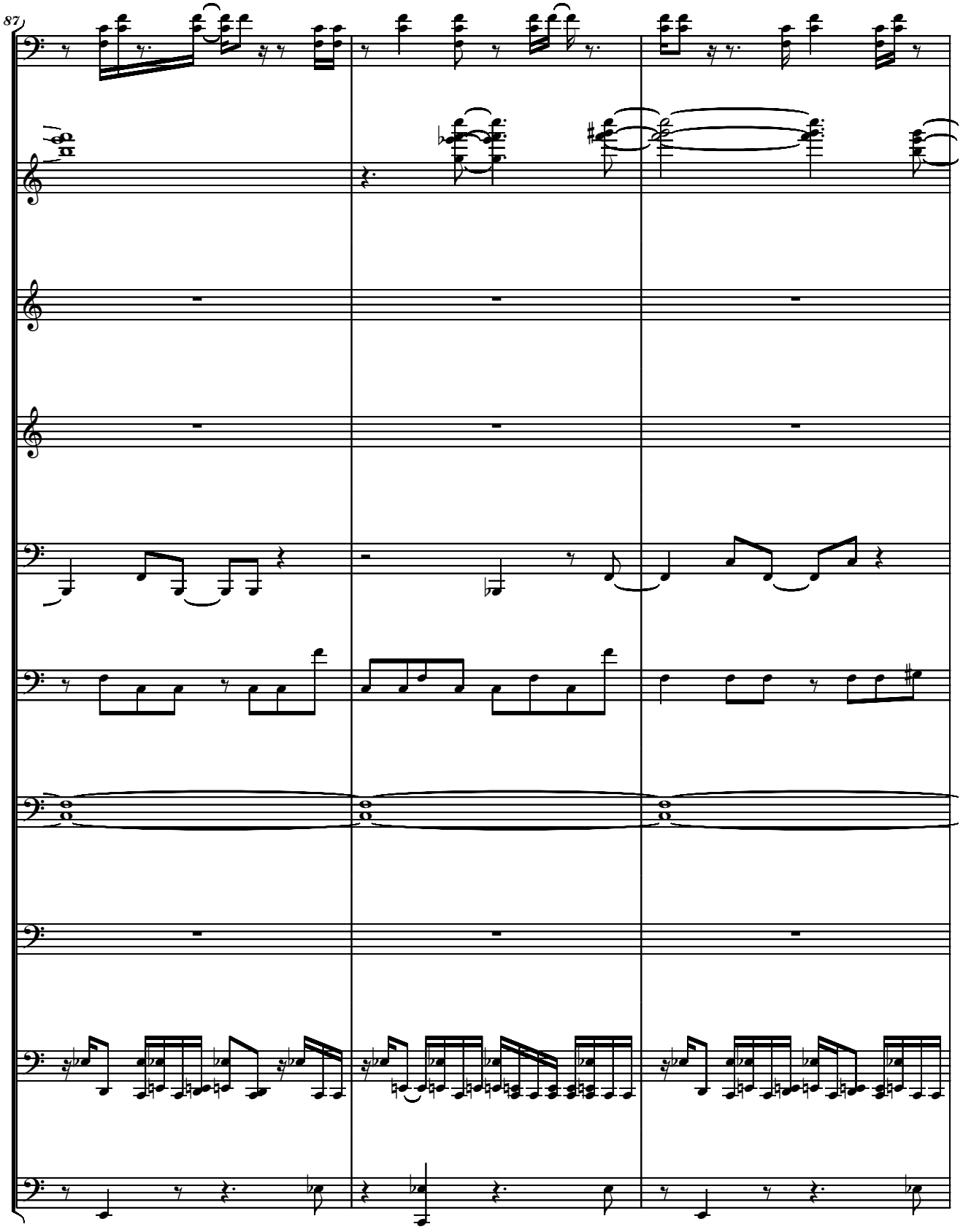
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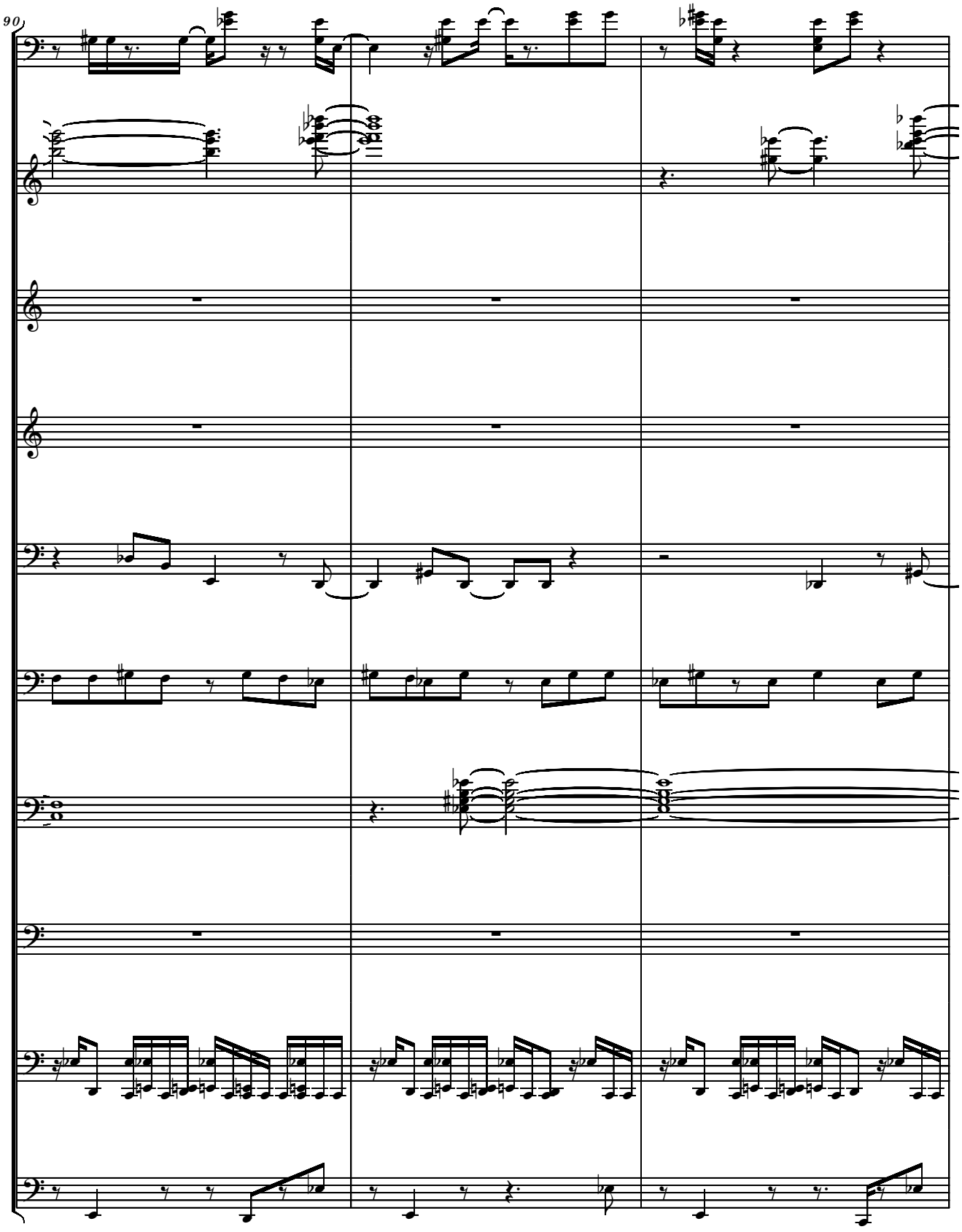
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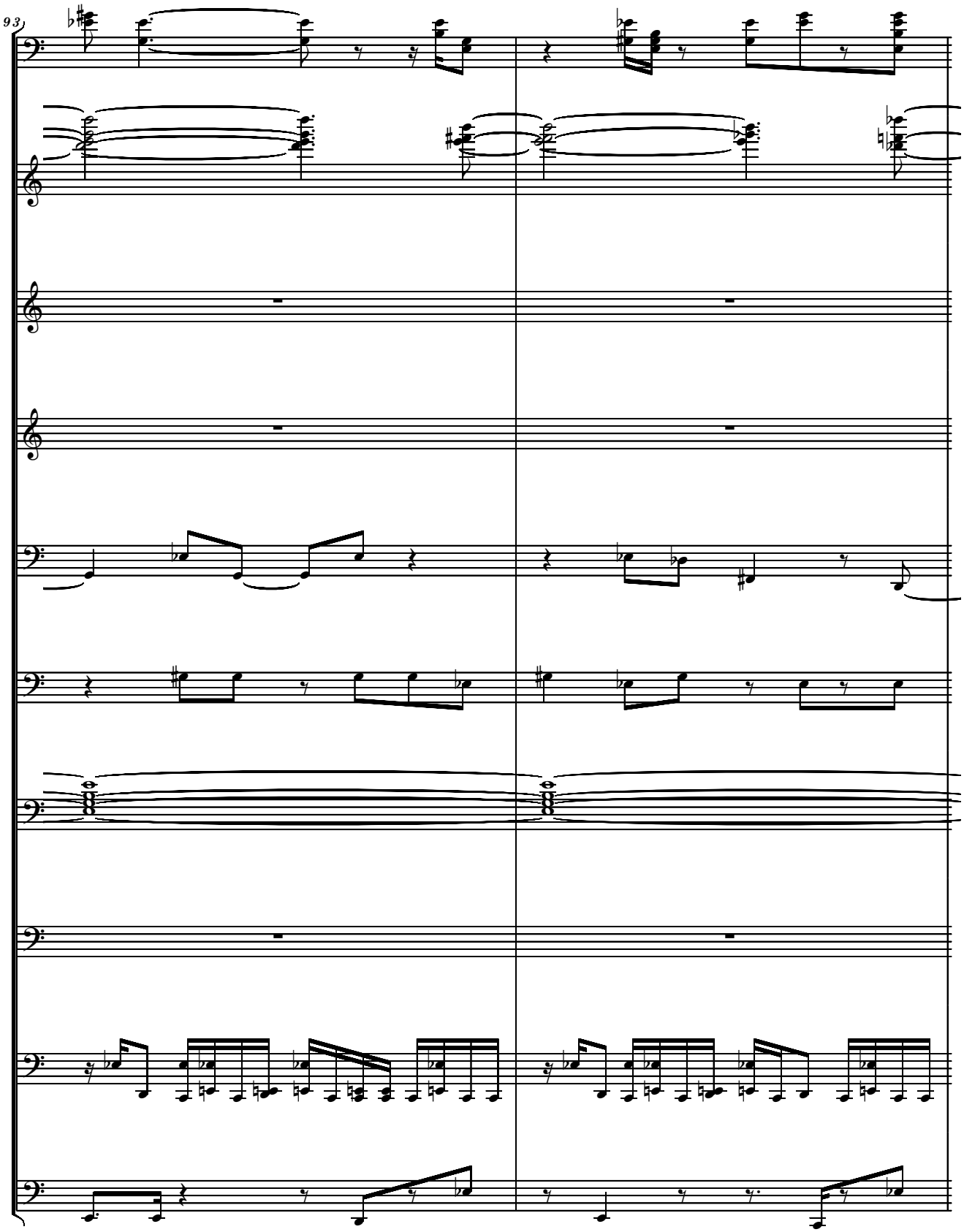
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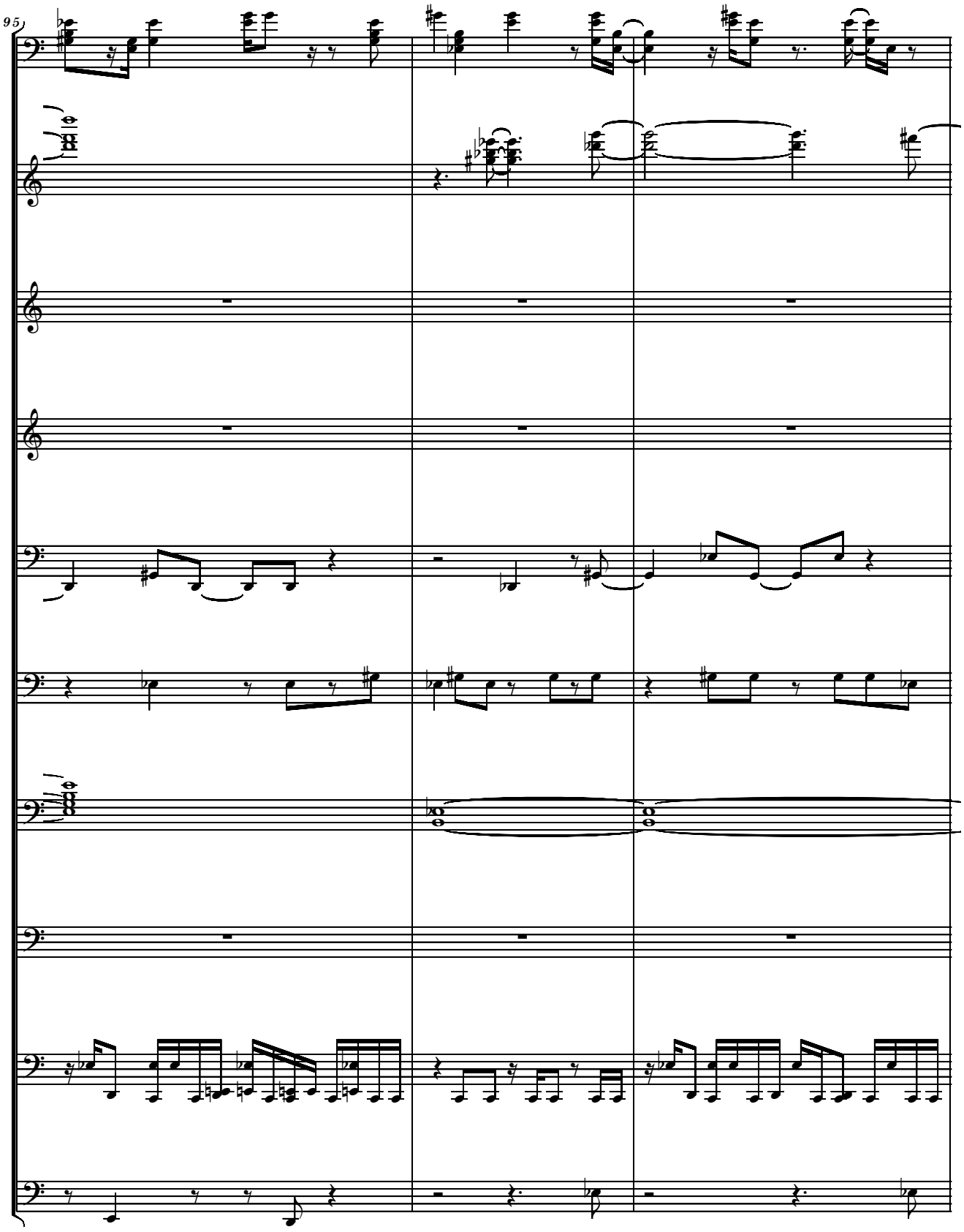
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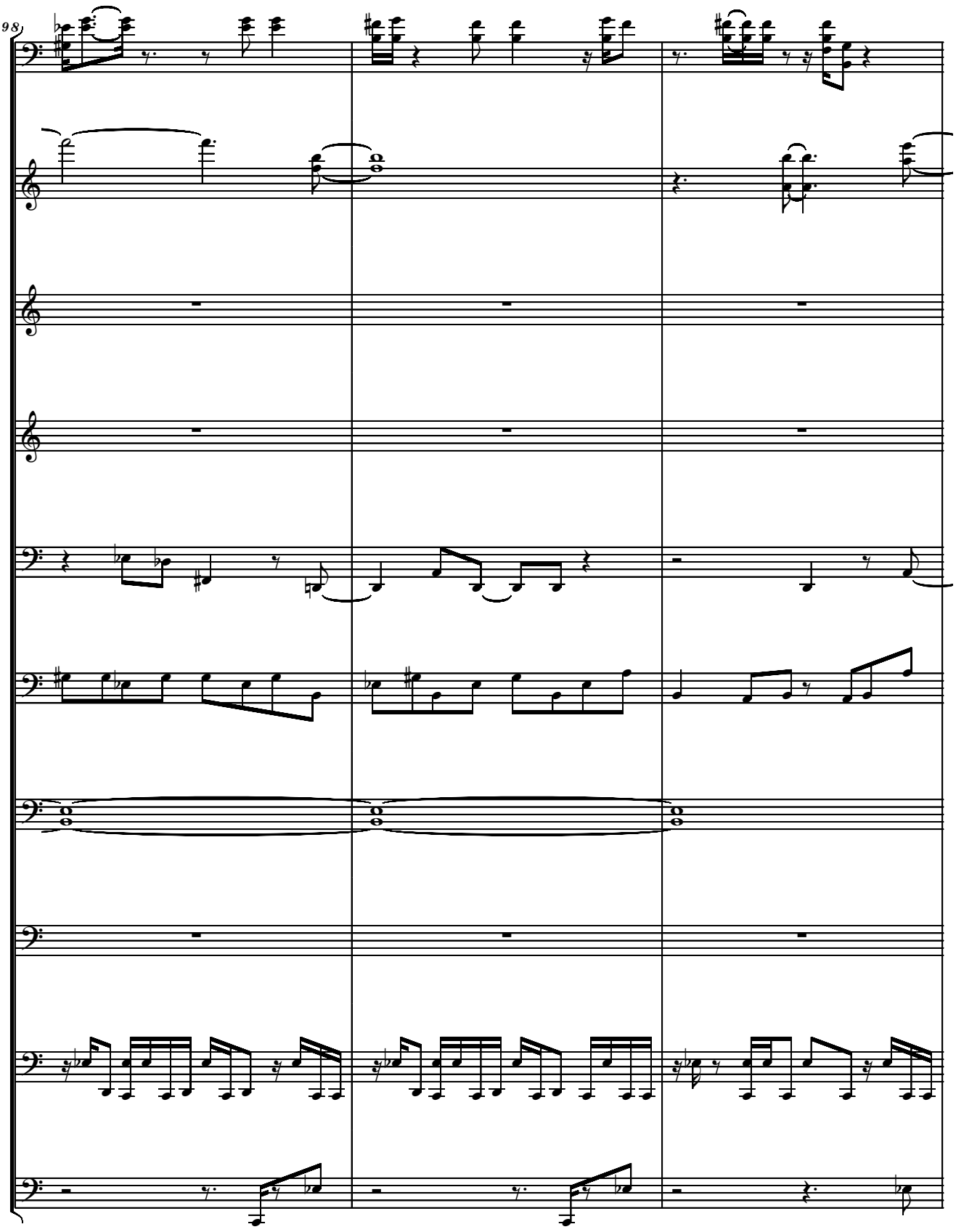
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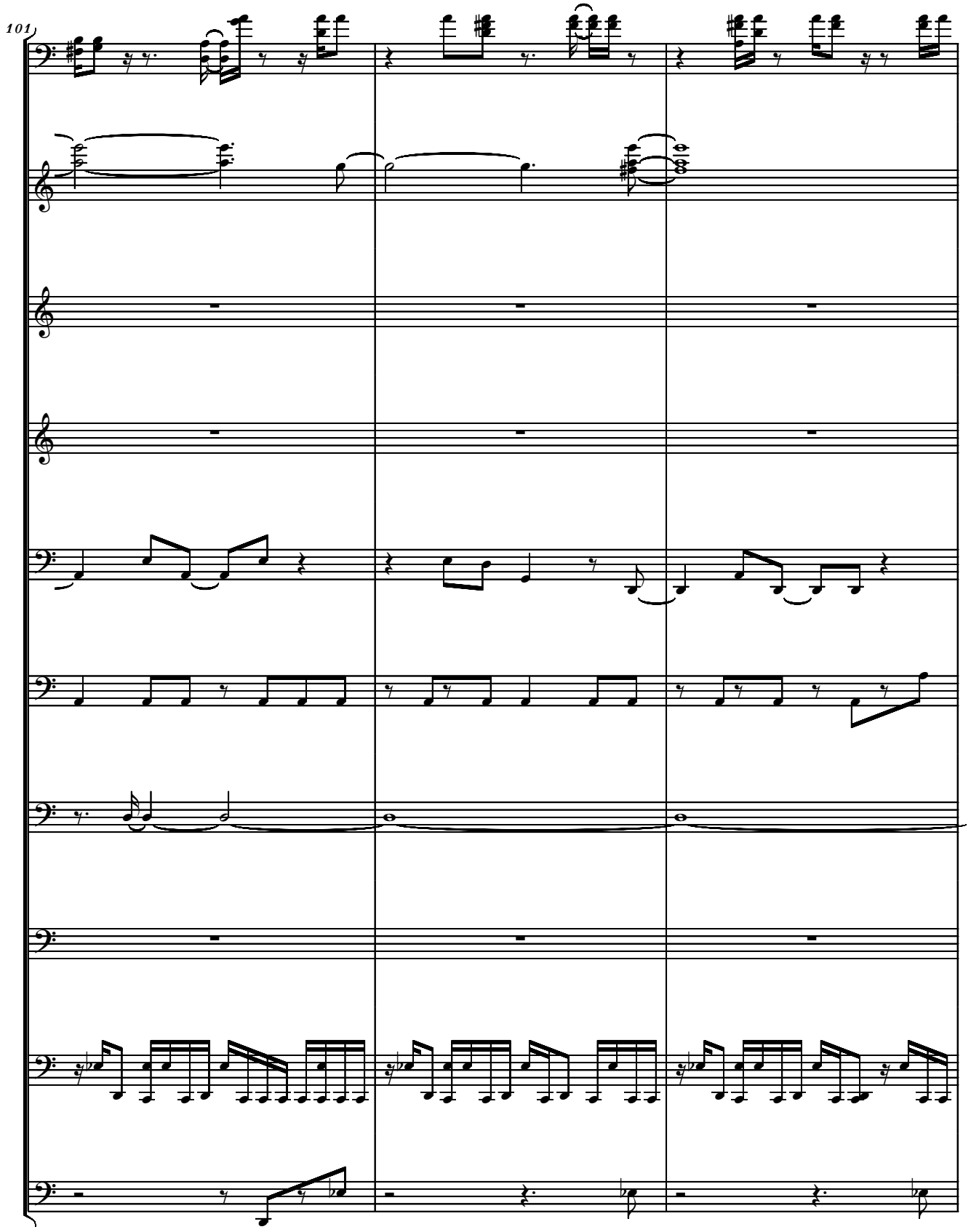
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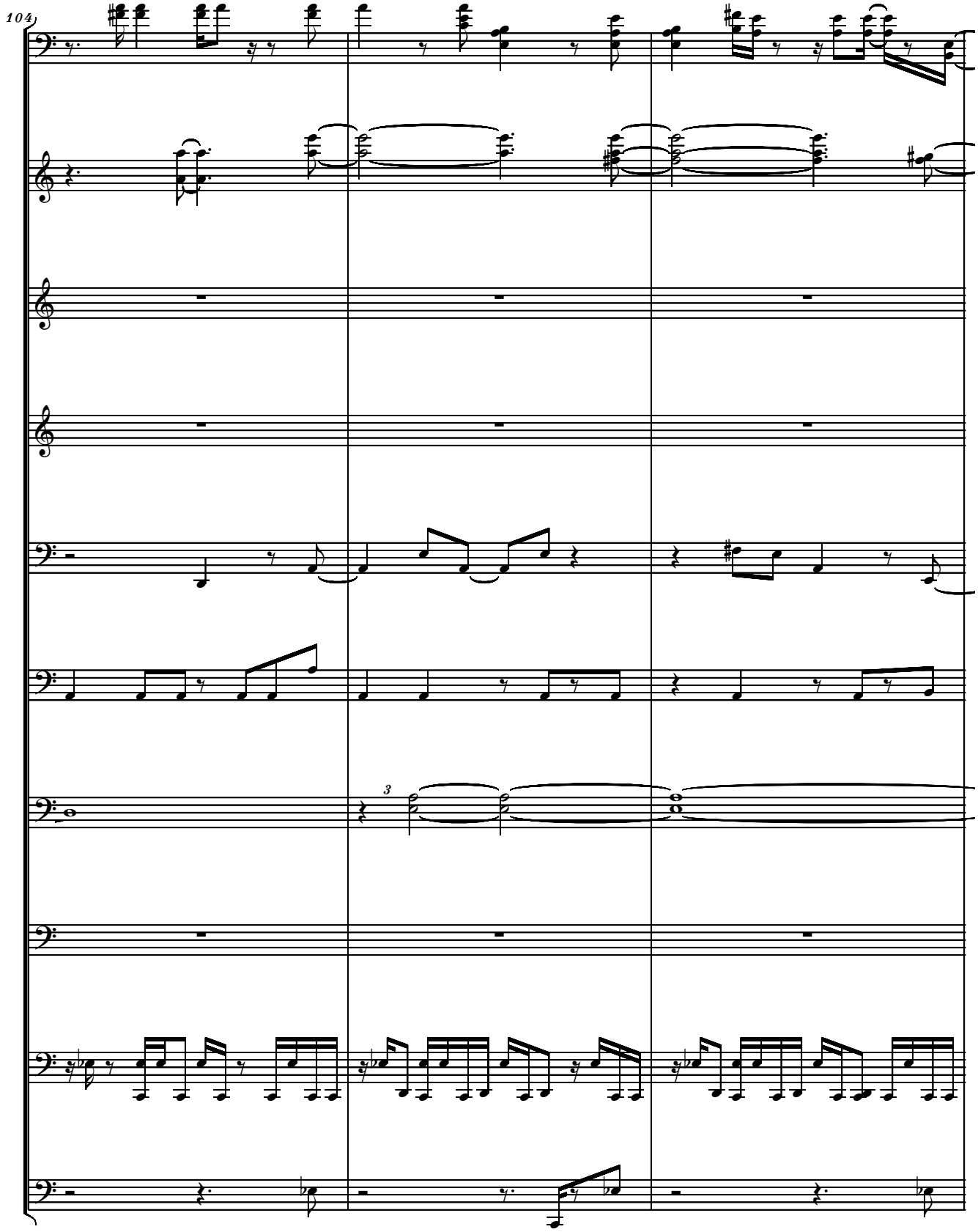
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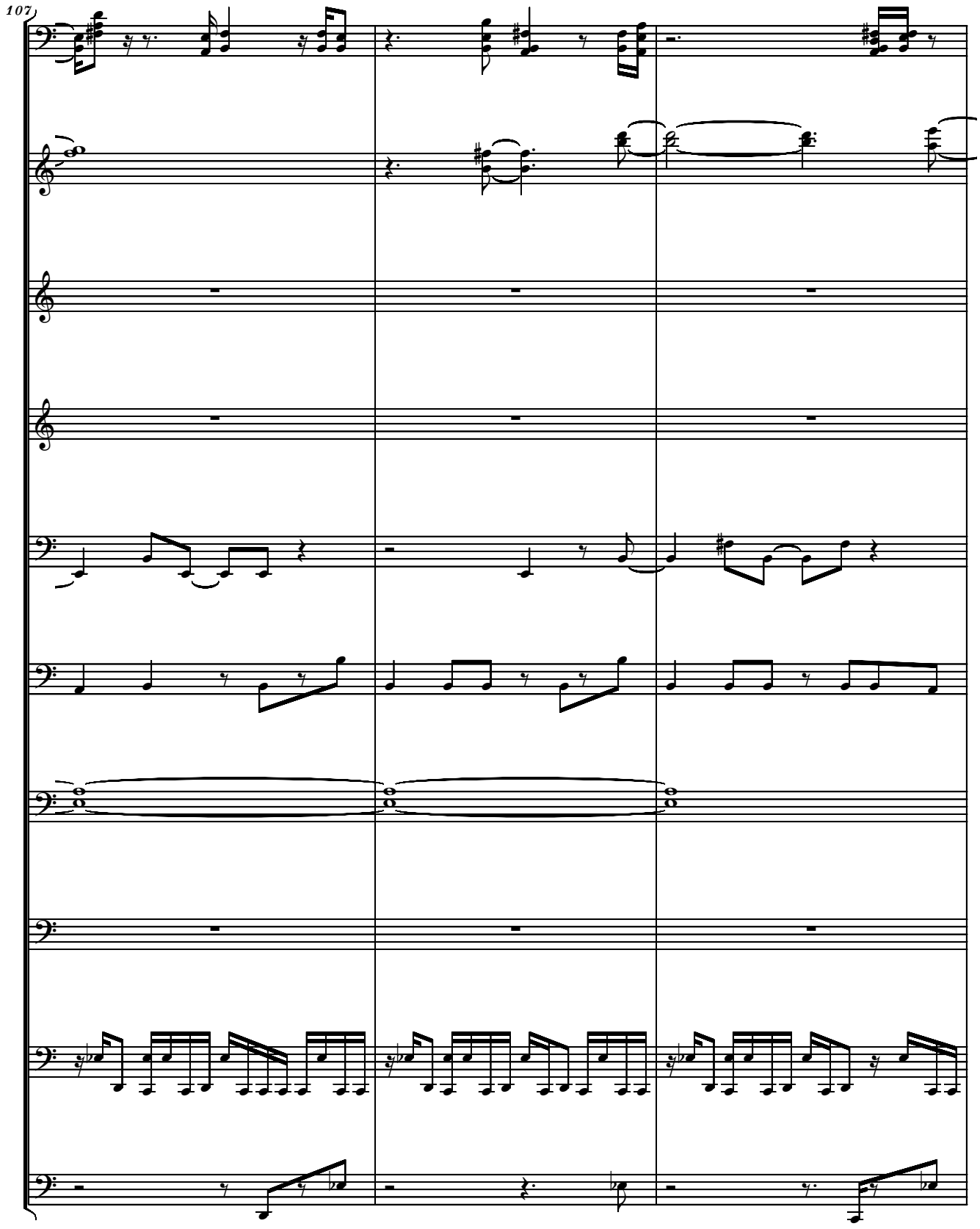
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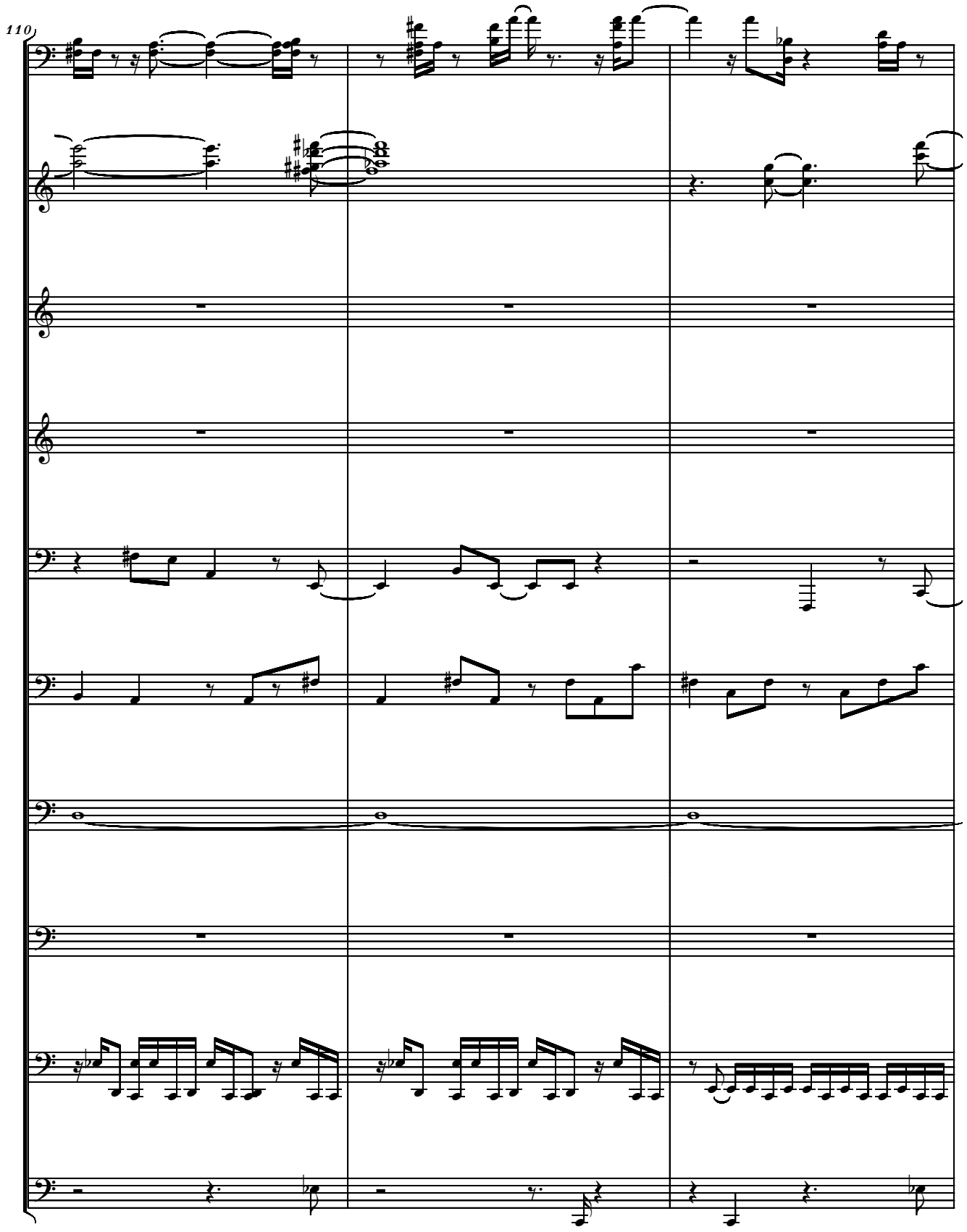
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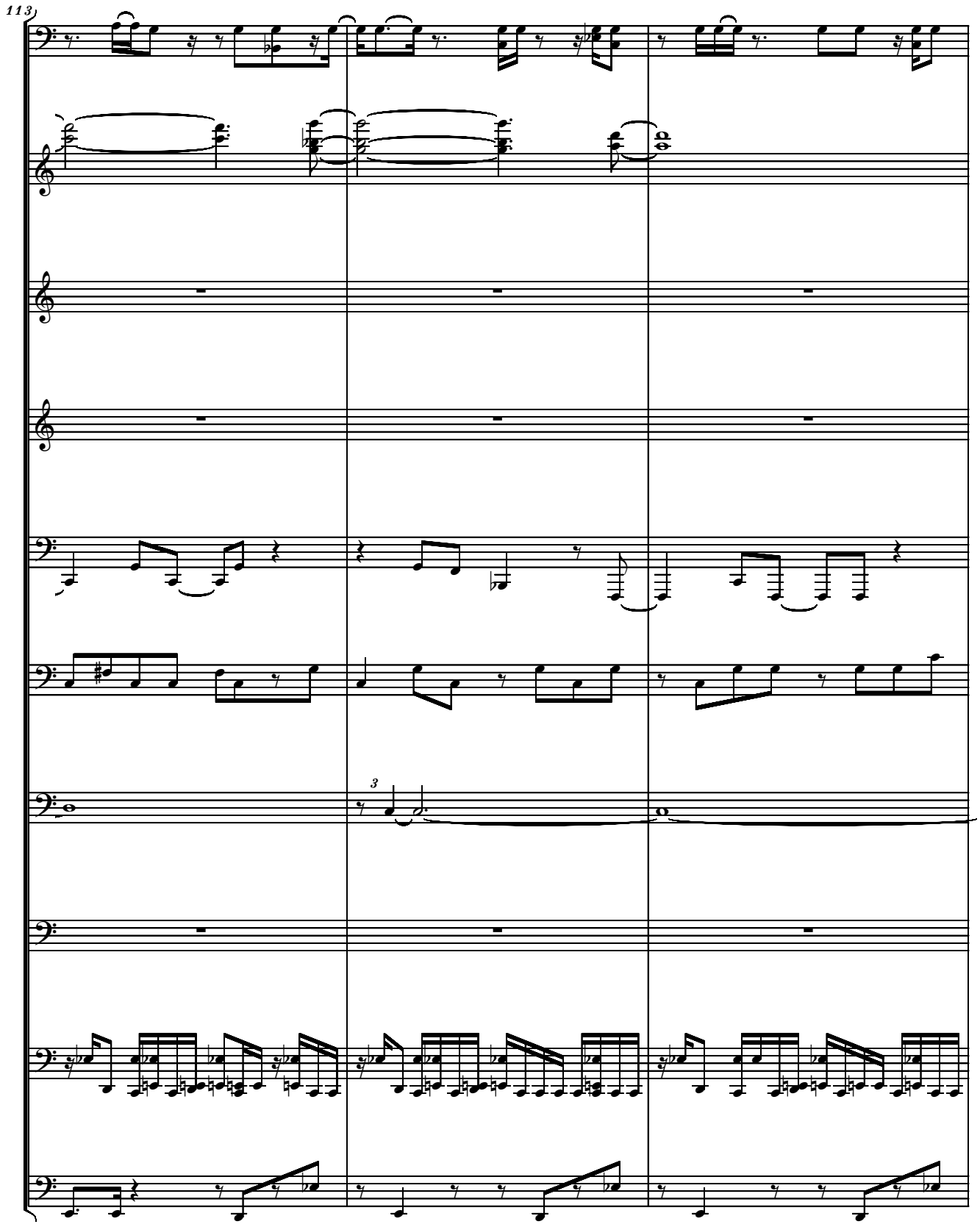
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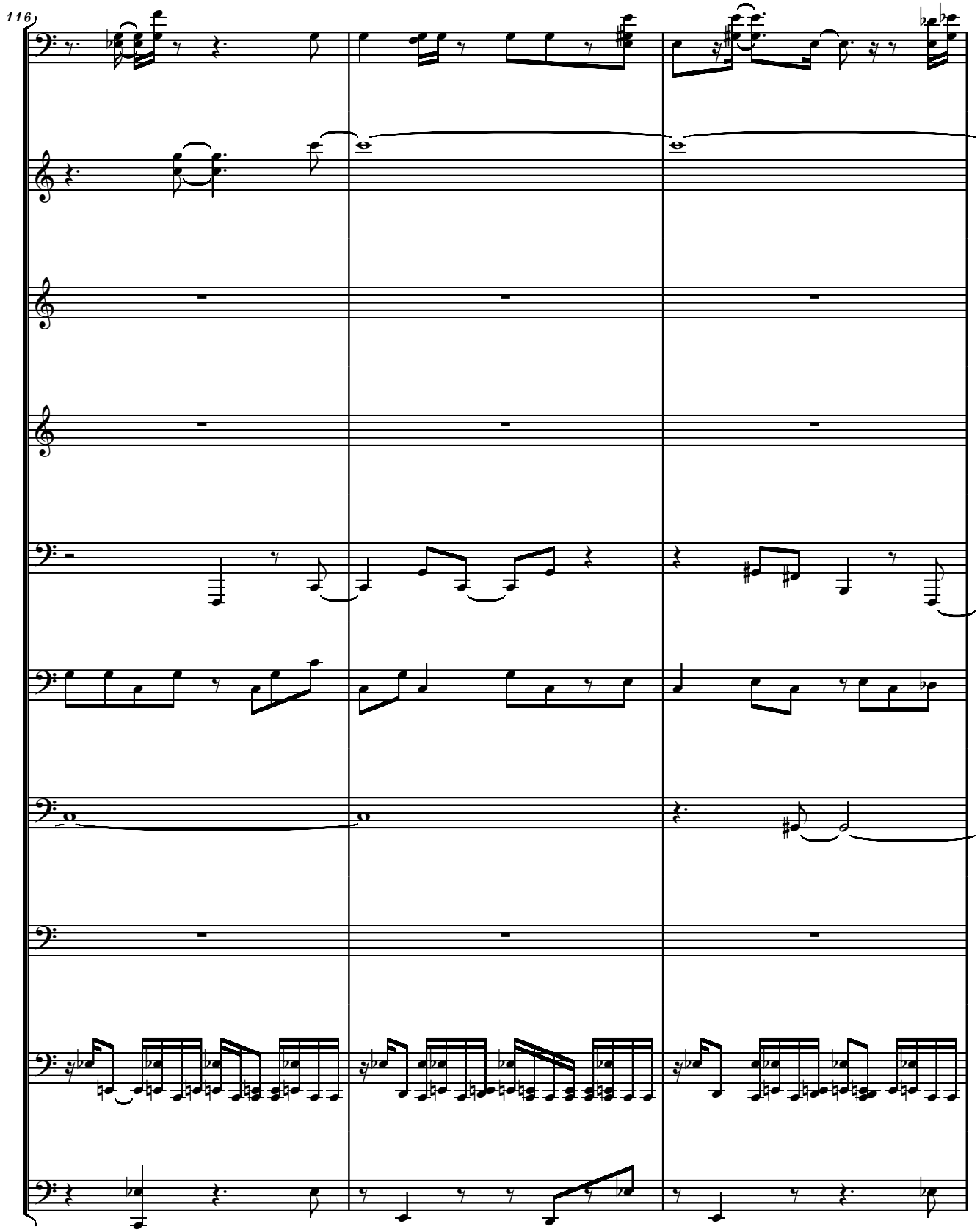
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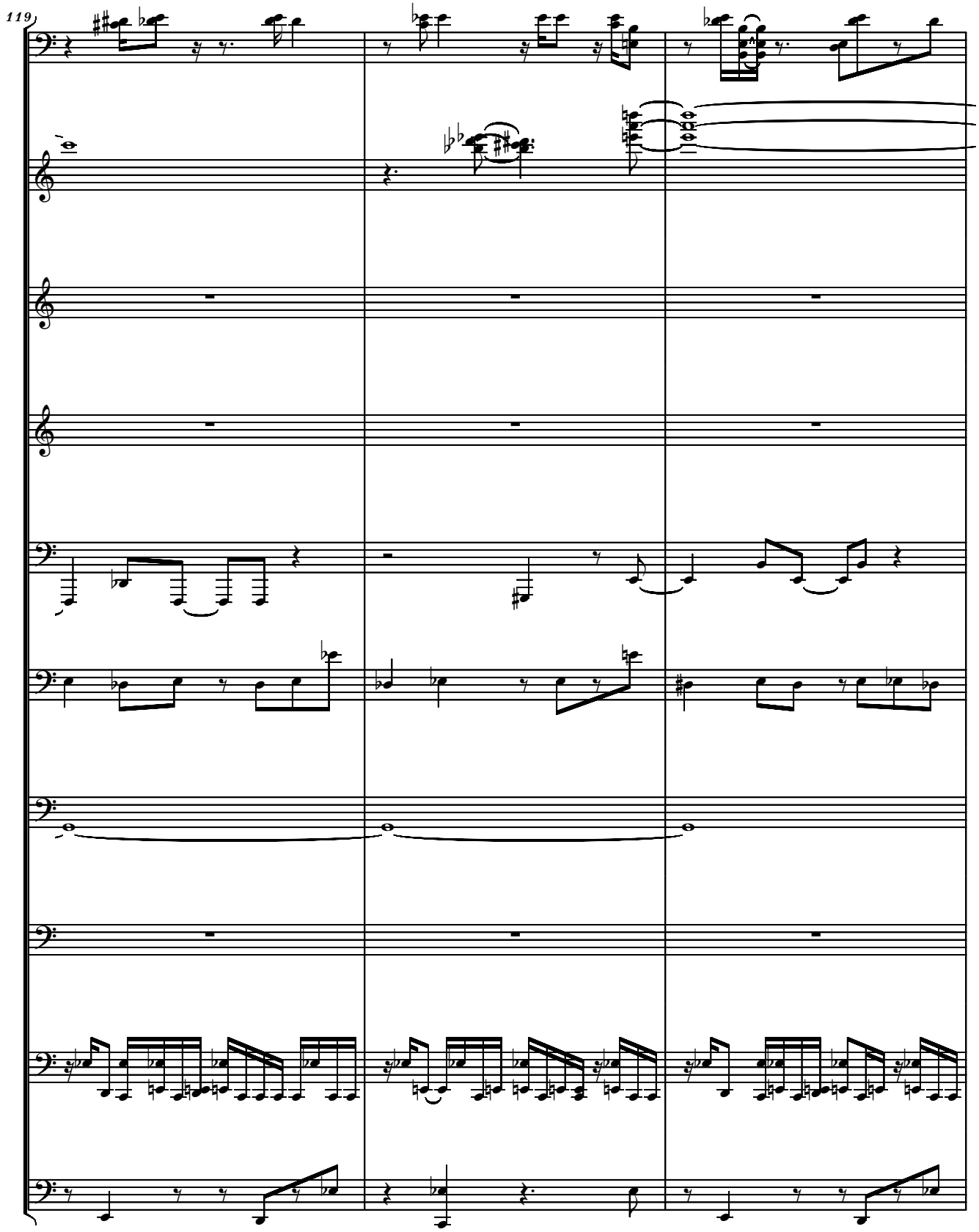
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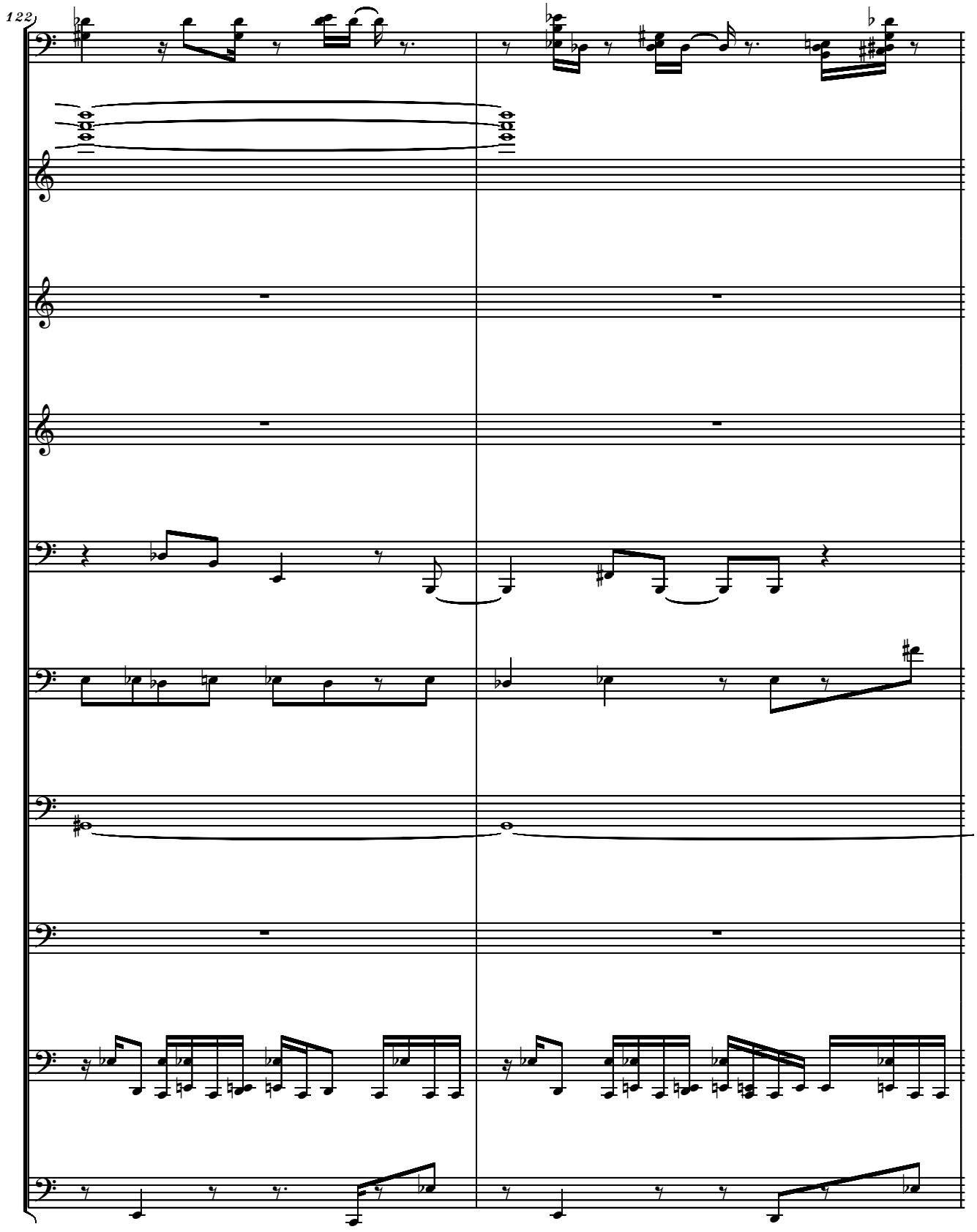
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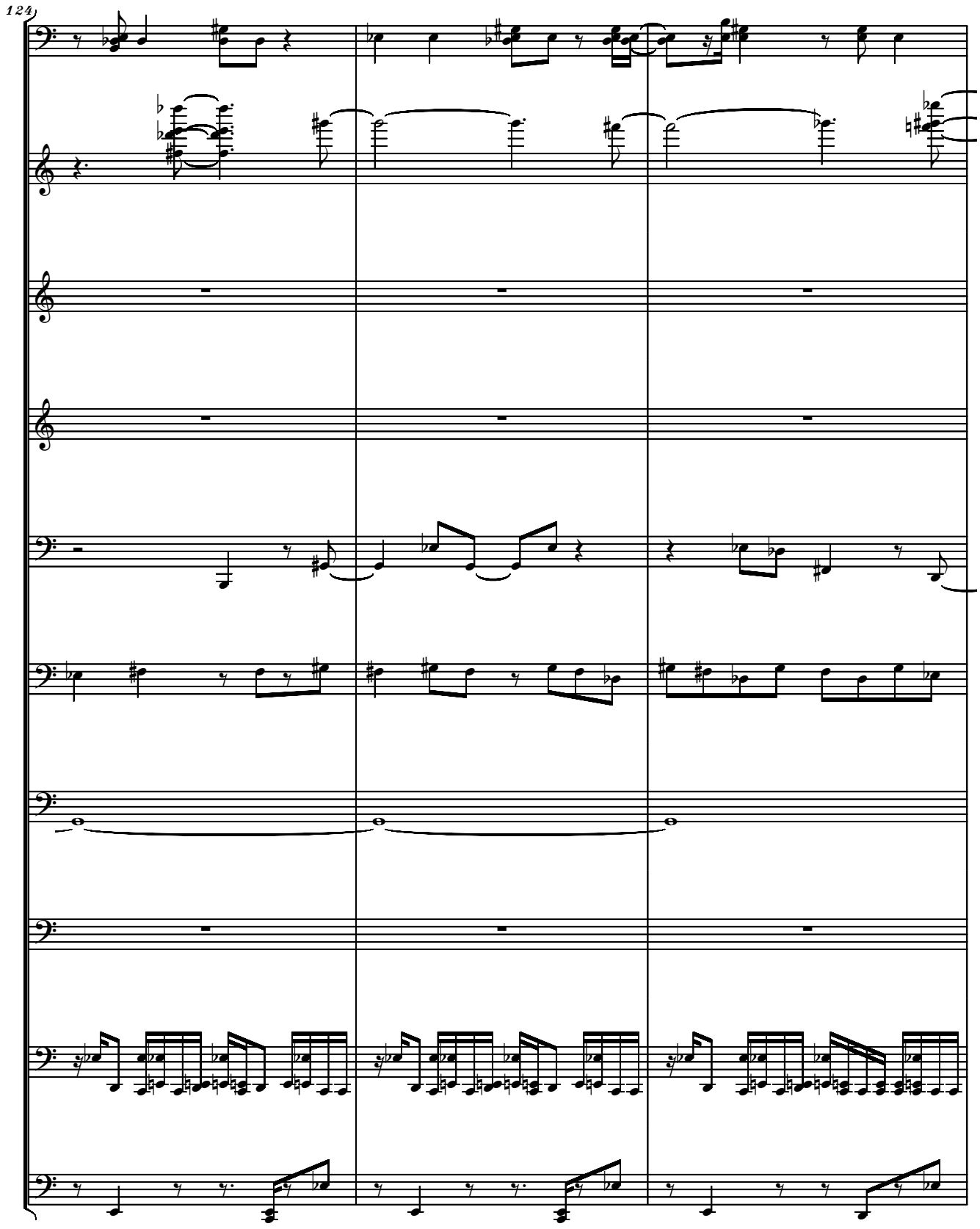
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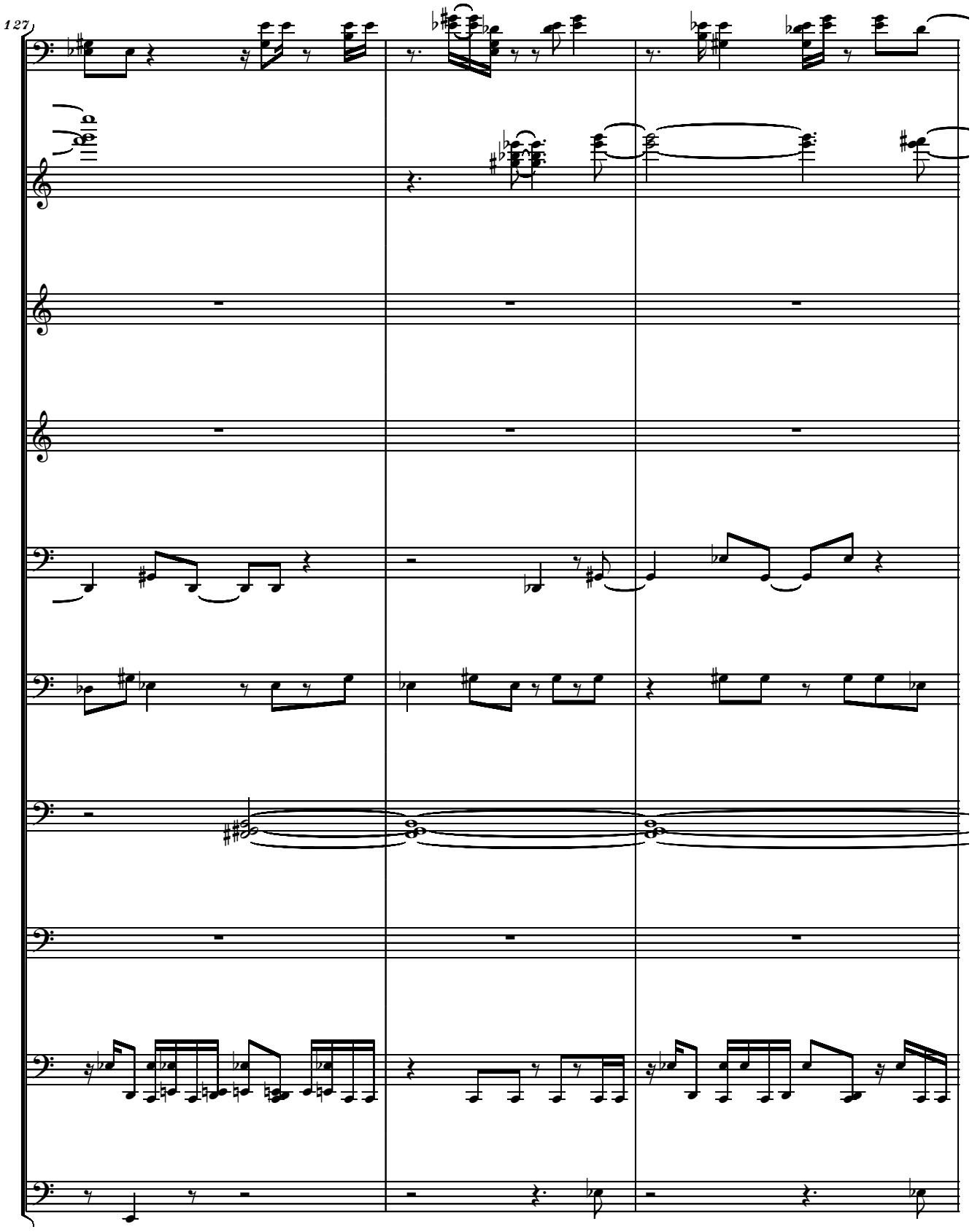
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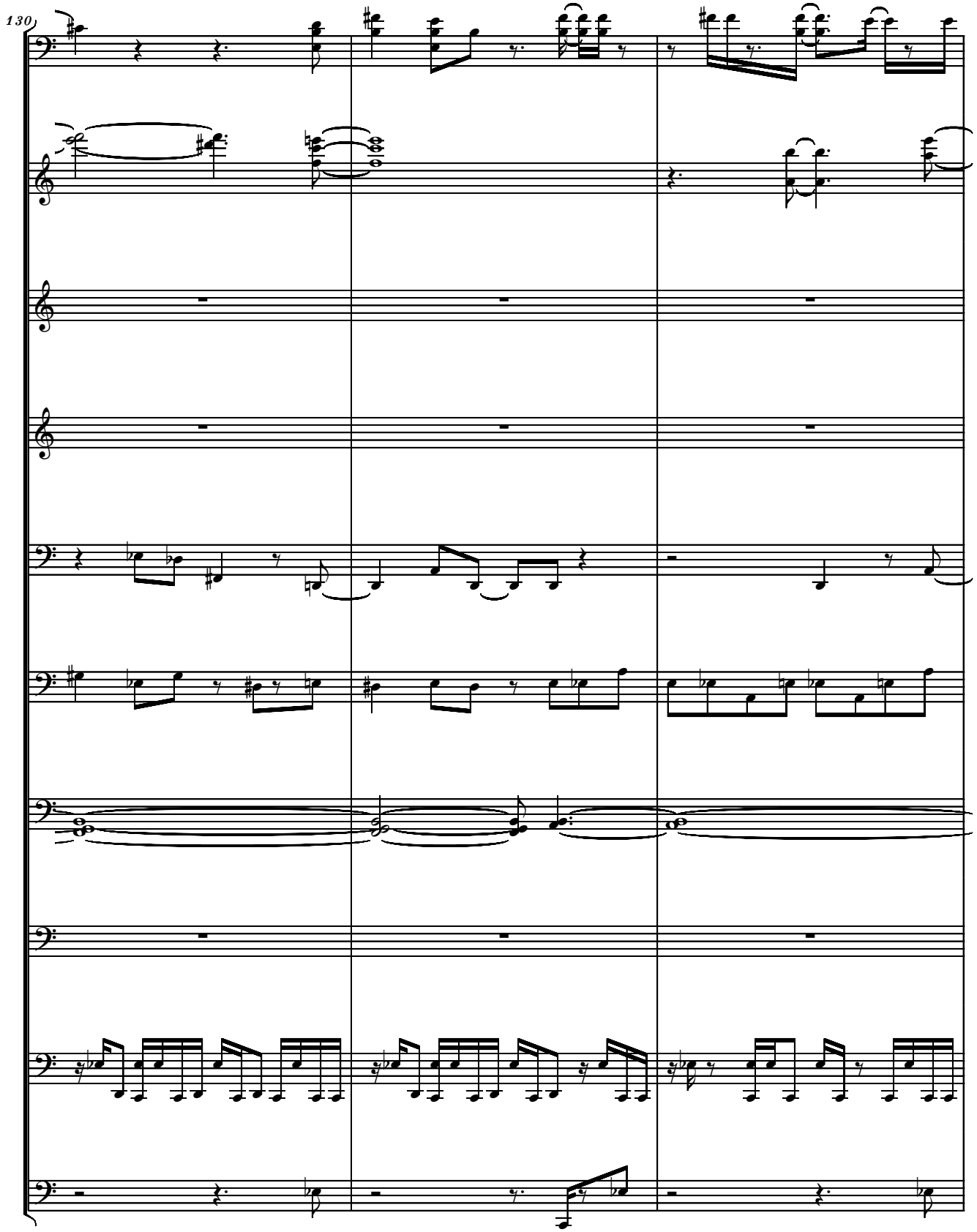
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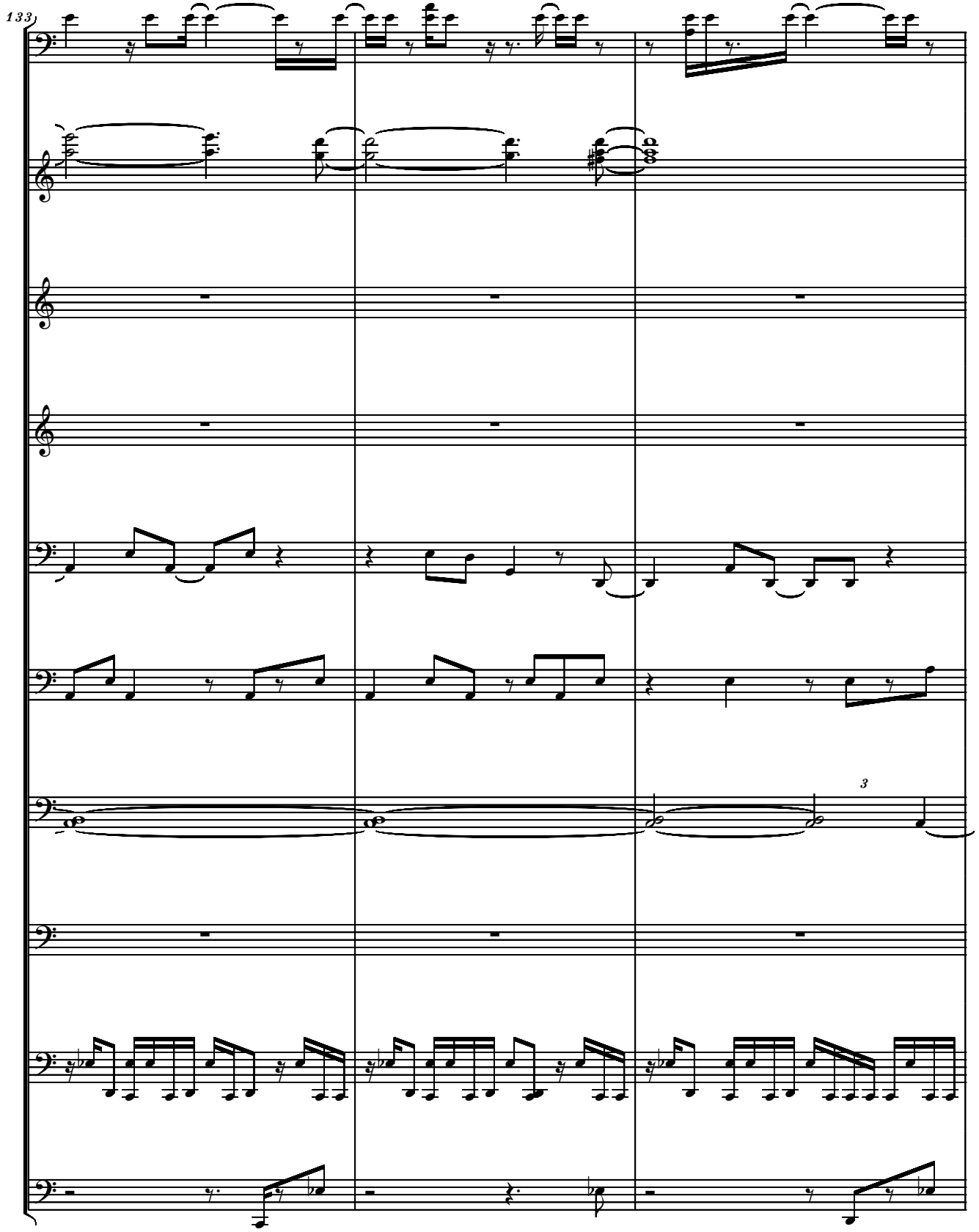
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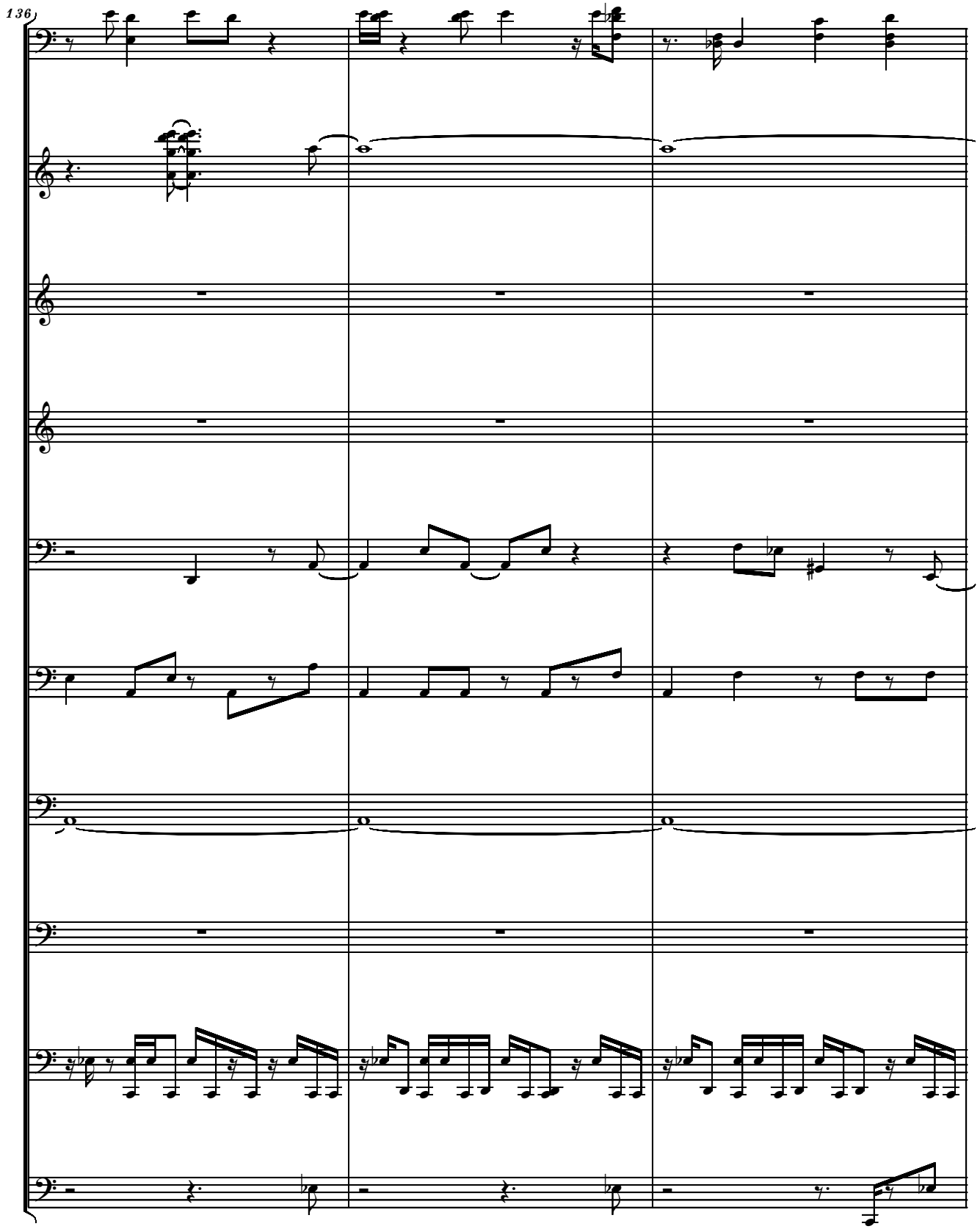
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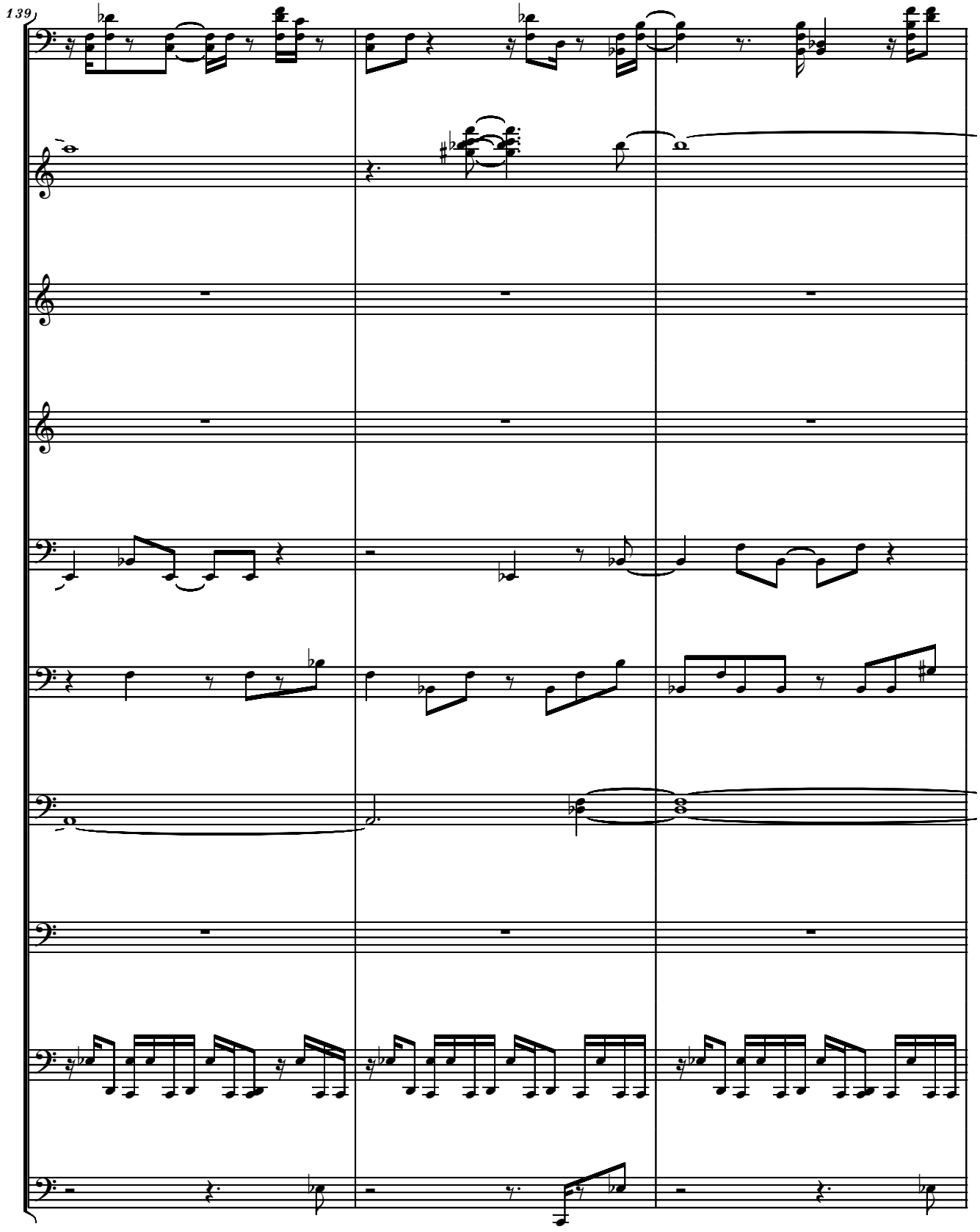
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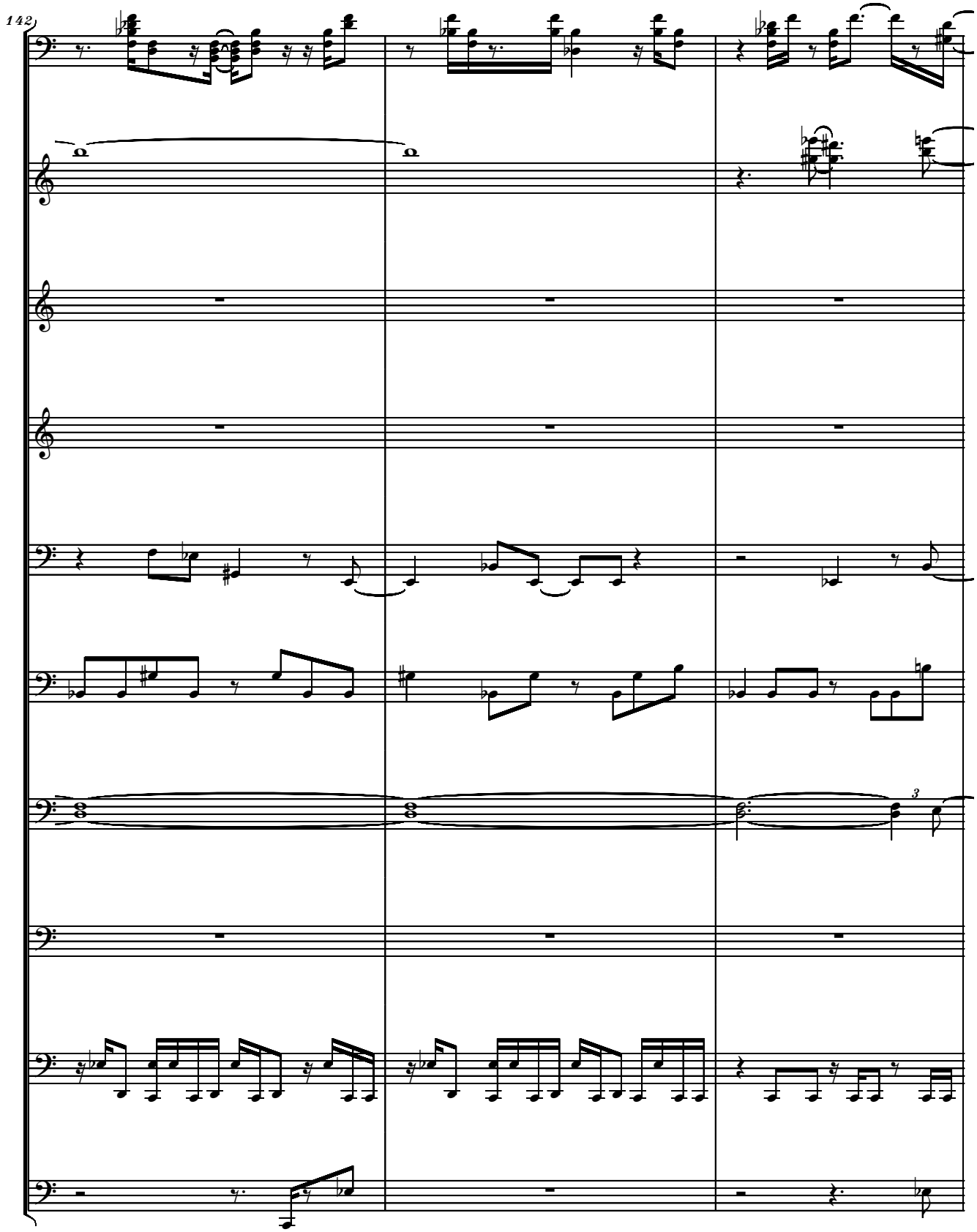
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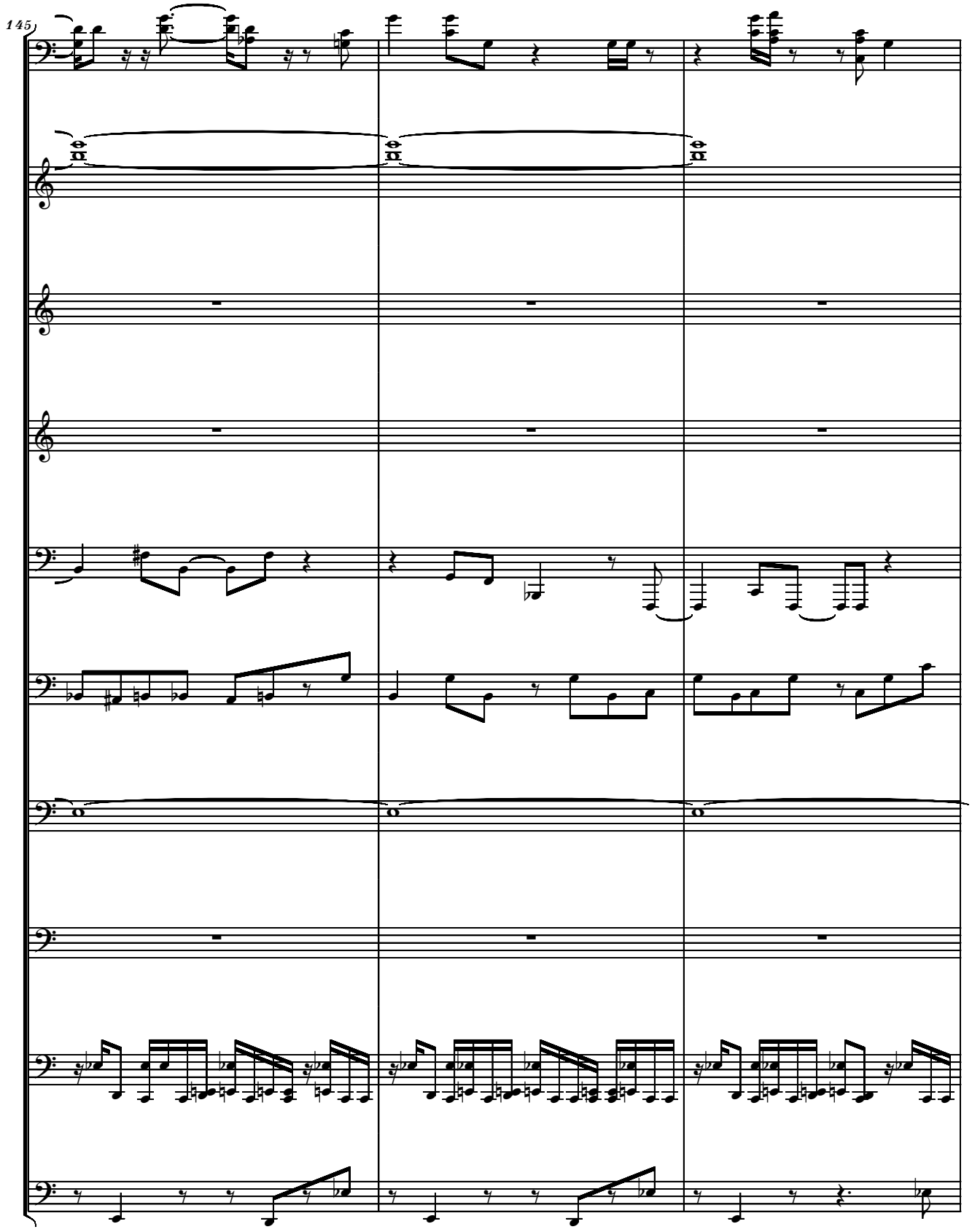
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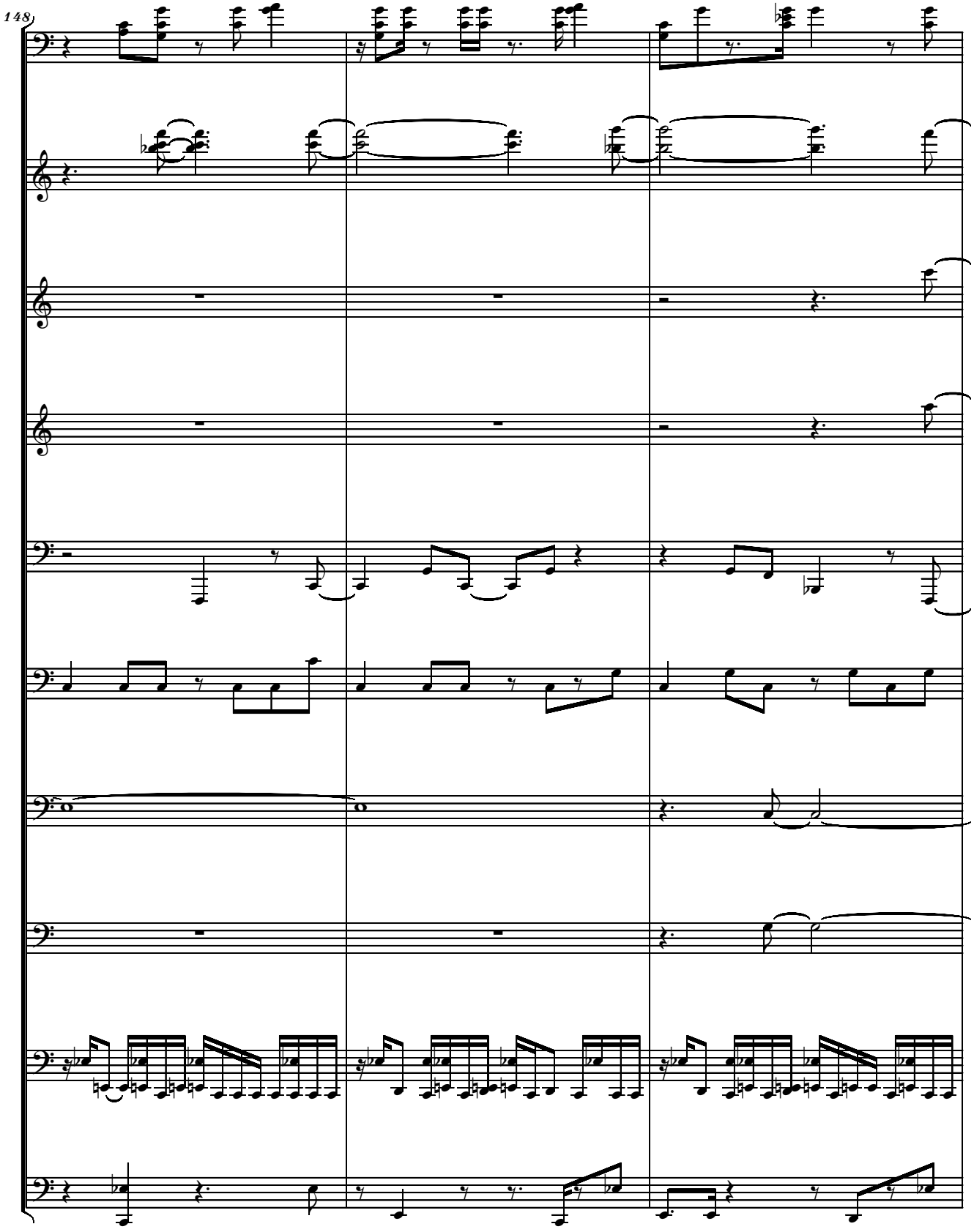
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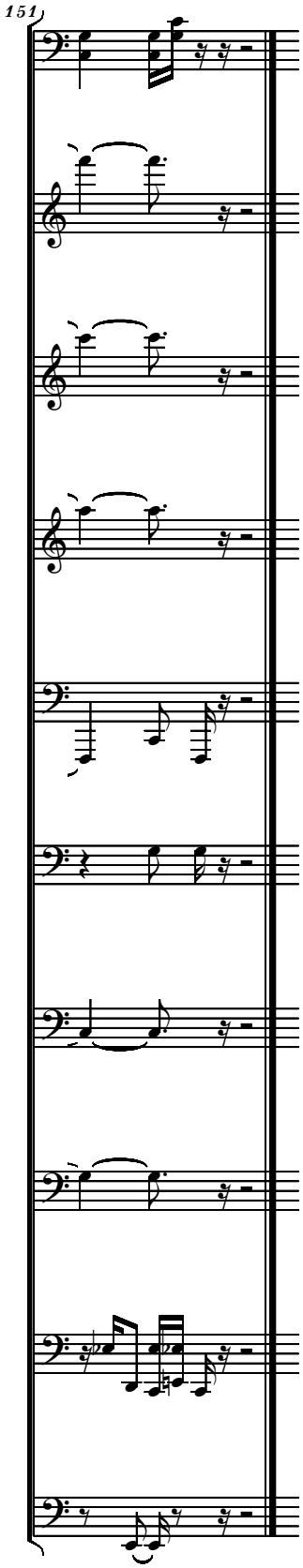
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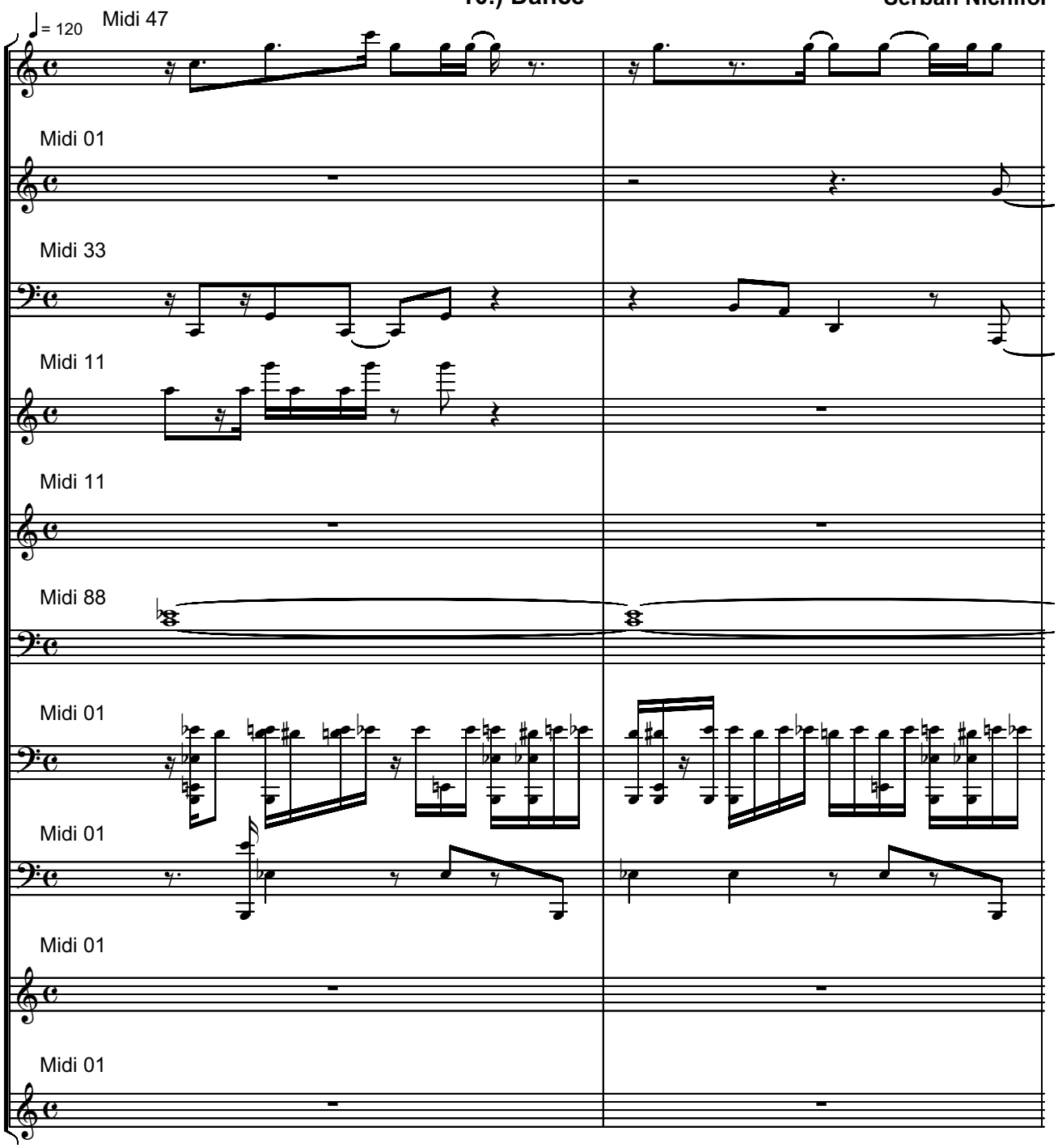
10.) Dance **Serban Nichifor**



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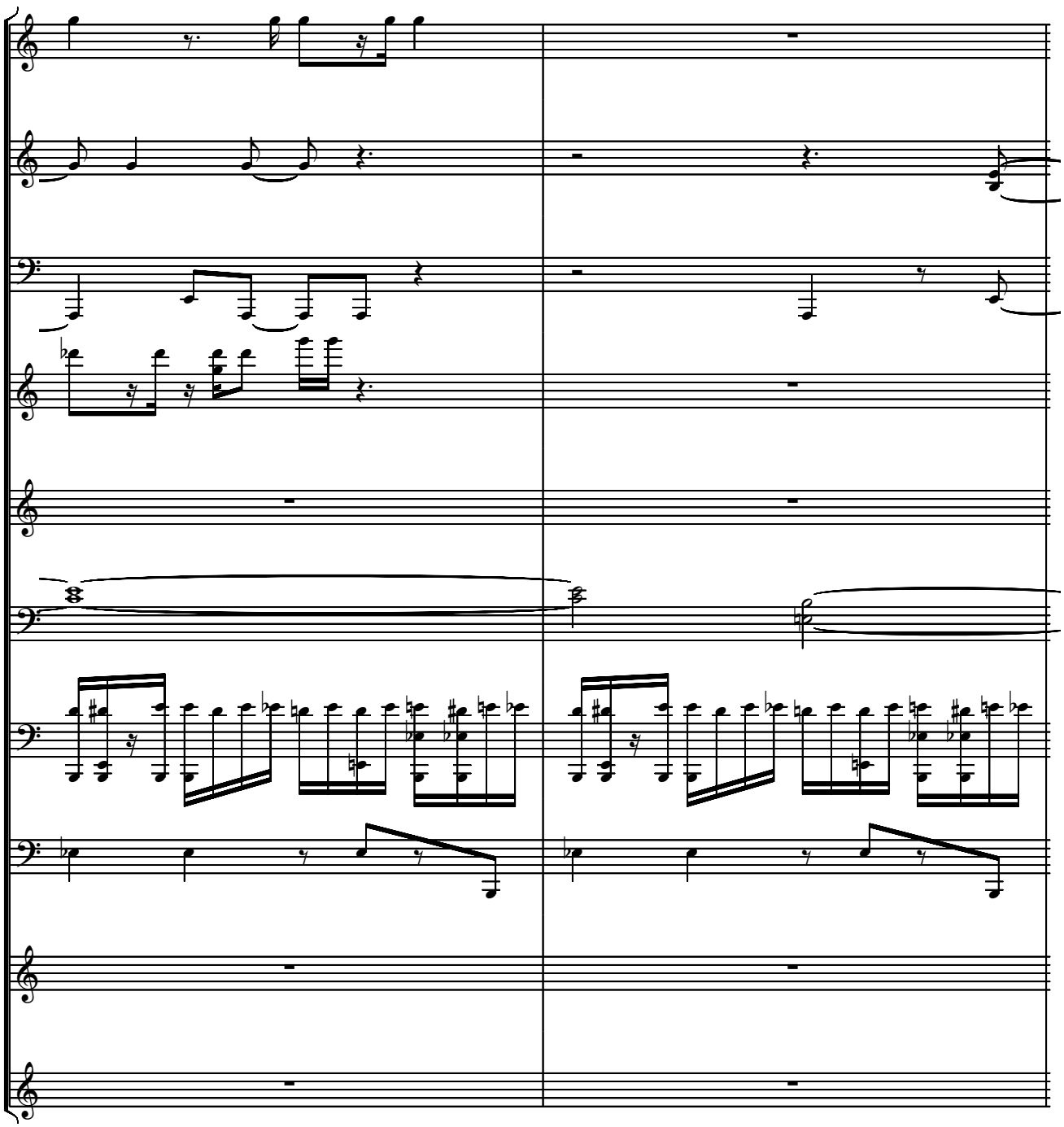

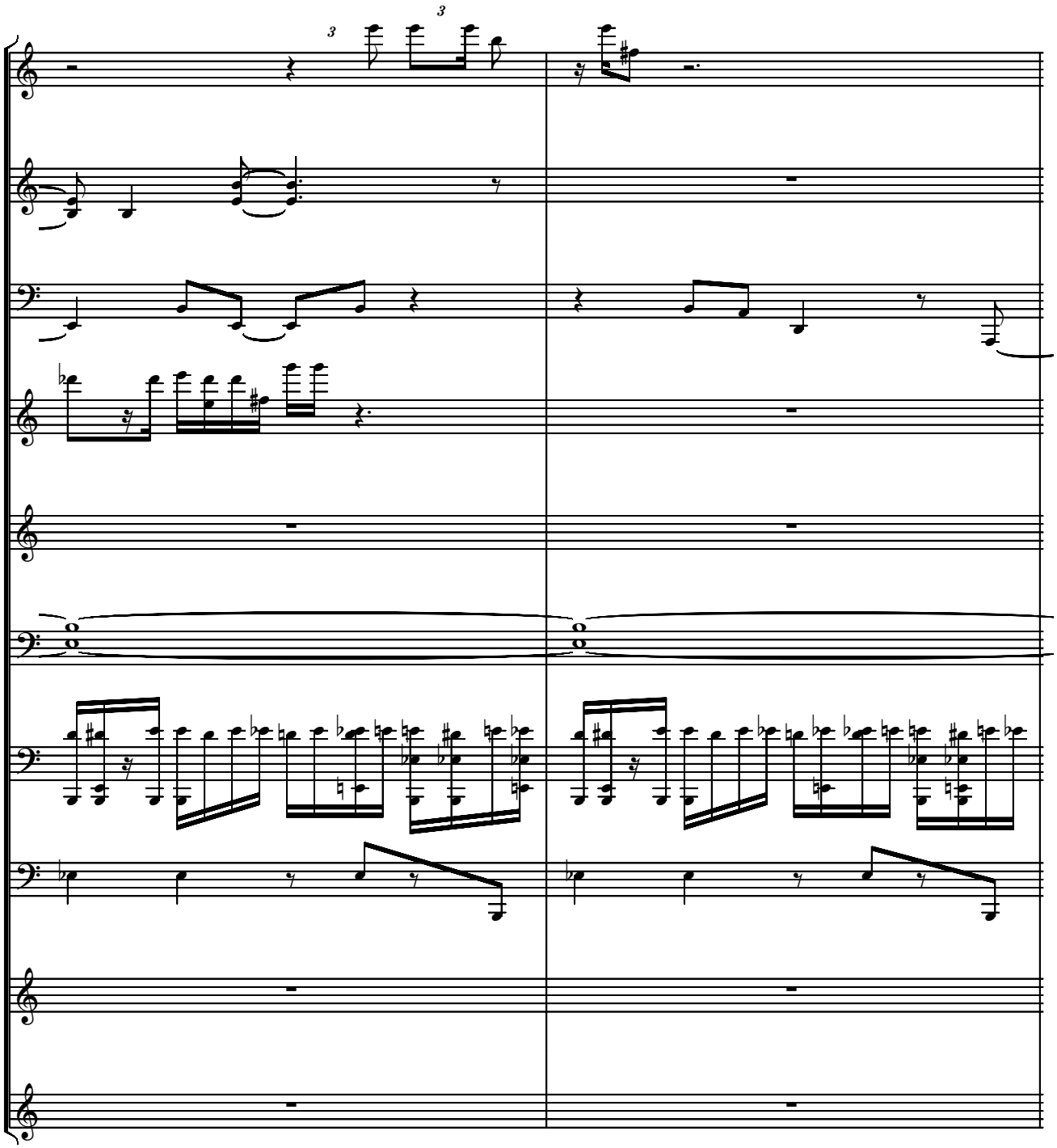

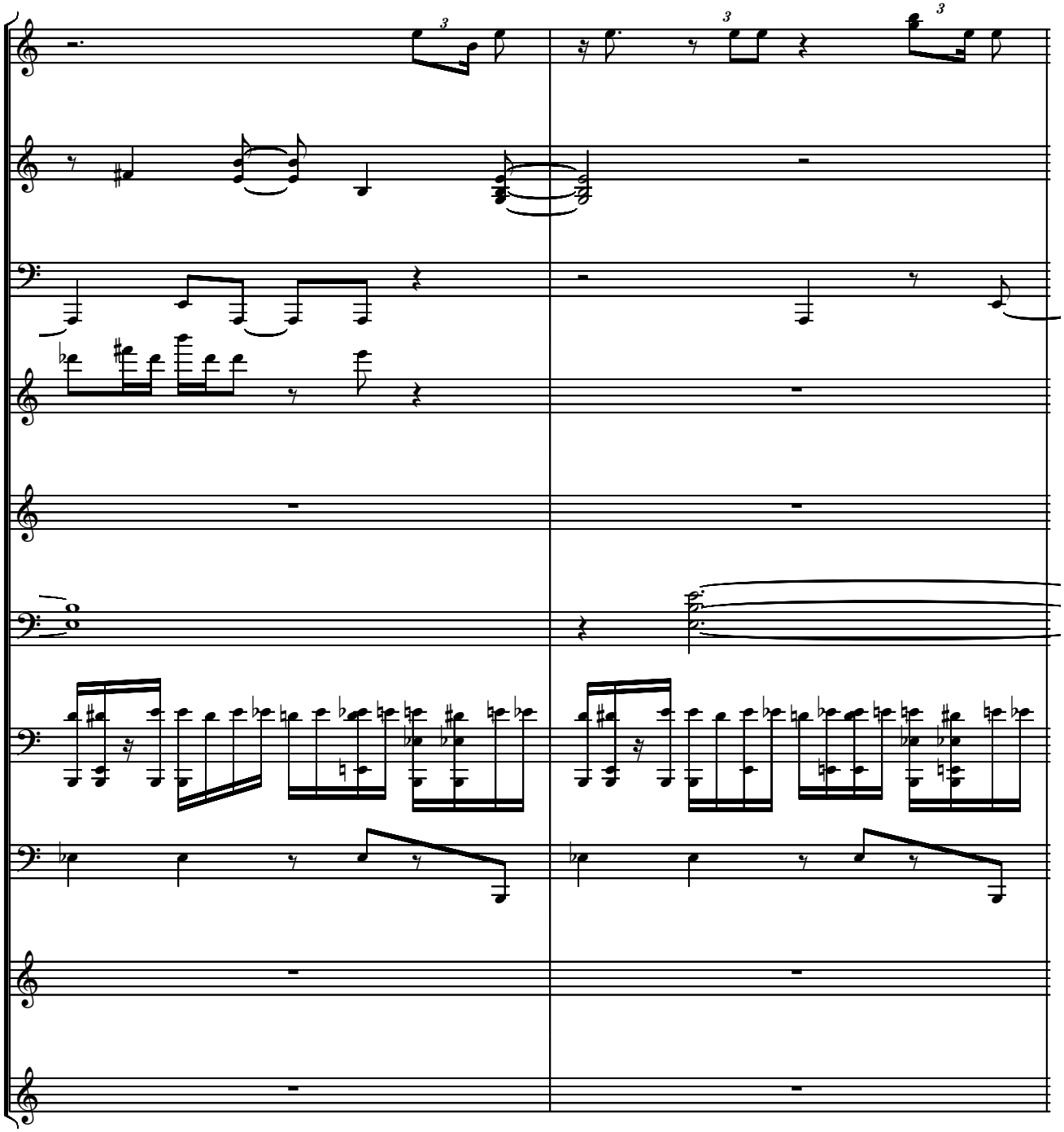

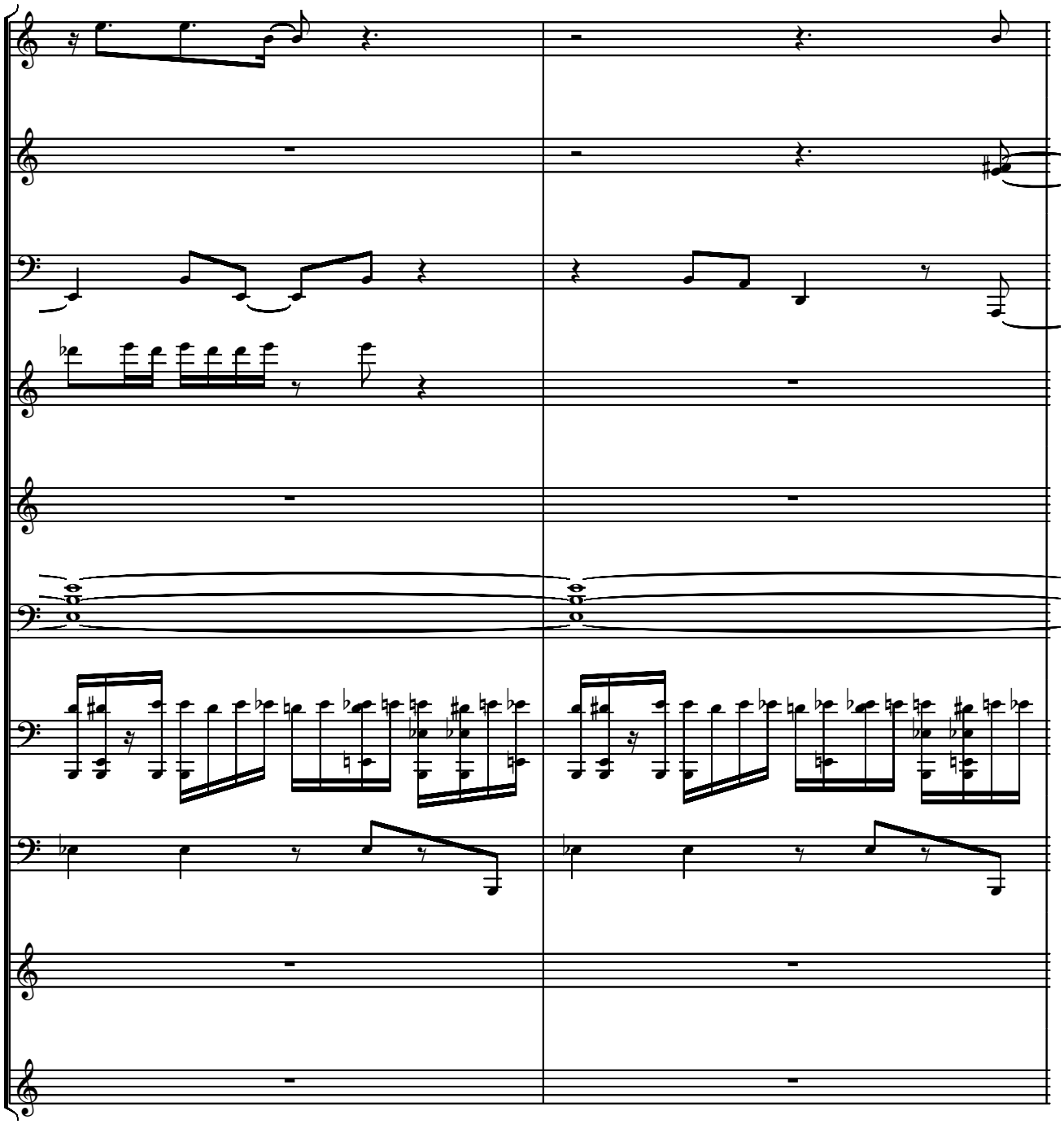

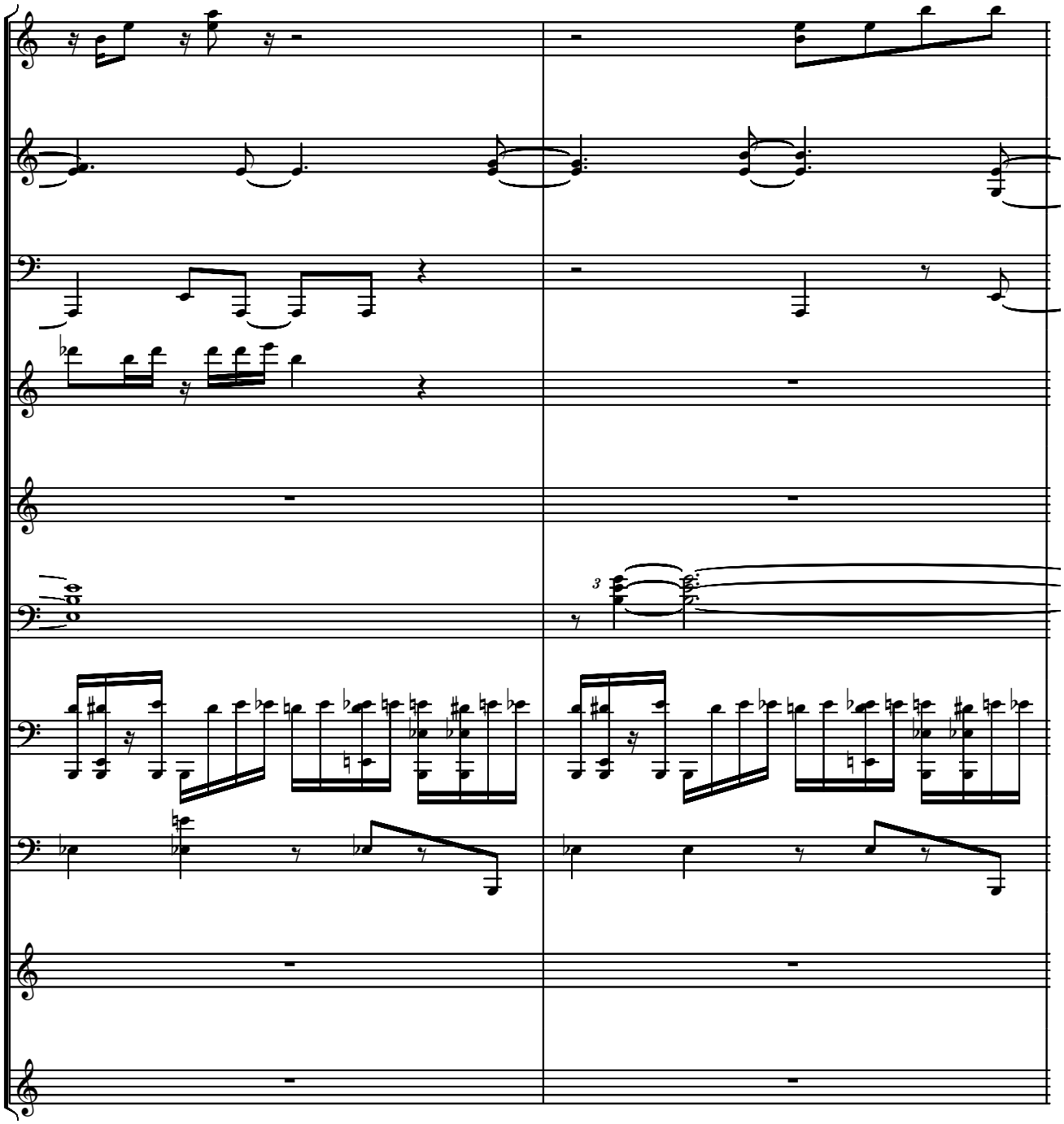

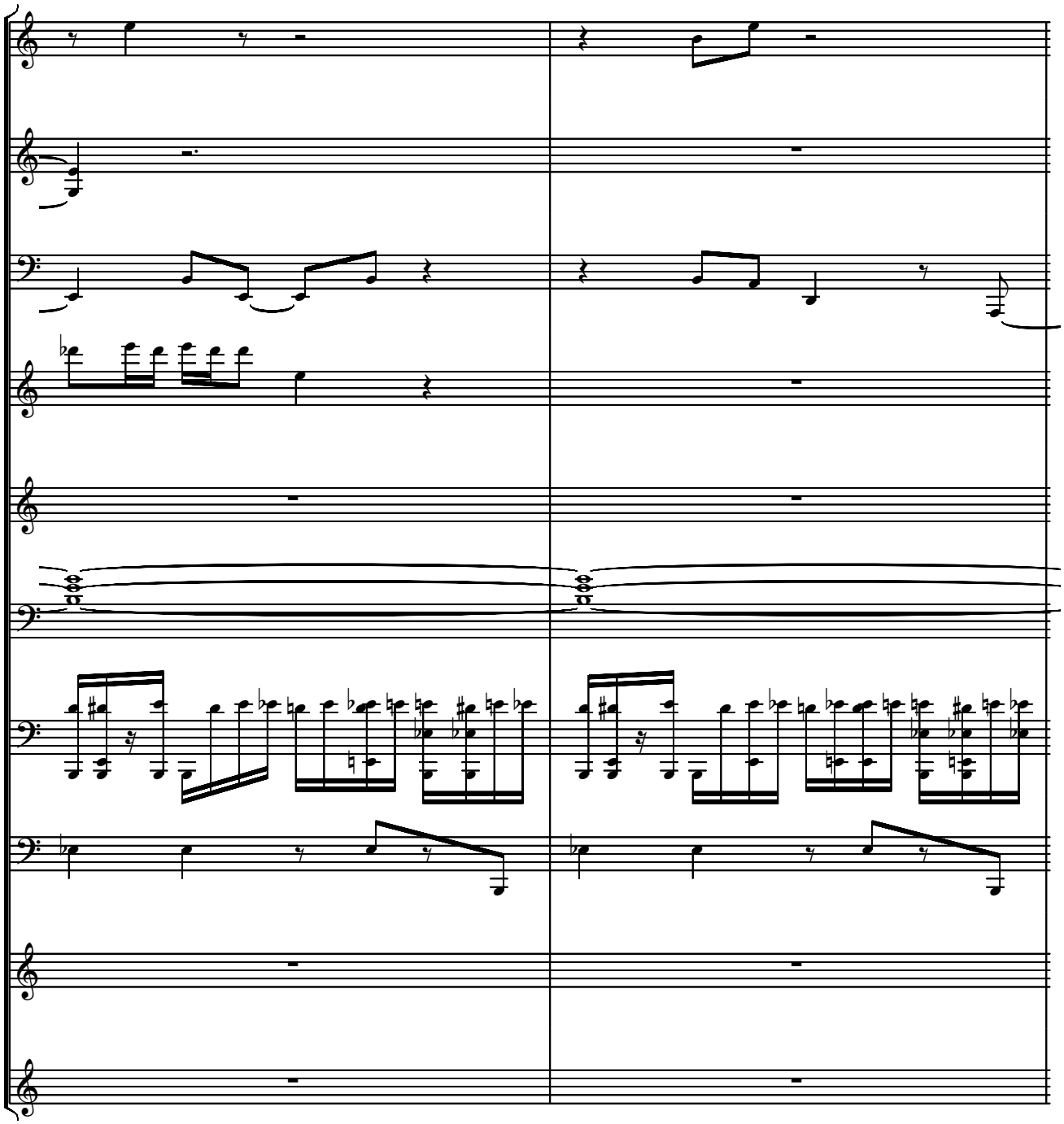

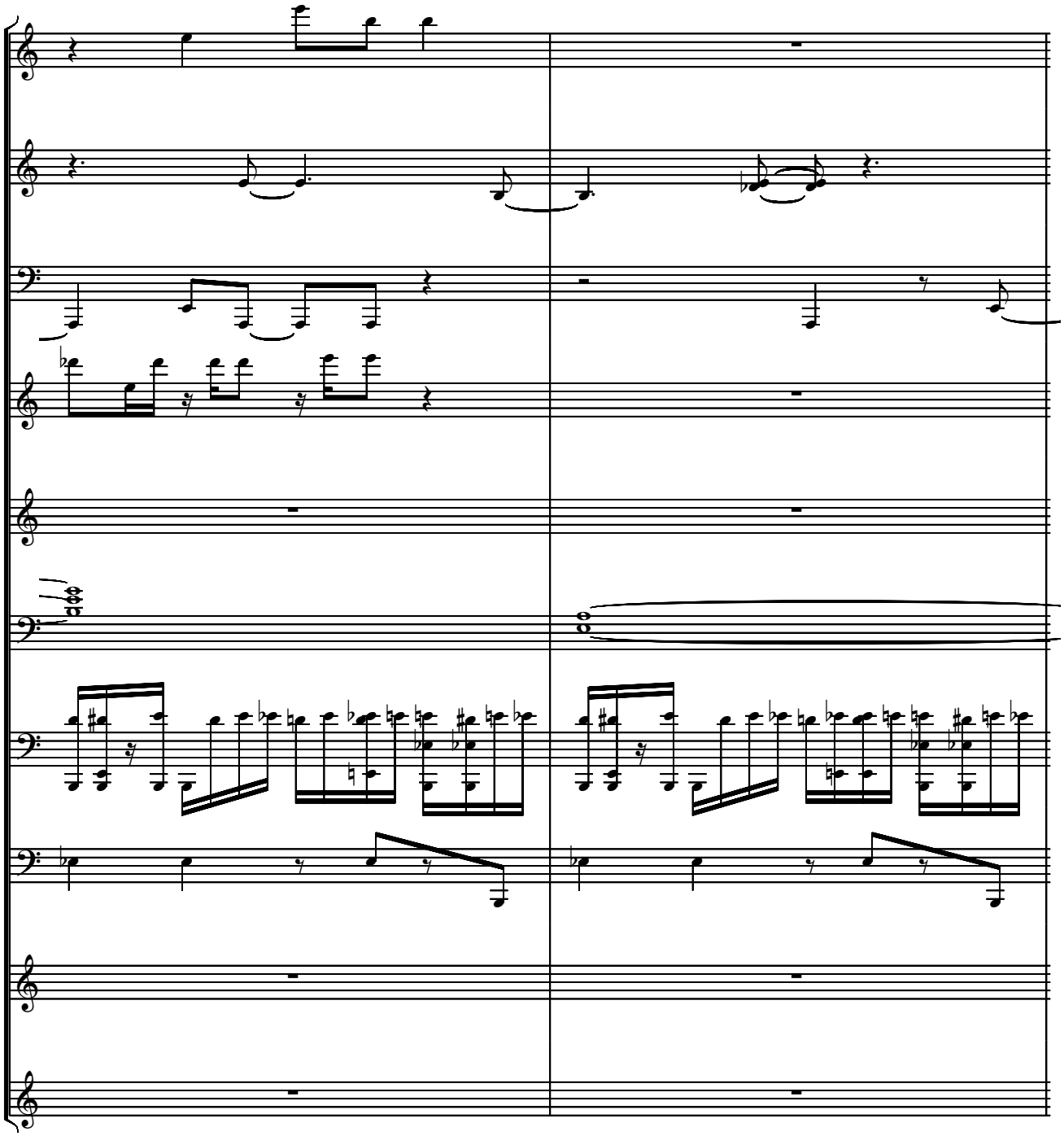

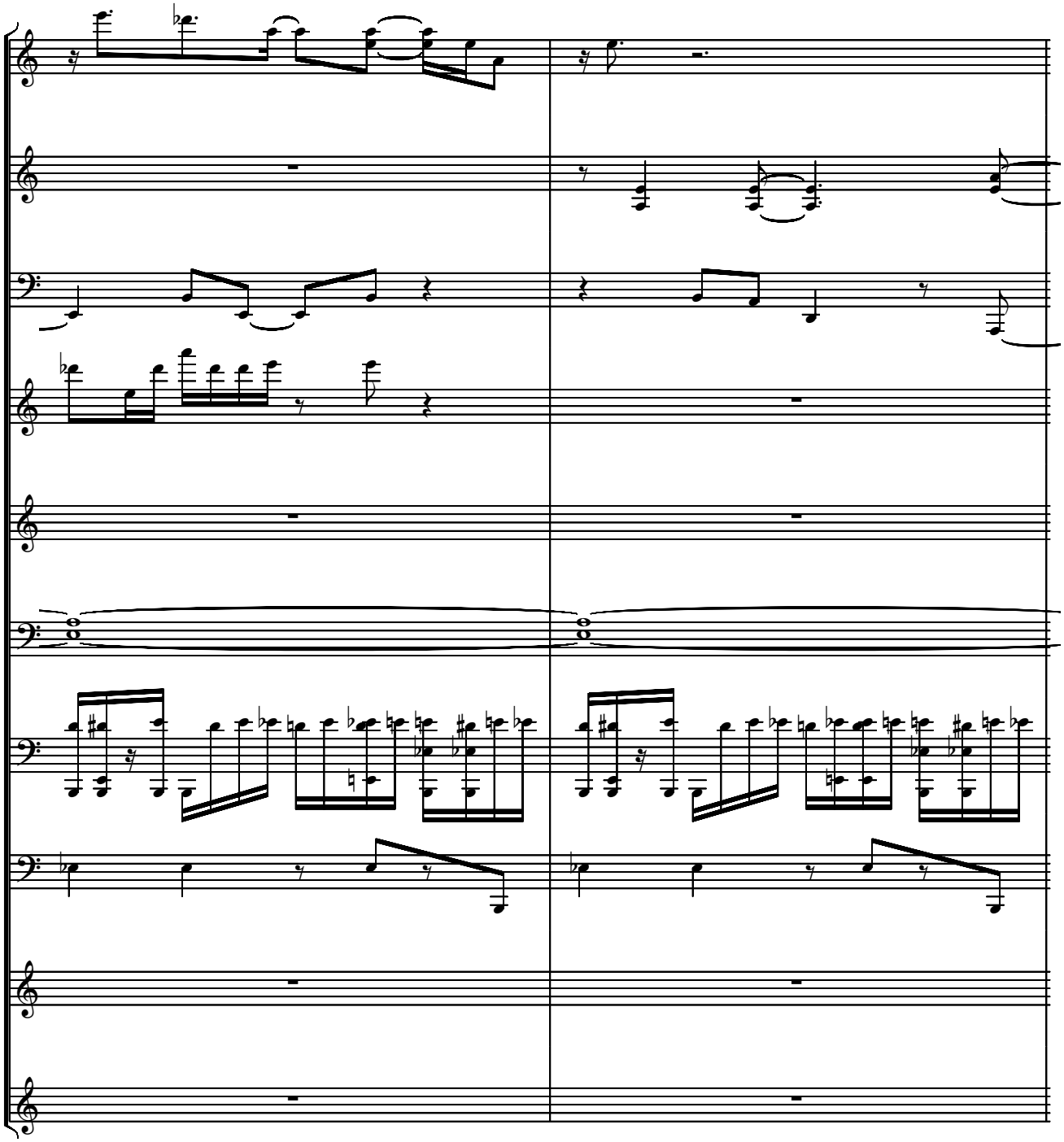

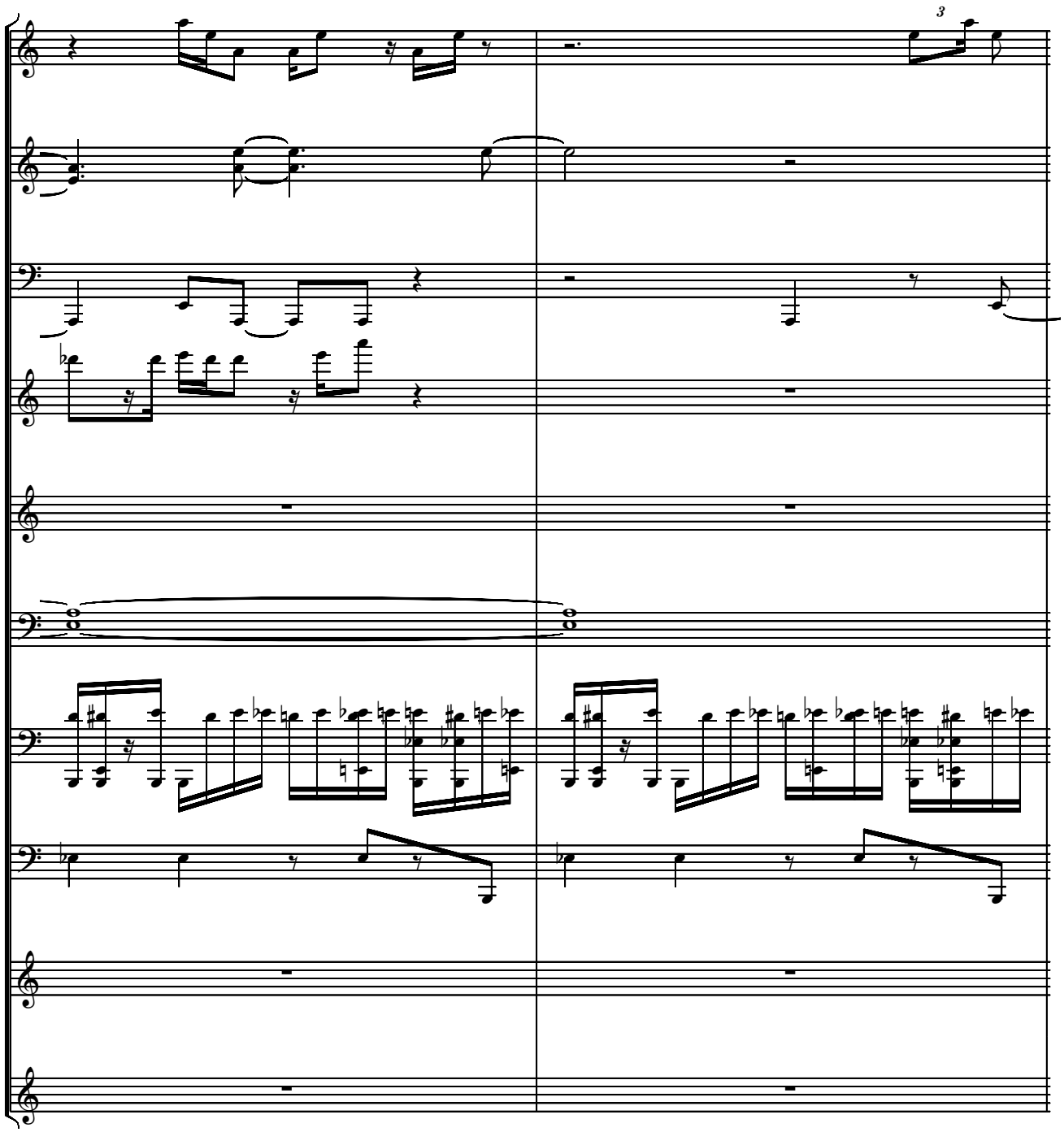
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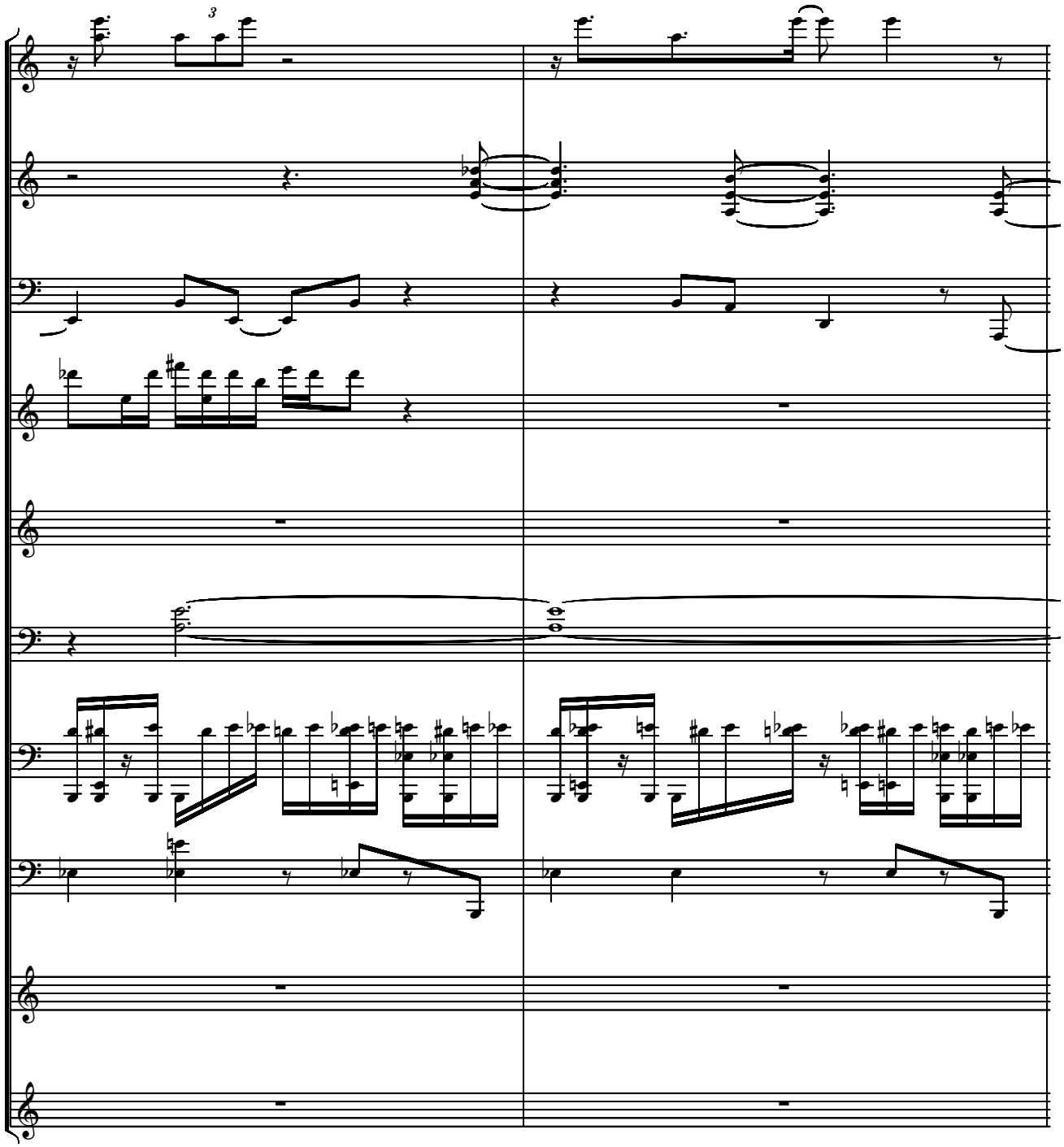

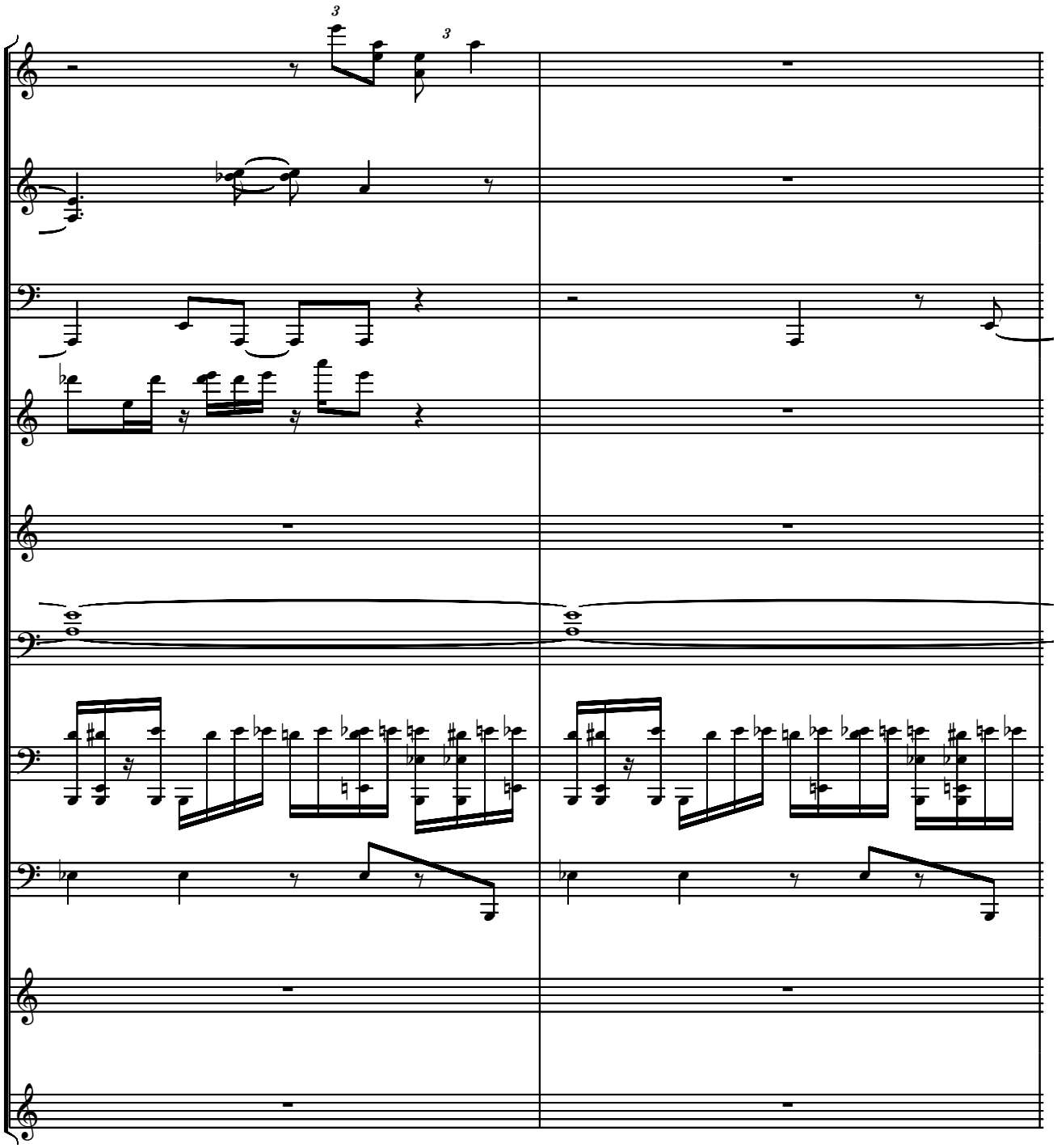

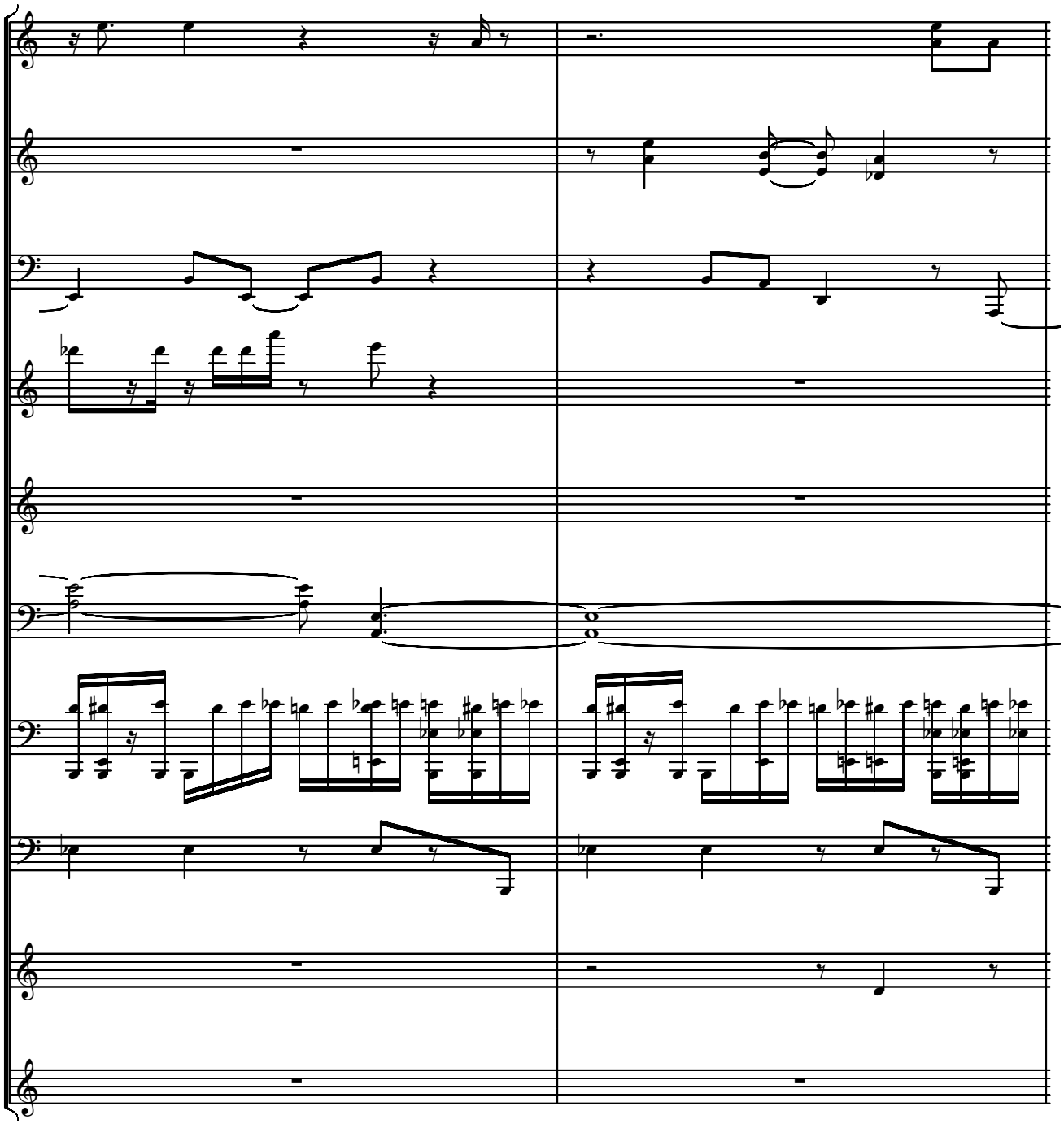

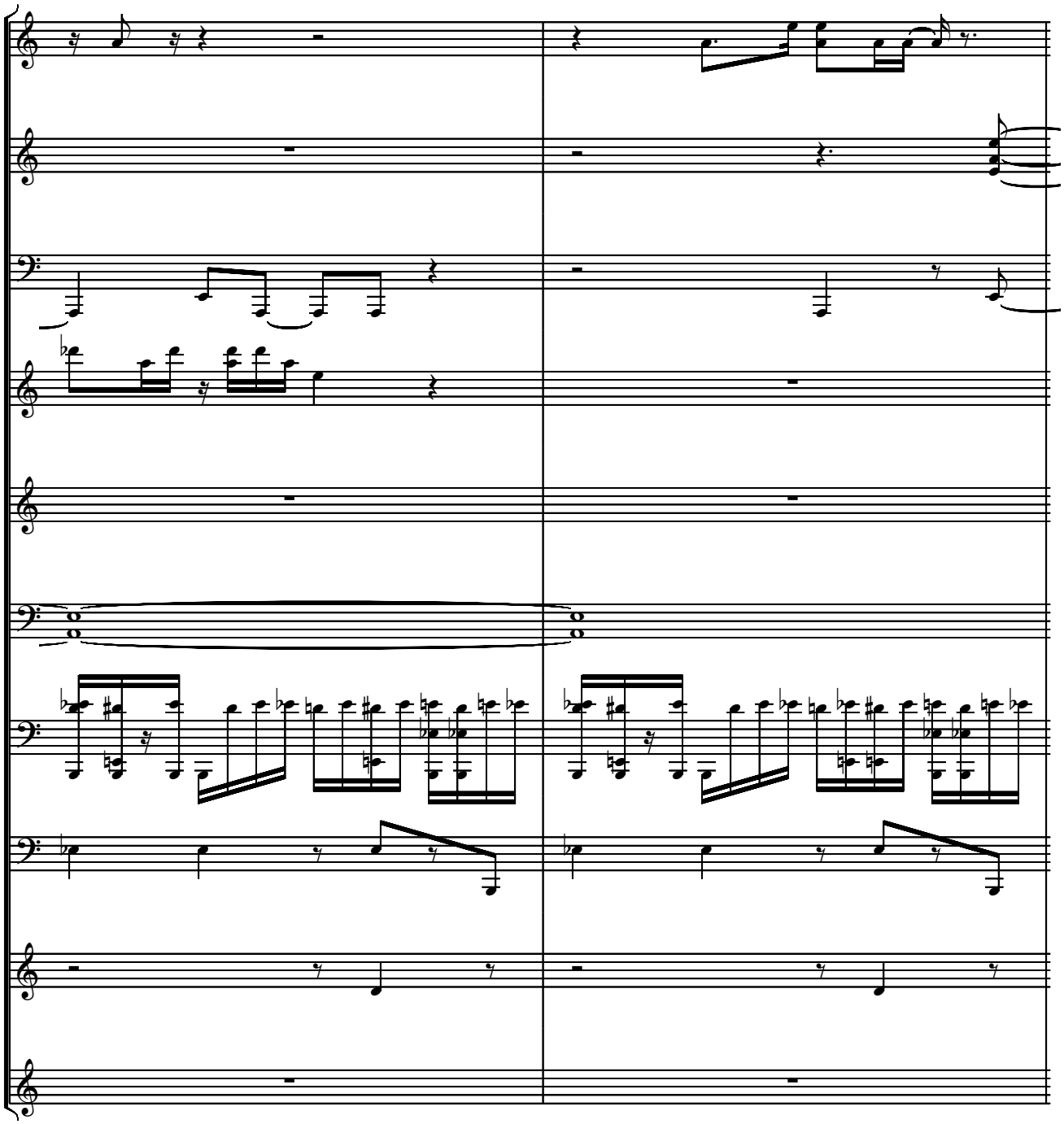

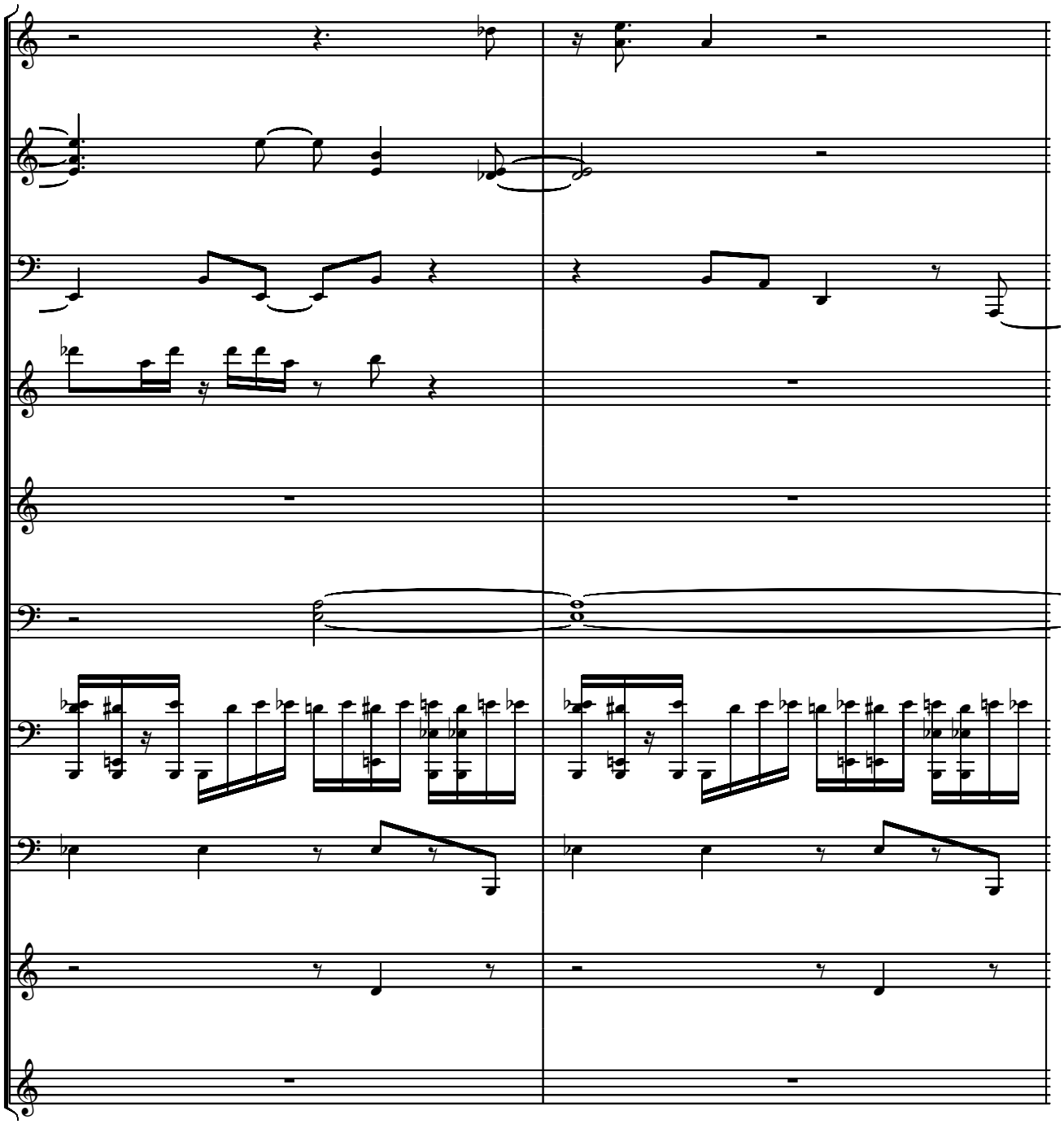

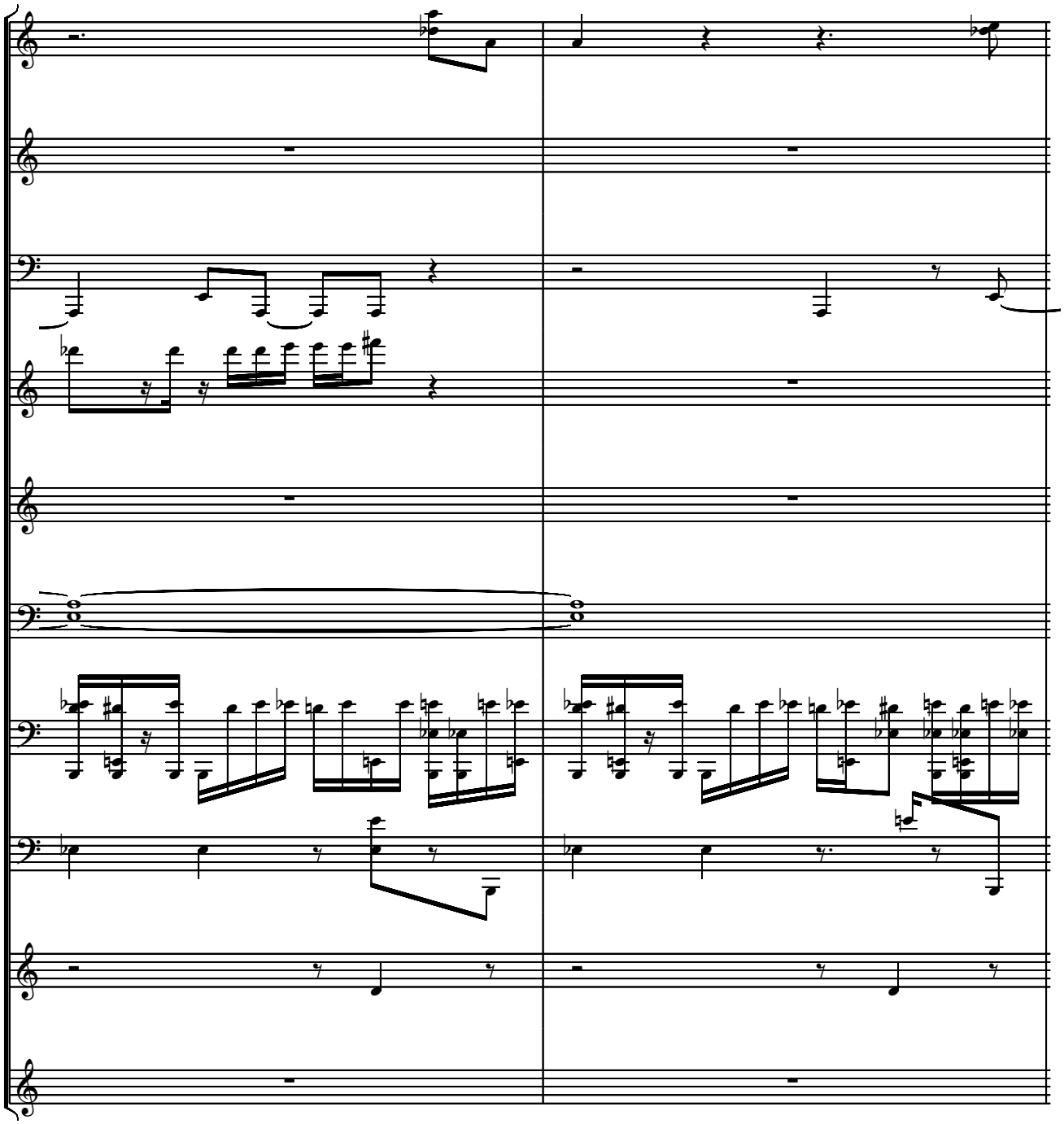

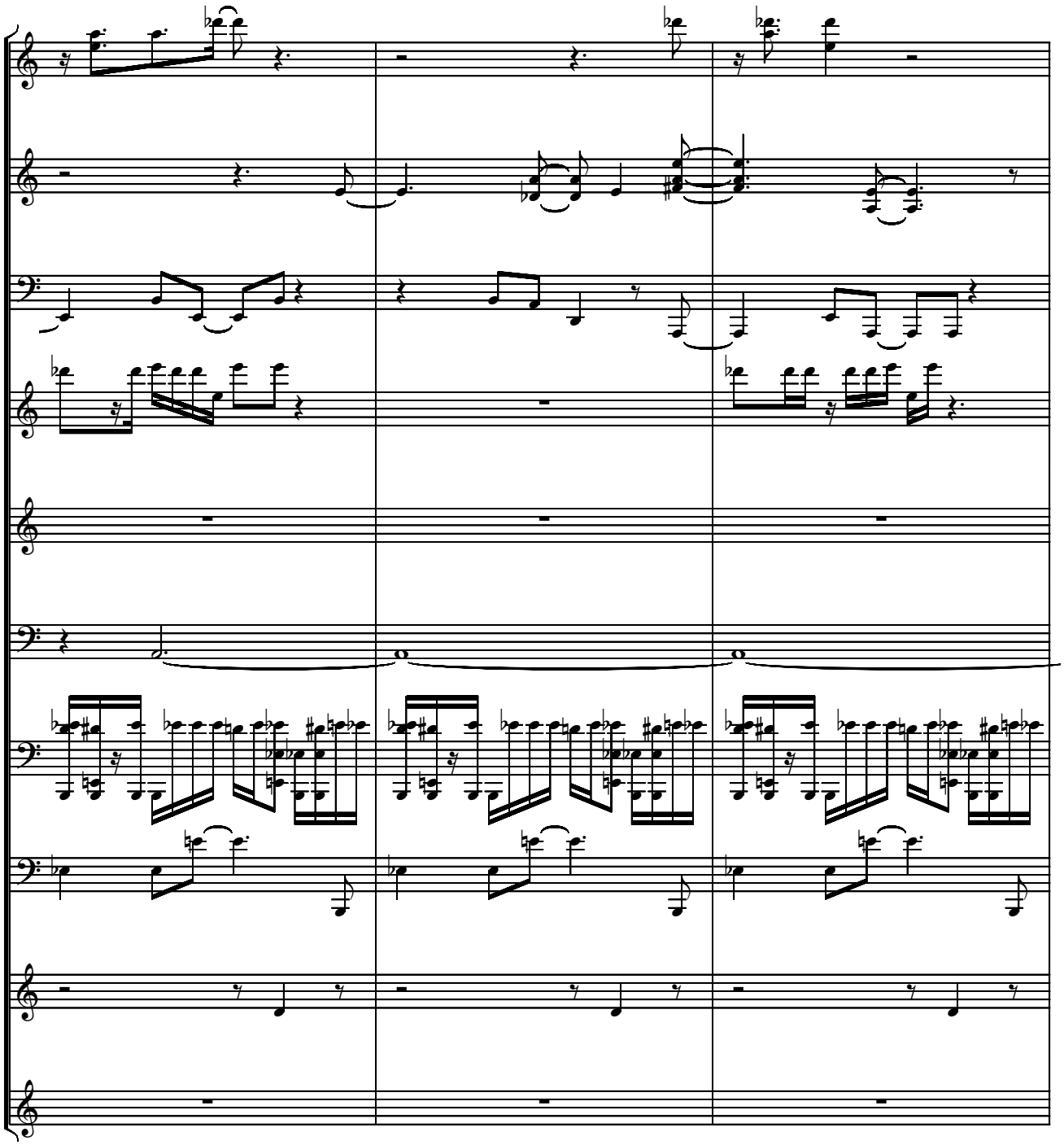

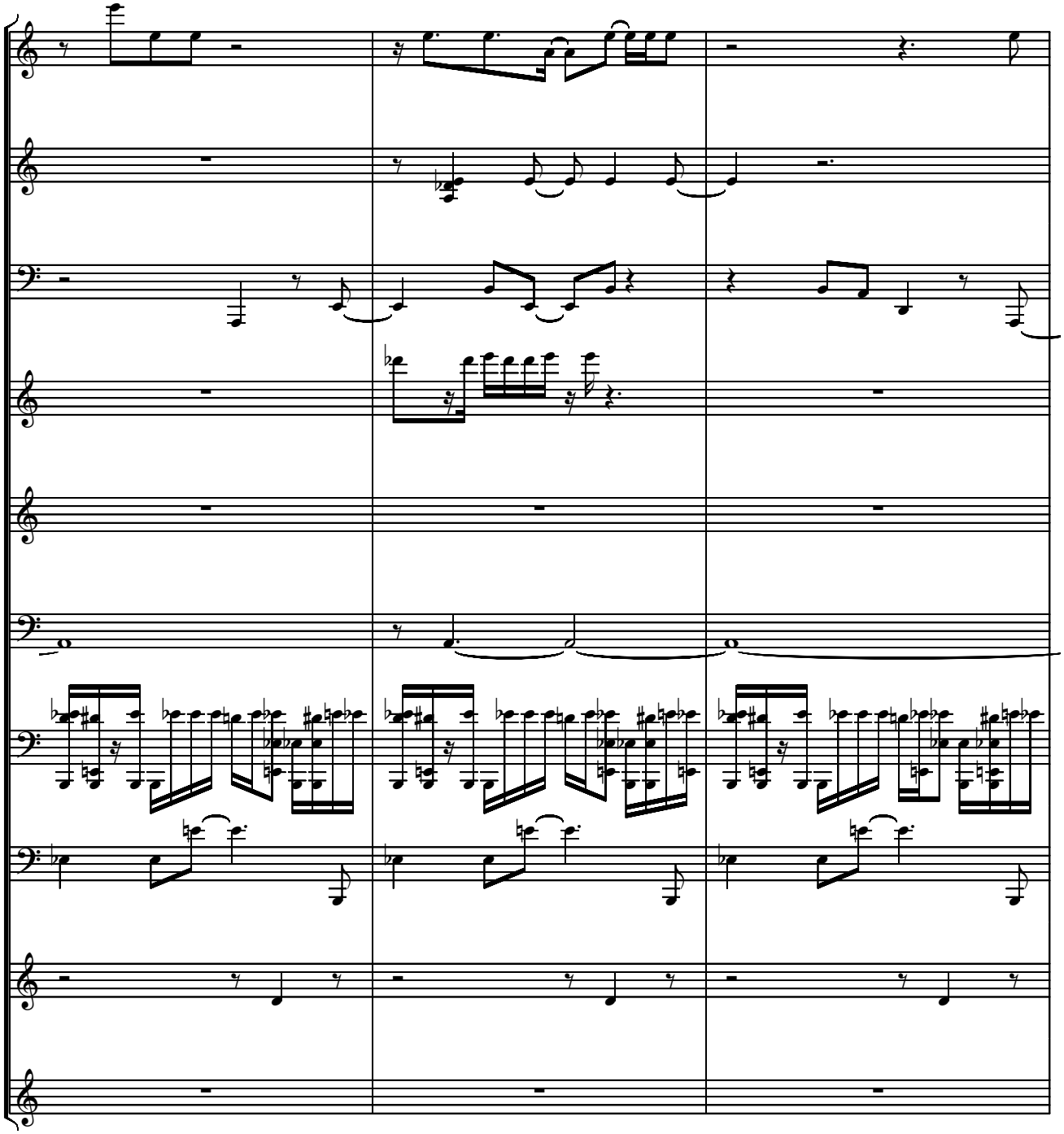

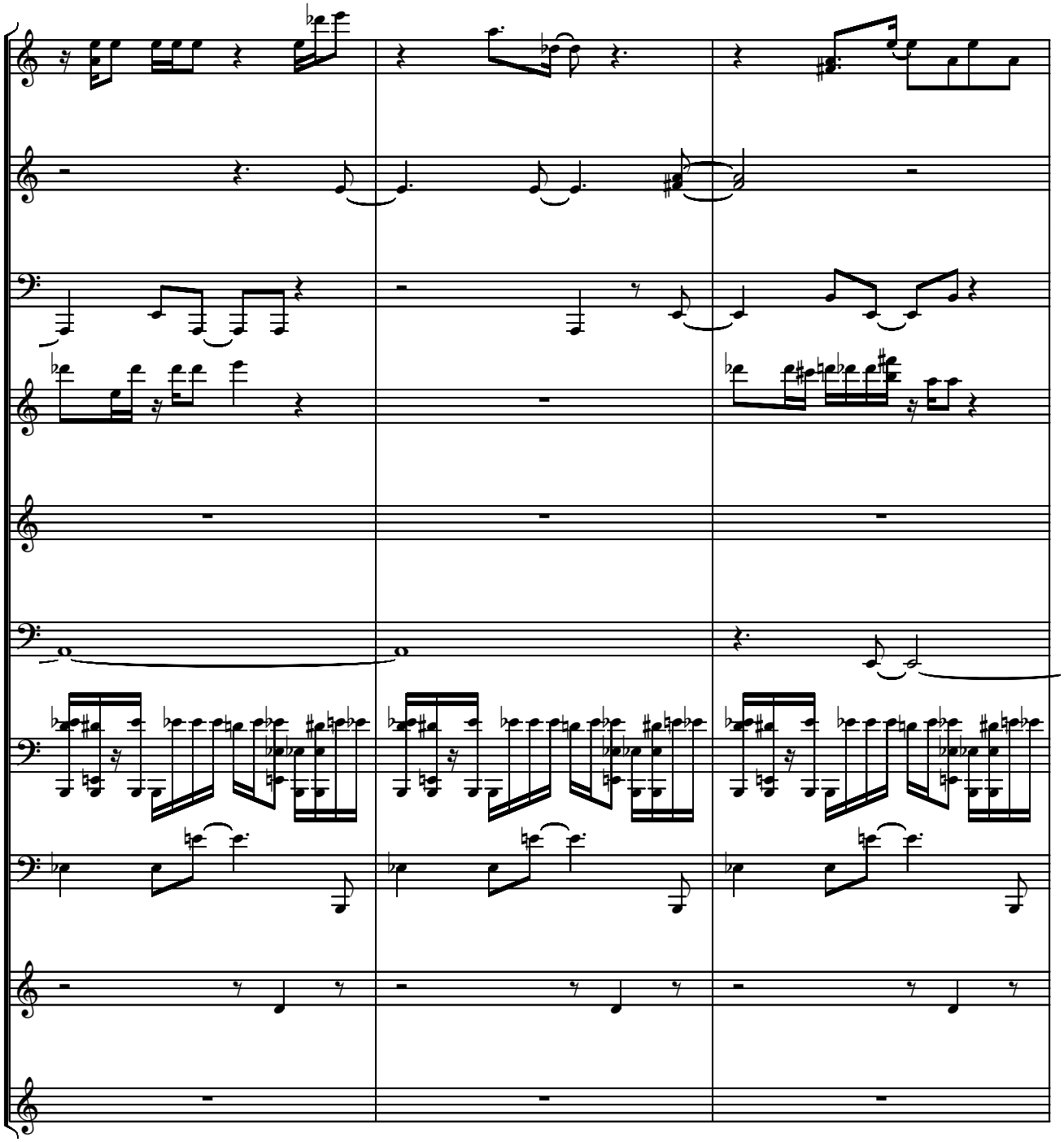

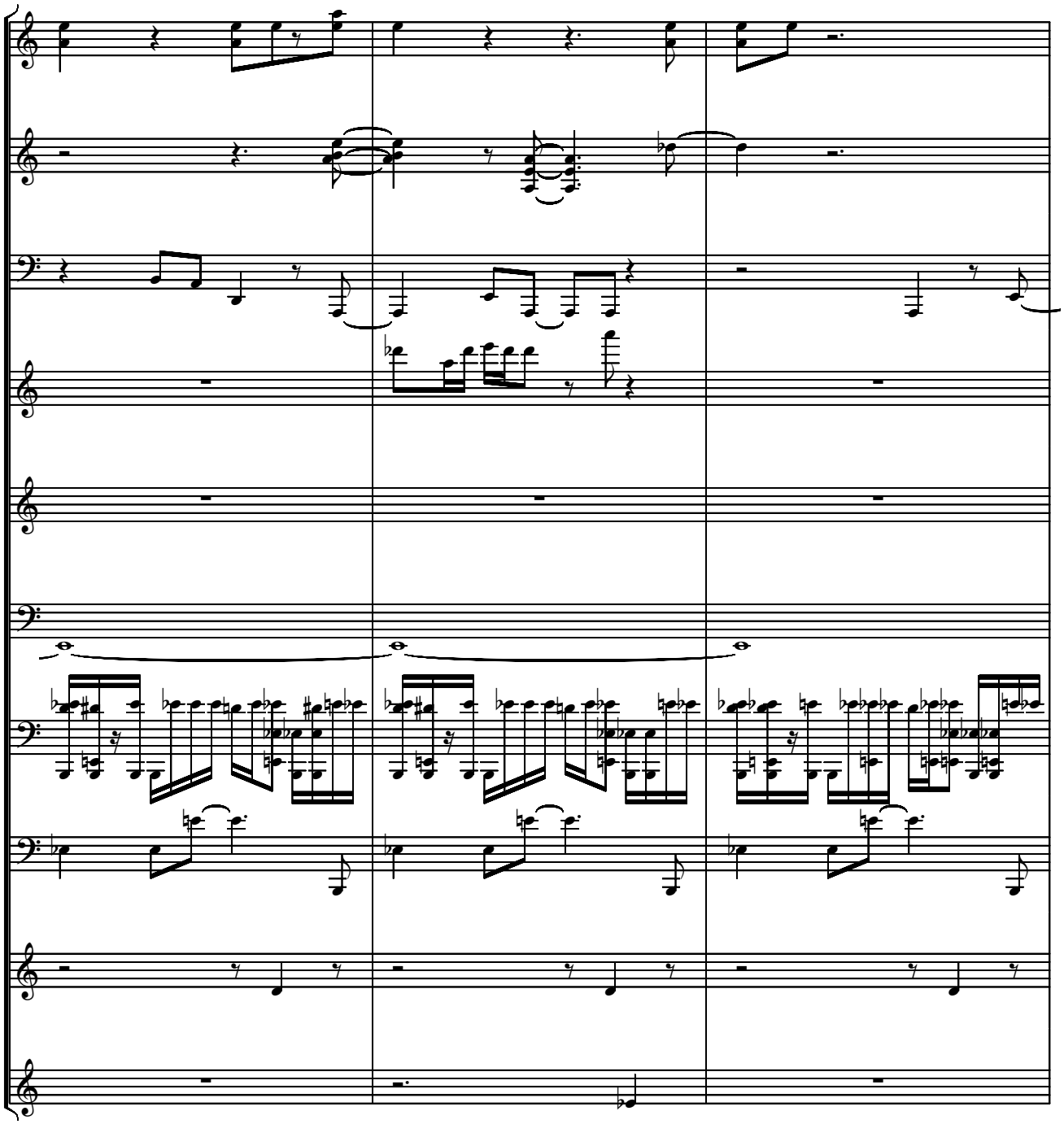

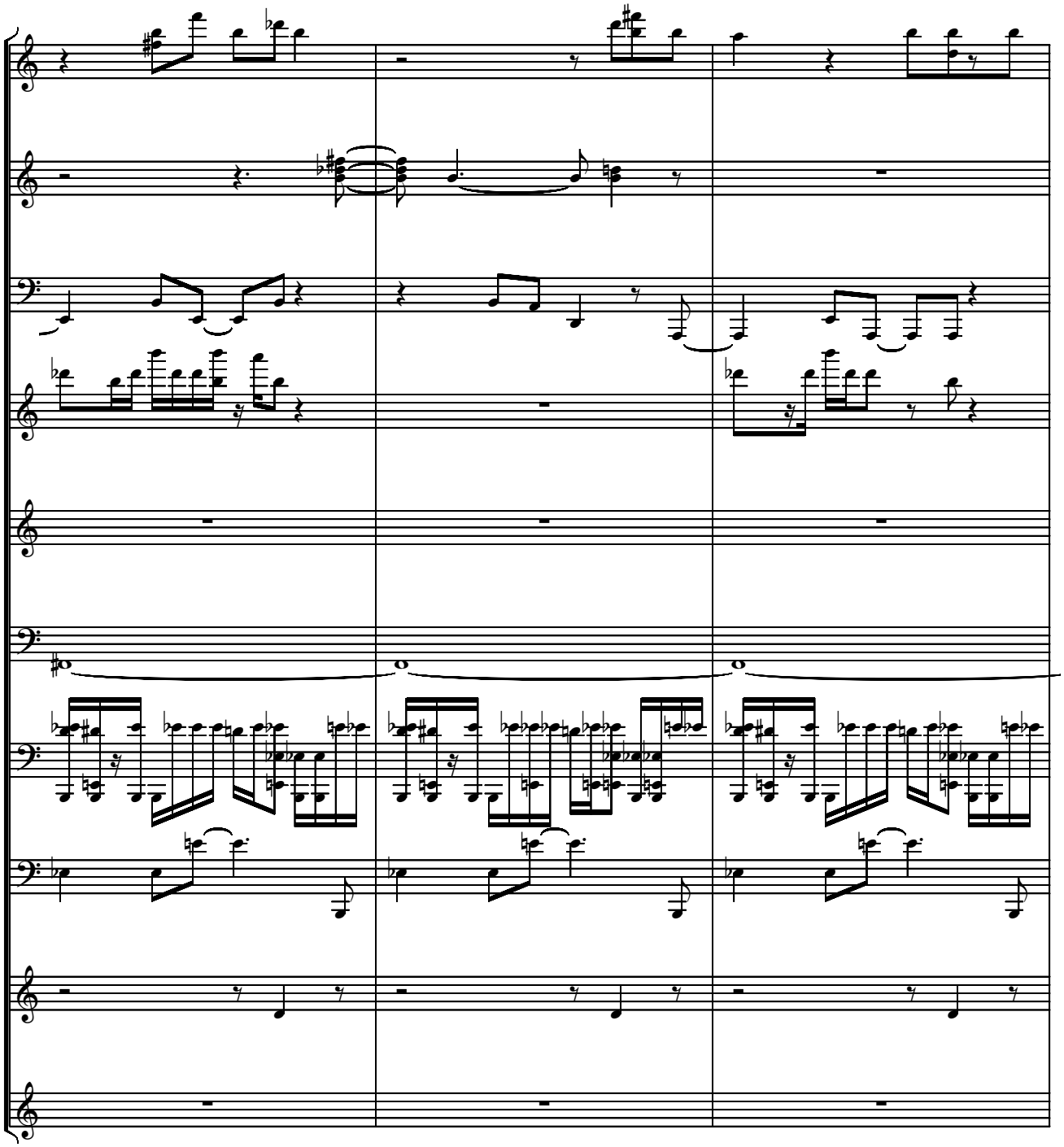

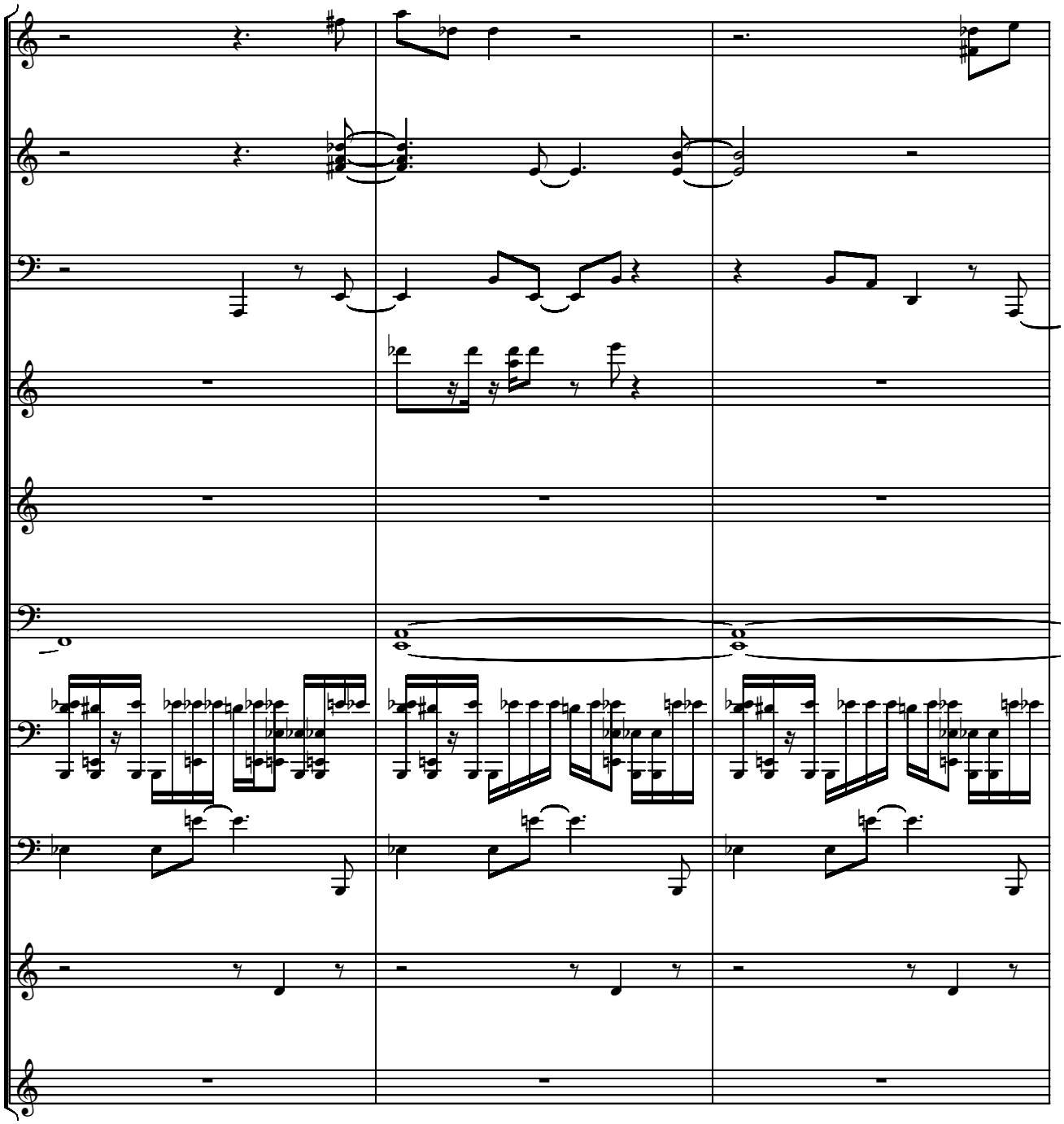

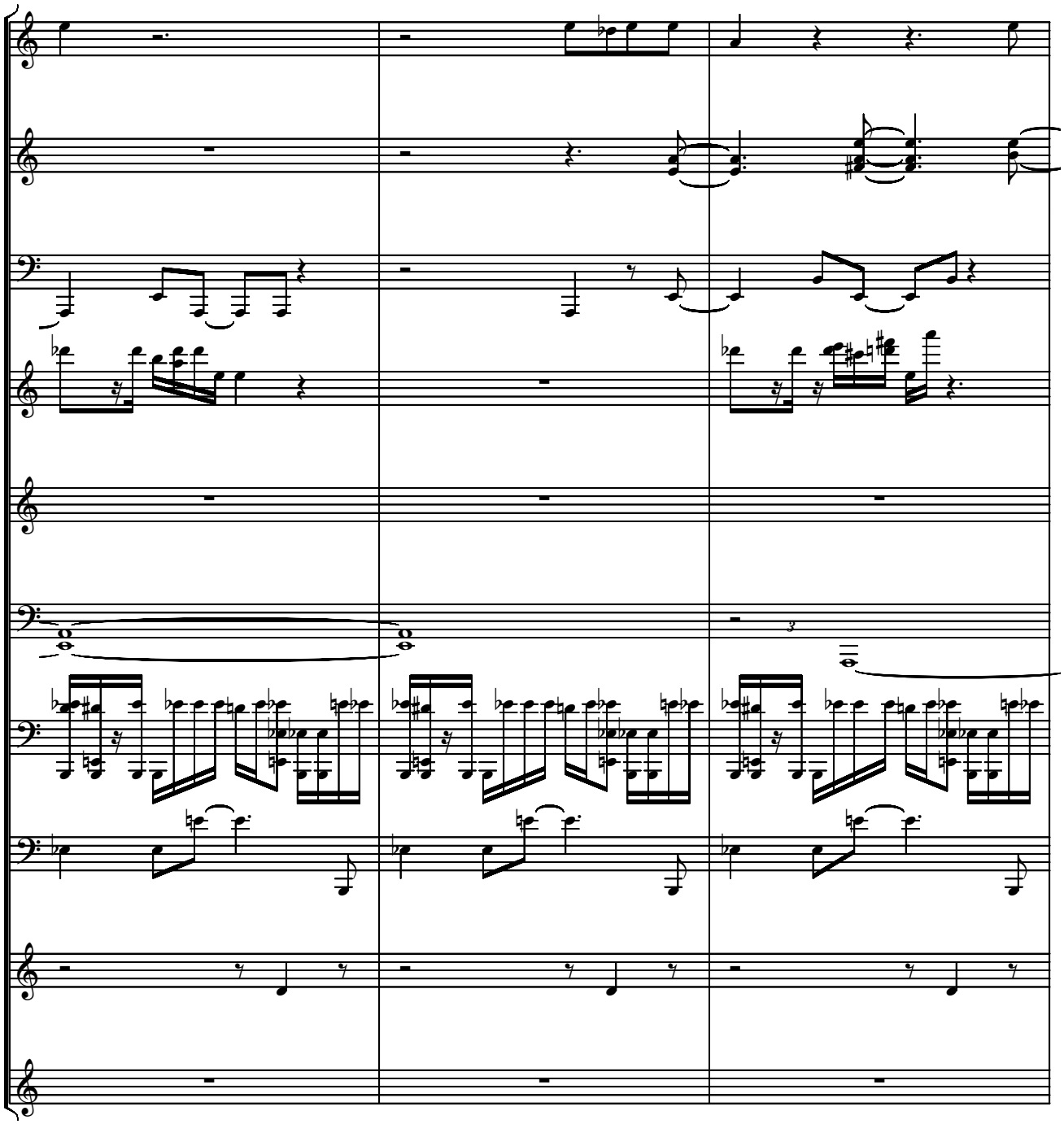

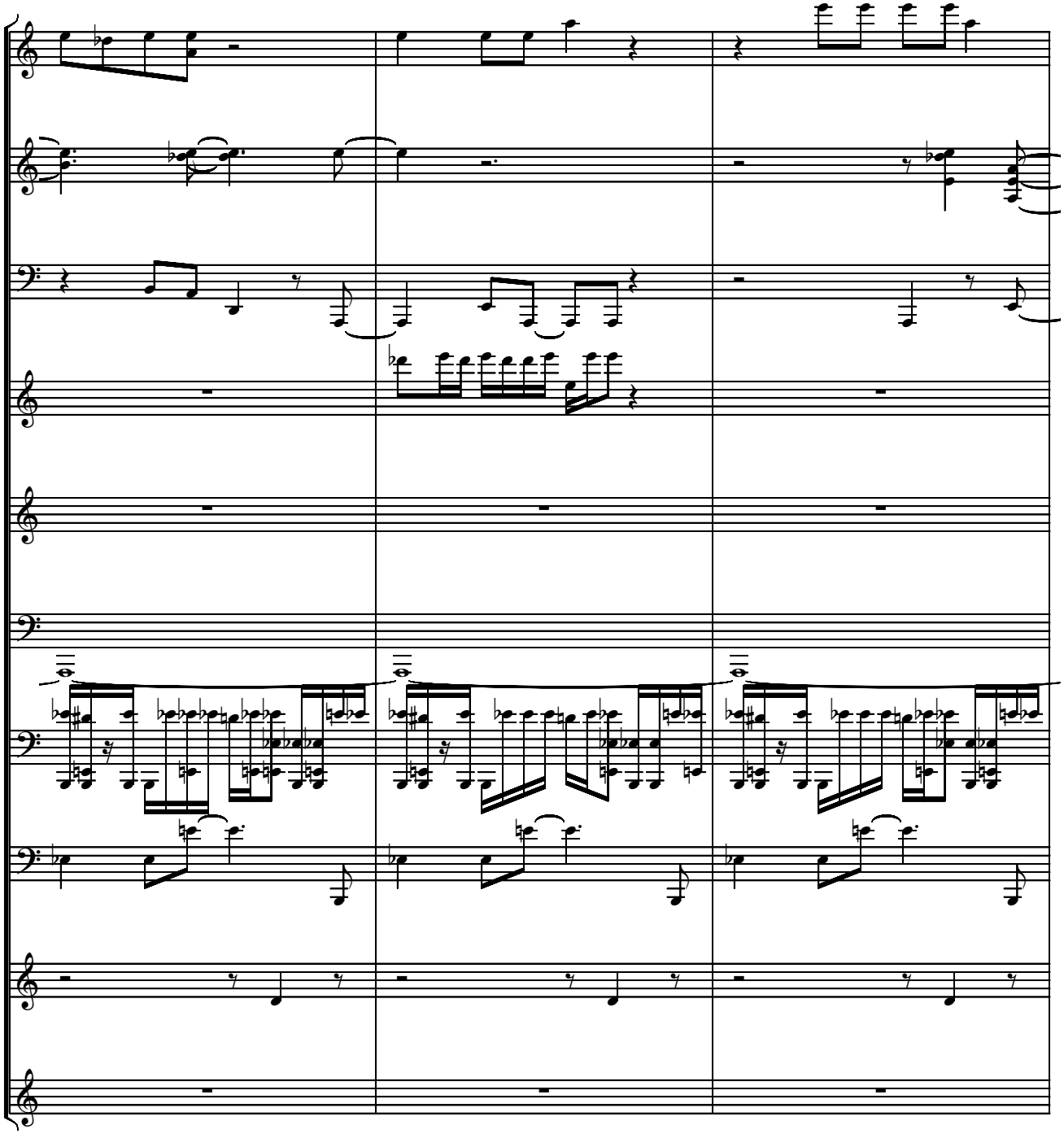

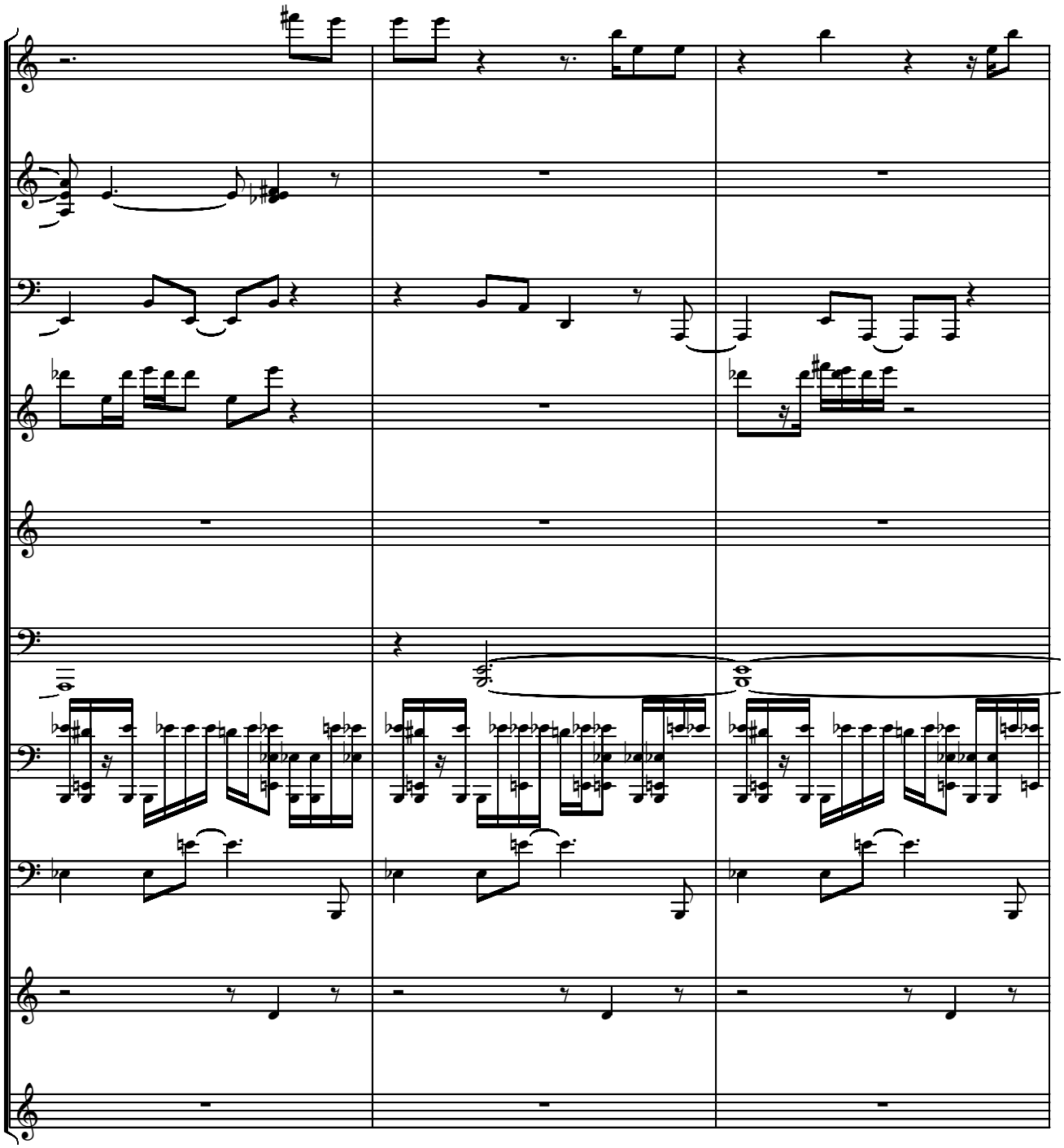

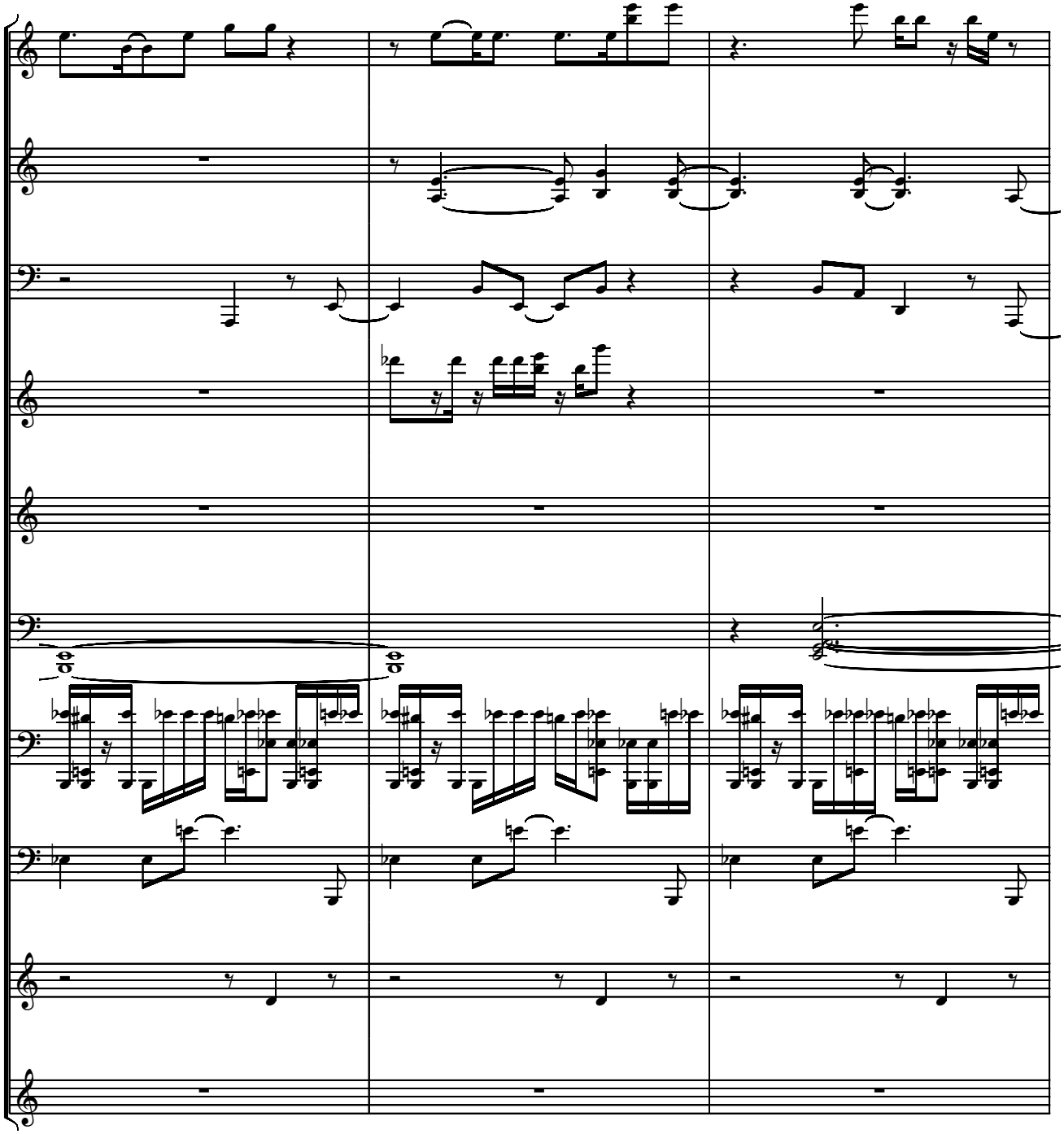

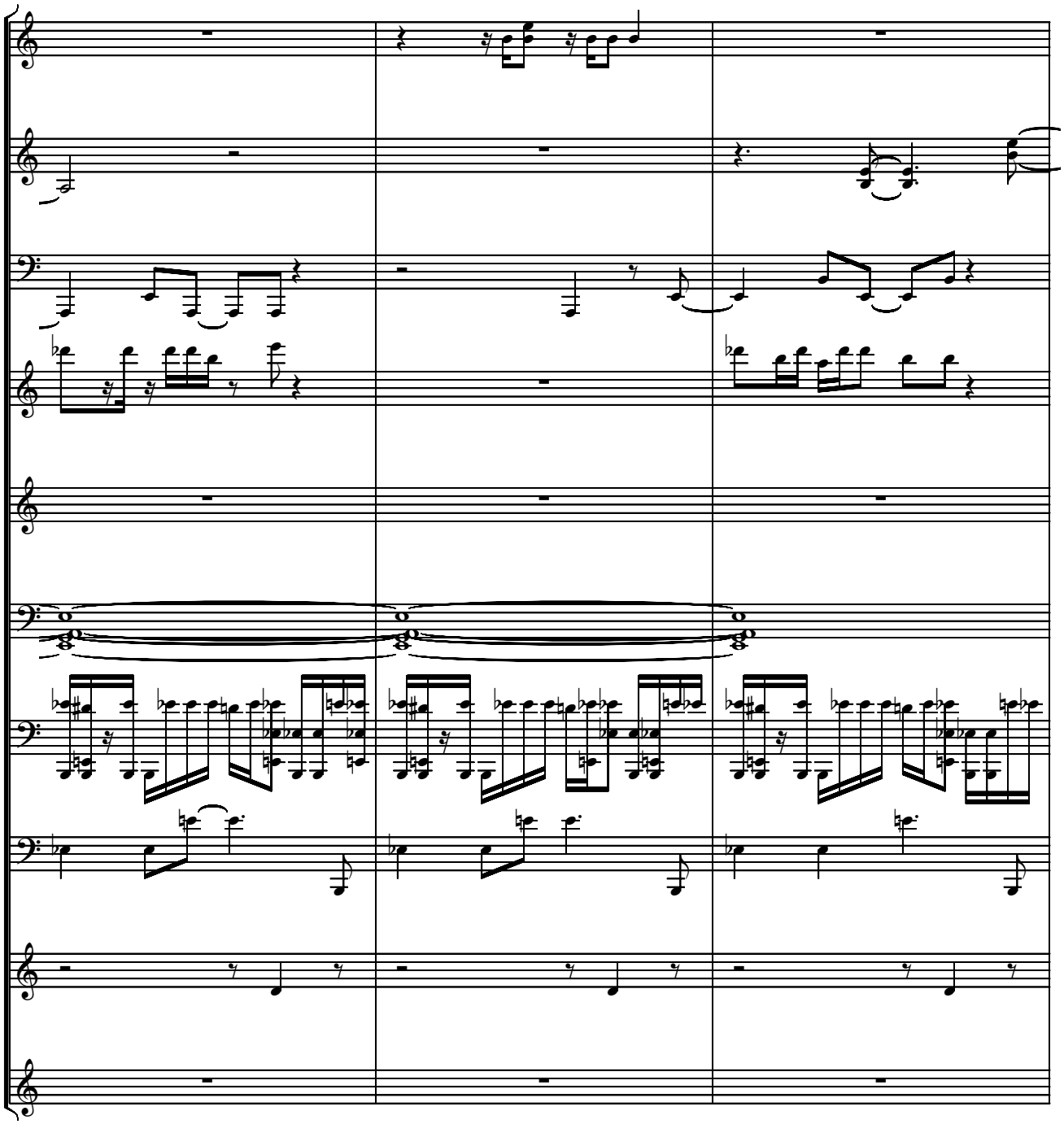

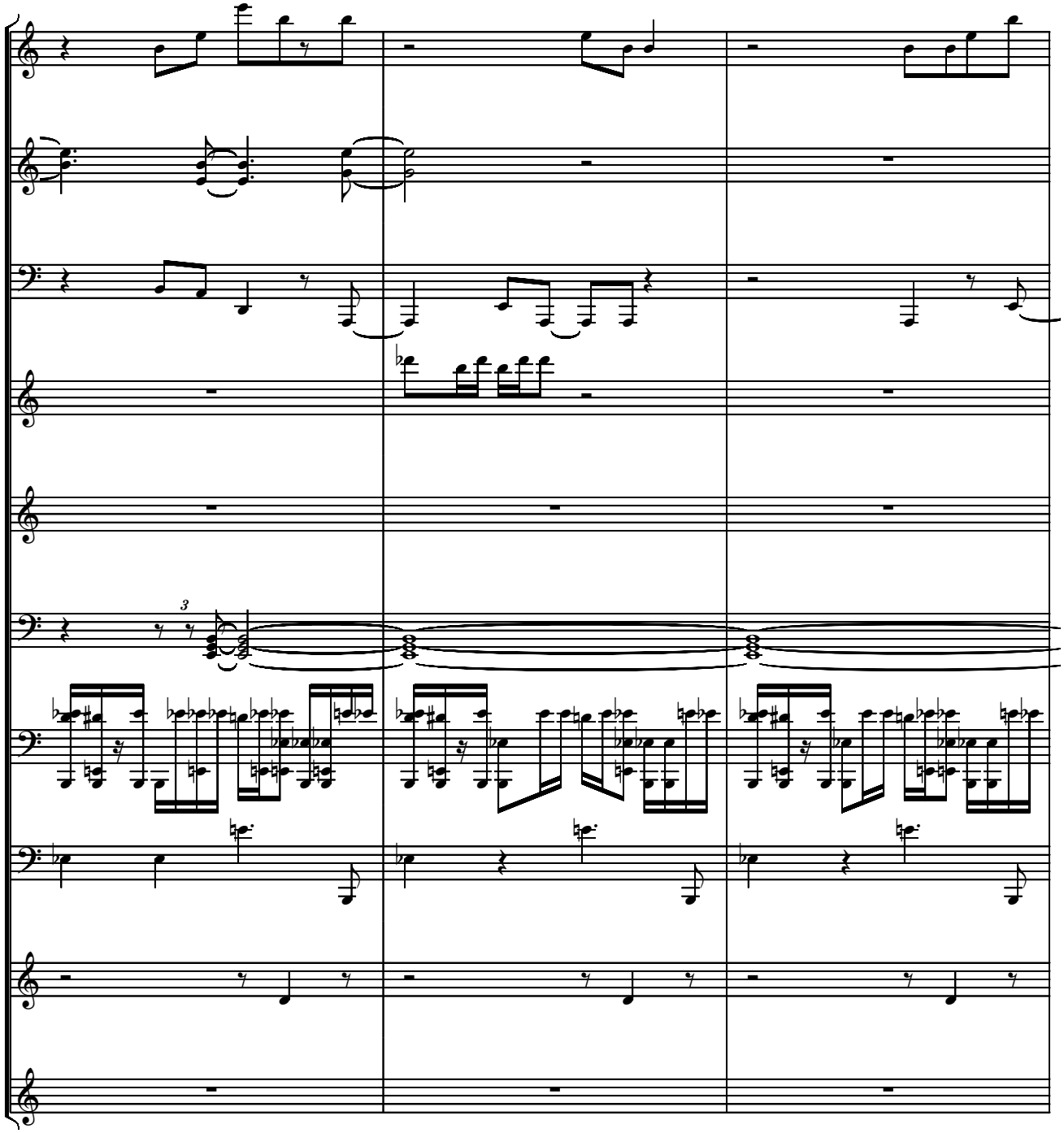

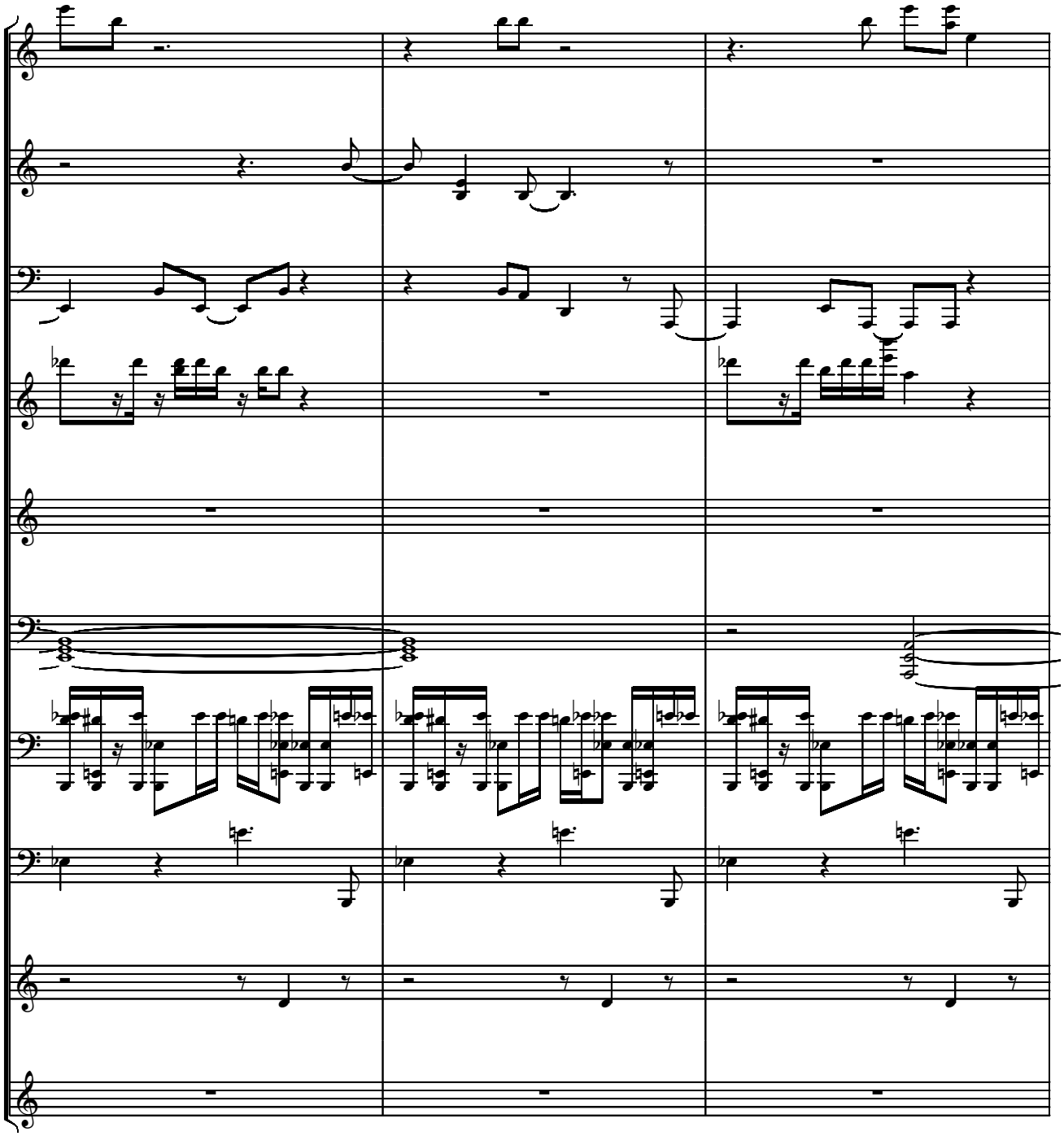

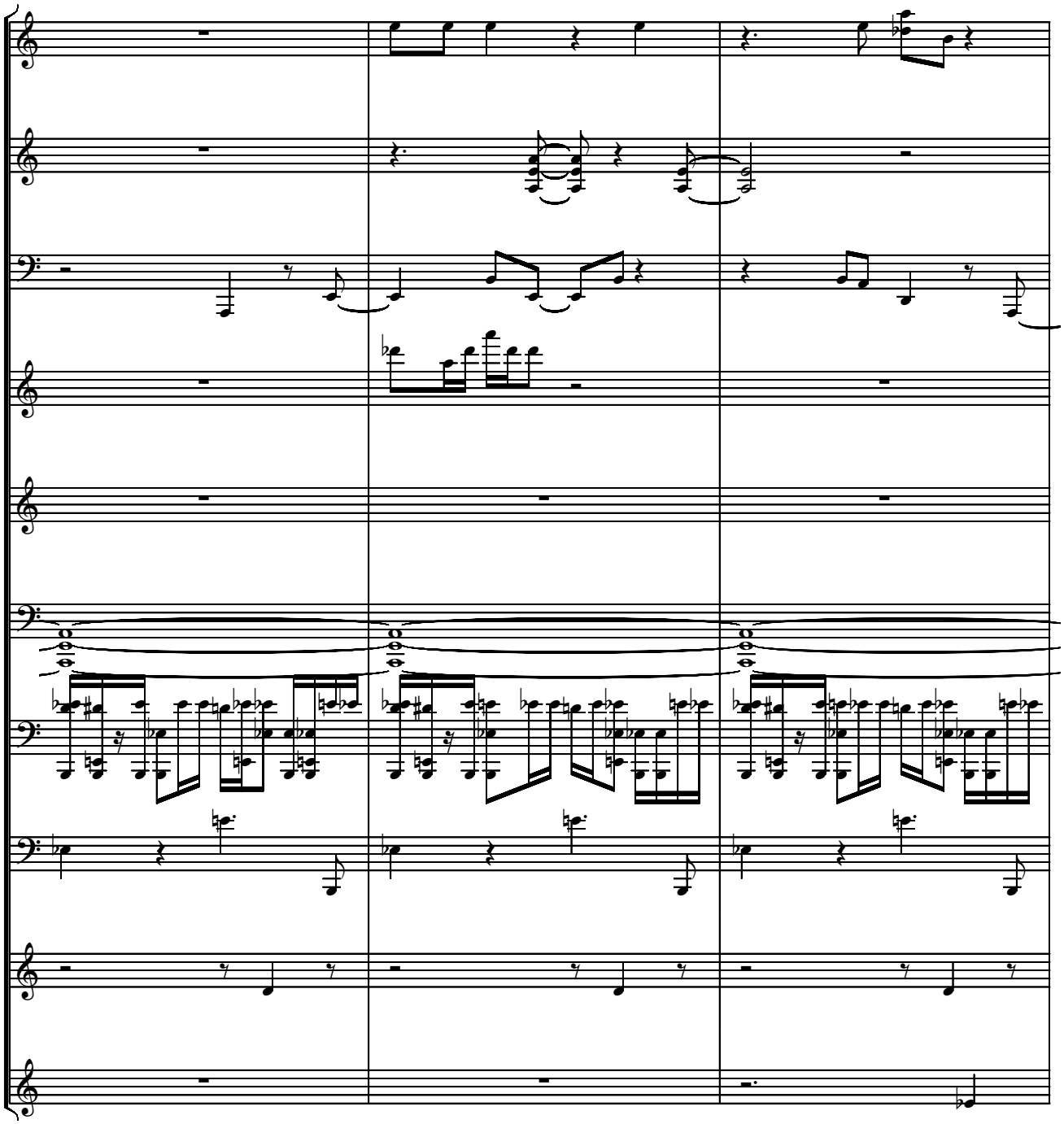

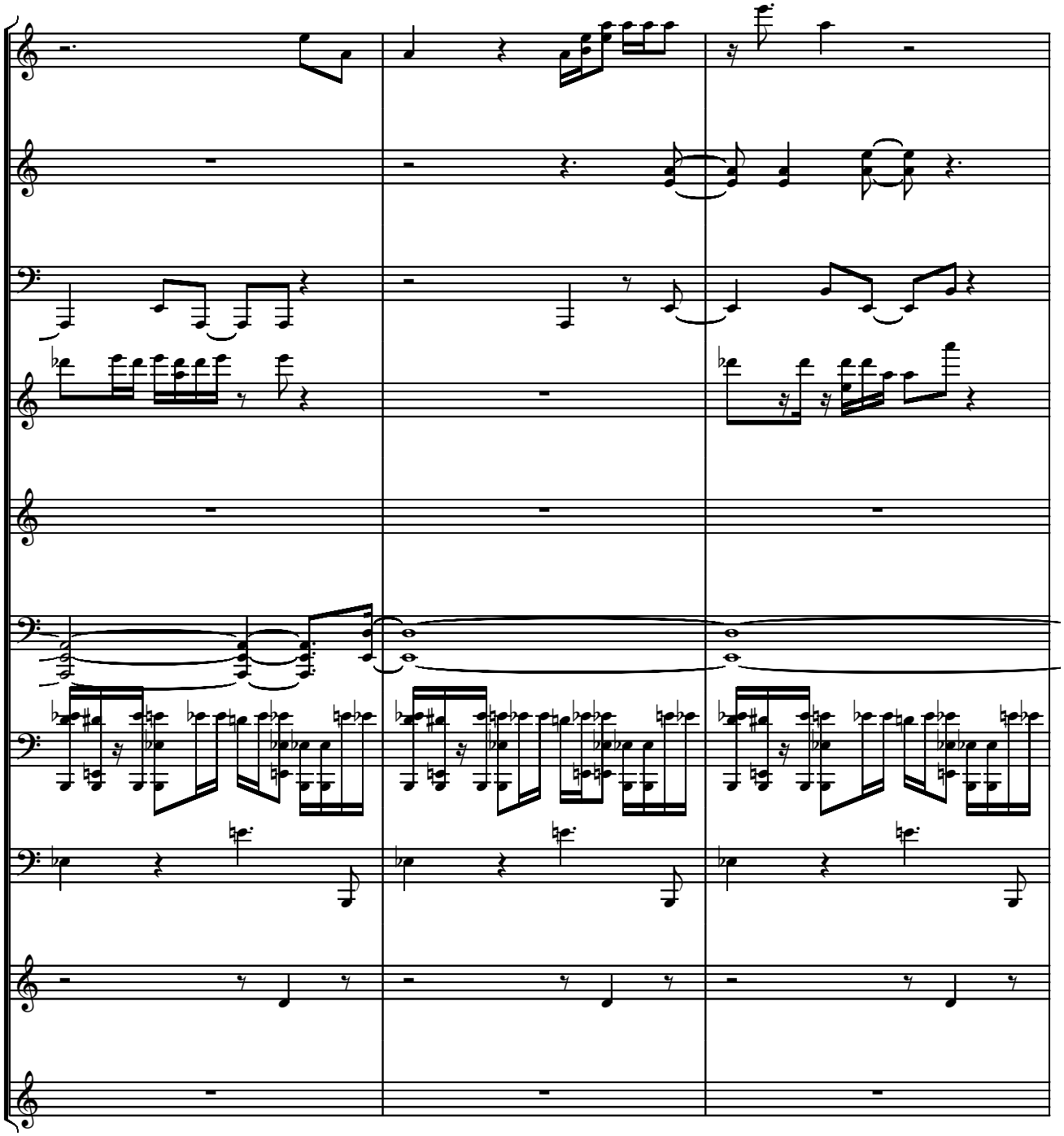

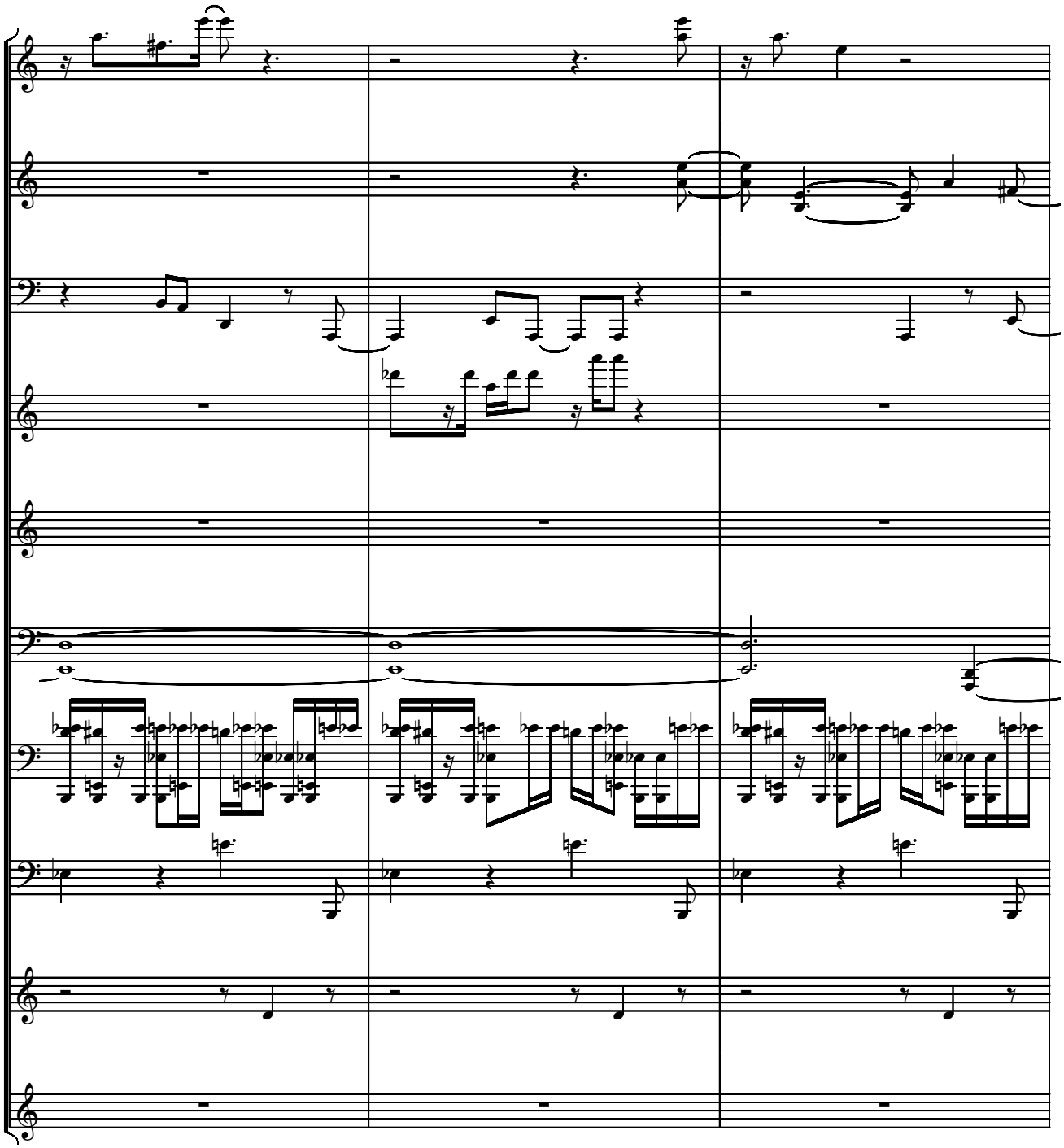

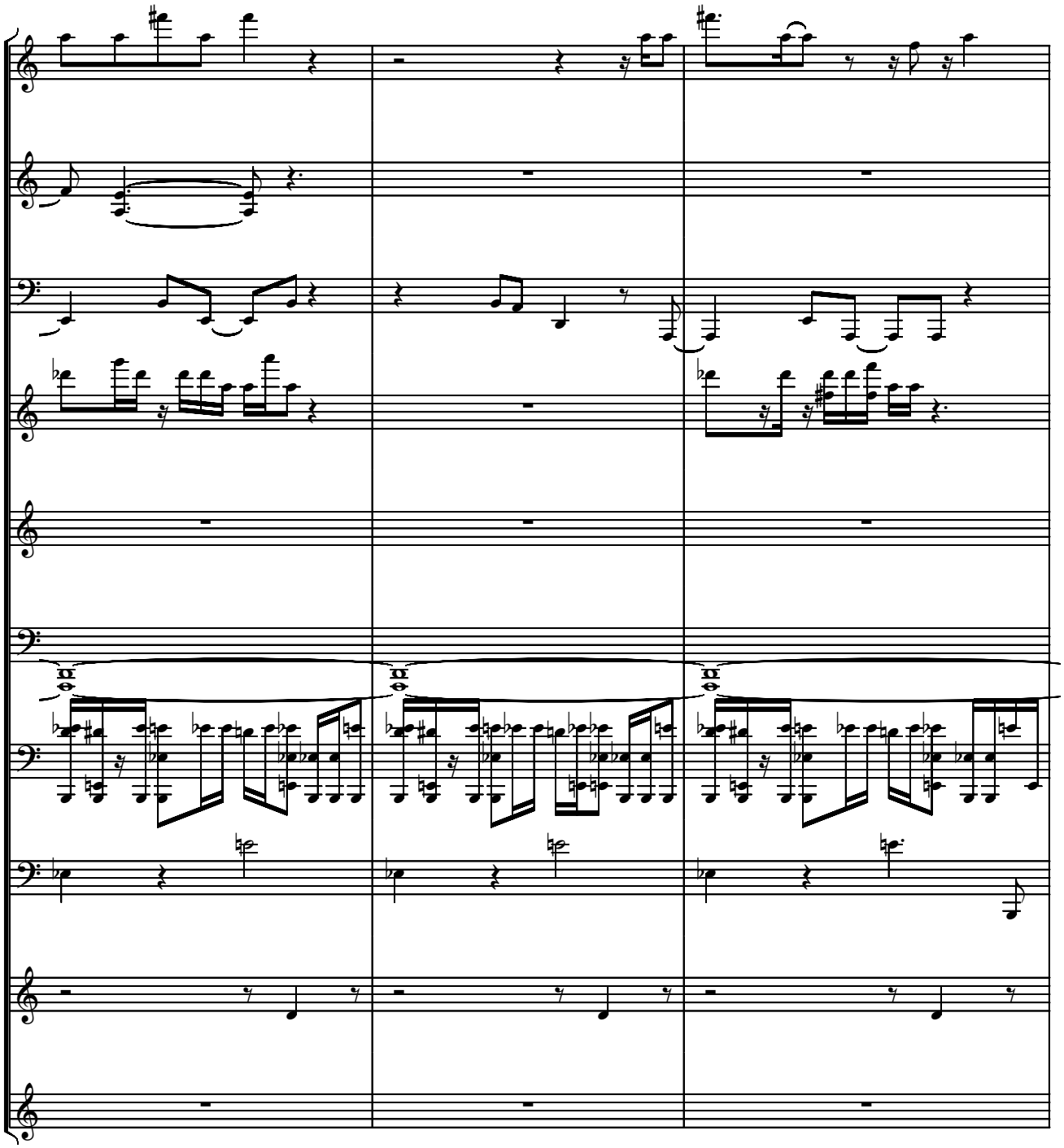

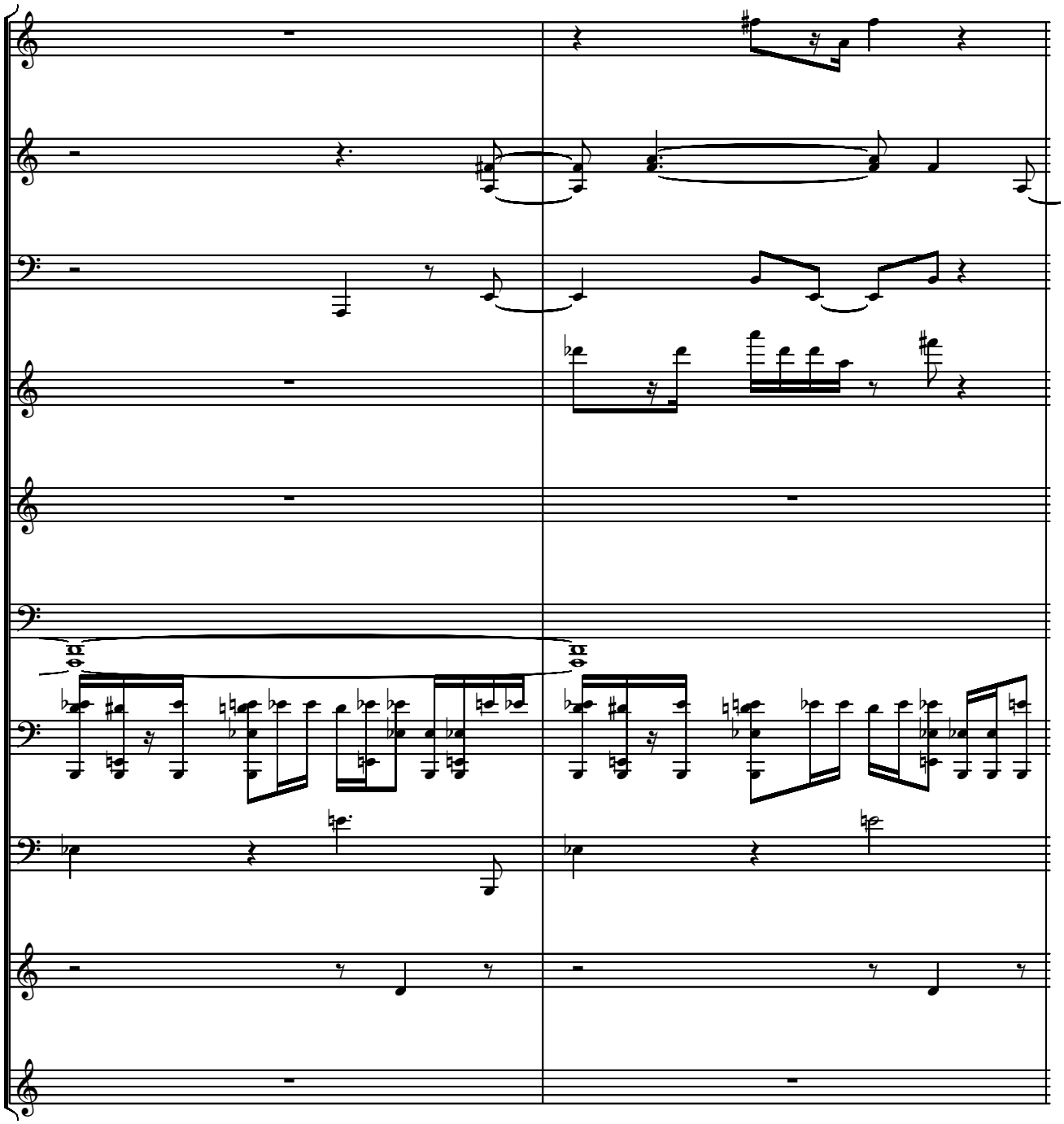

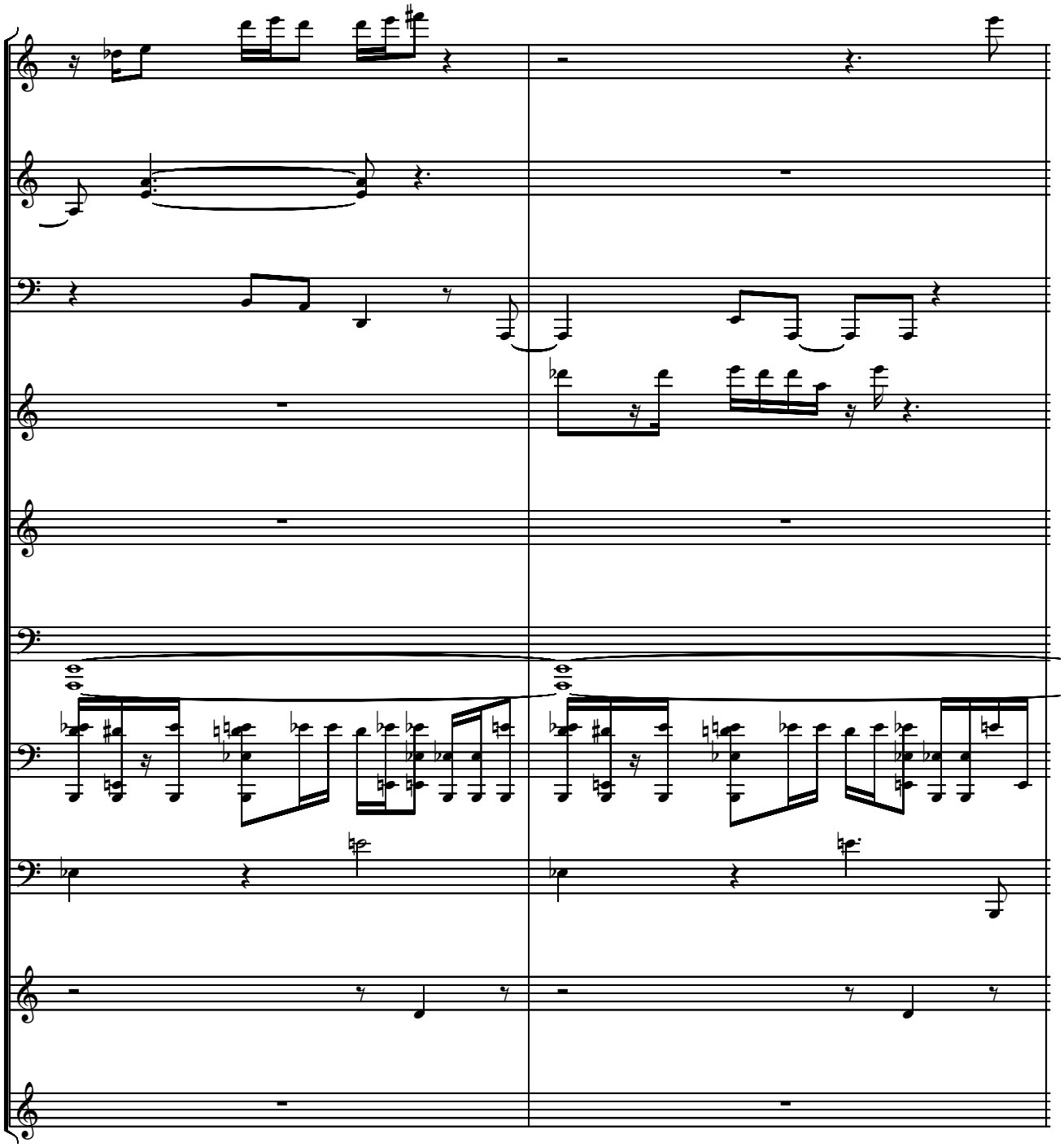

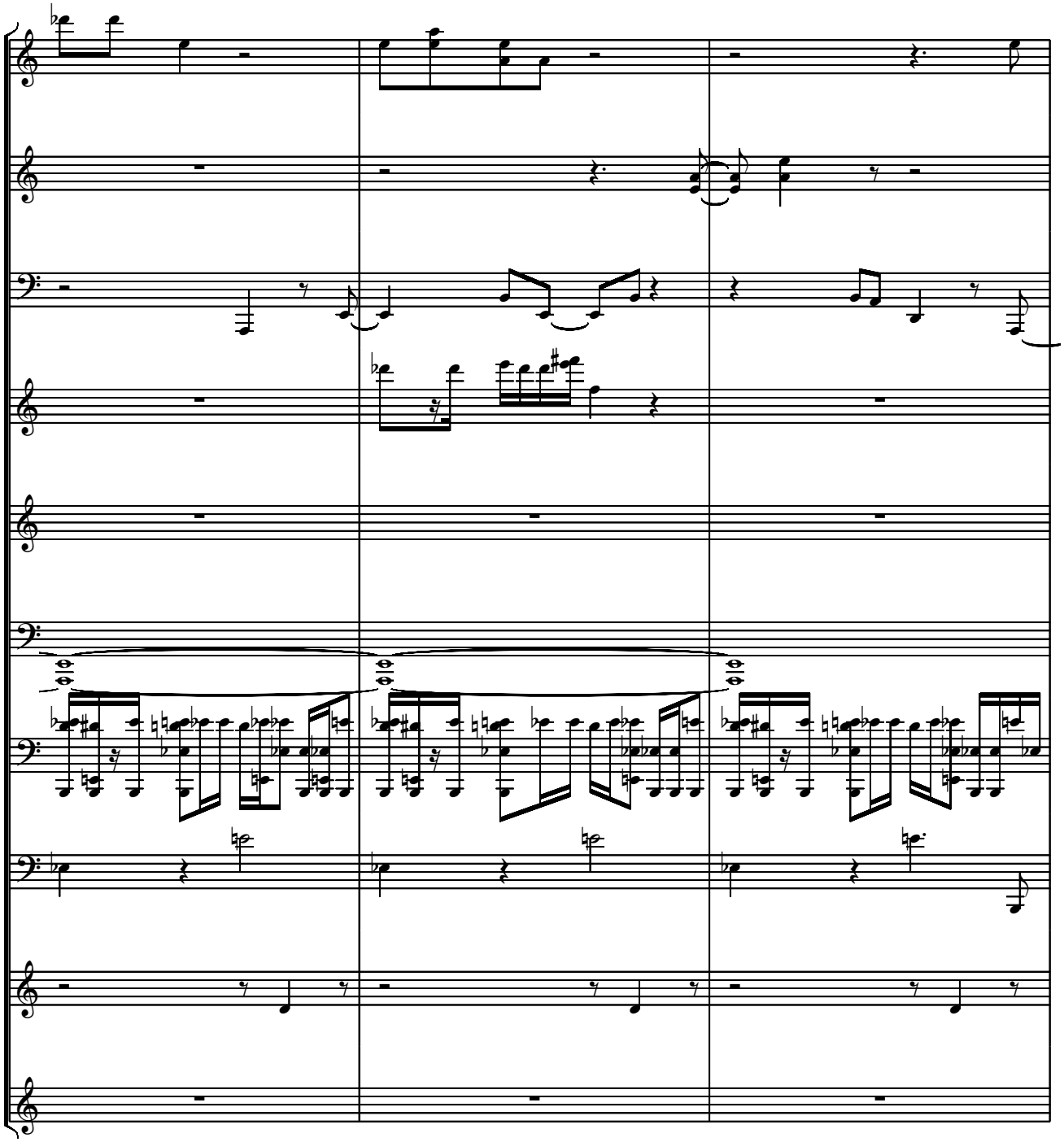

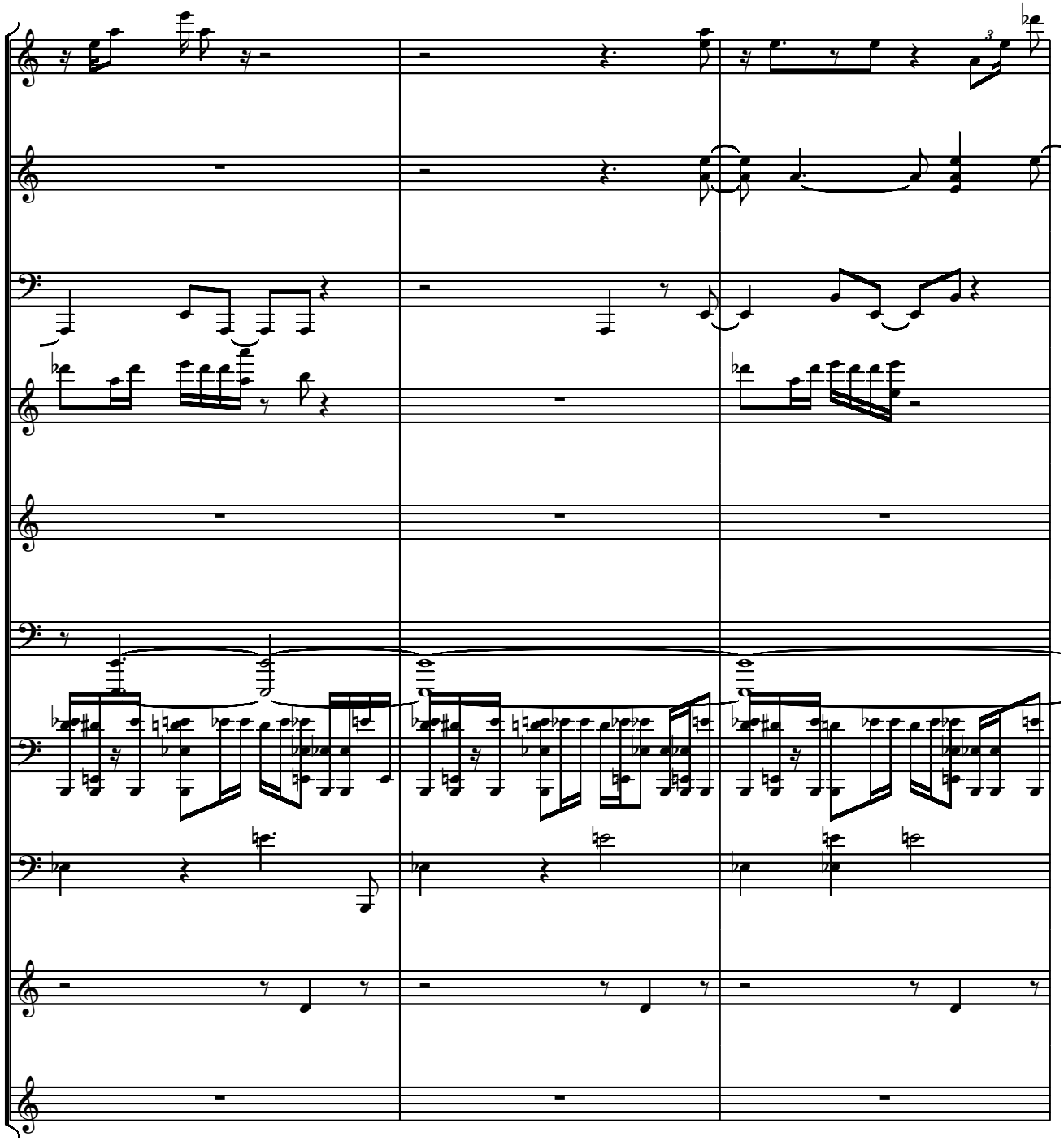

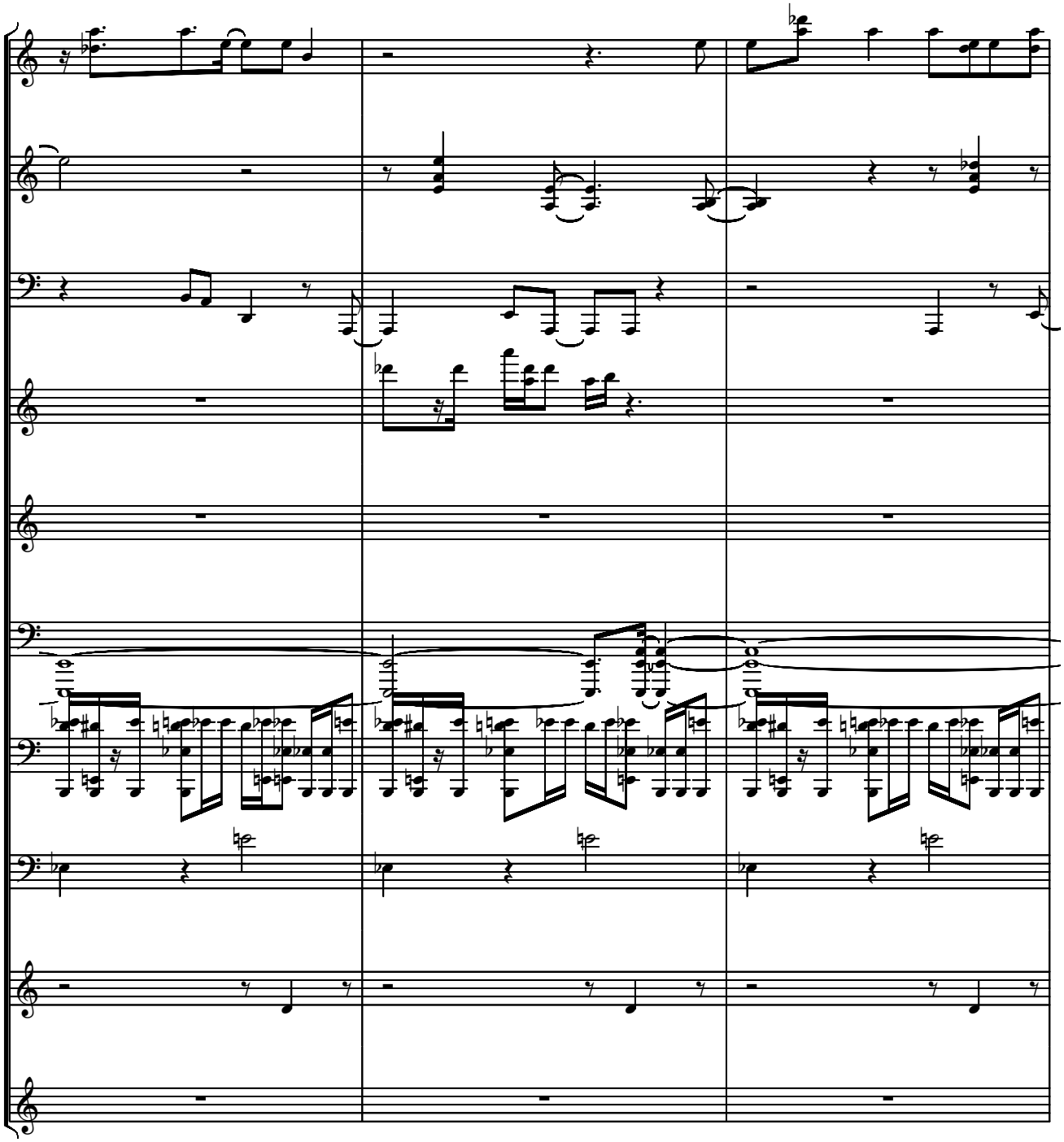

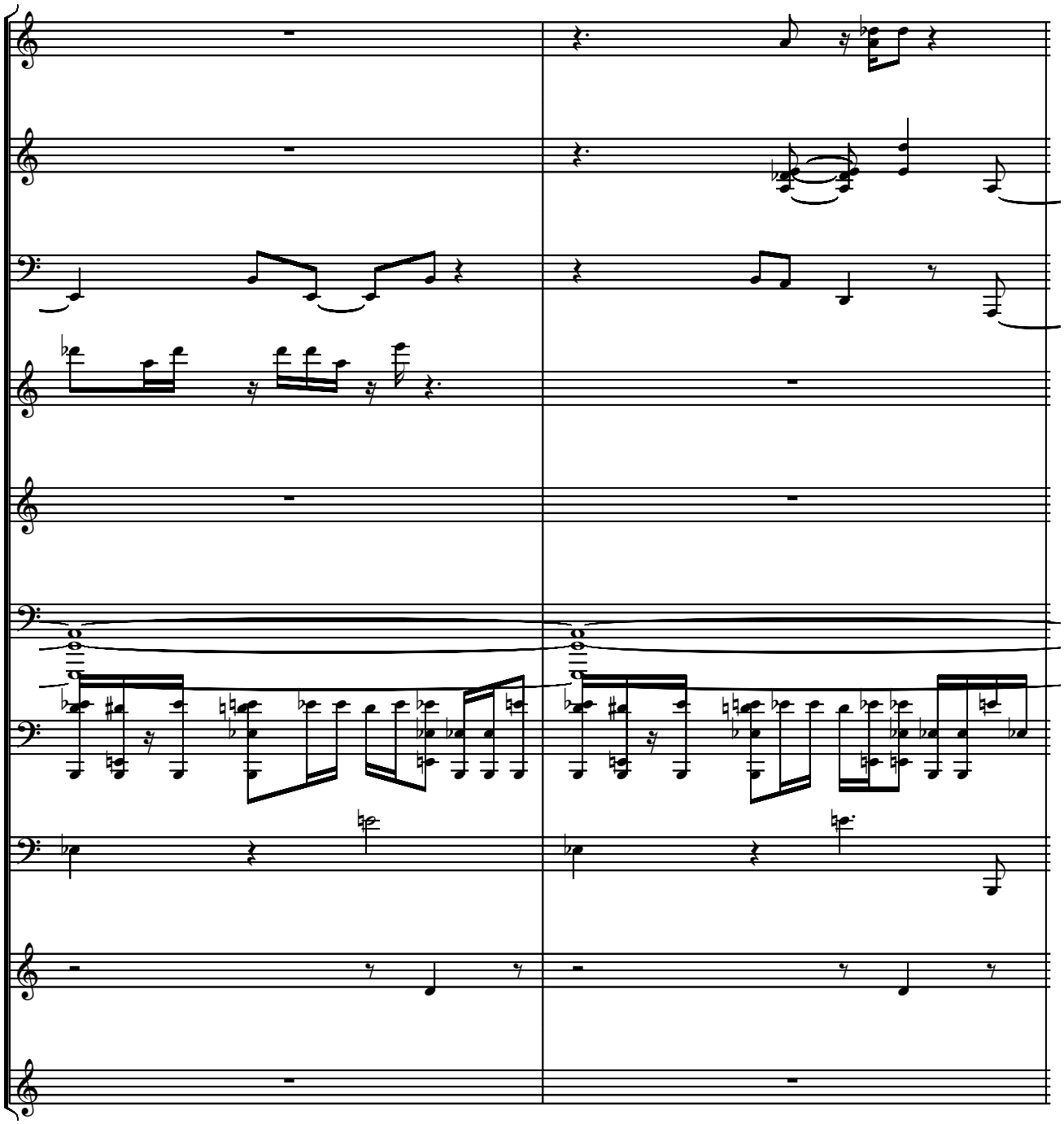

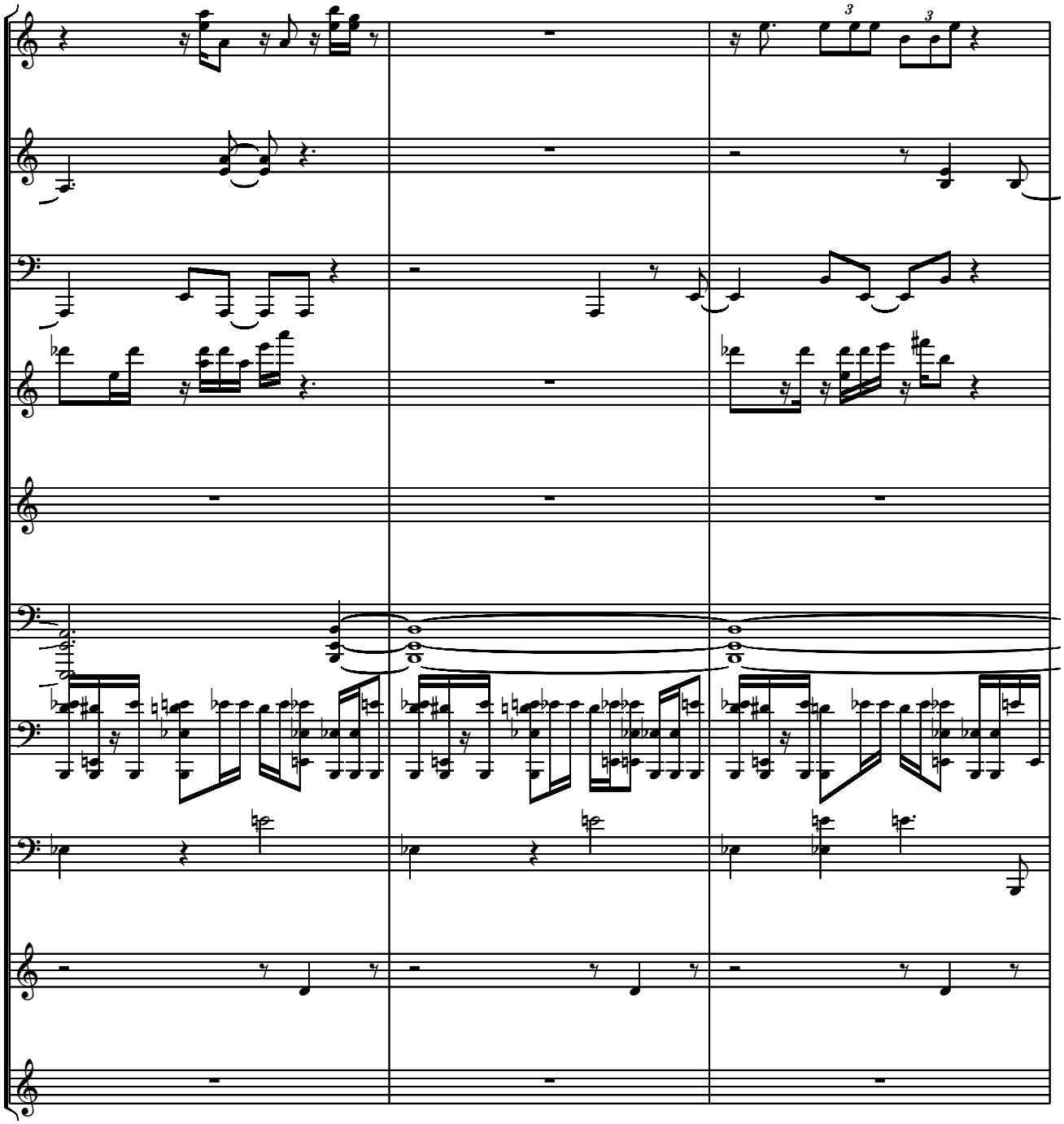

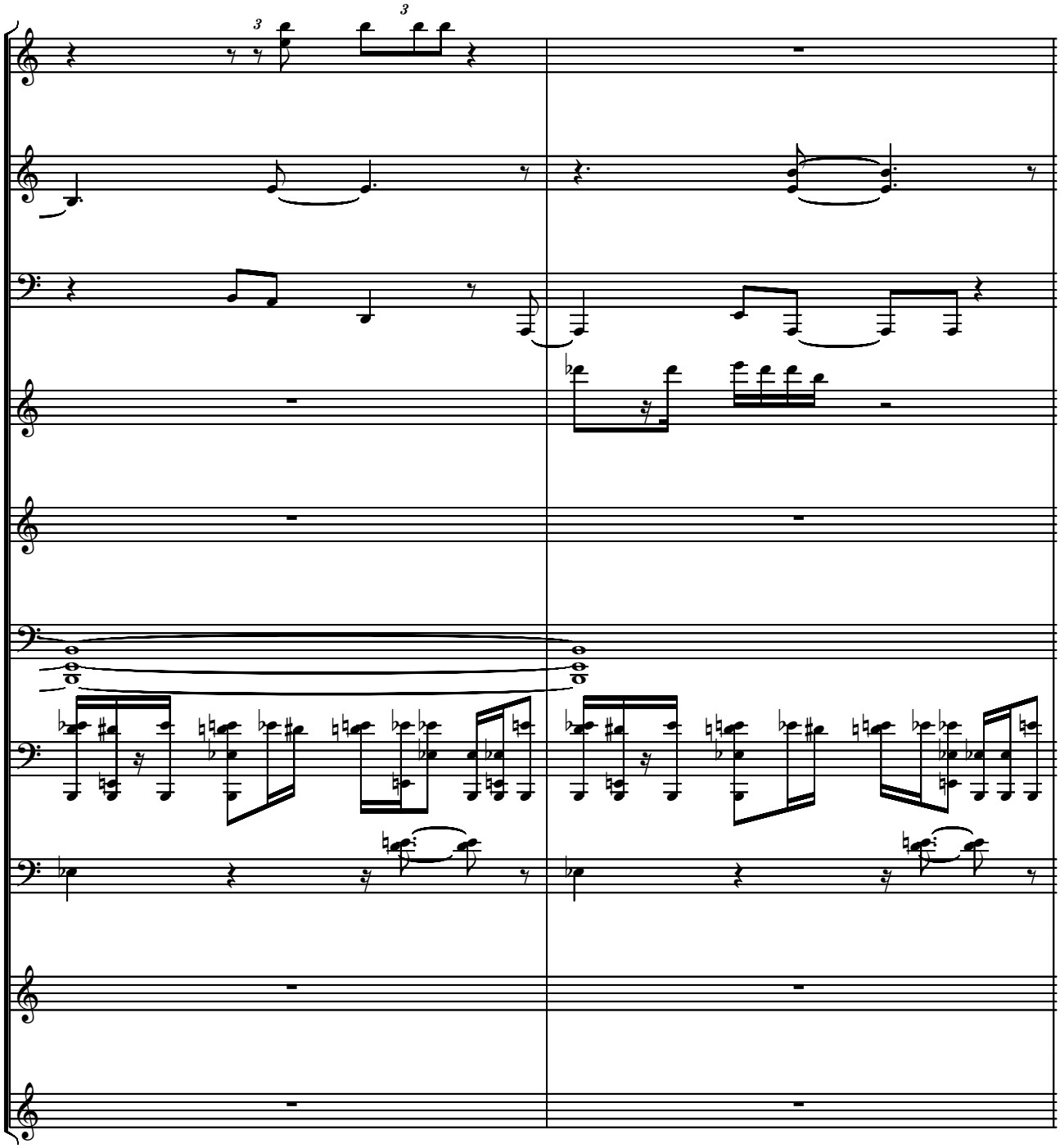

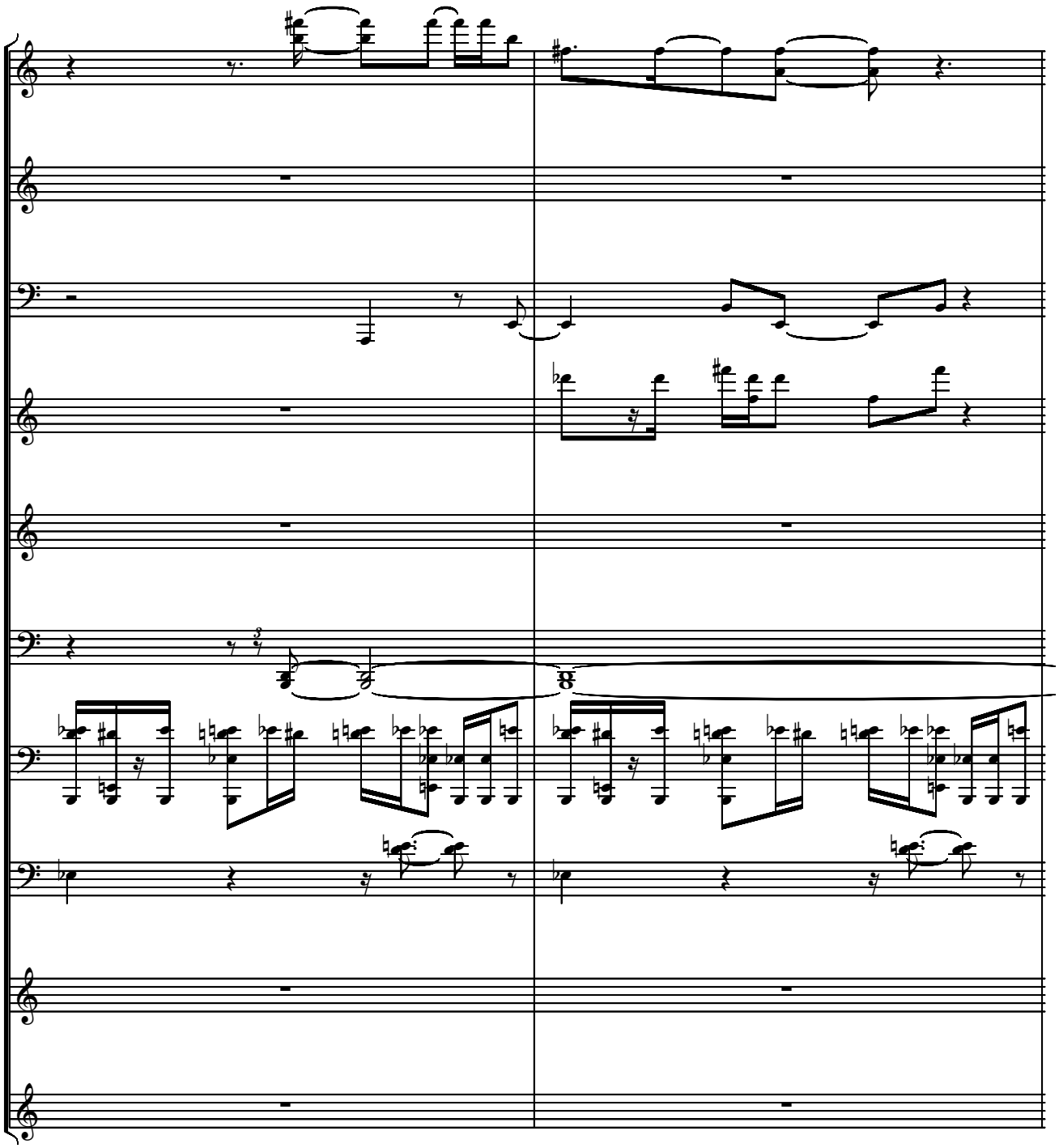

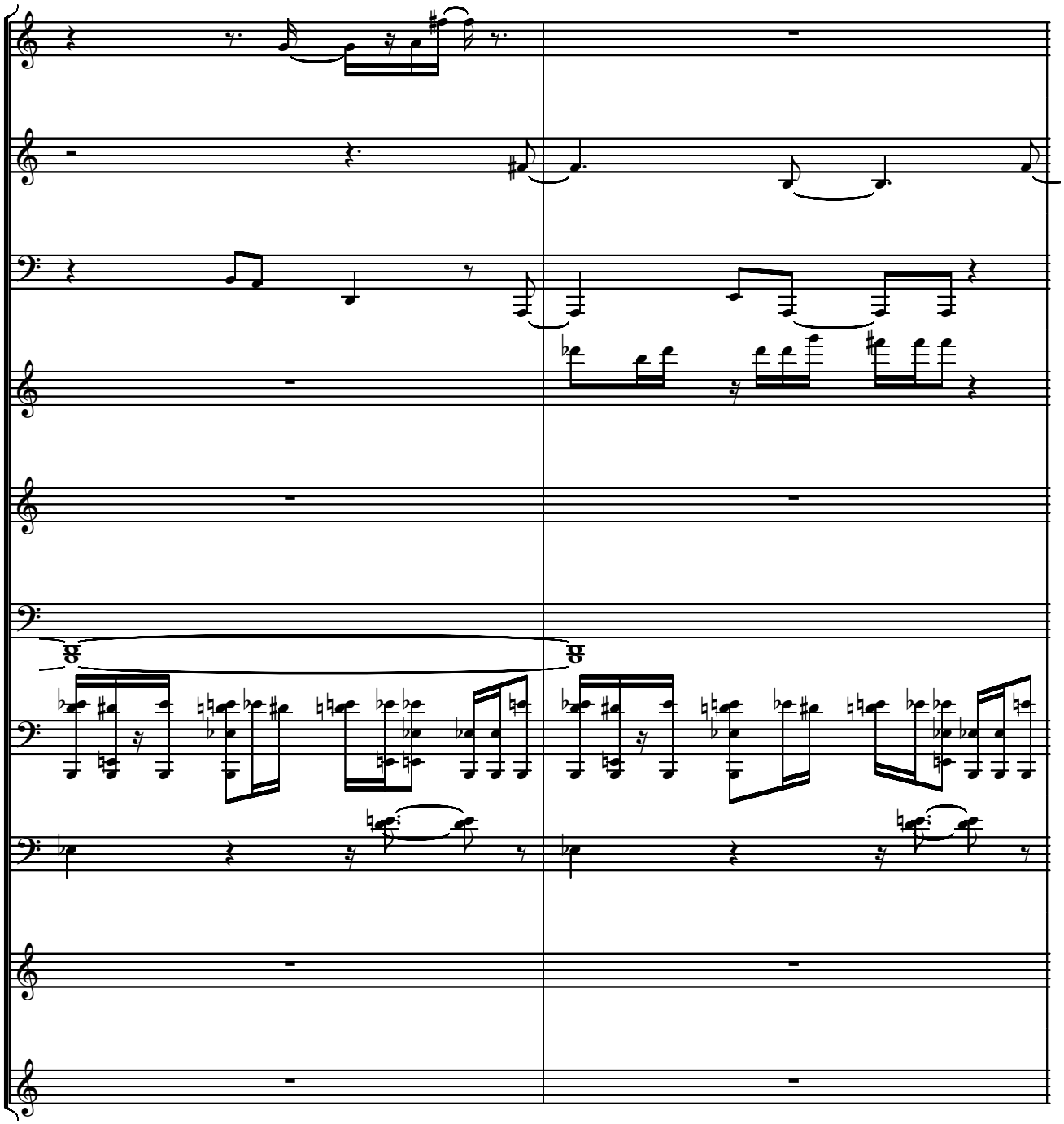

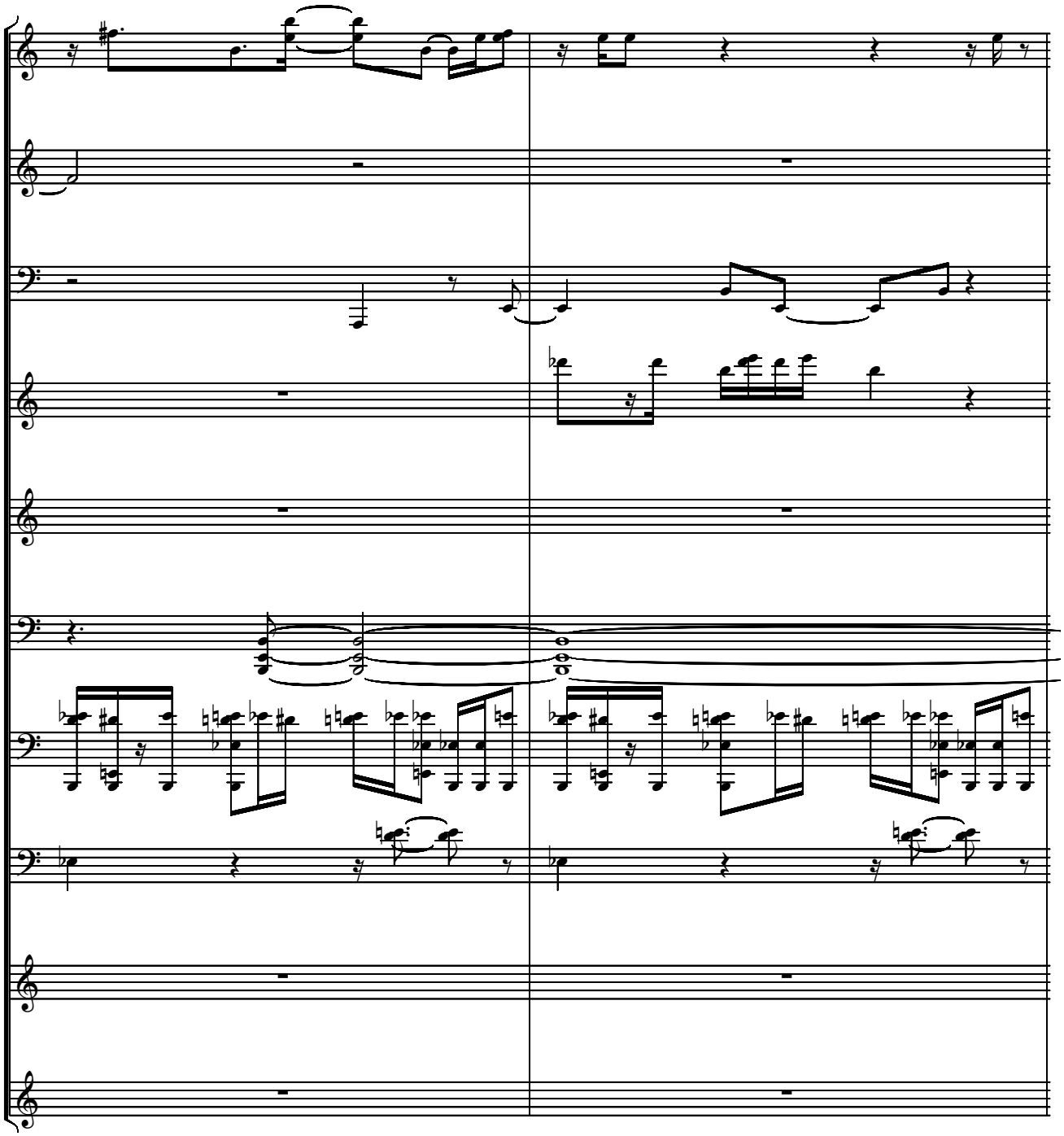

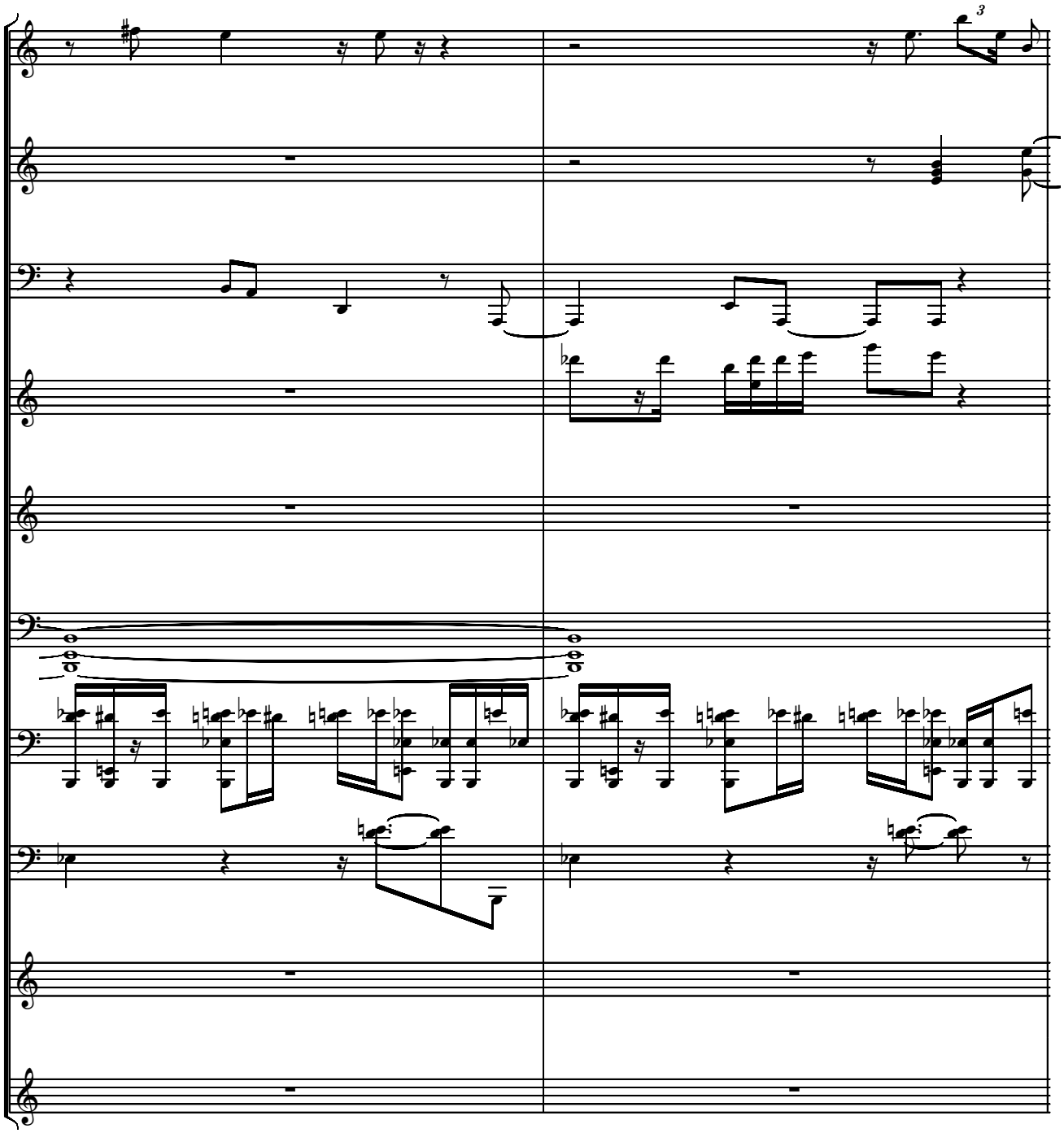

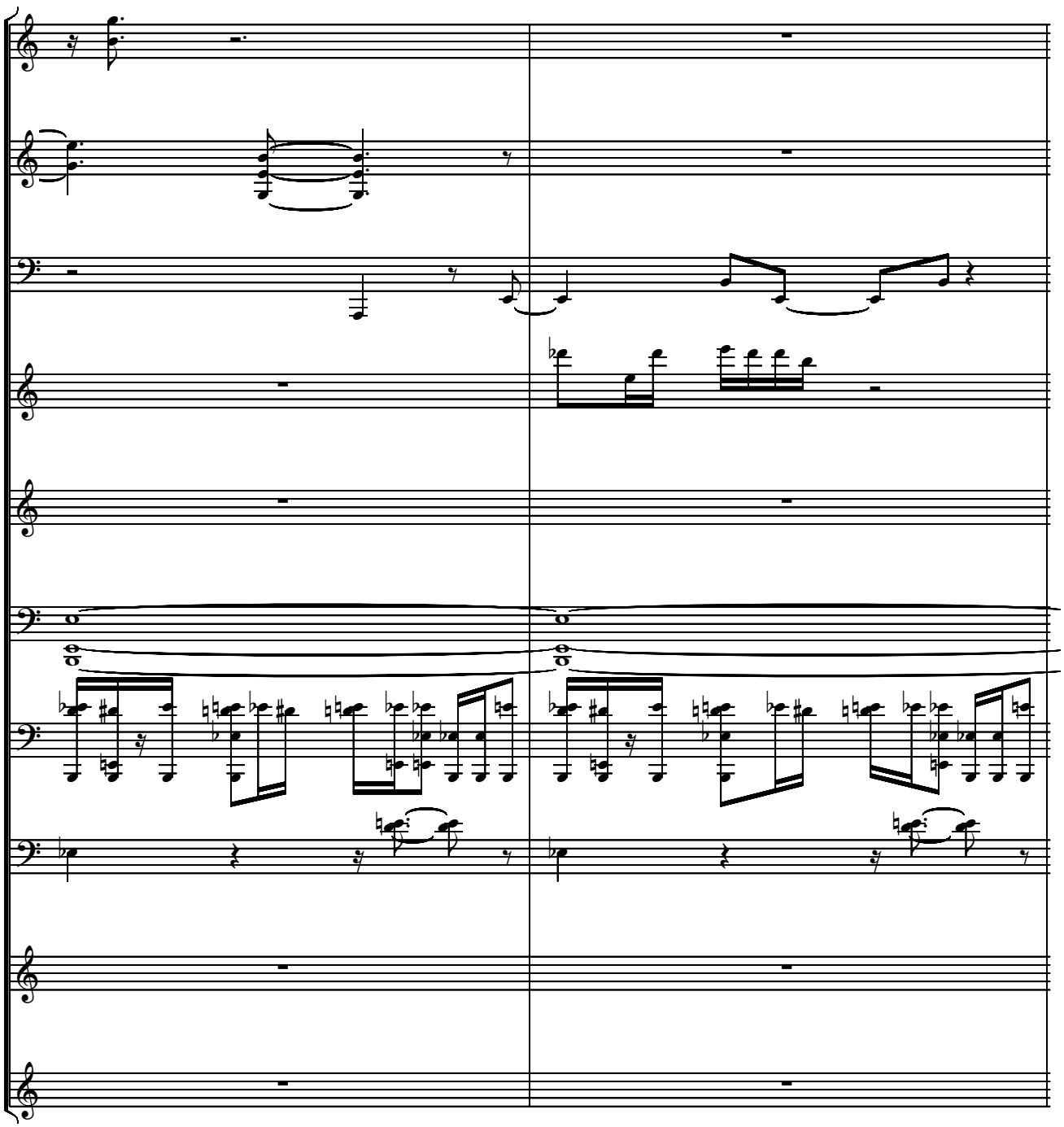

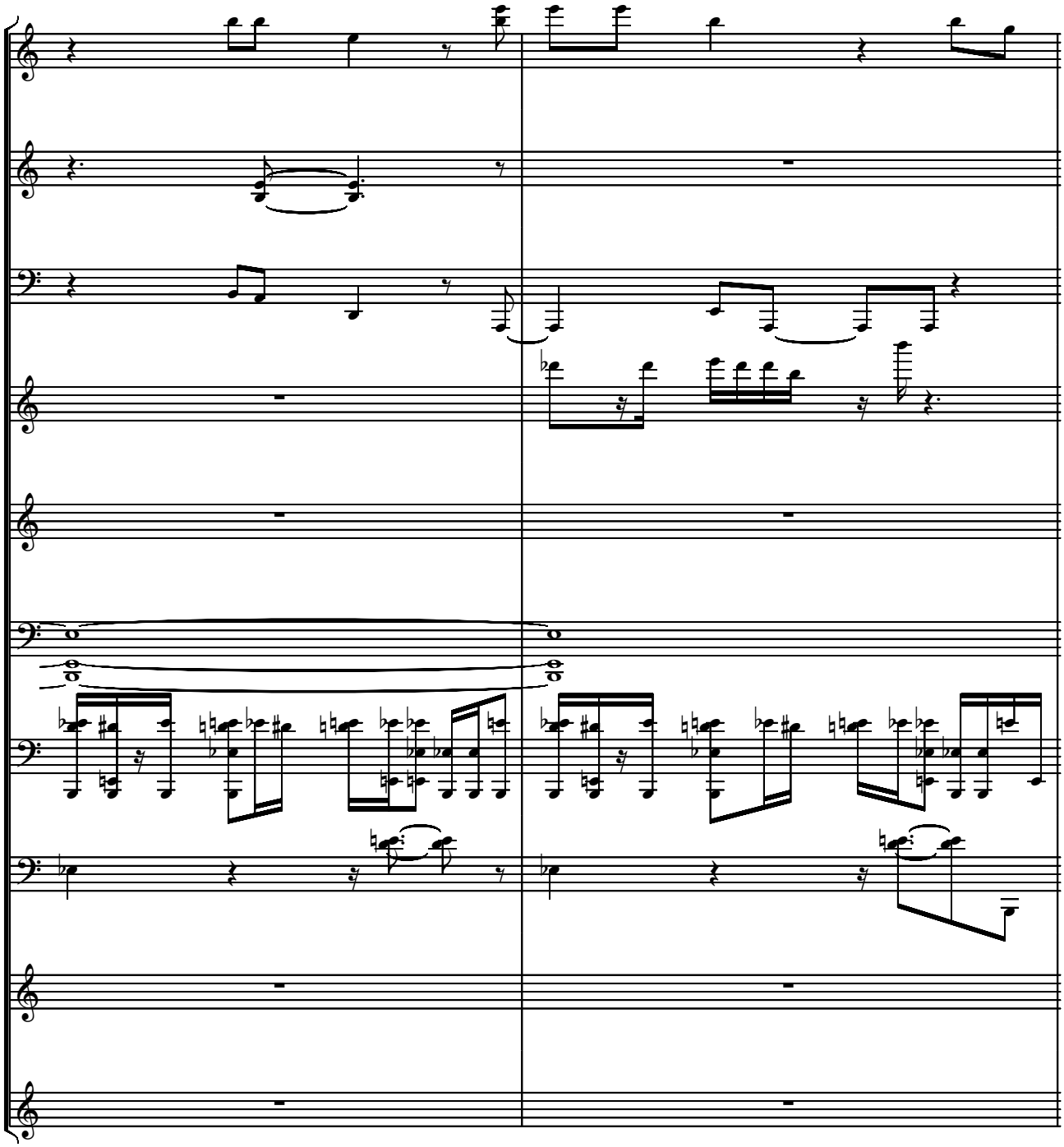

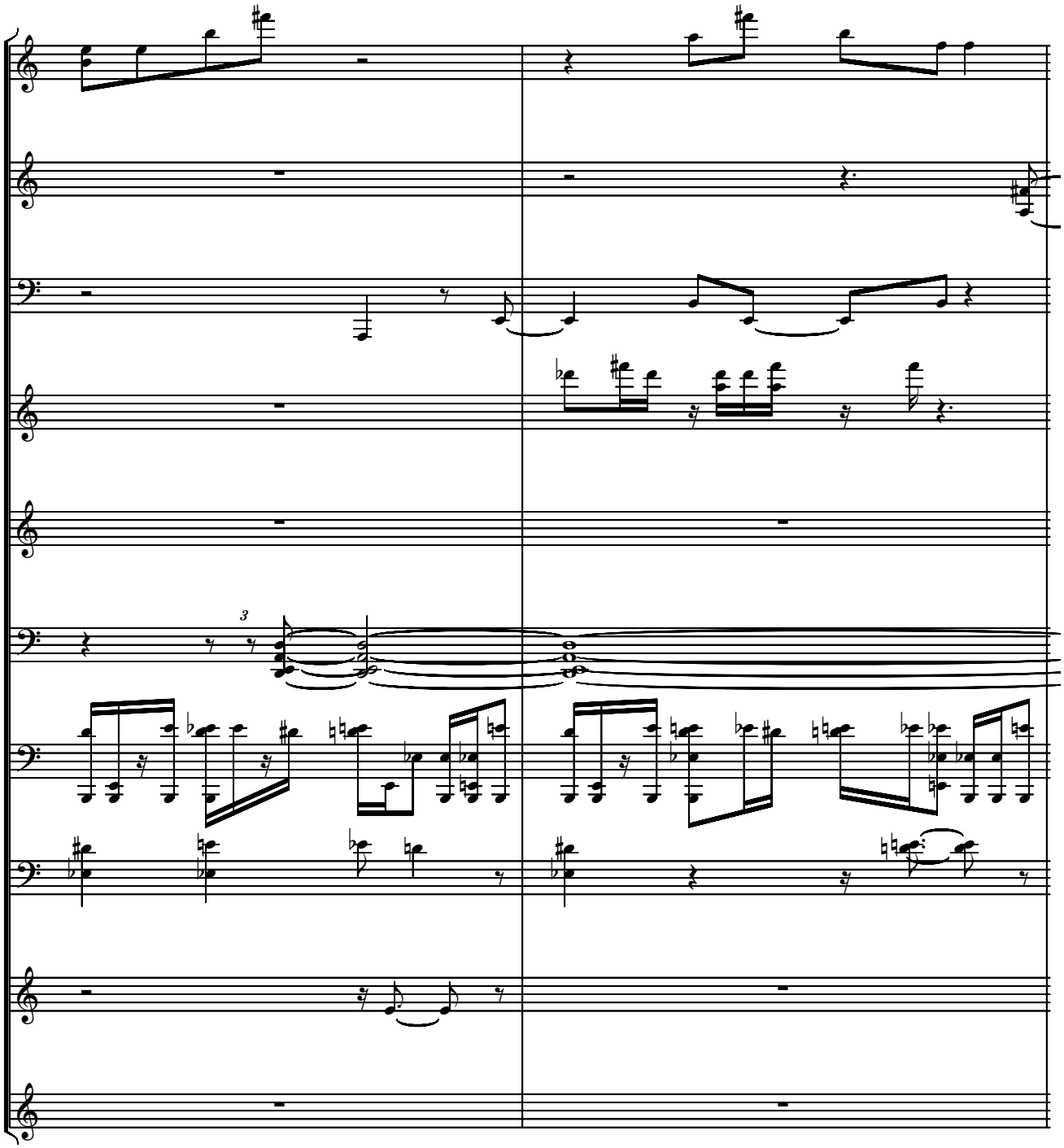

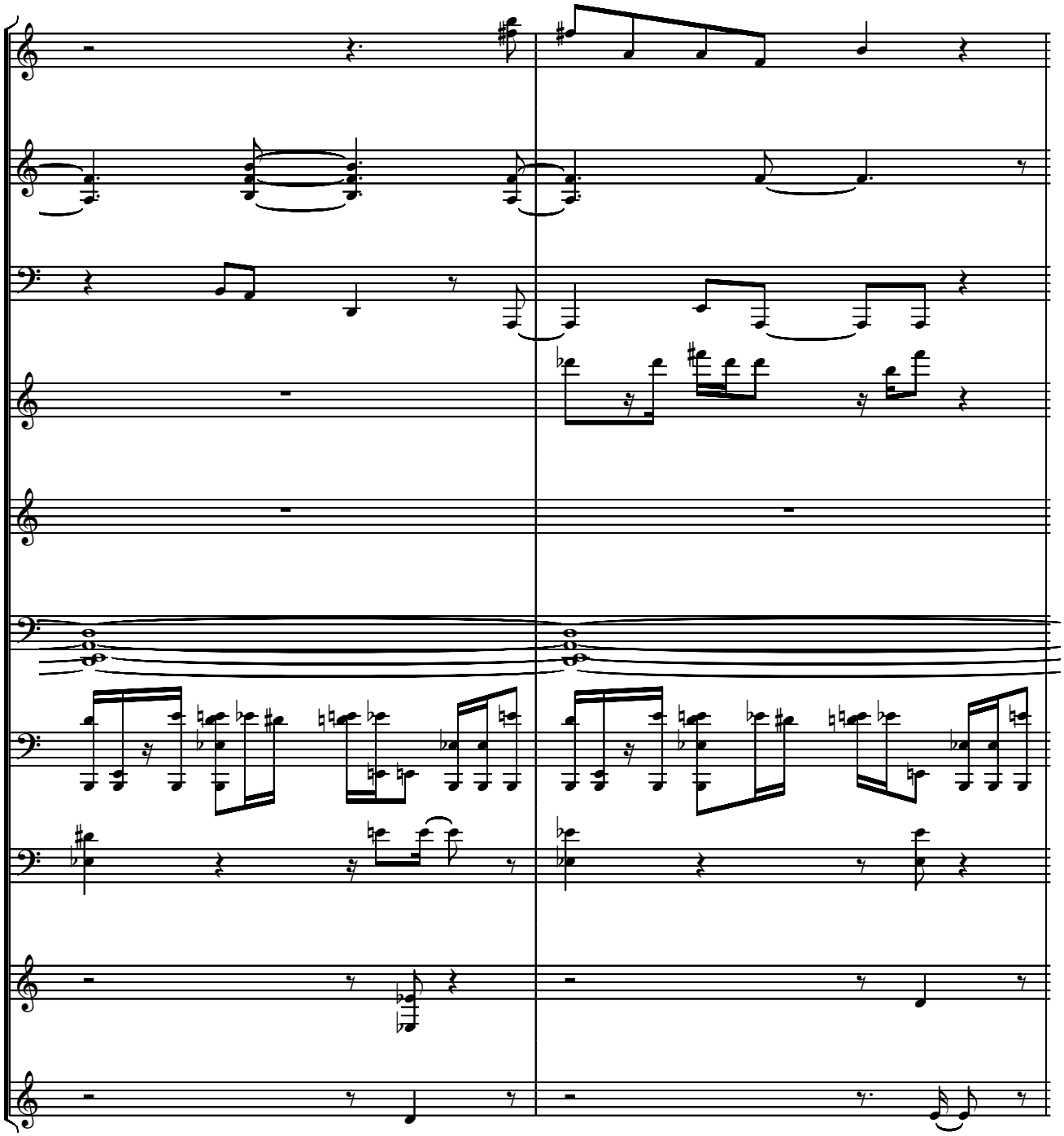

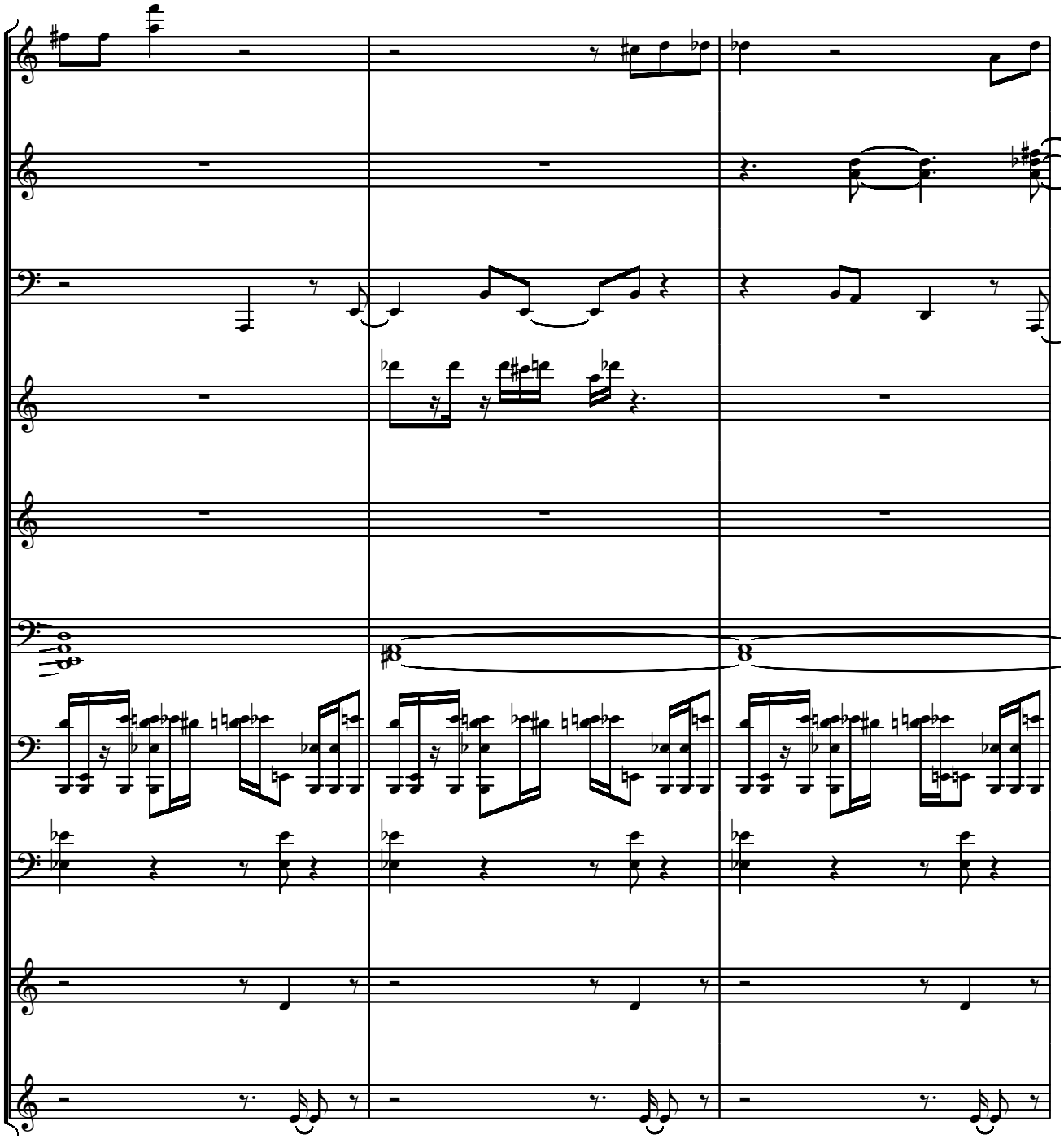

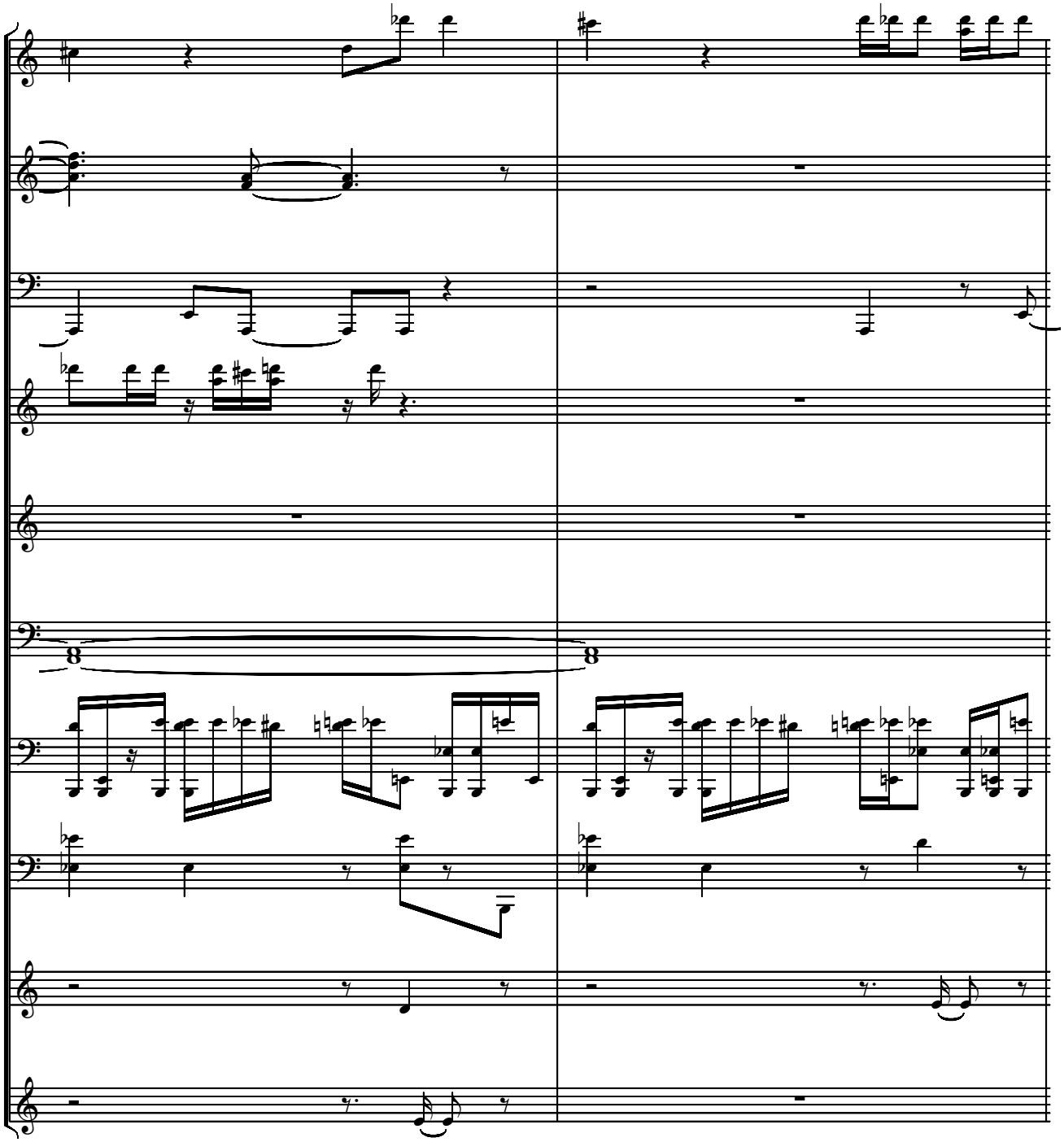

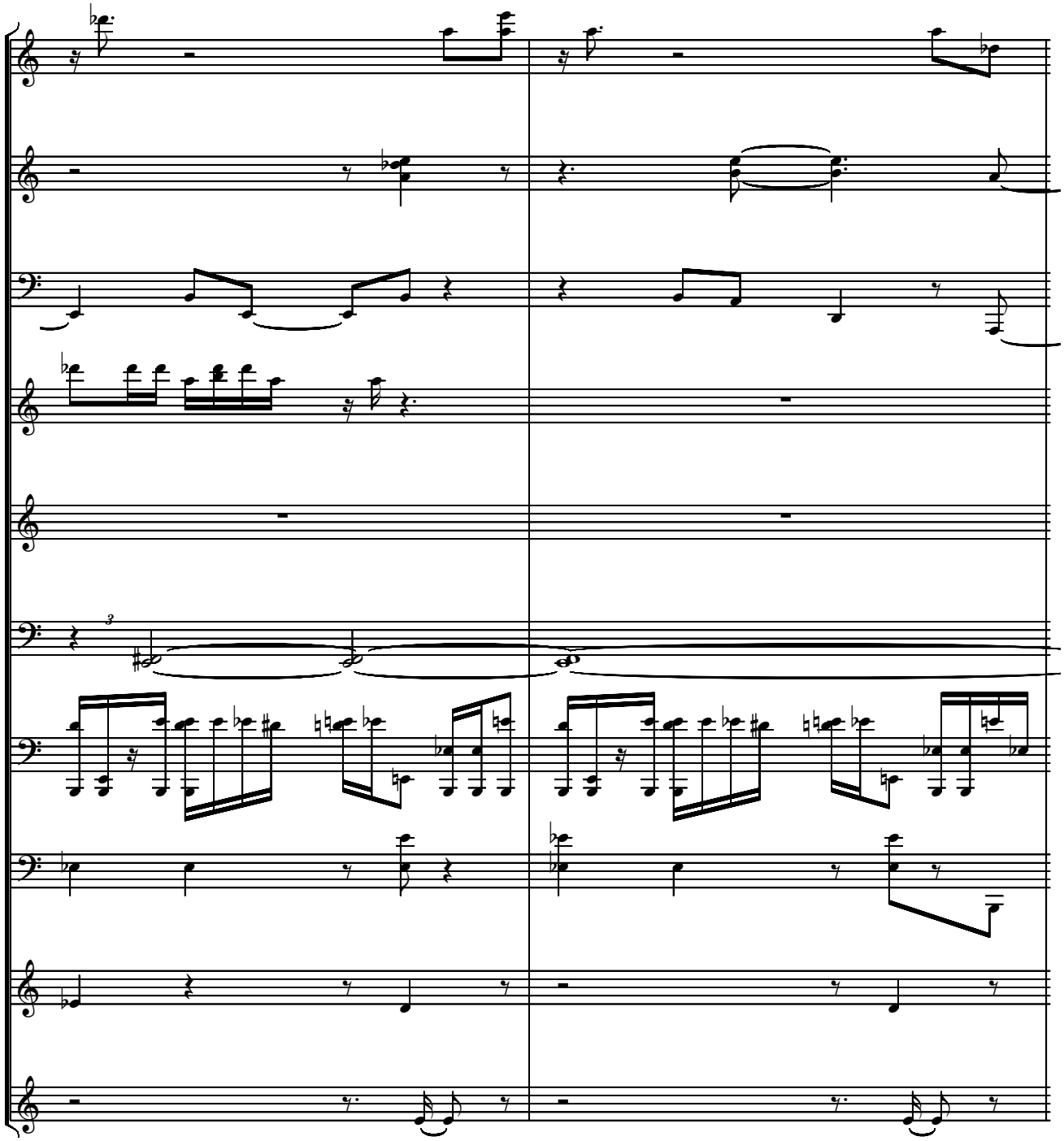

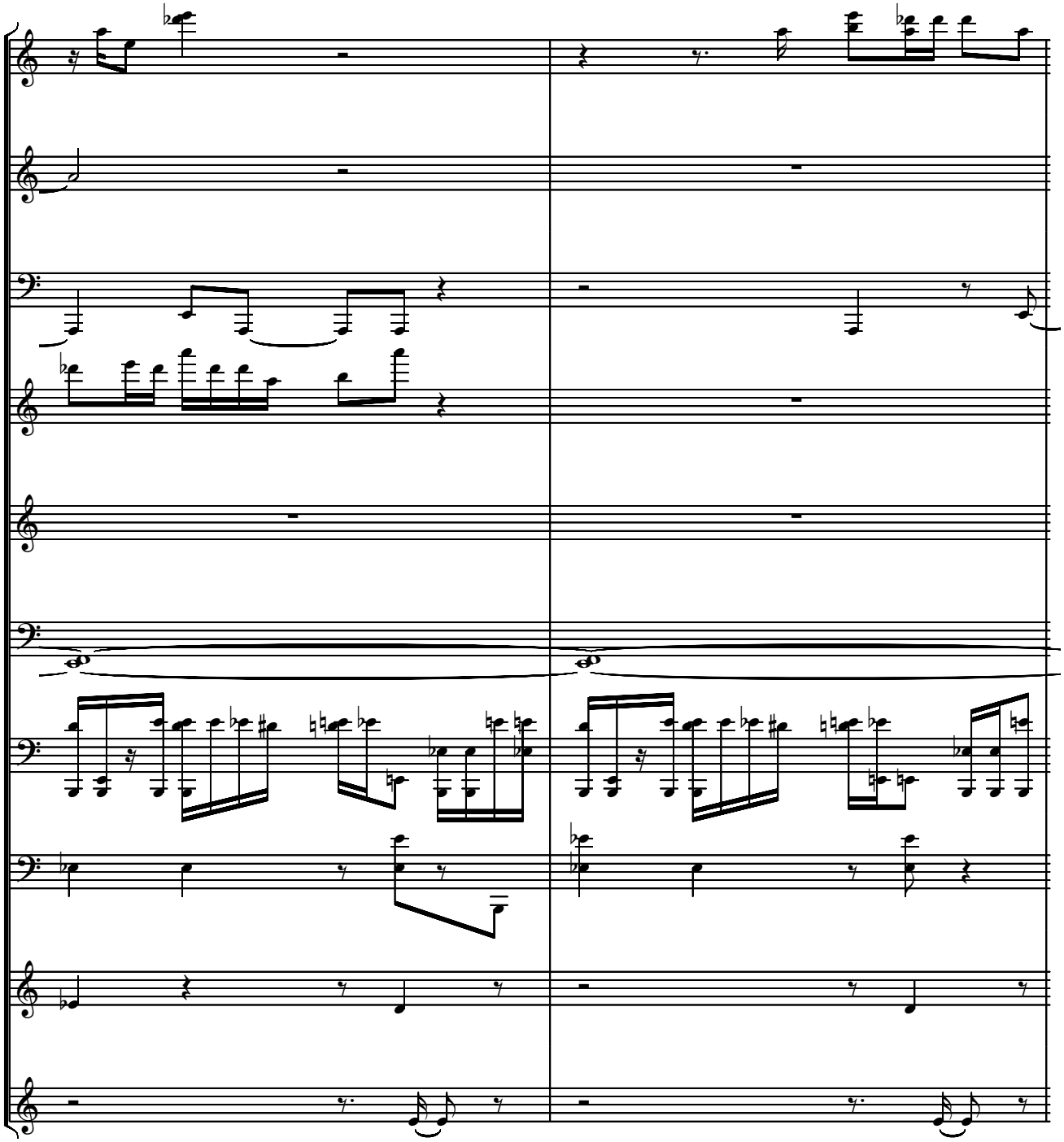

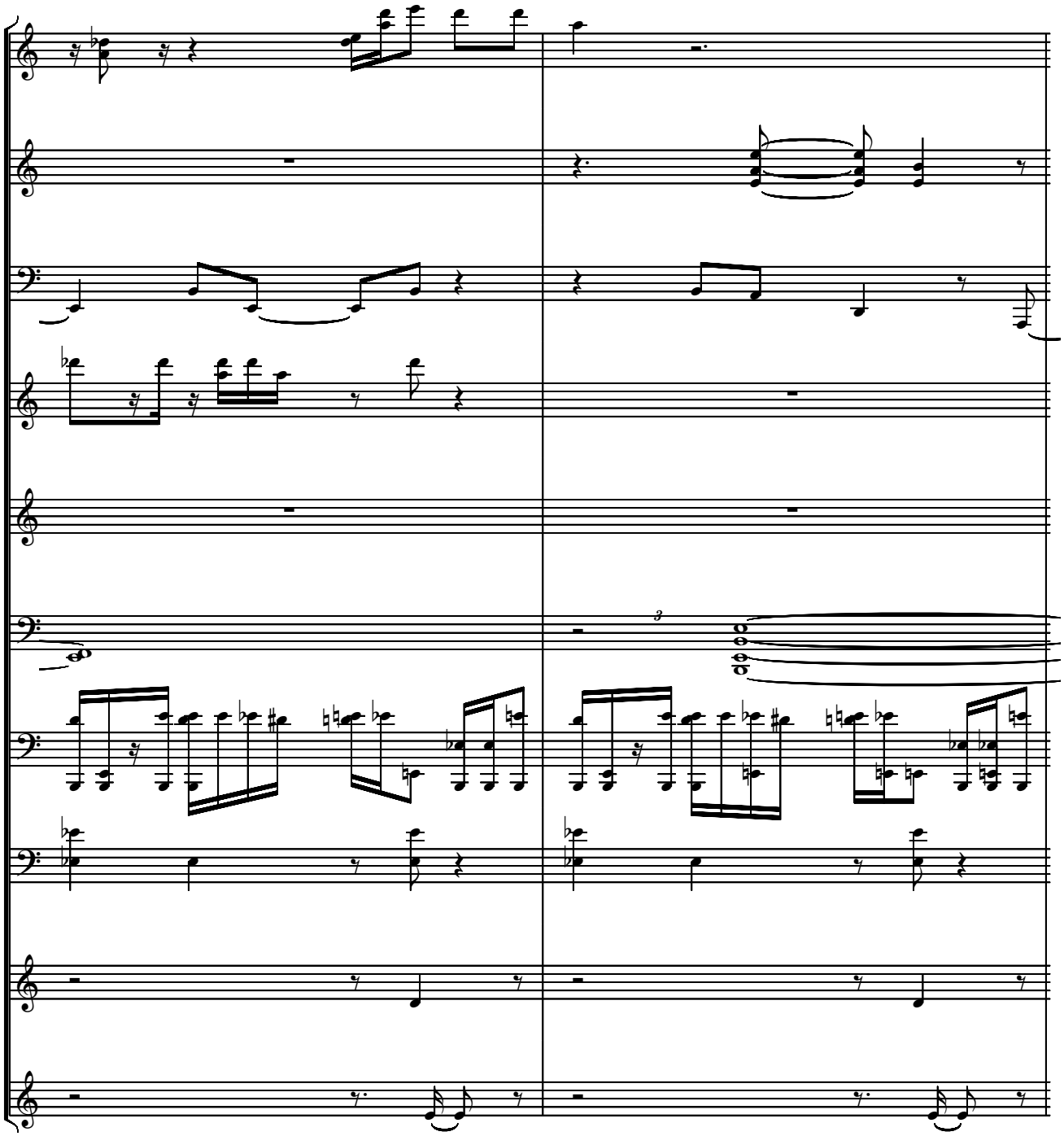

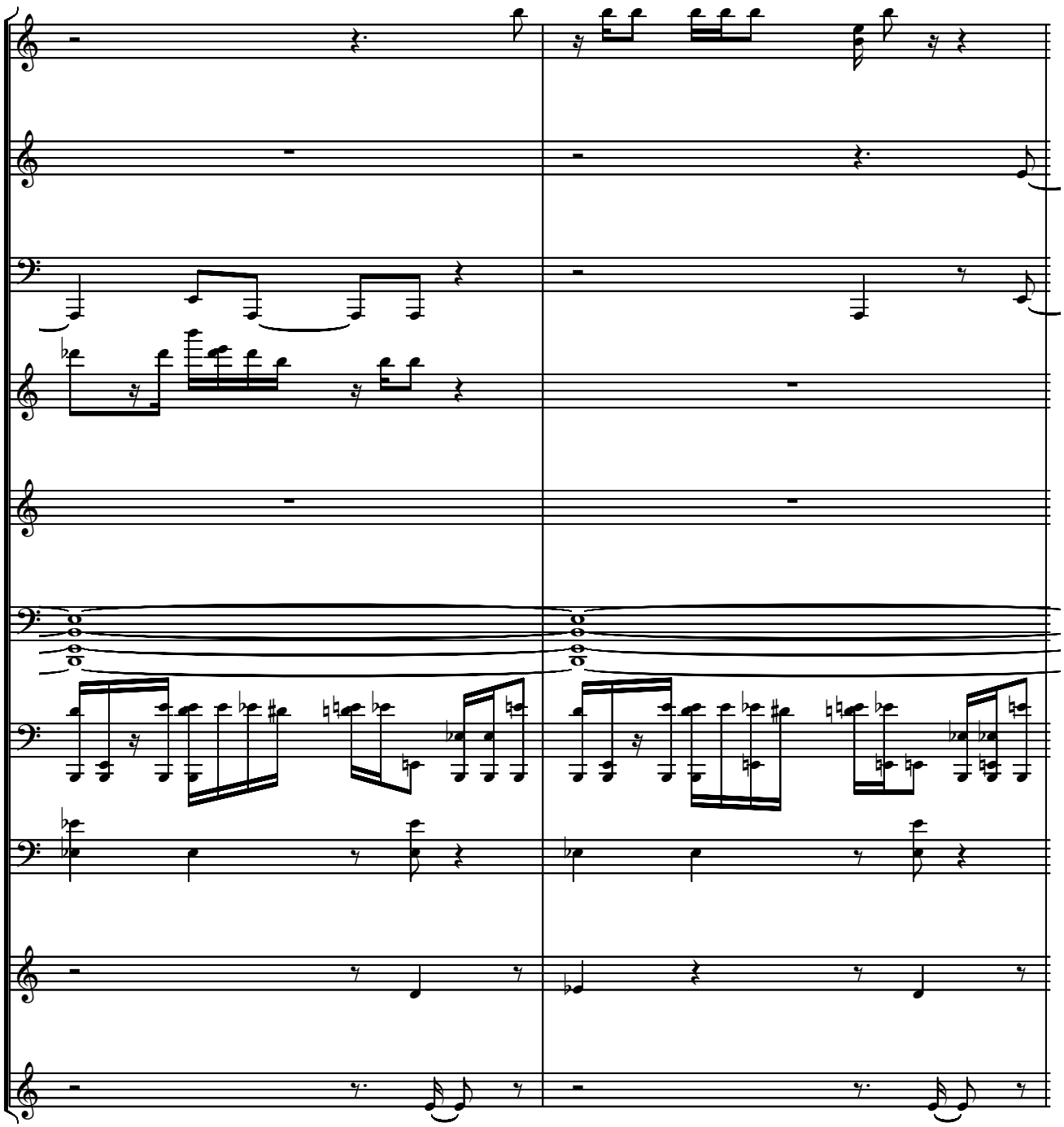

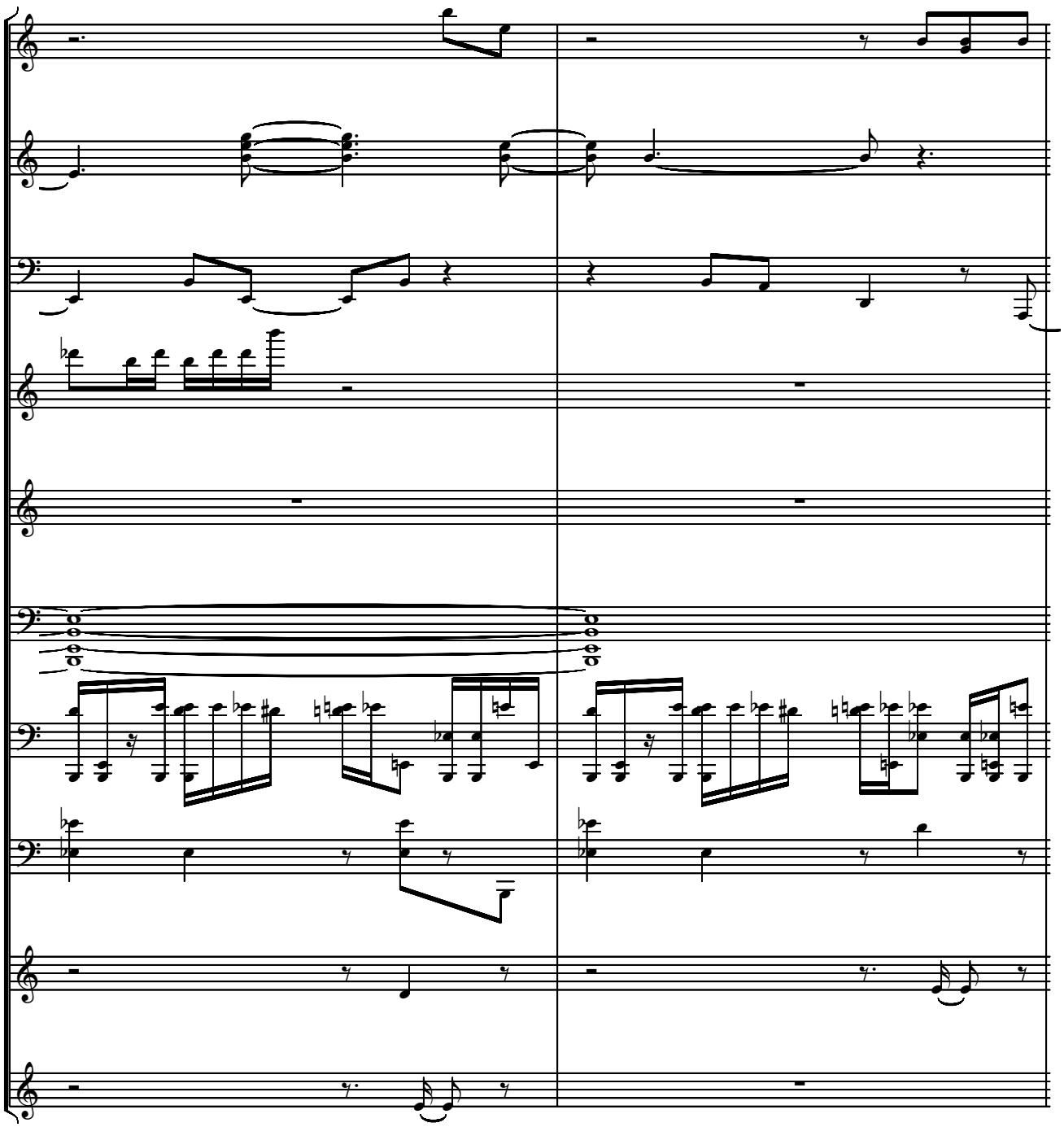

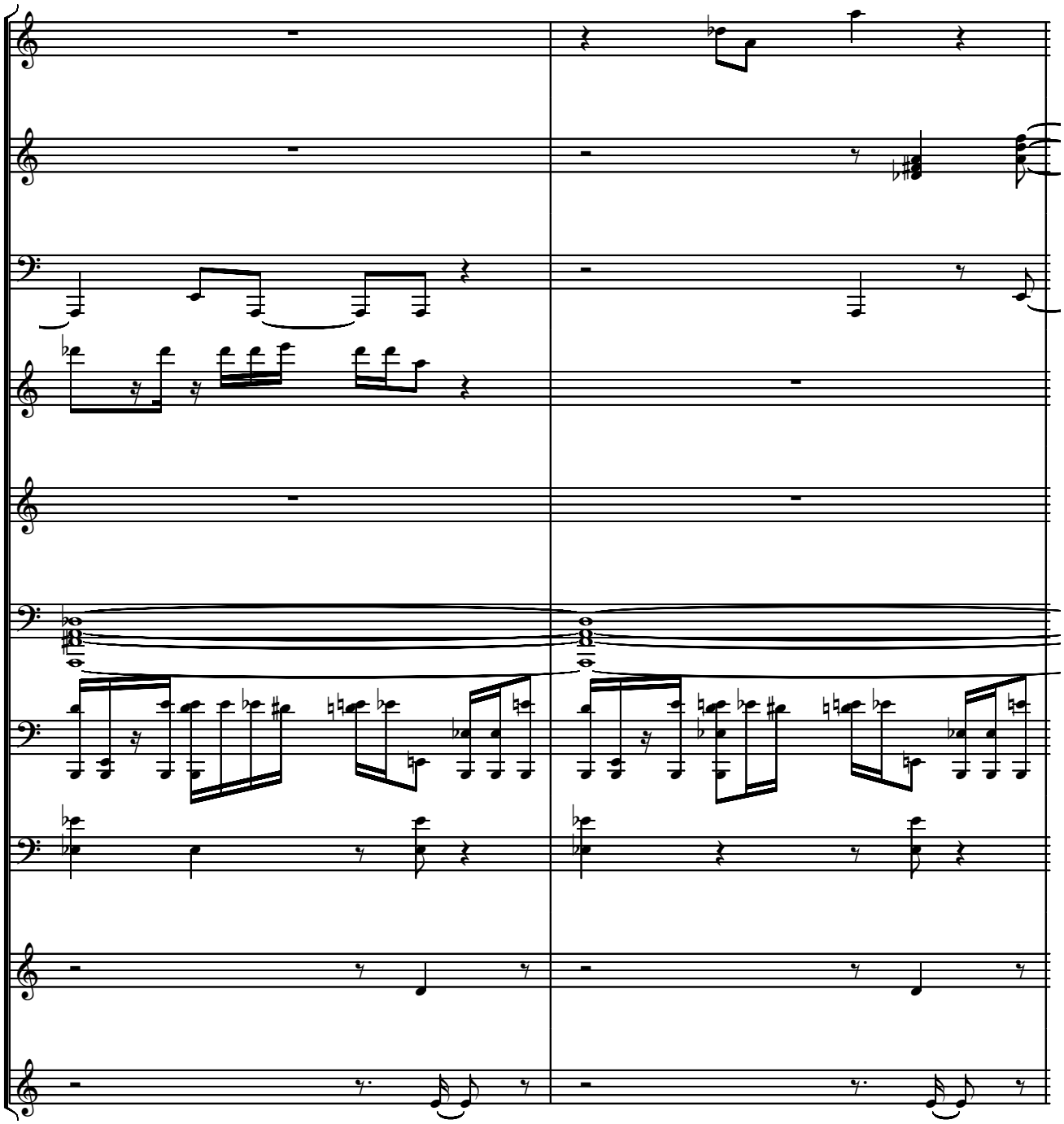

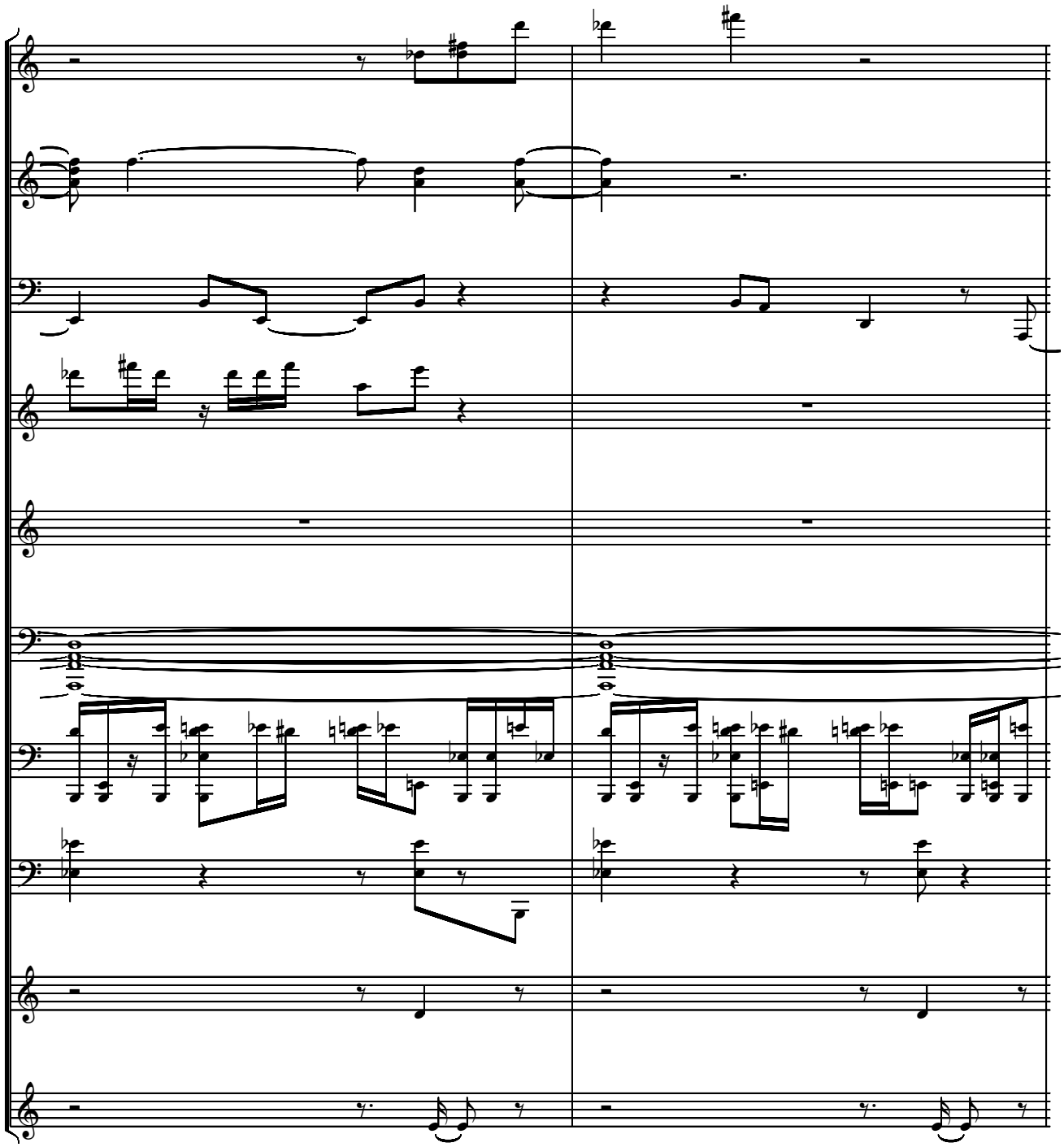

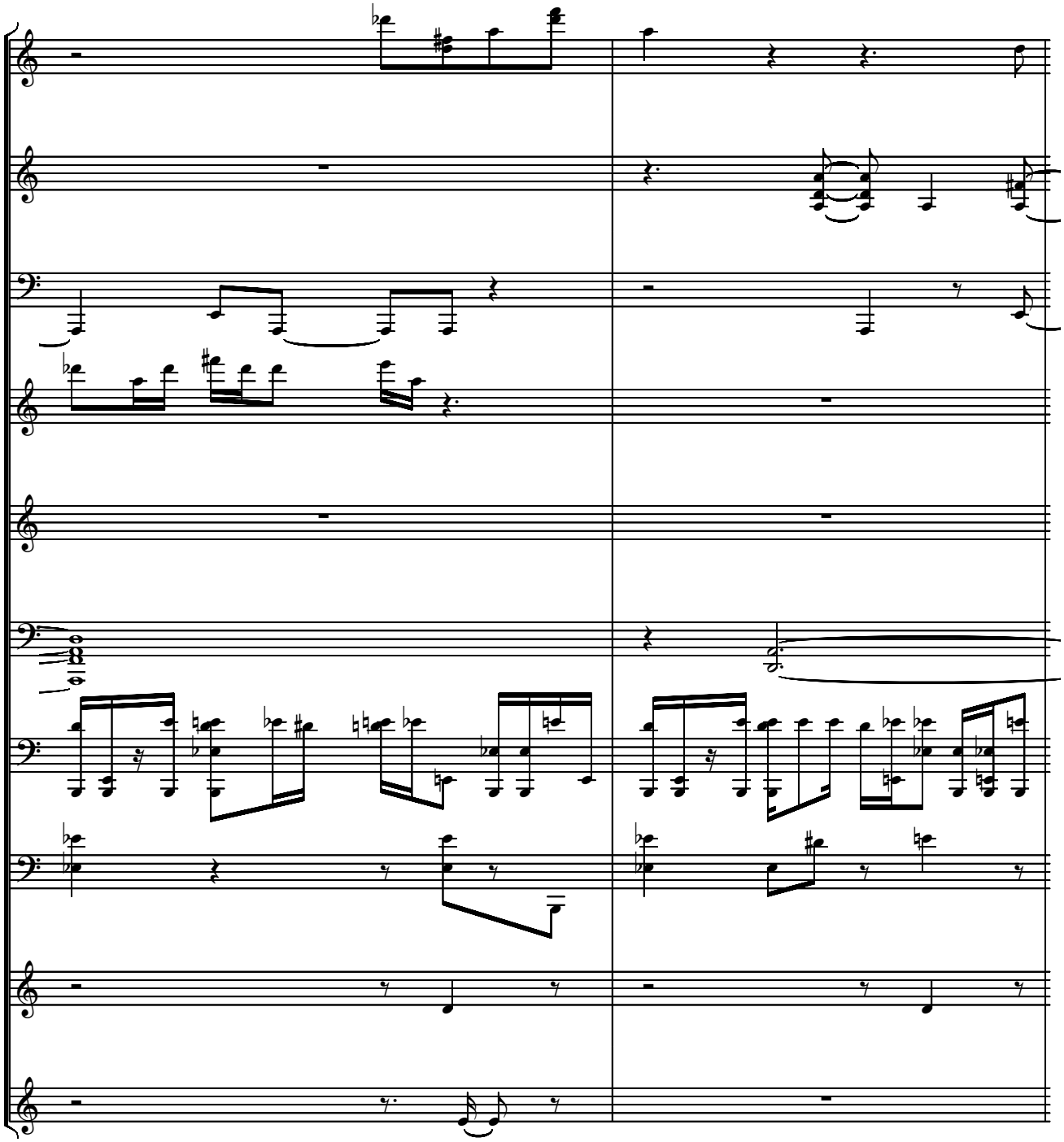

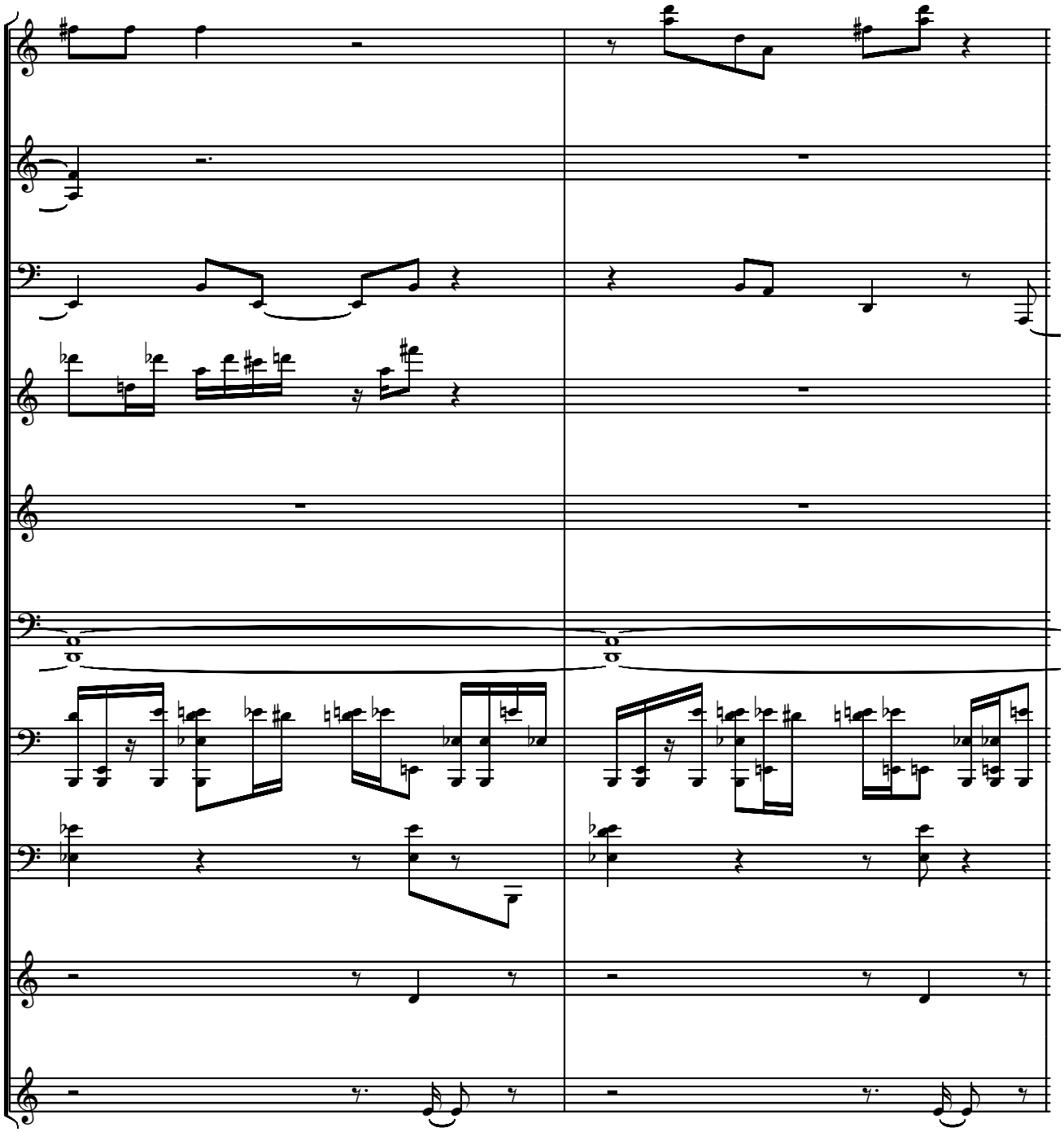

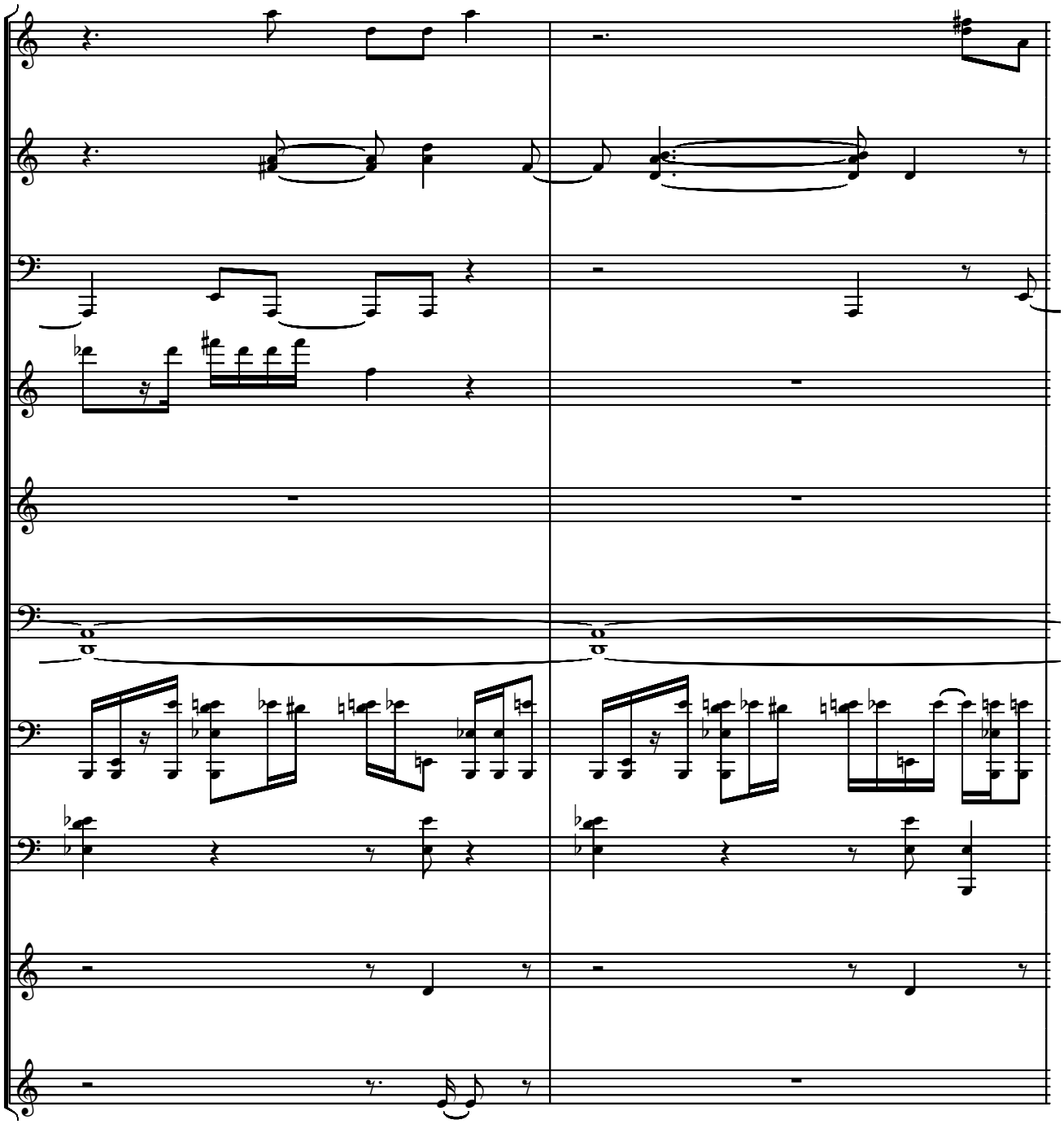

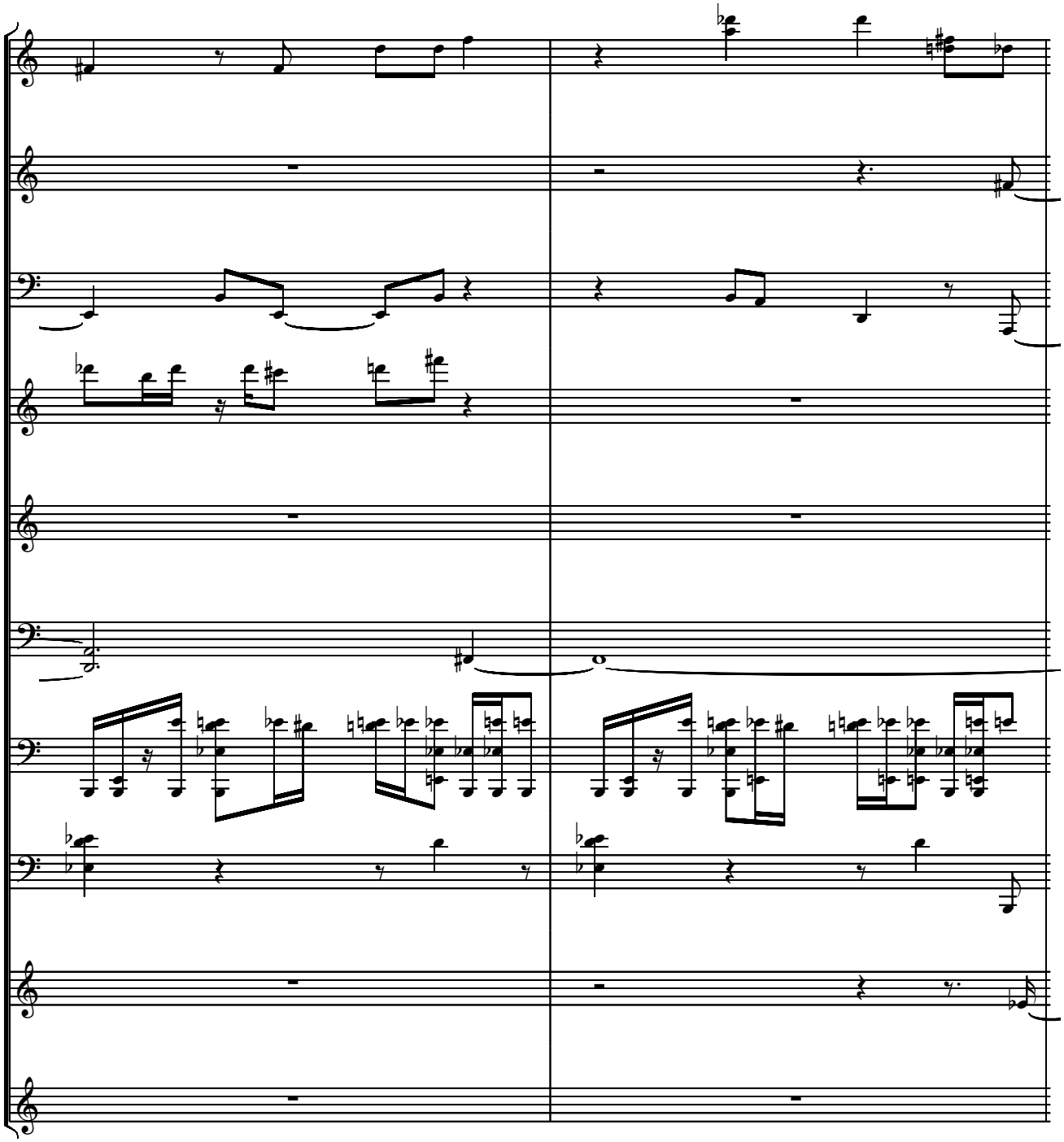

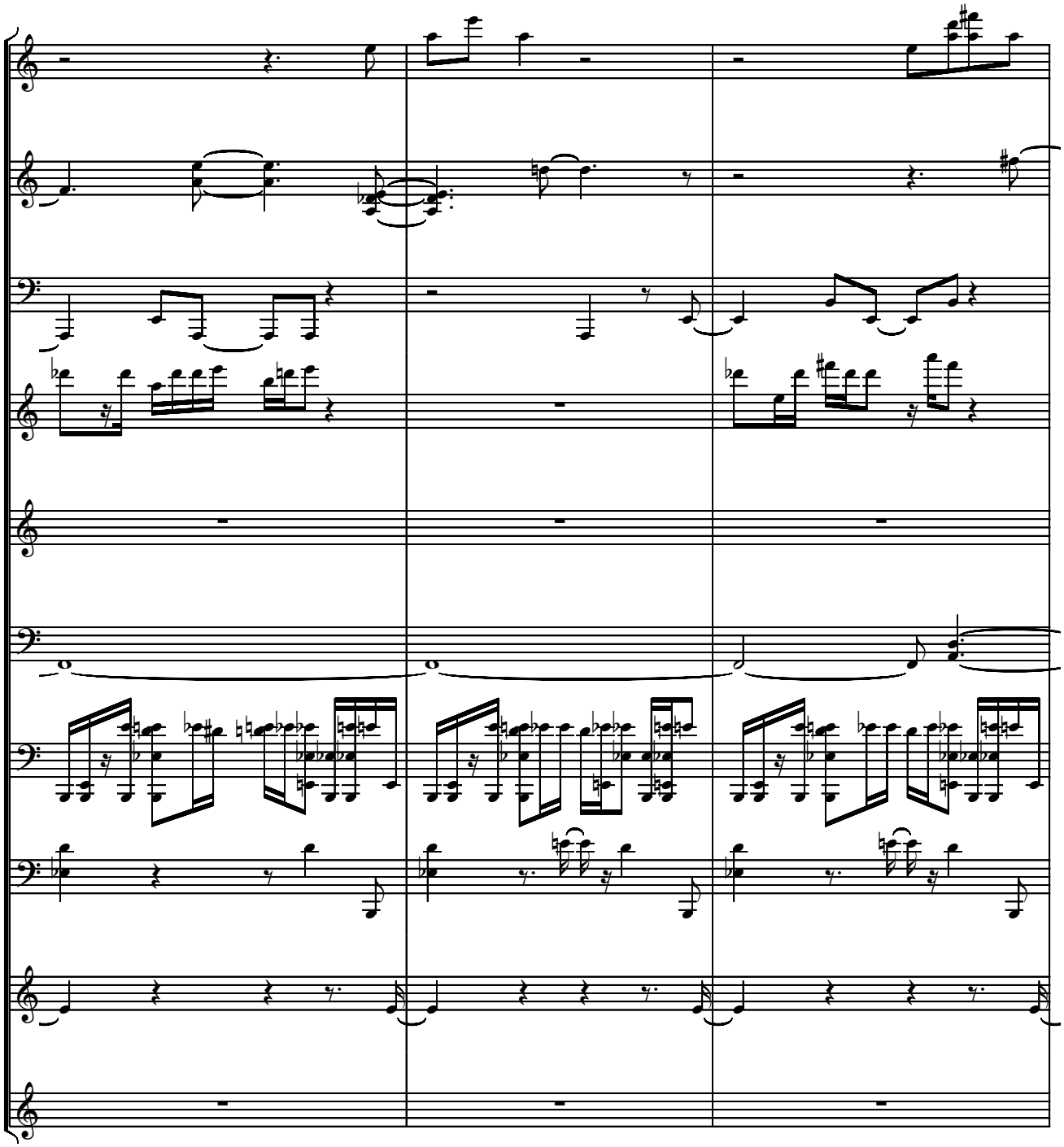

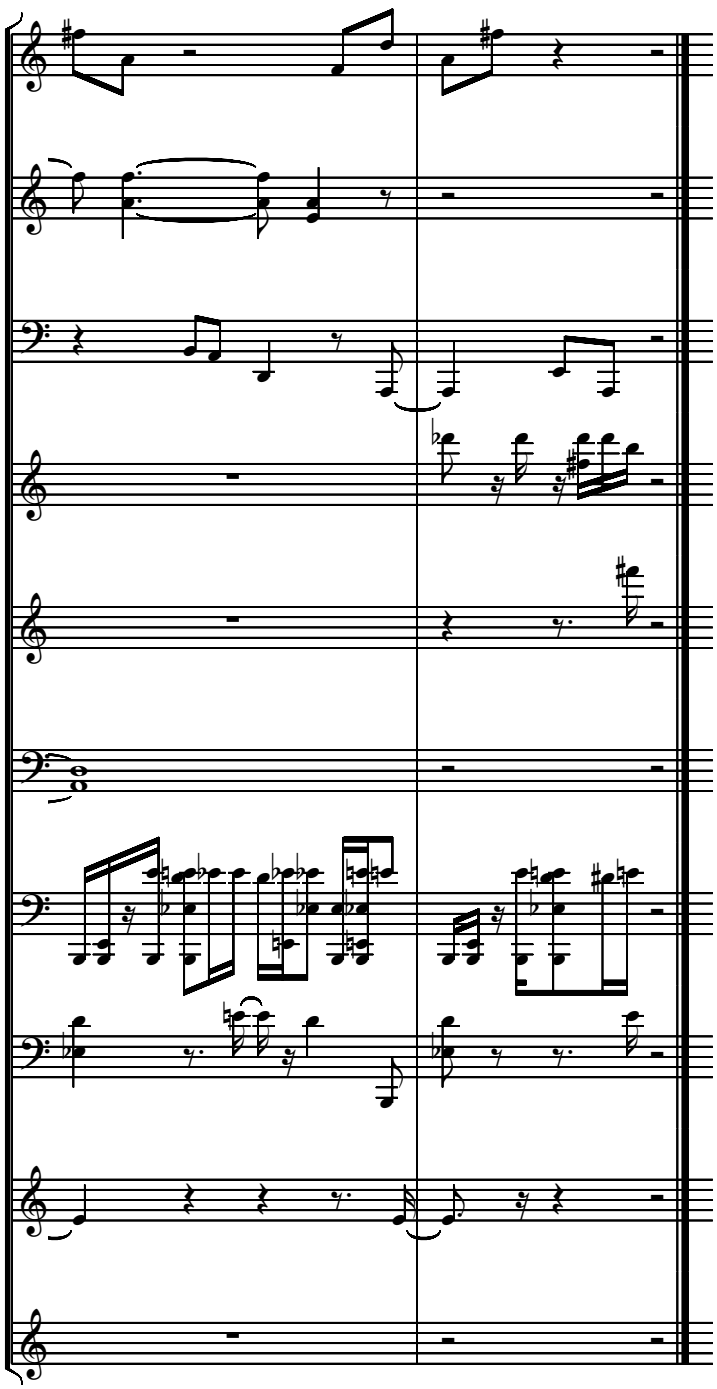

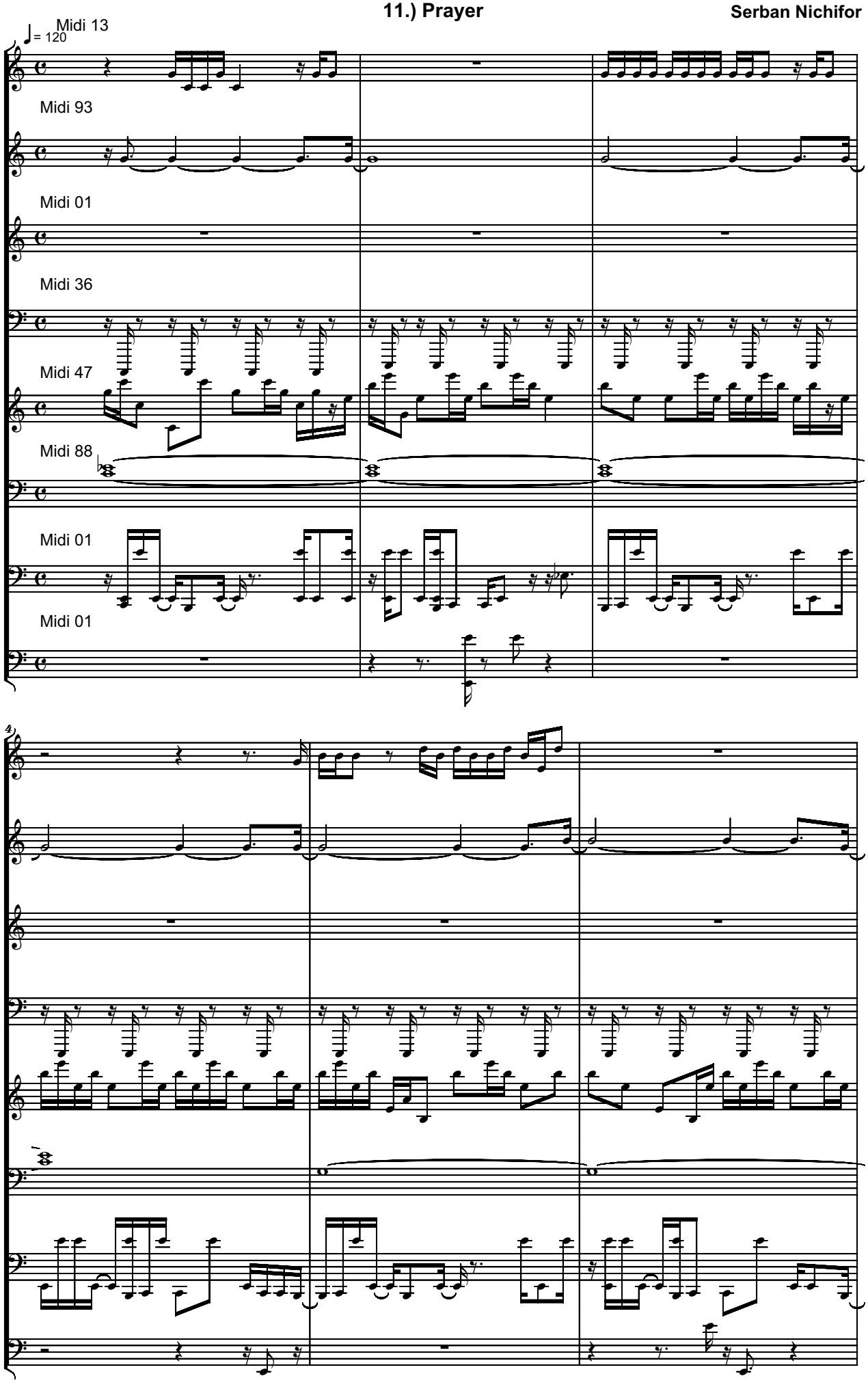

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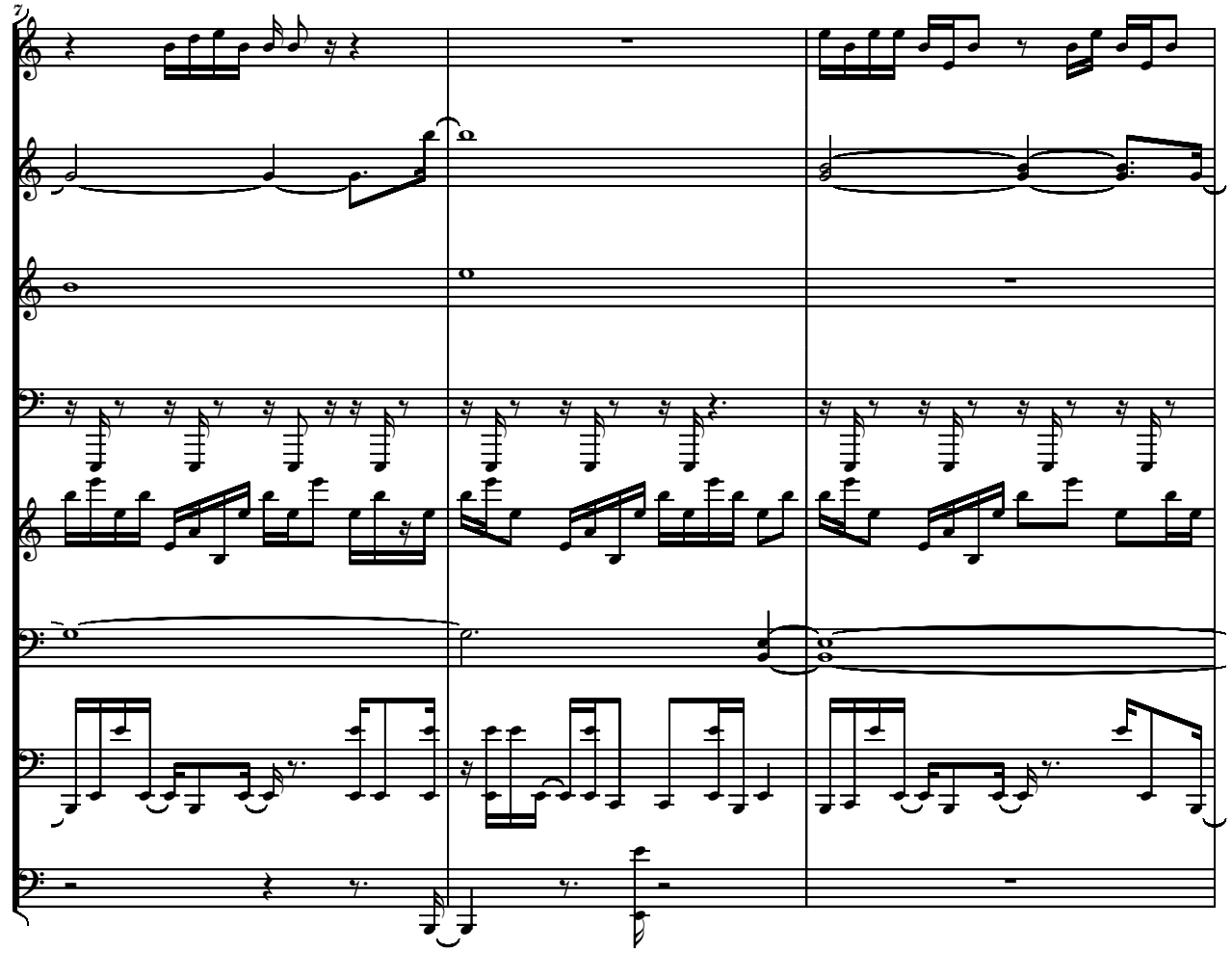
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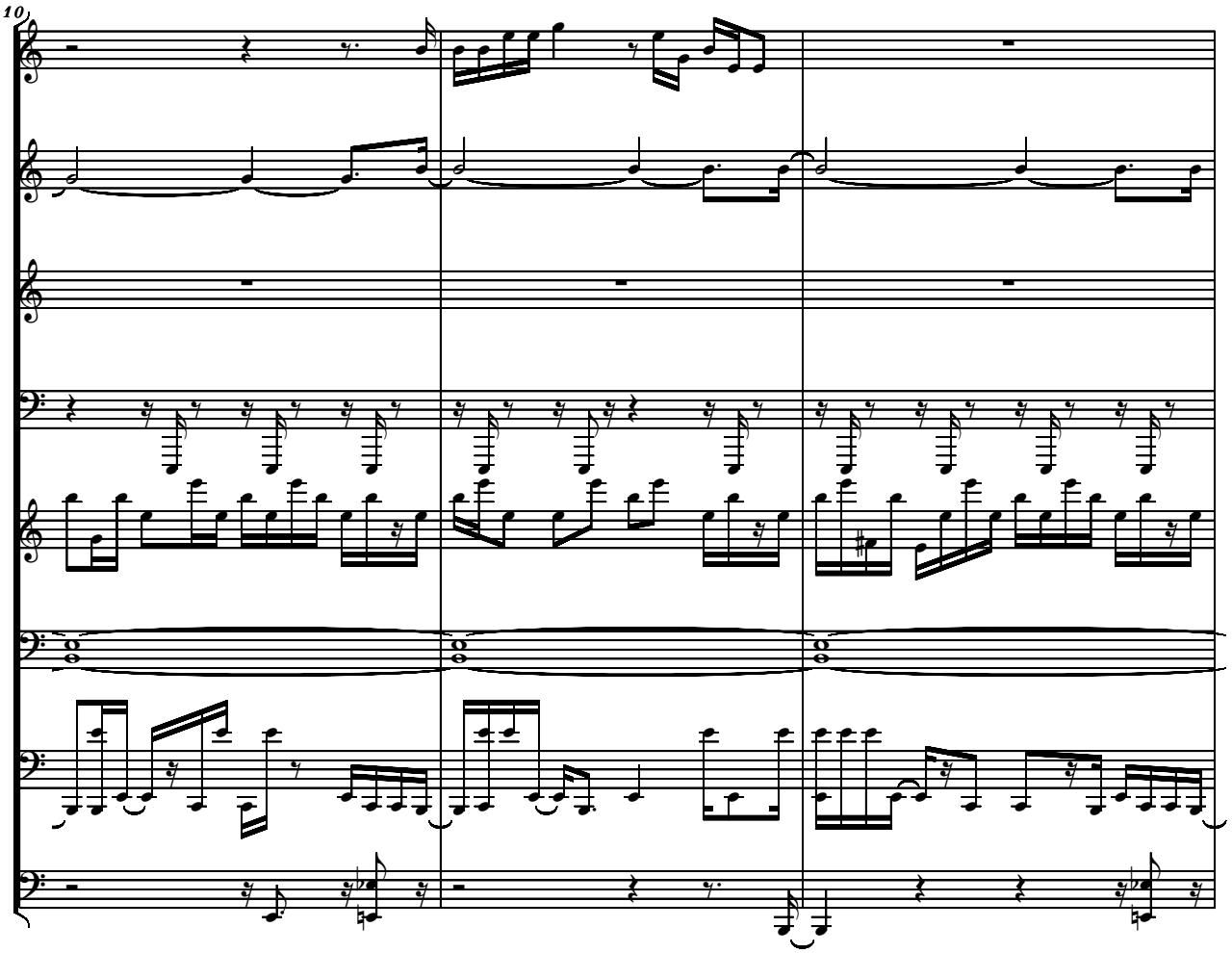
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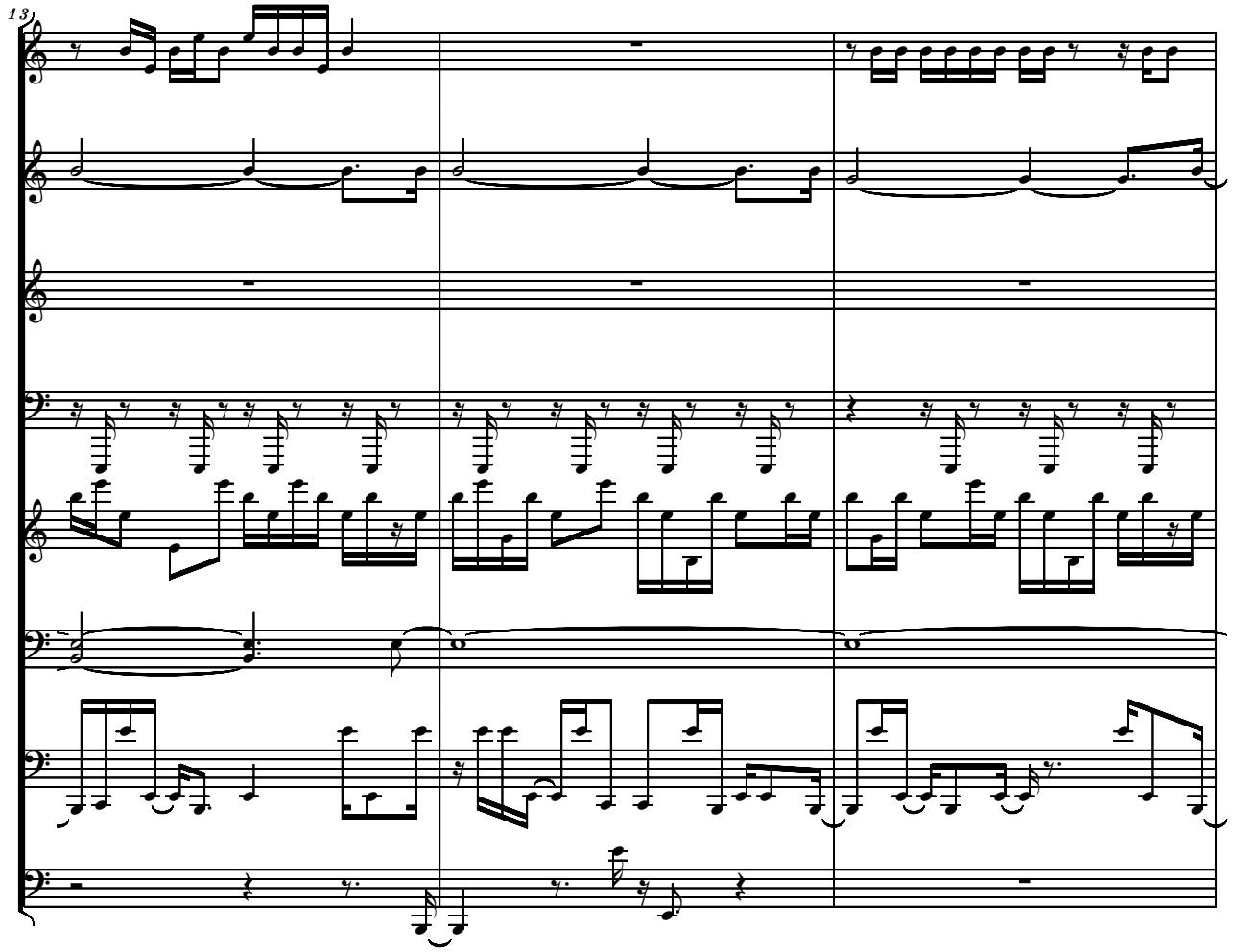
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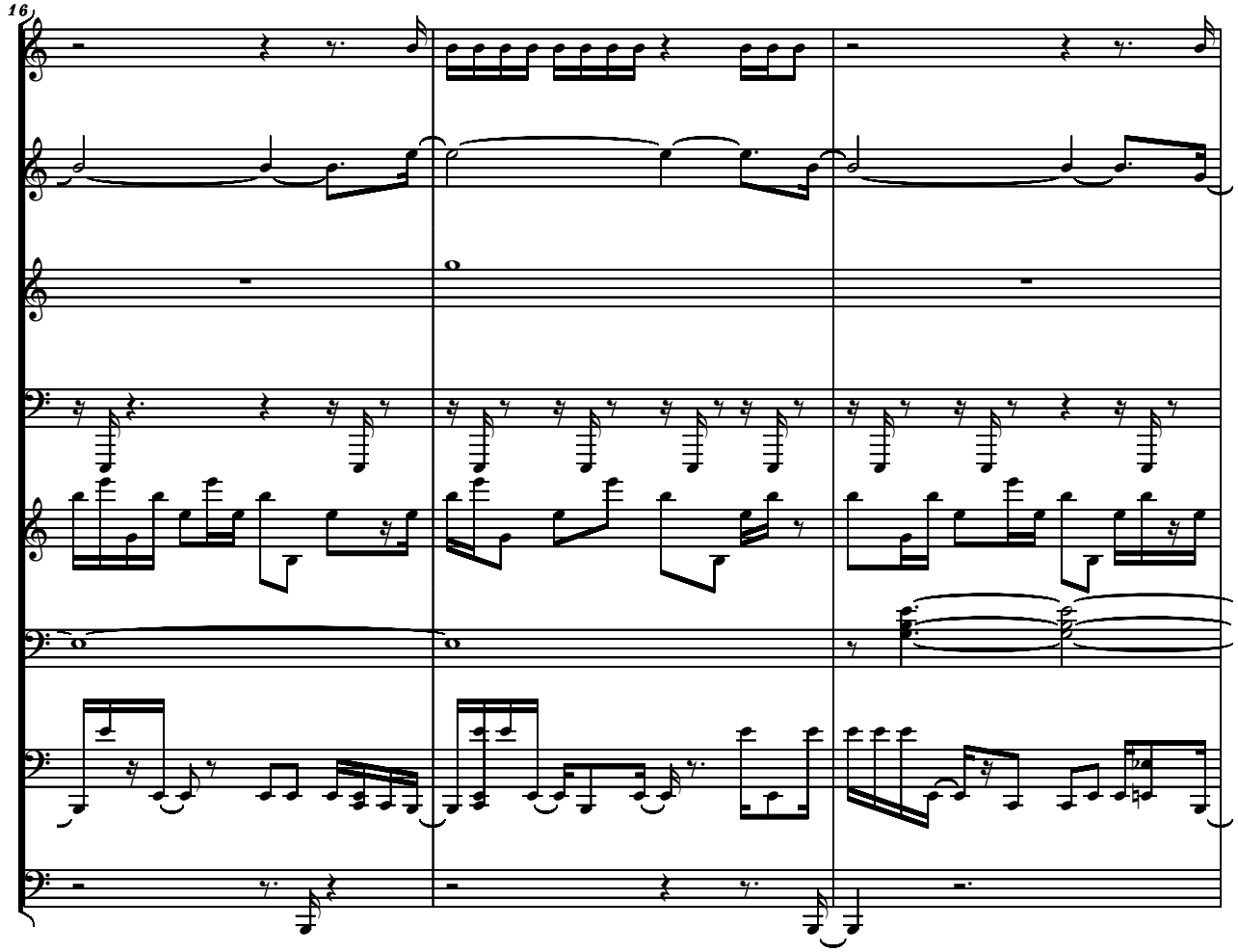
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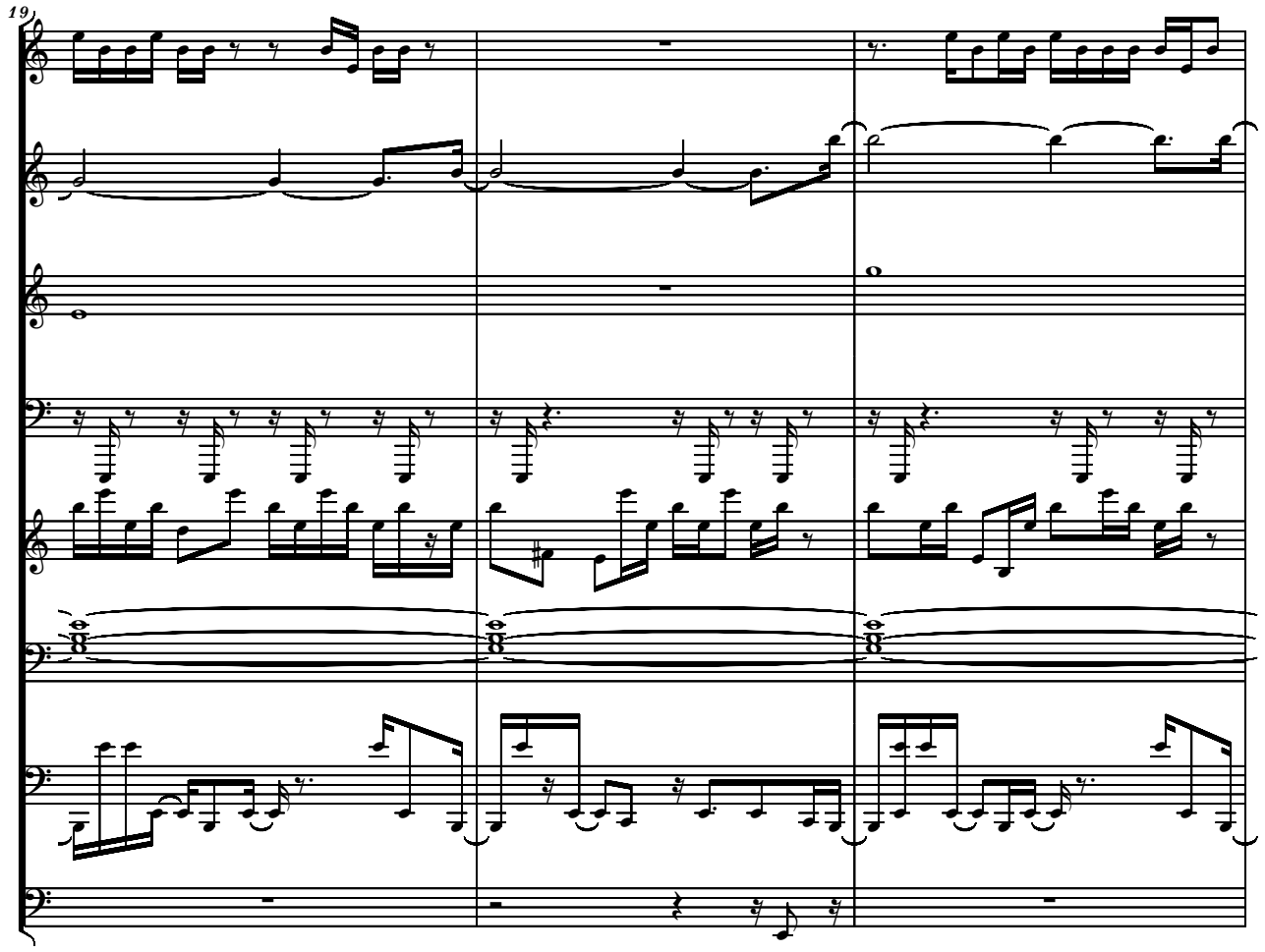
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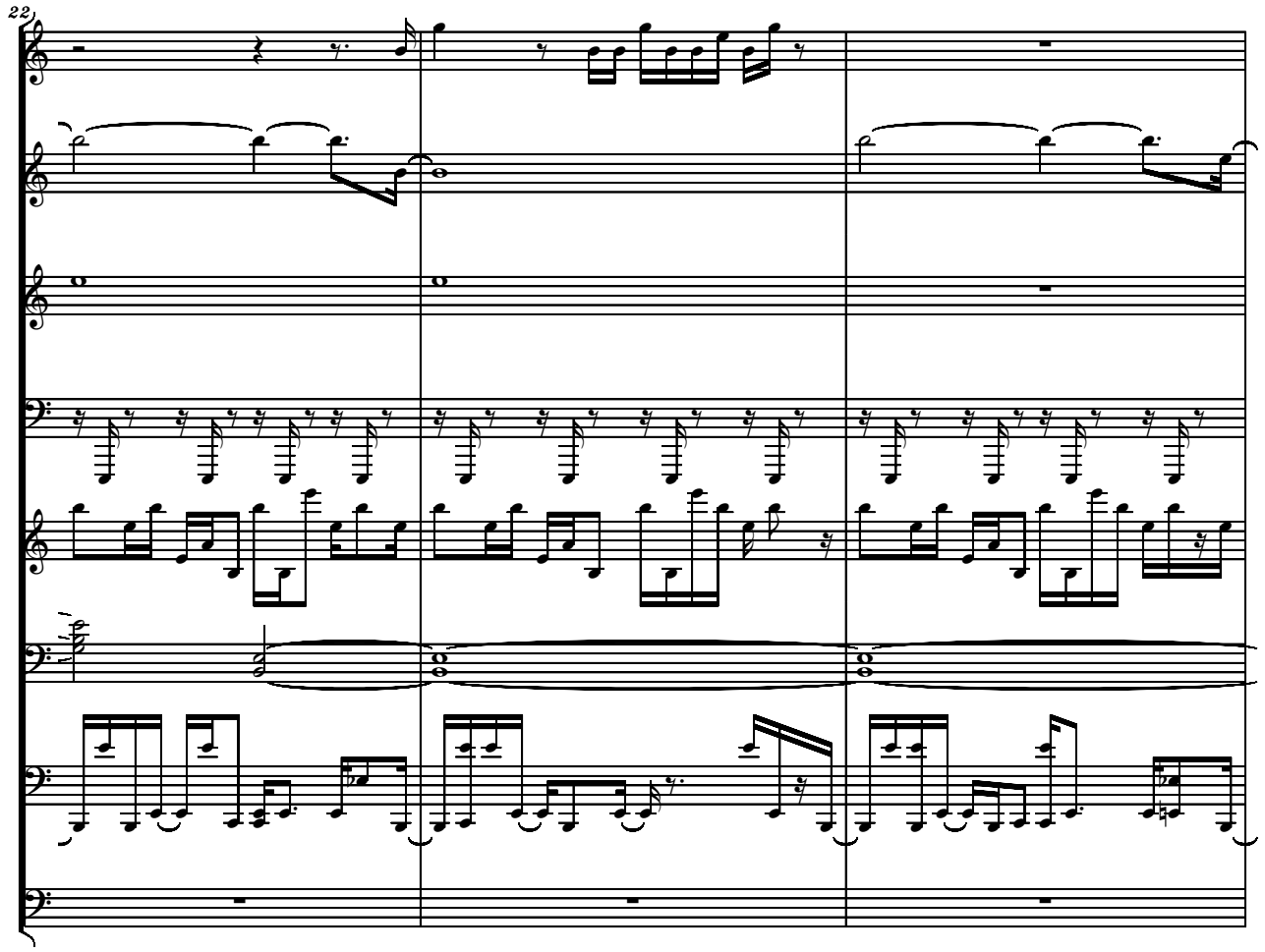
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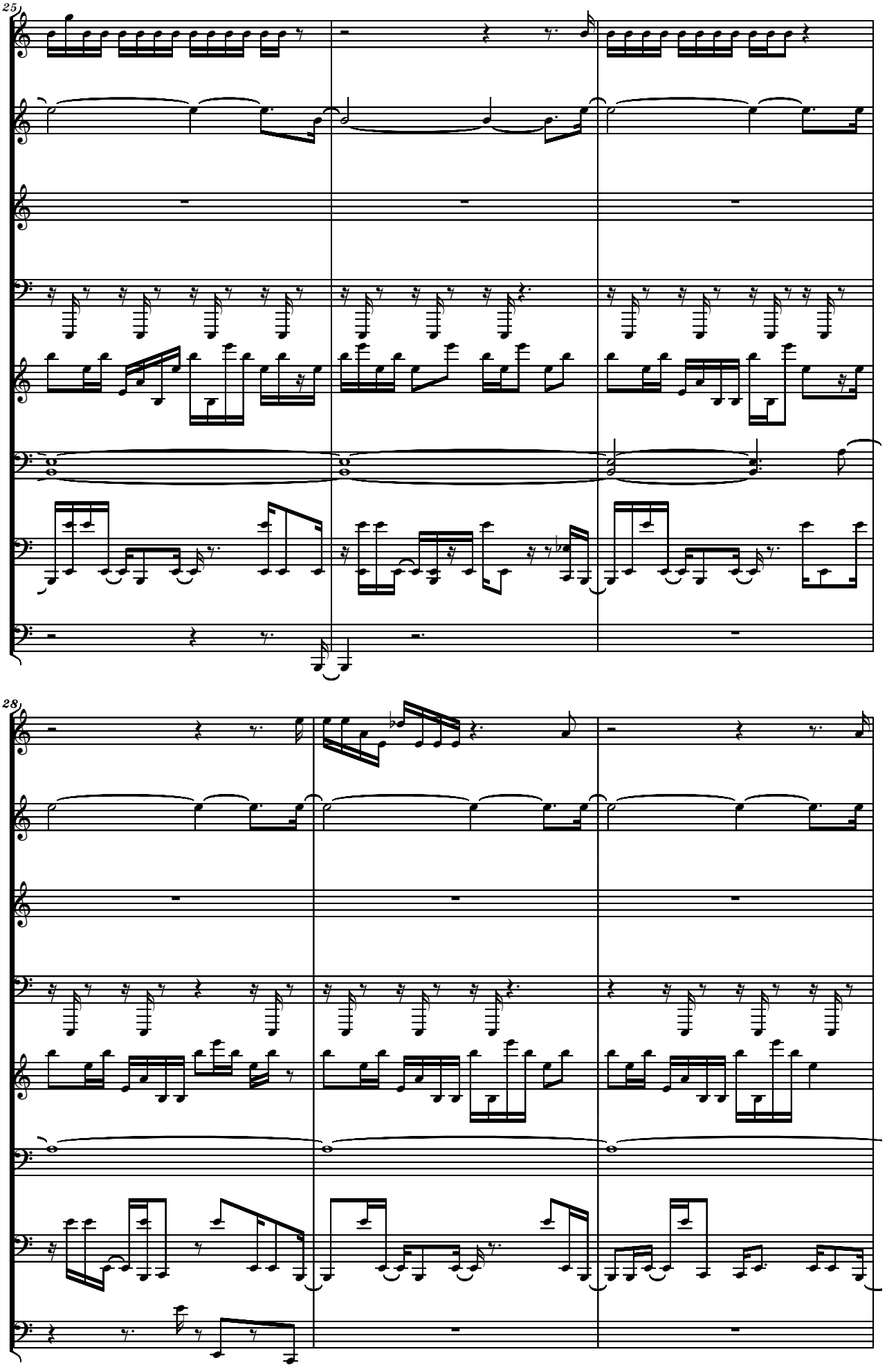
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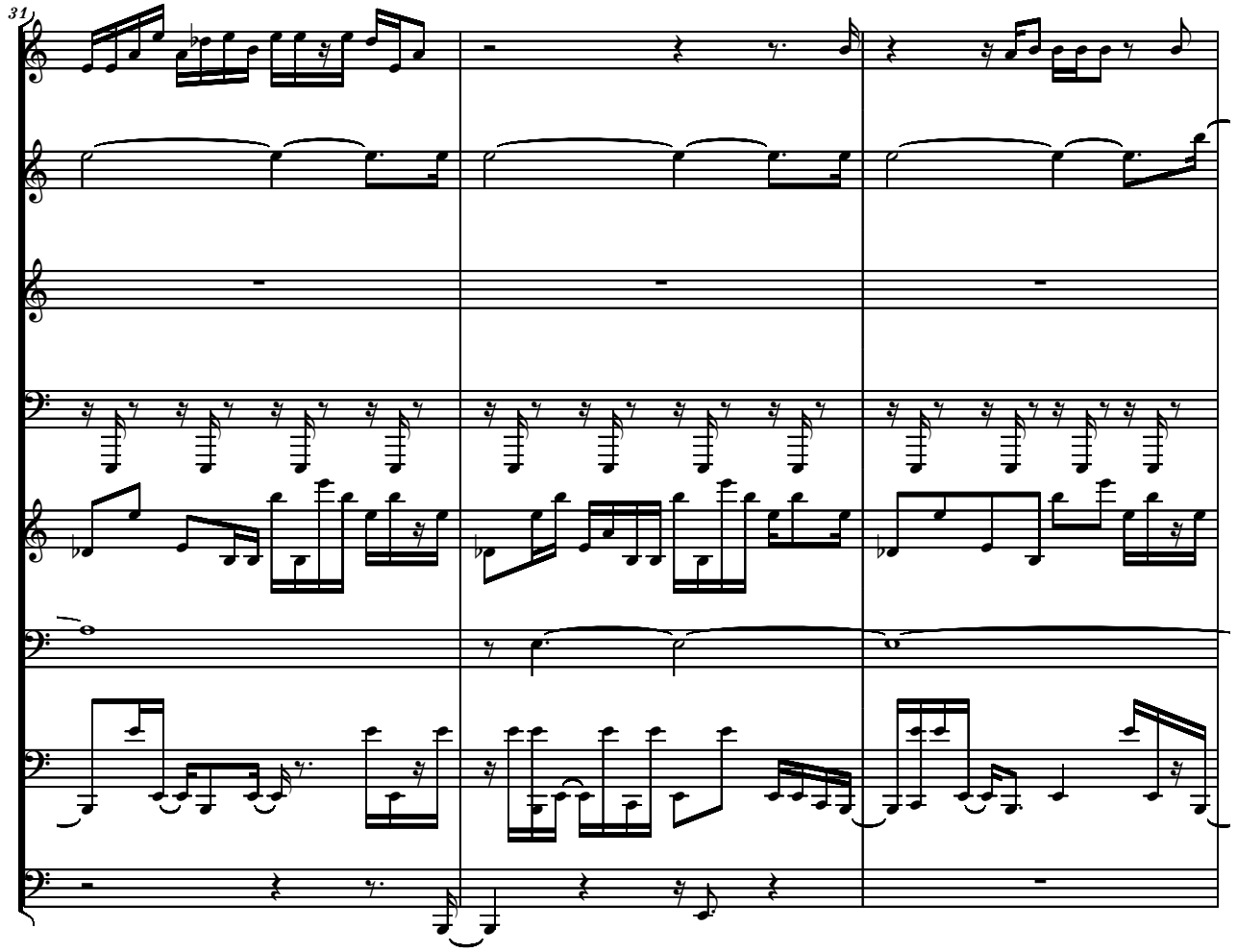
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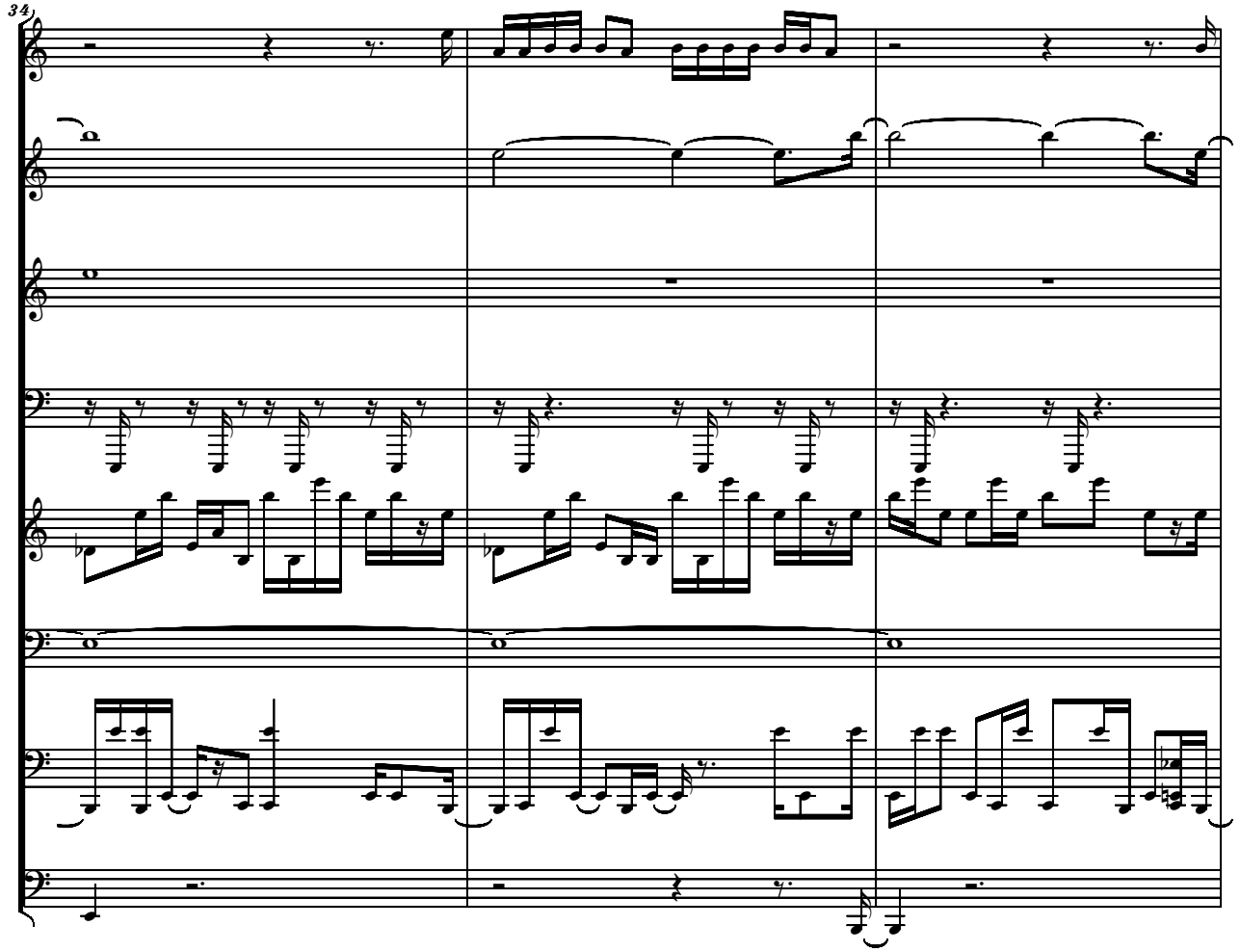
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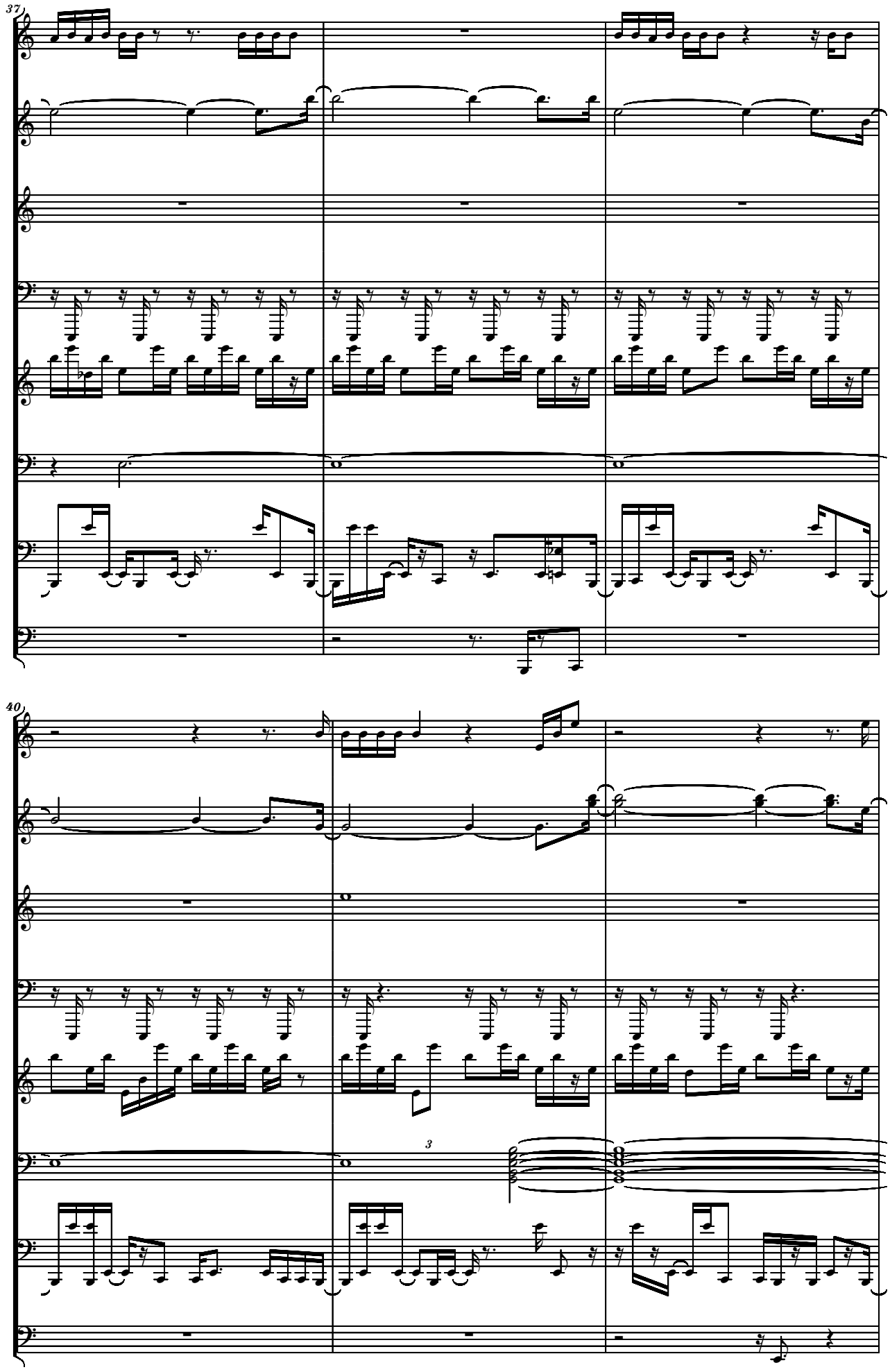
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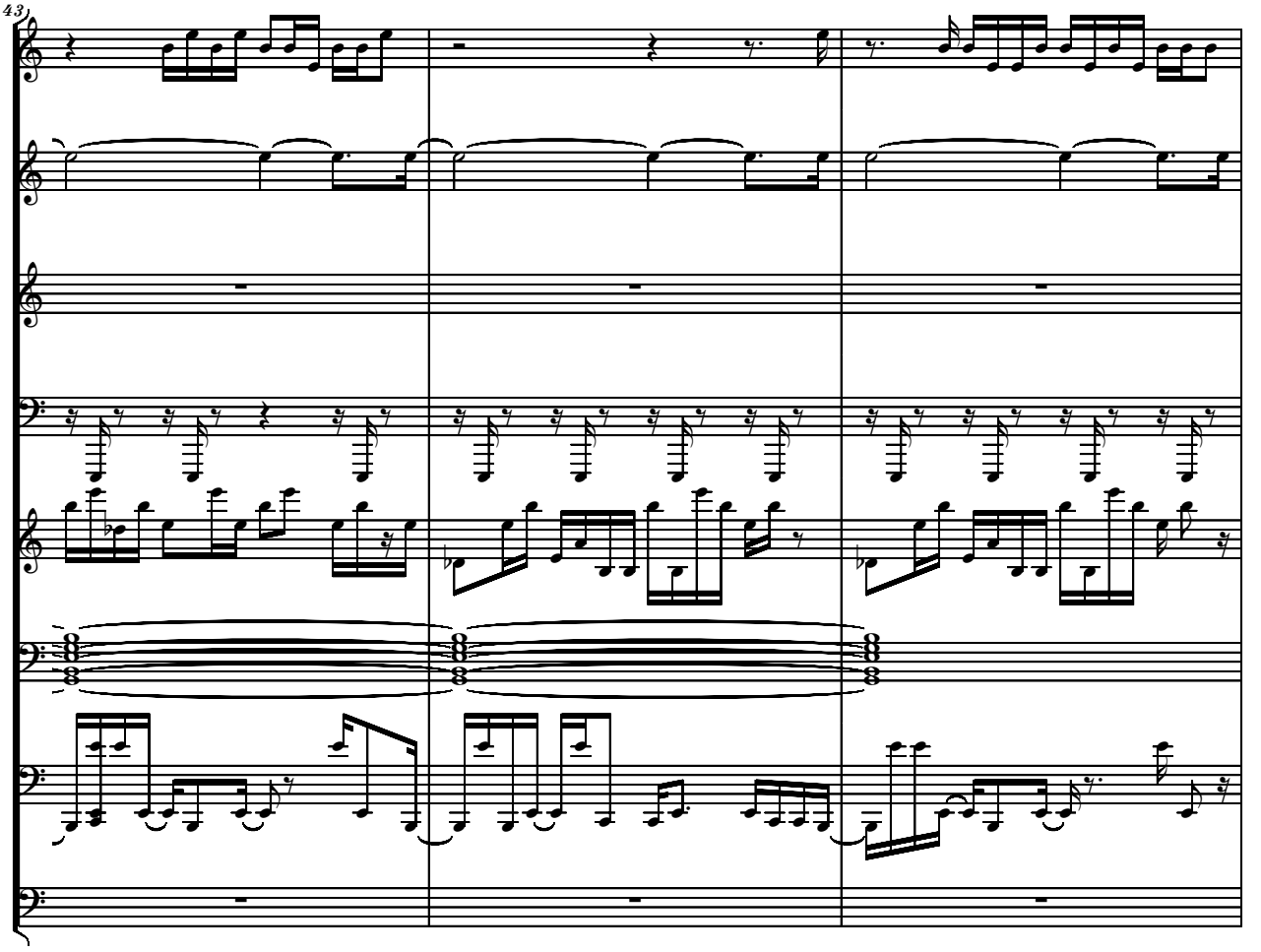
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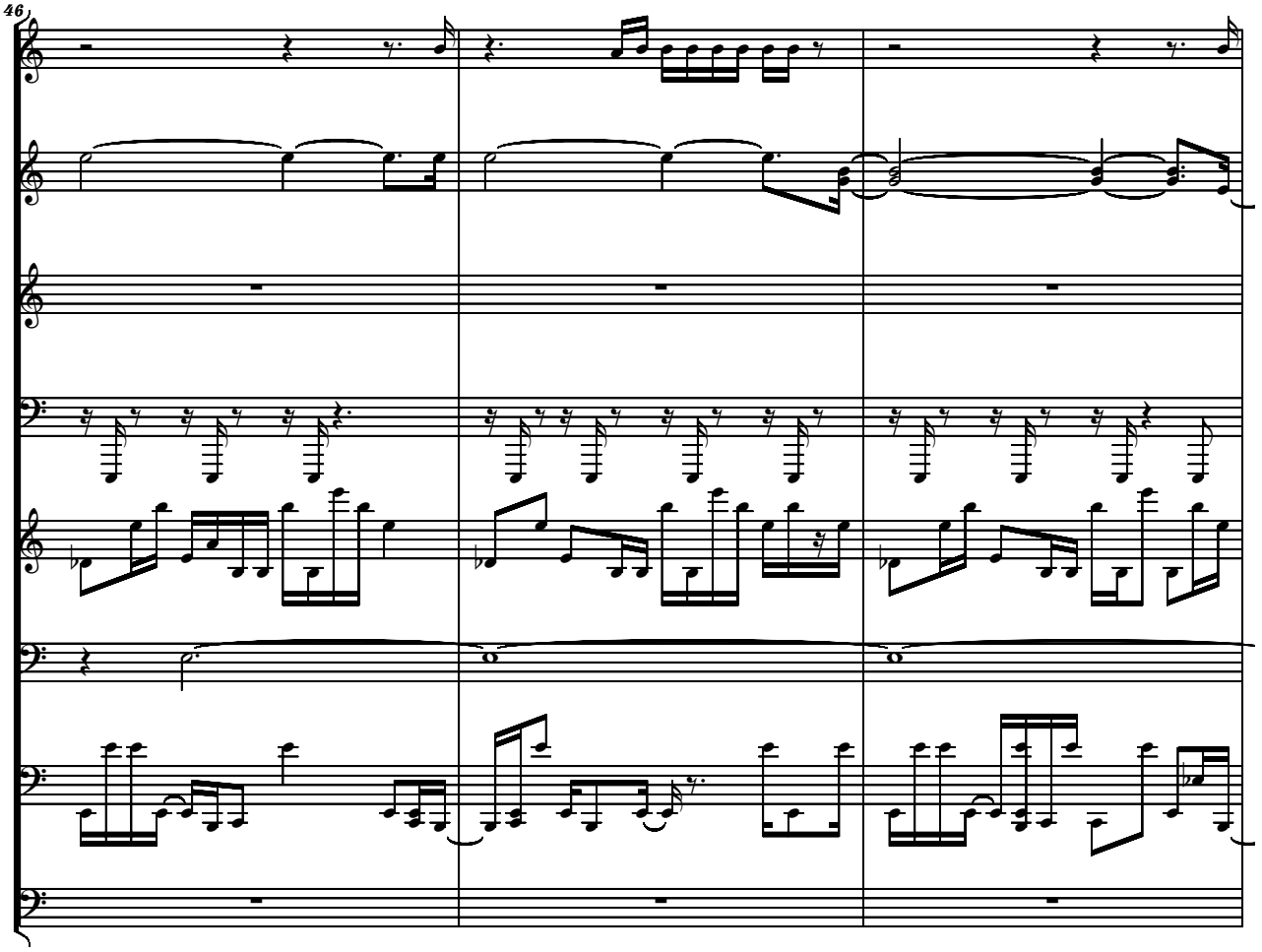
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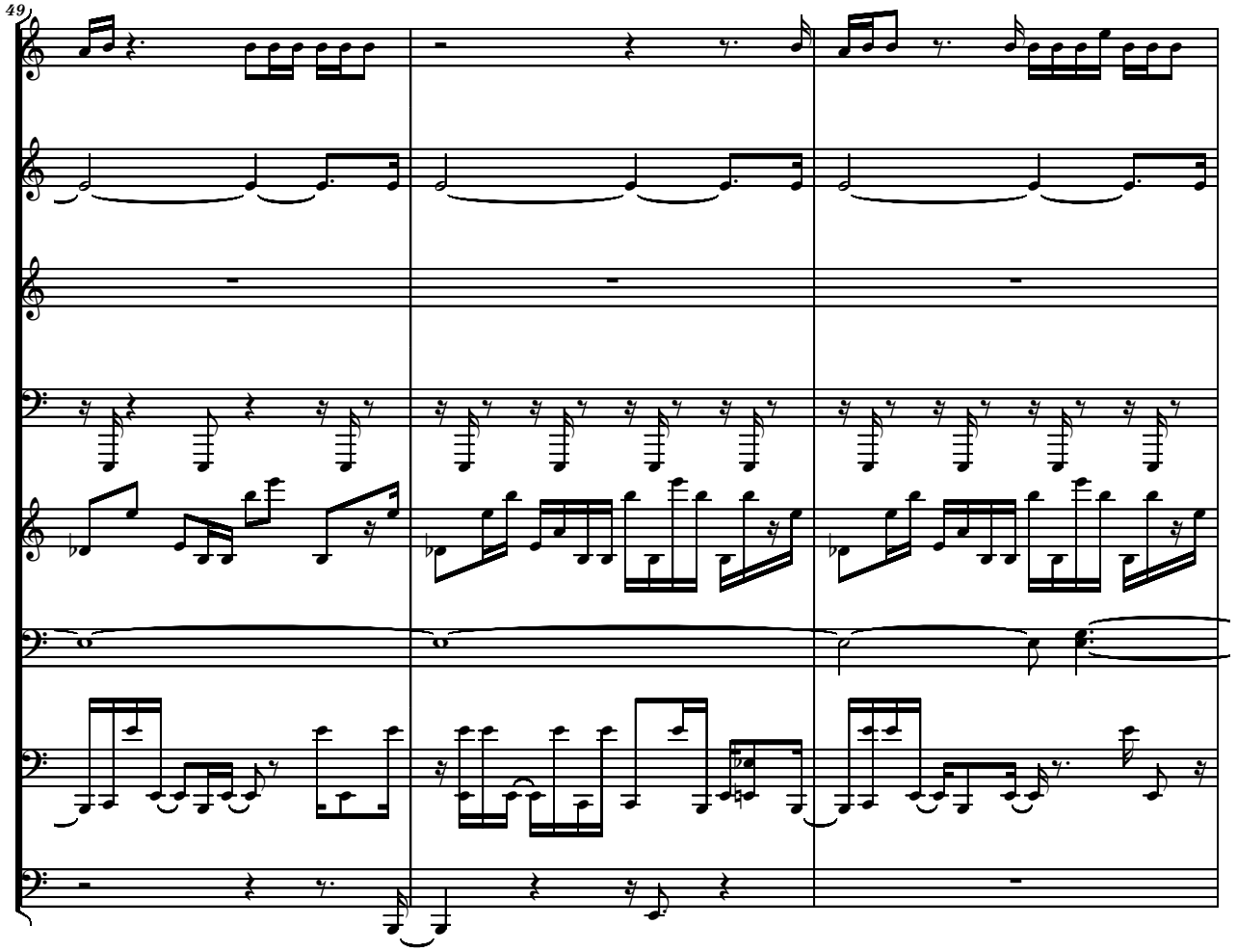
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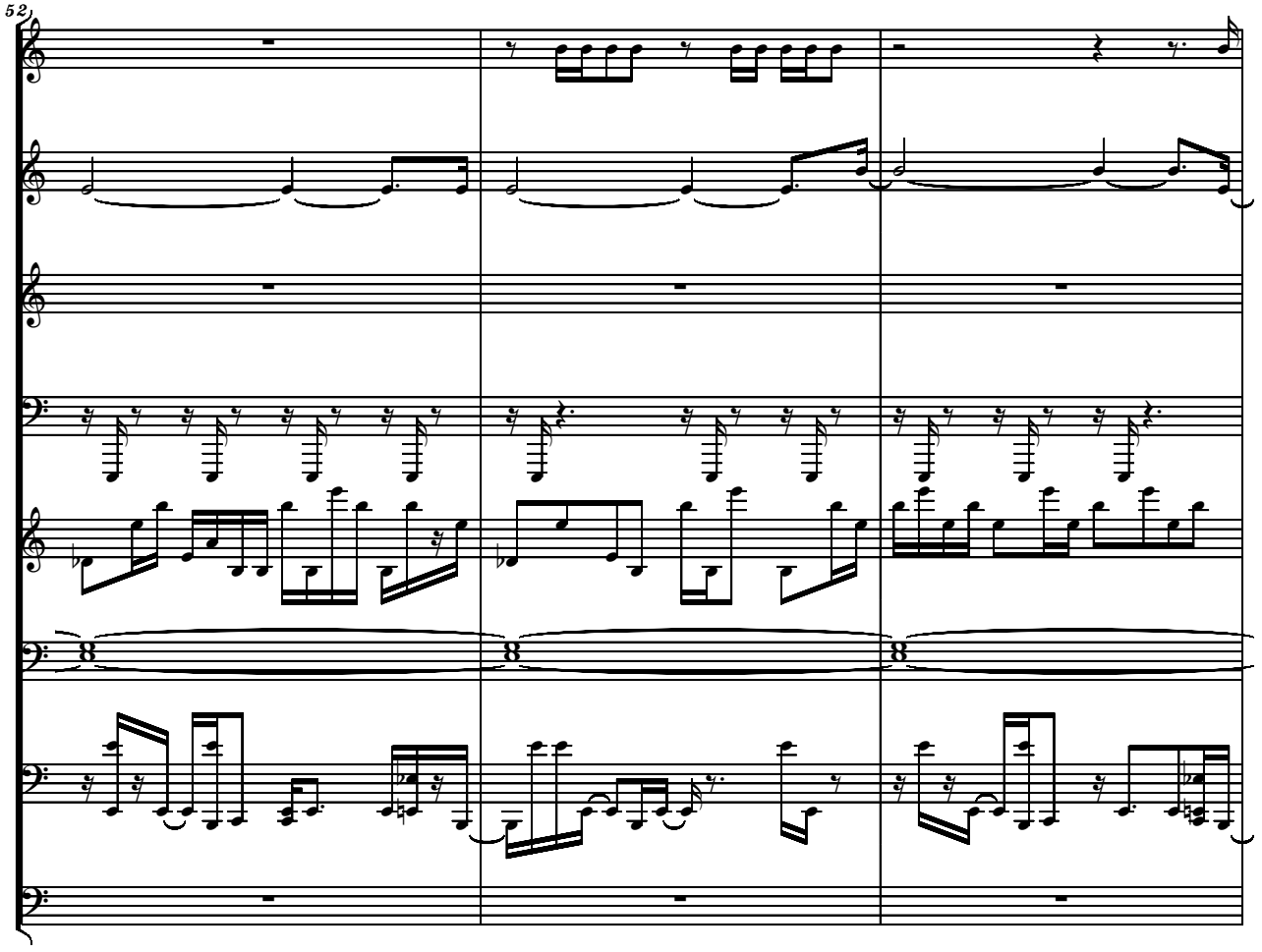
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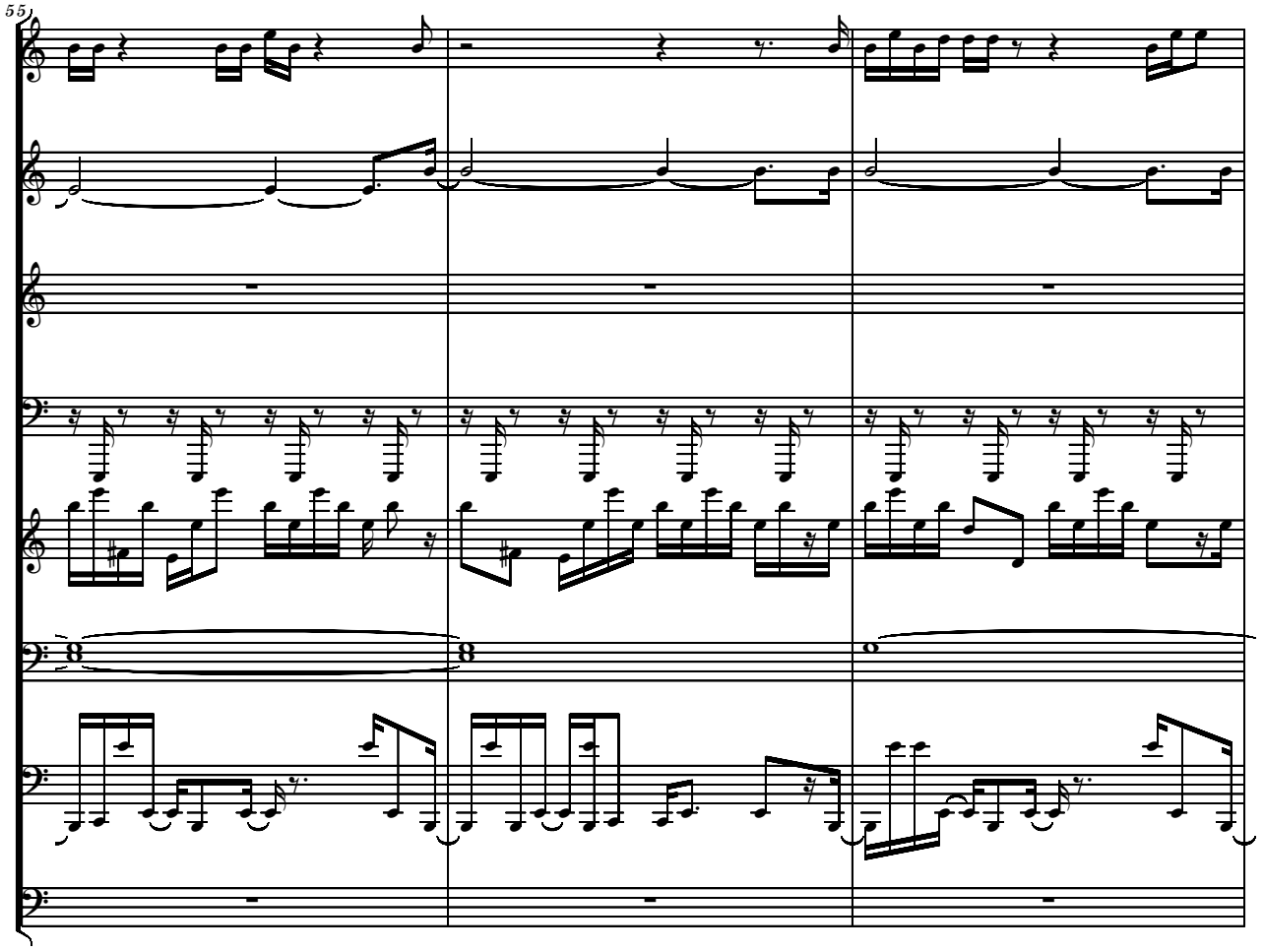
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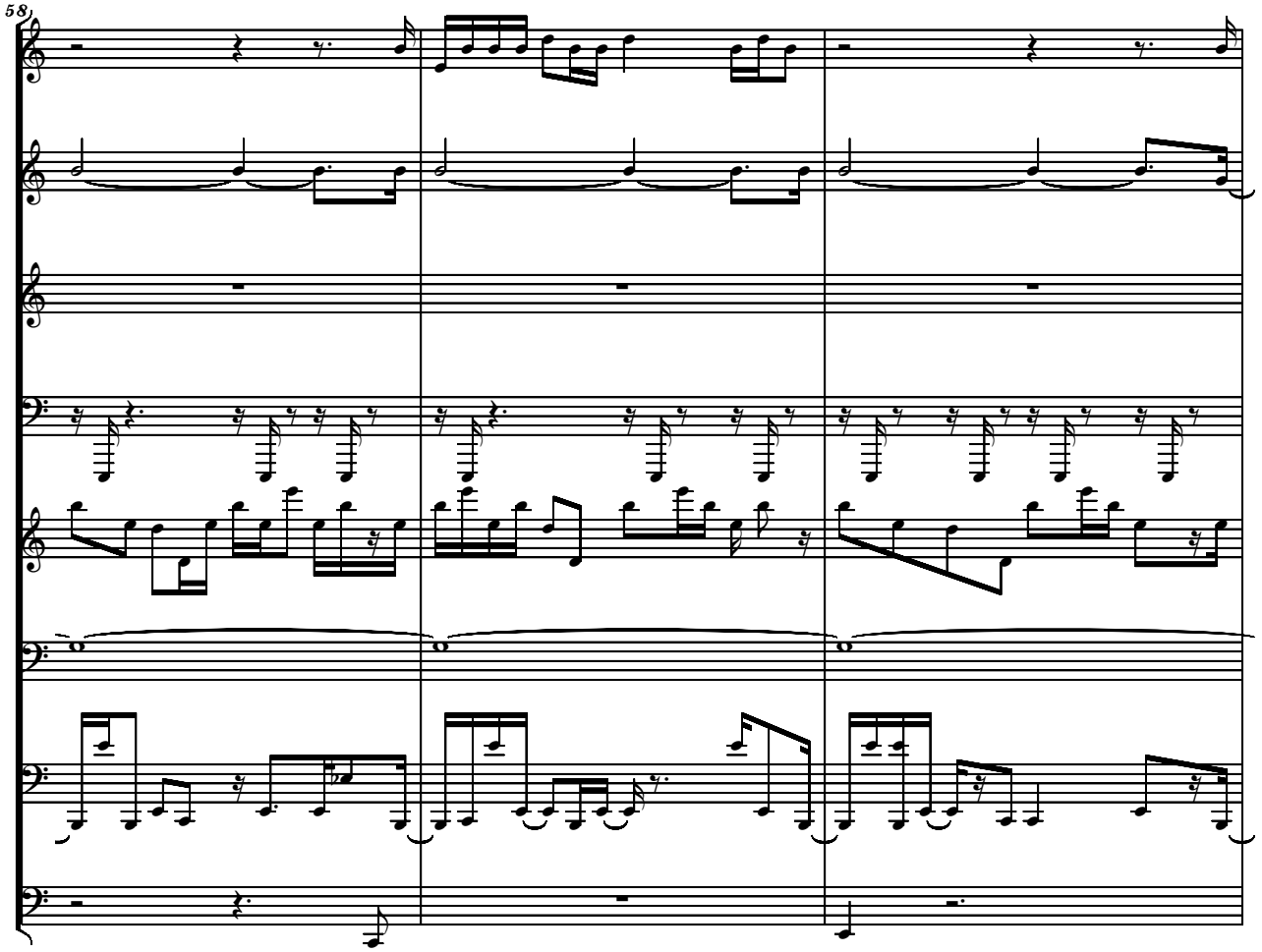
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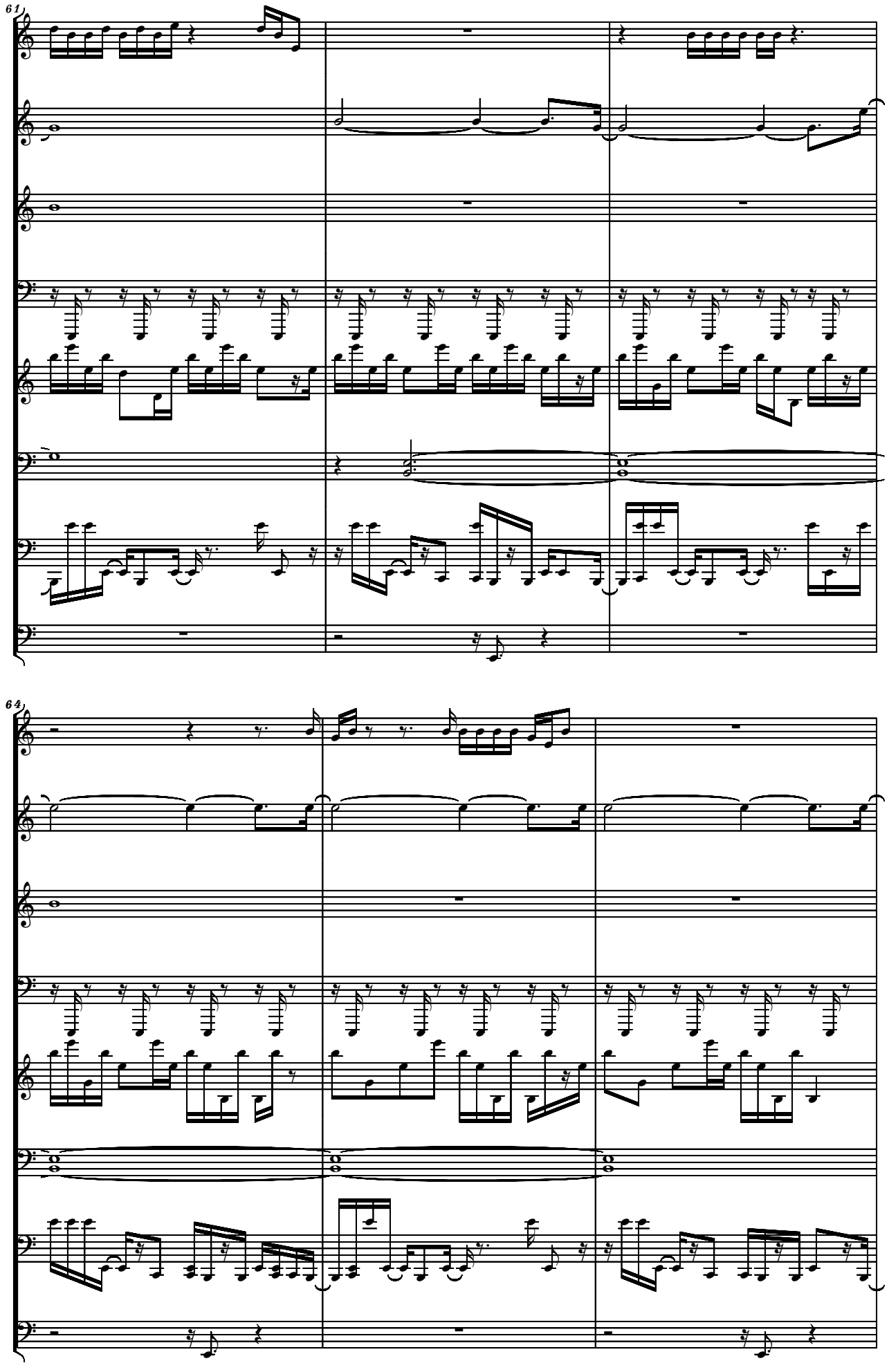
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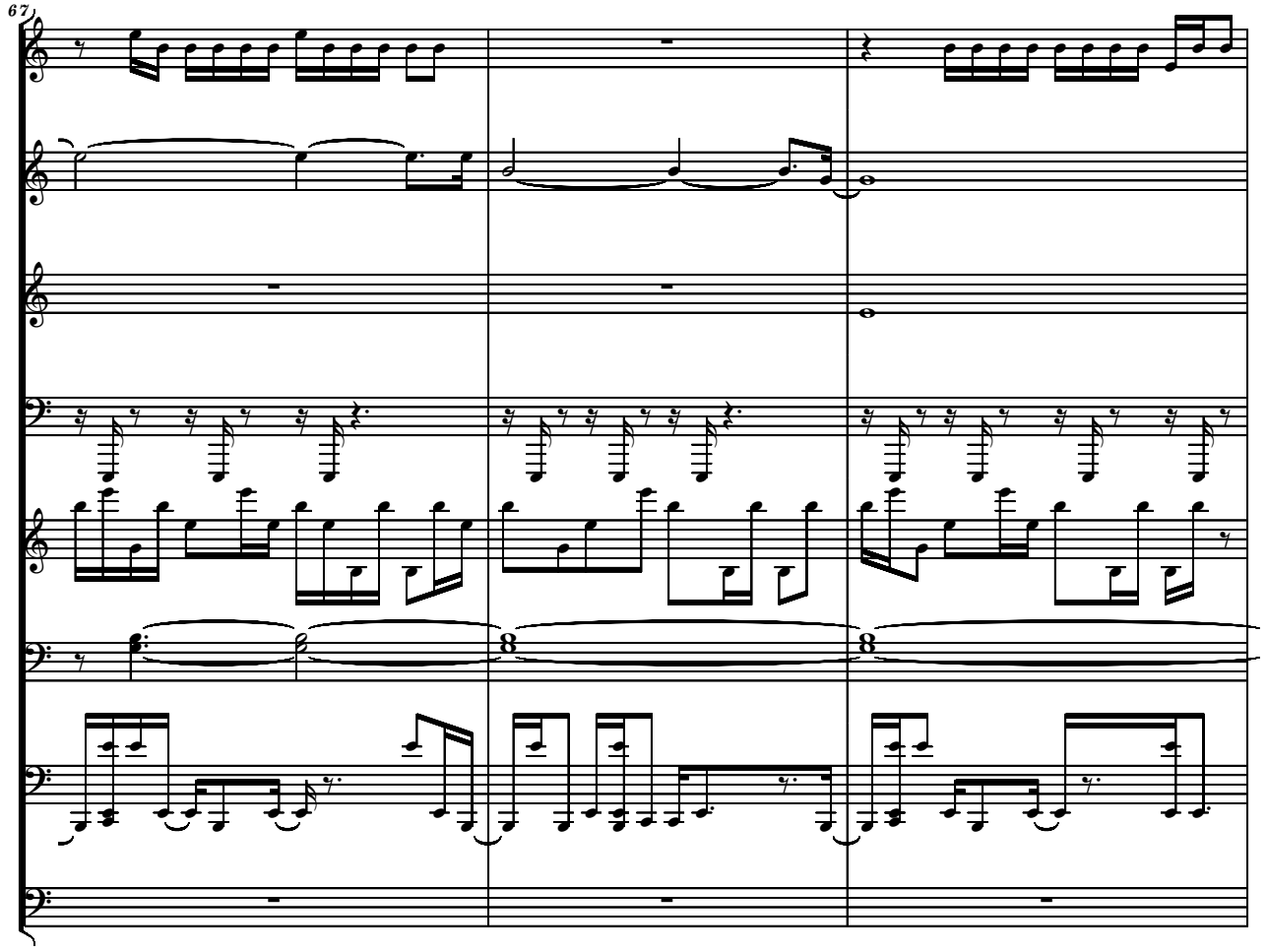
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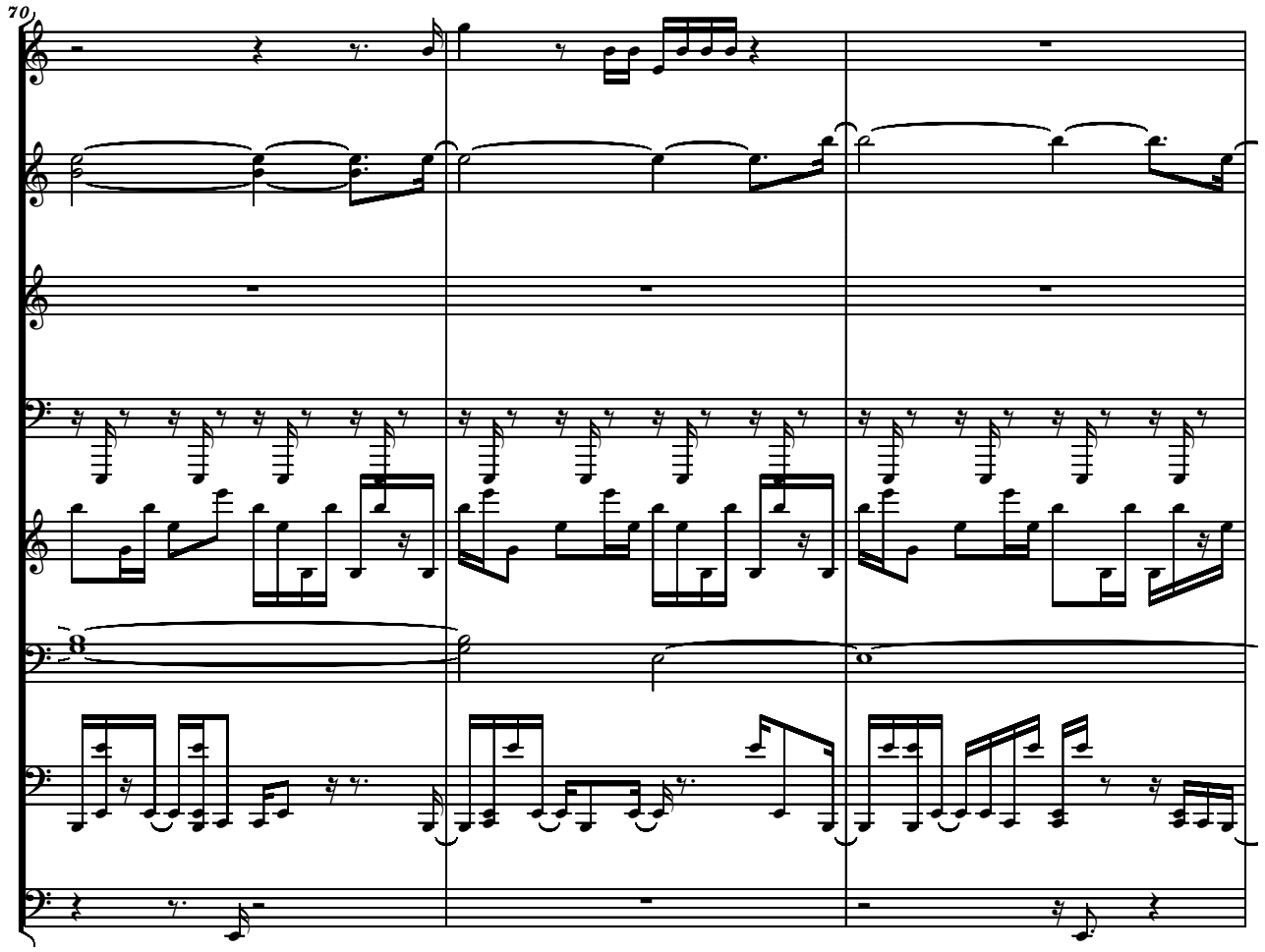
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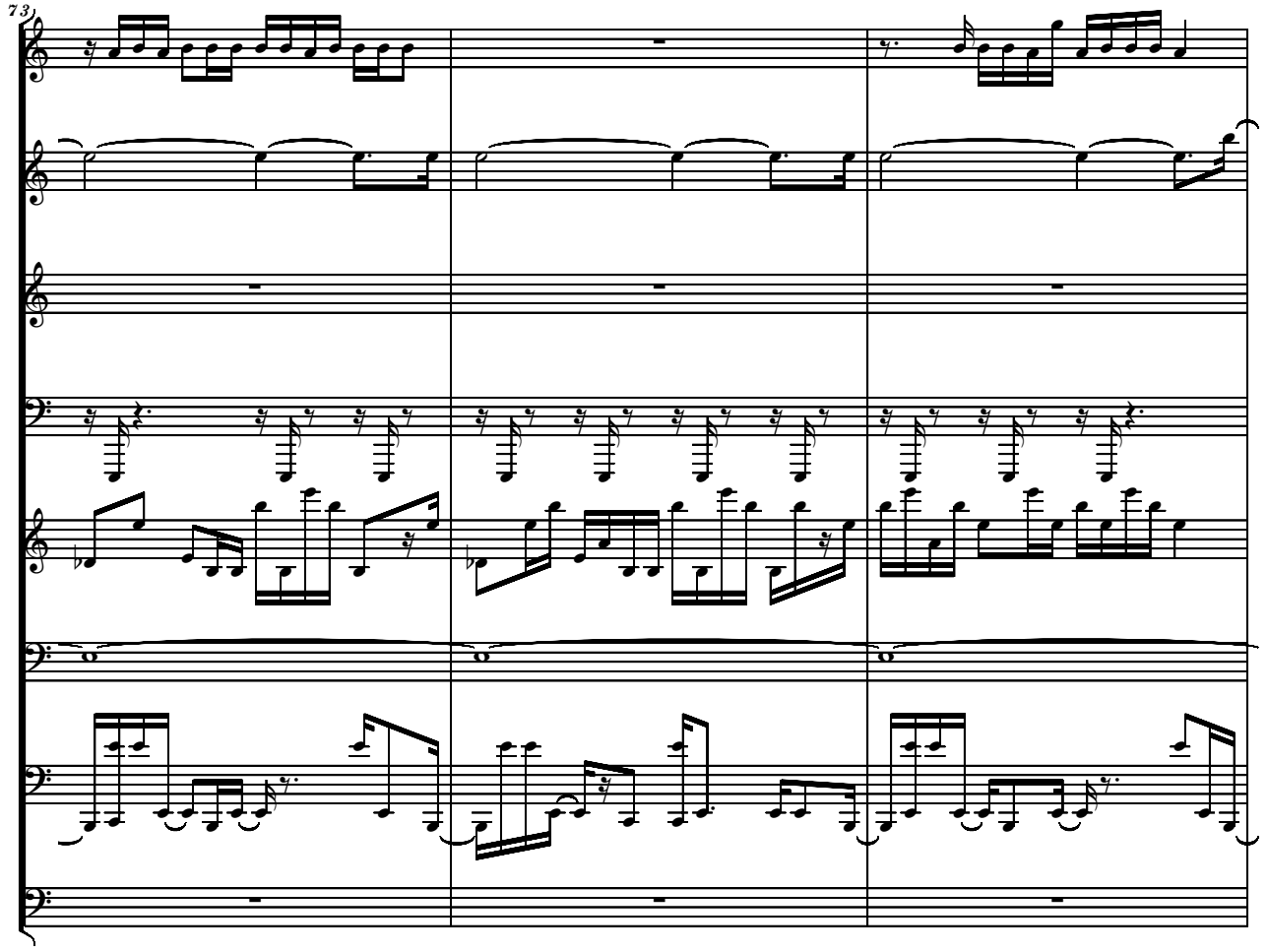
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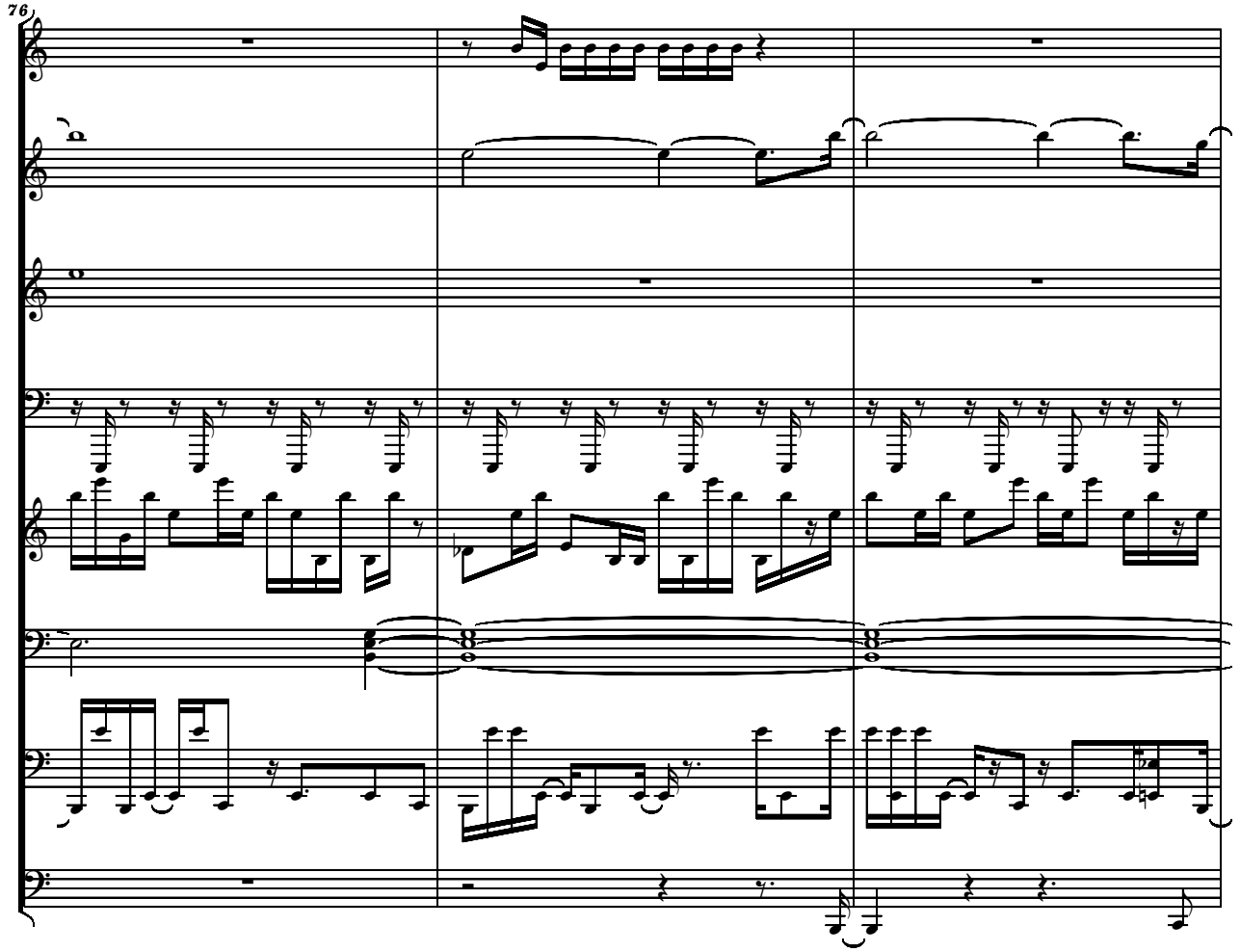
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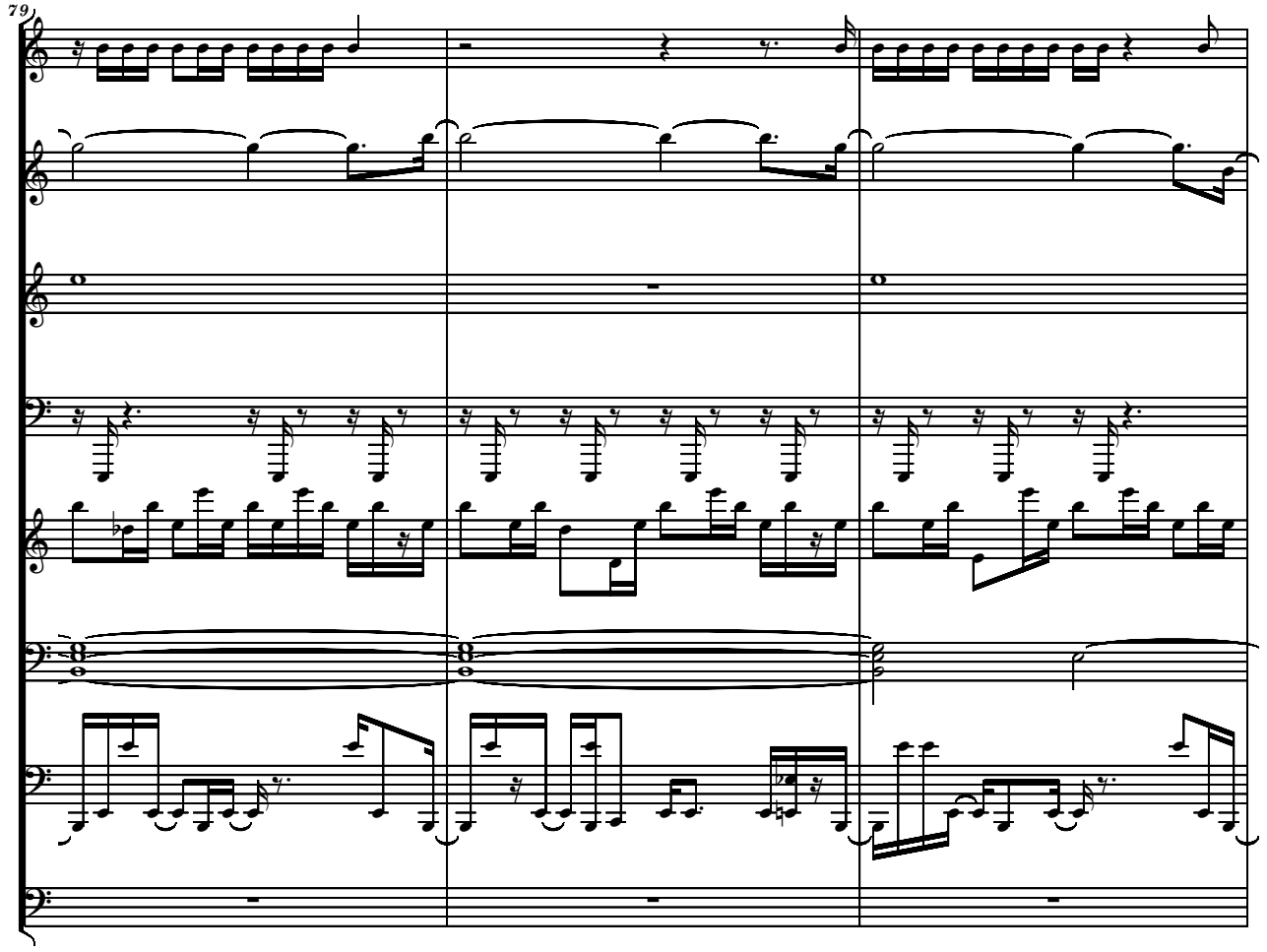
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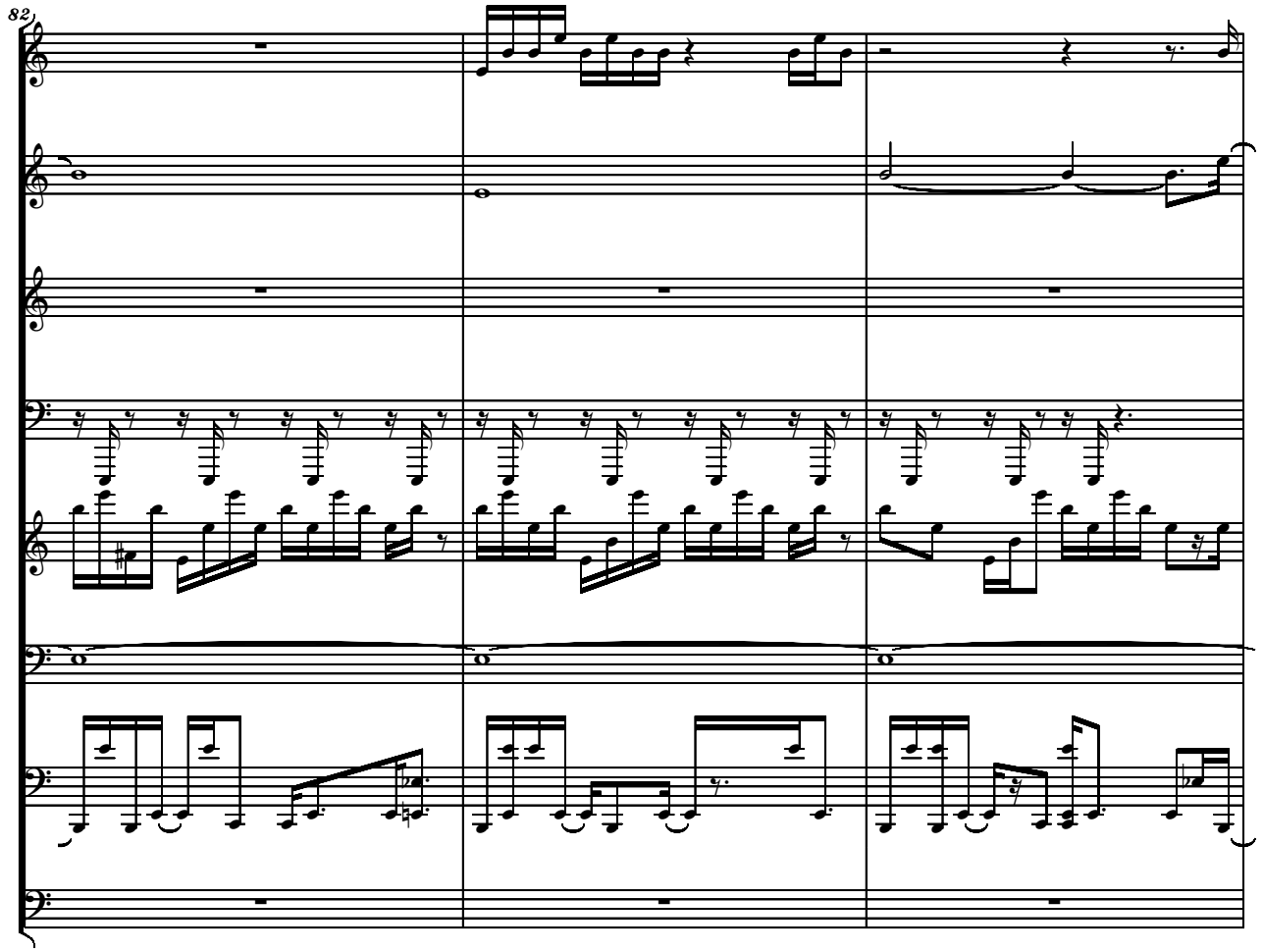
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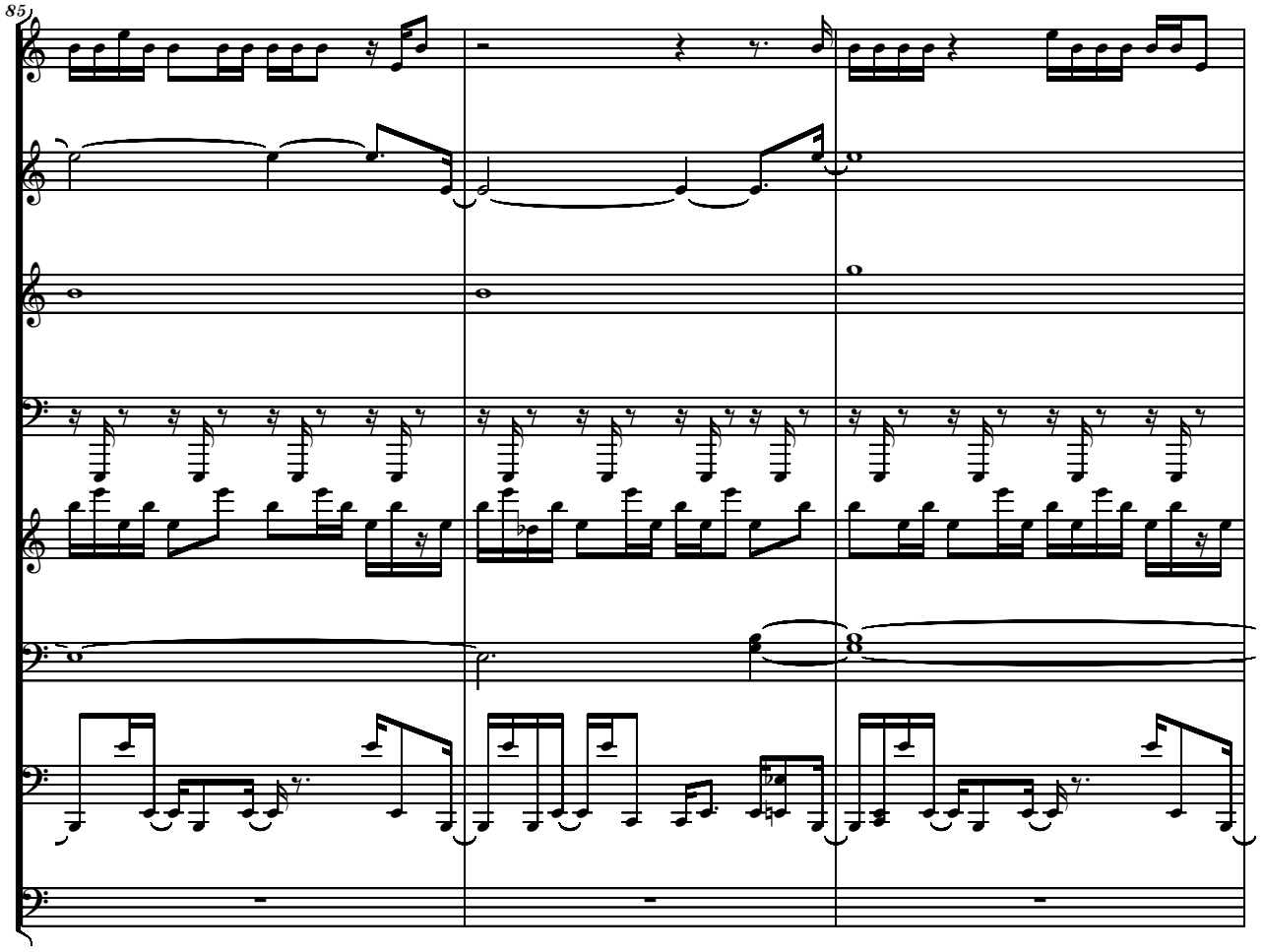
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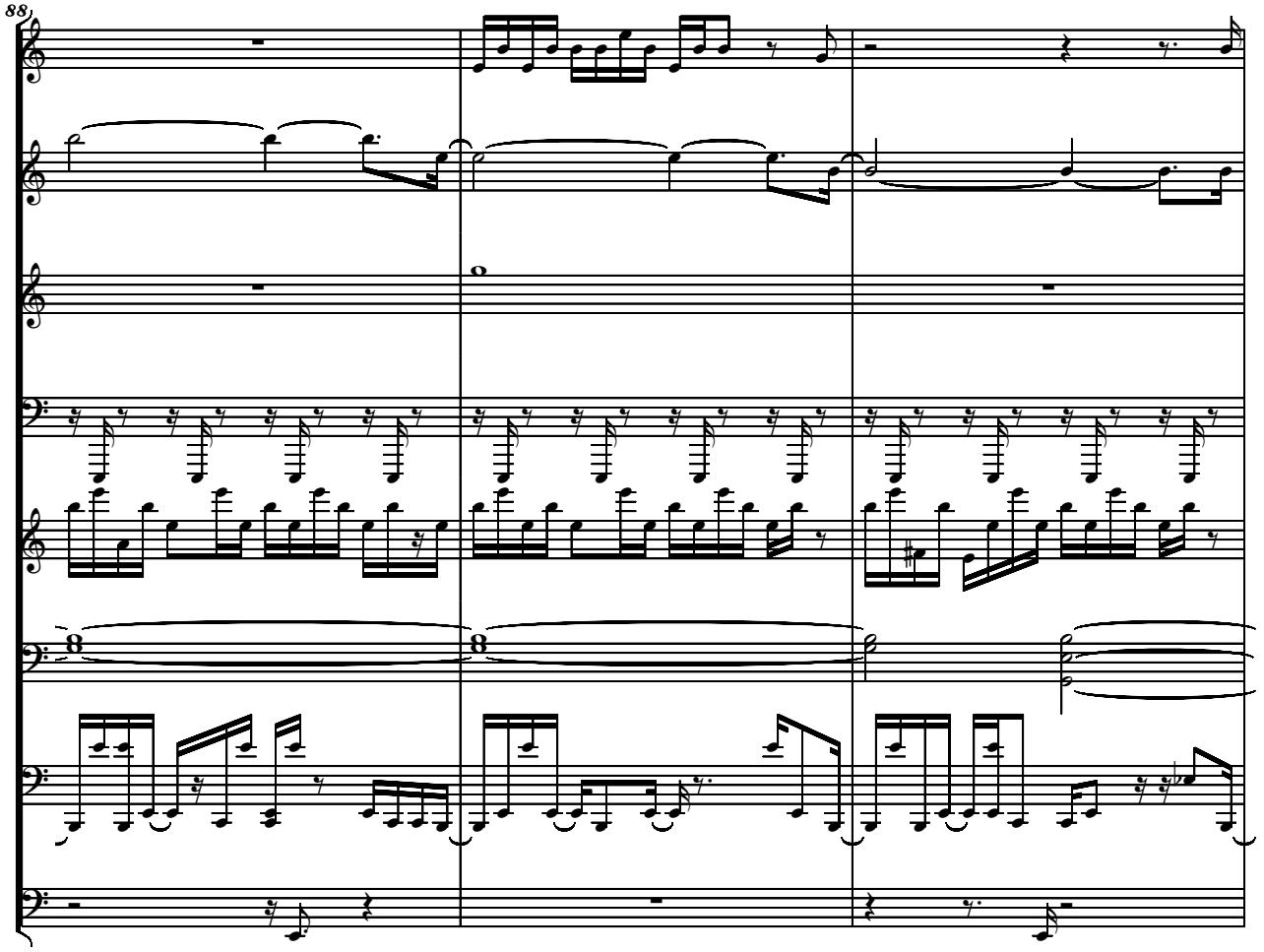
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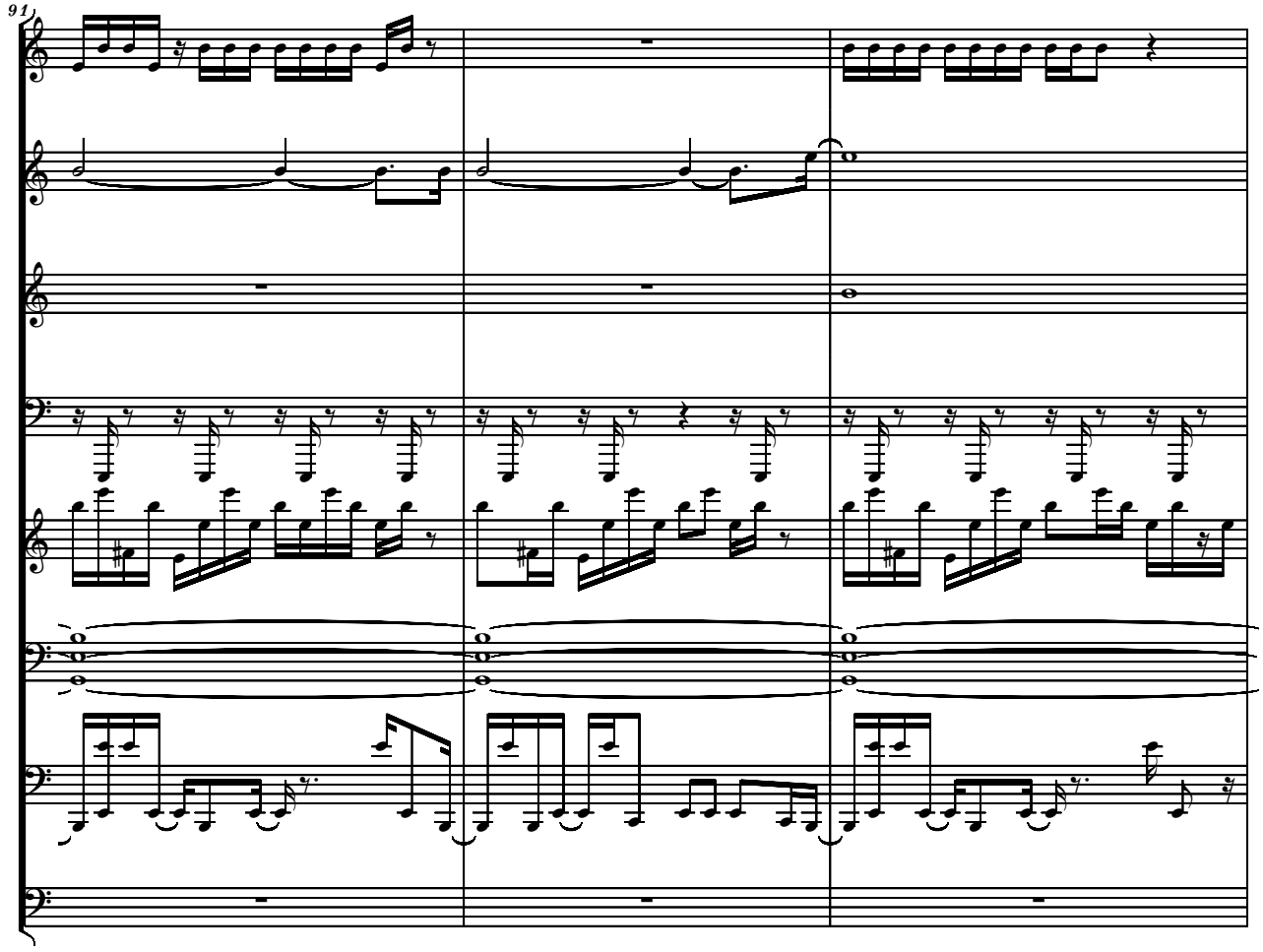
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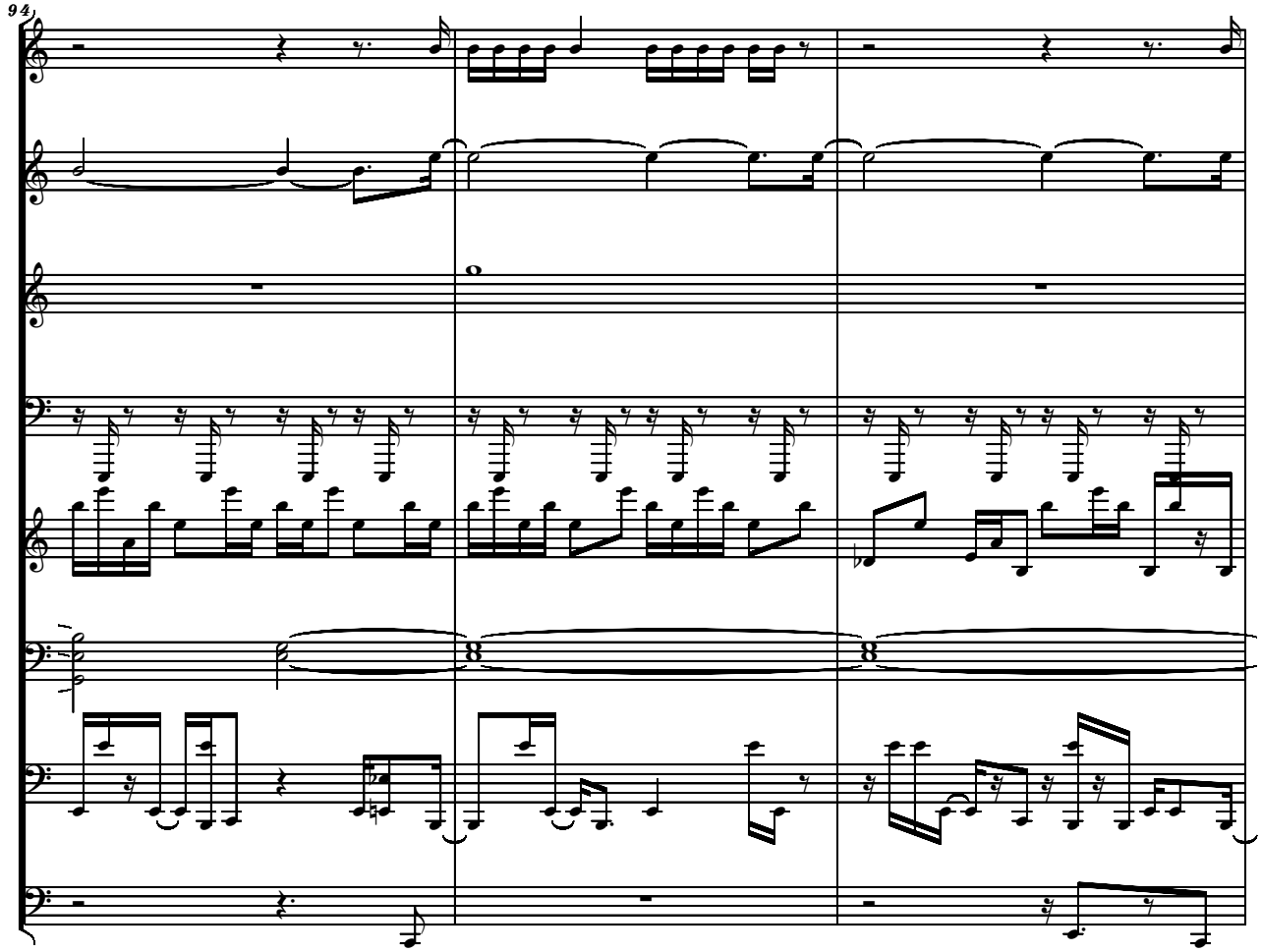
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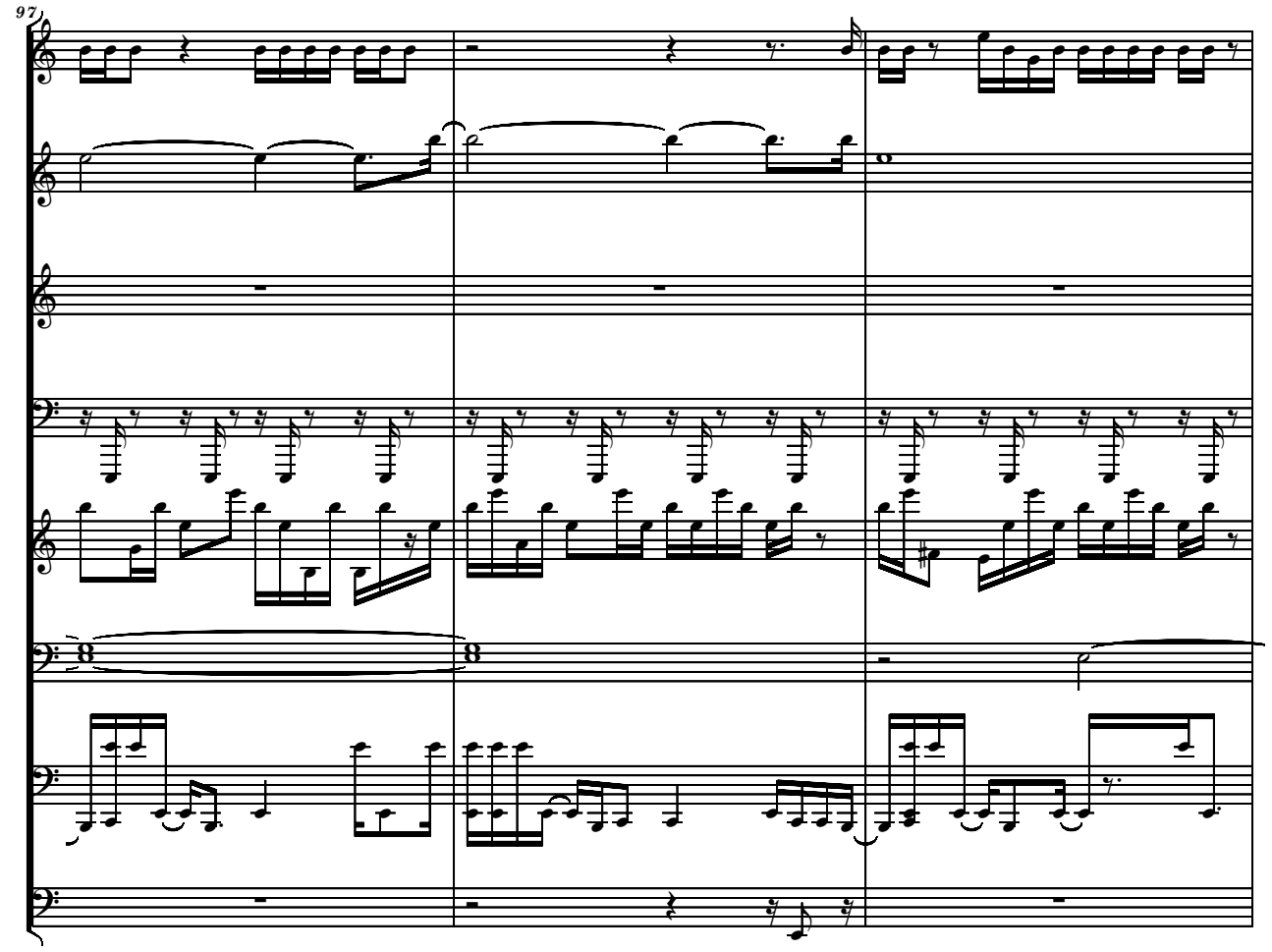
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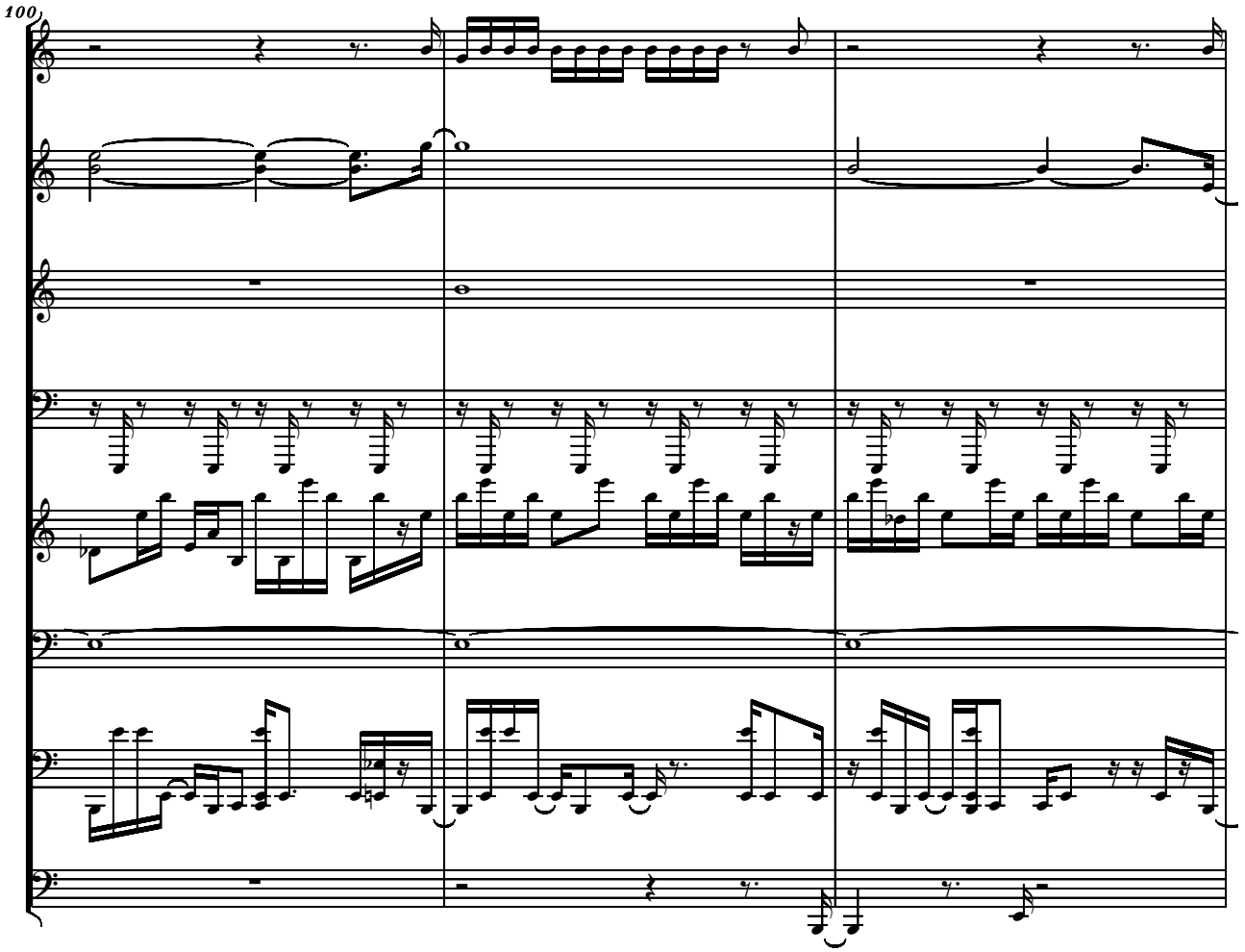
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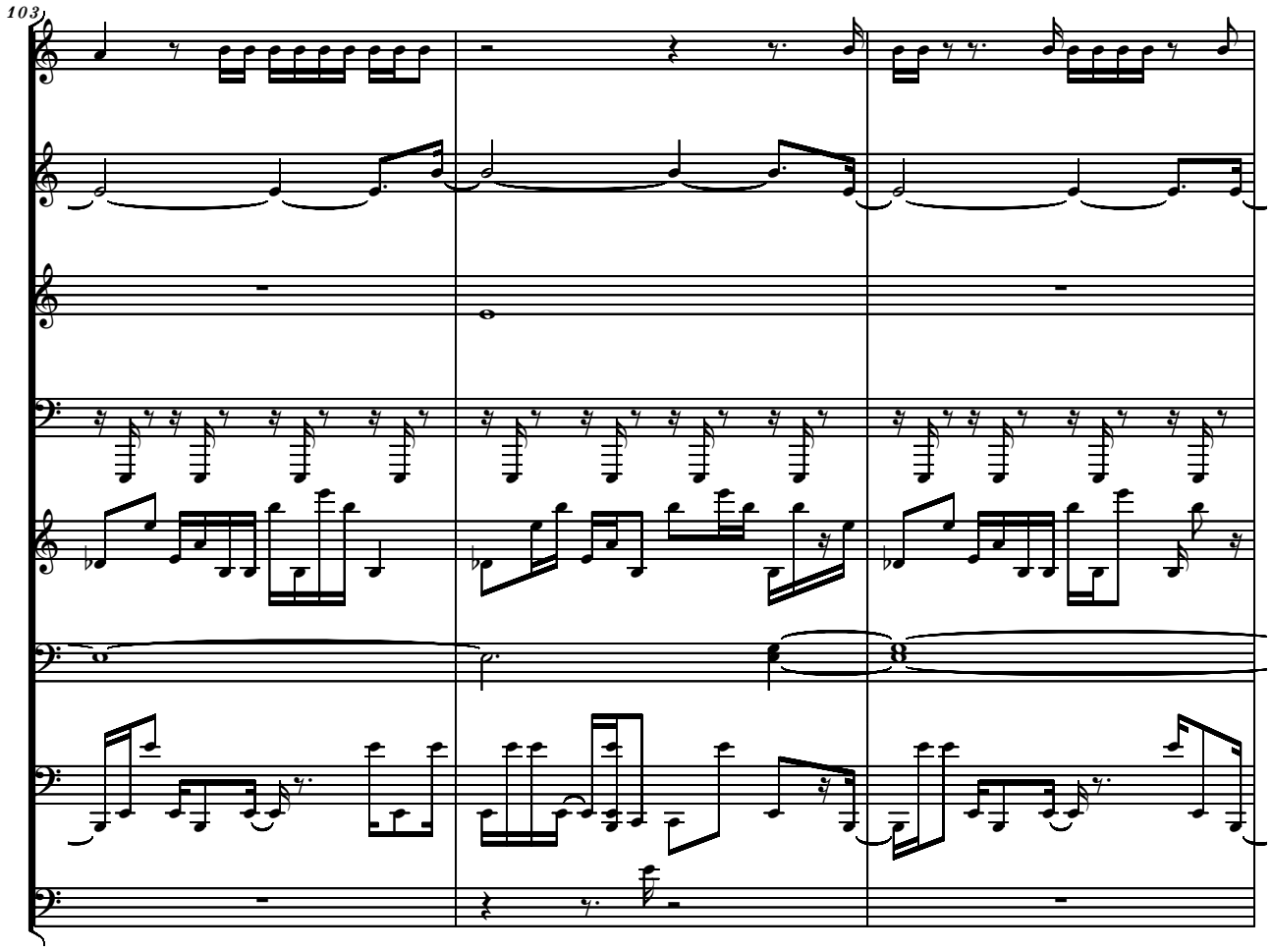
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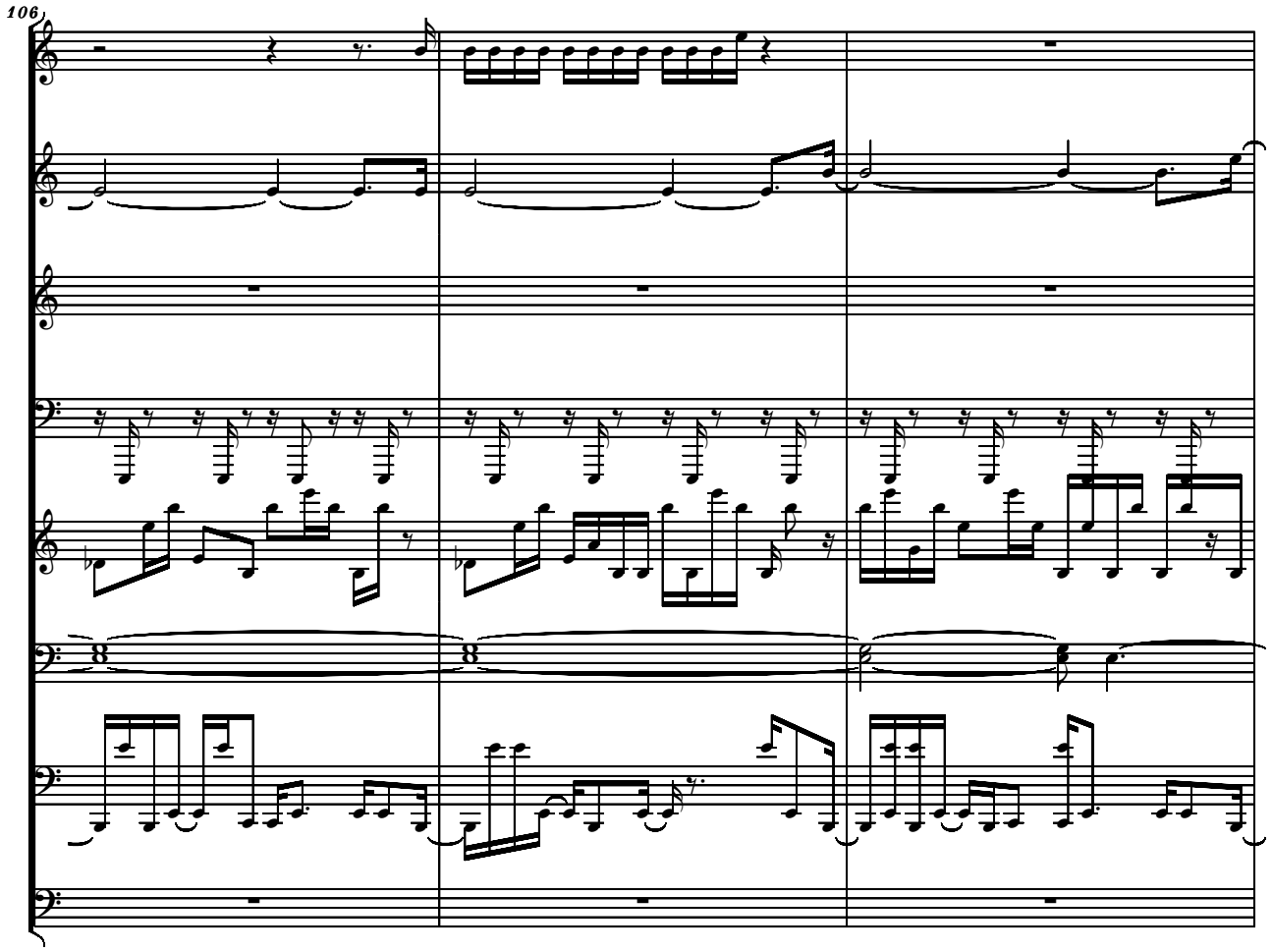
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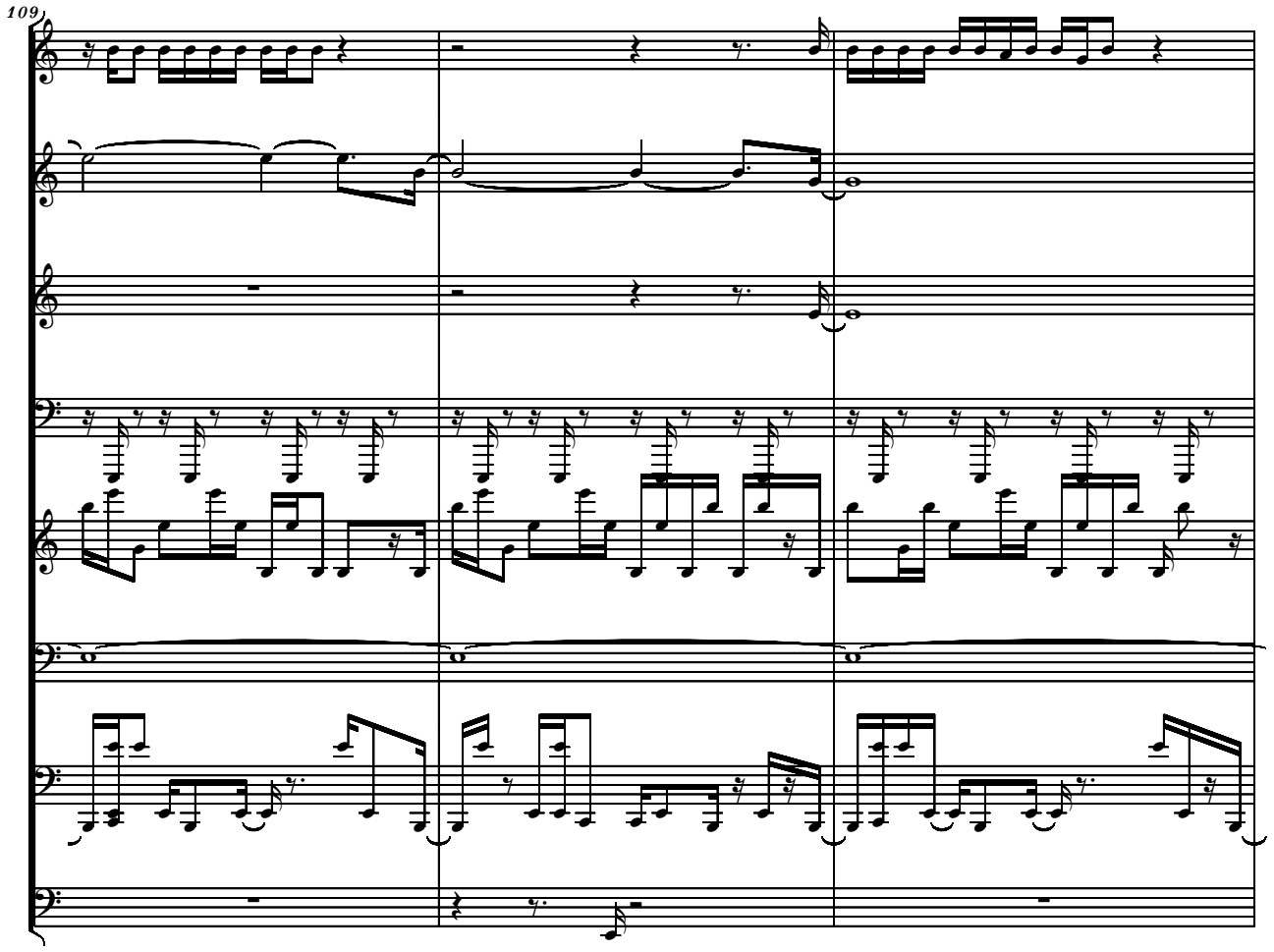
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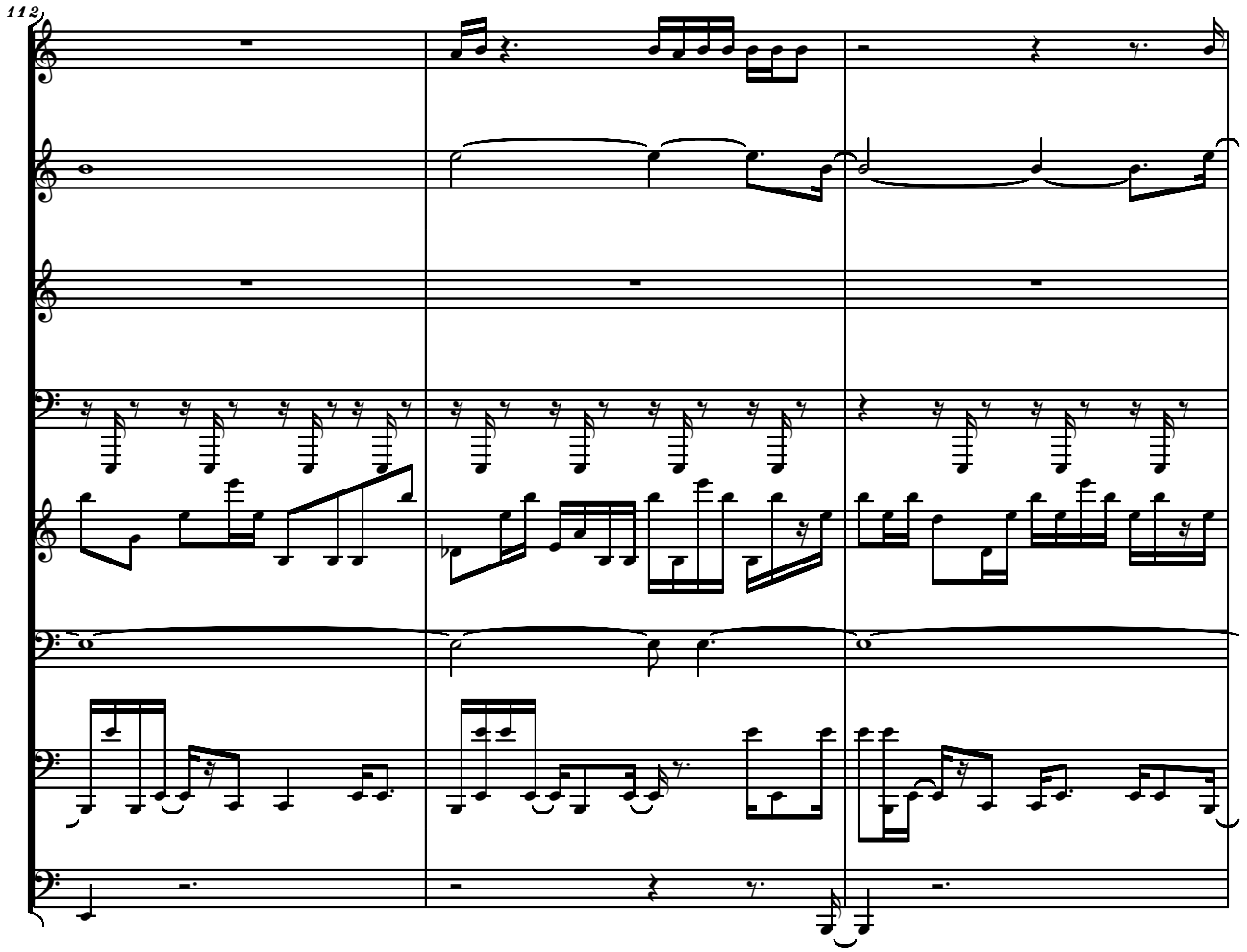
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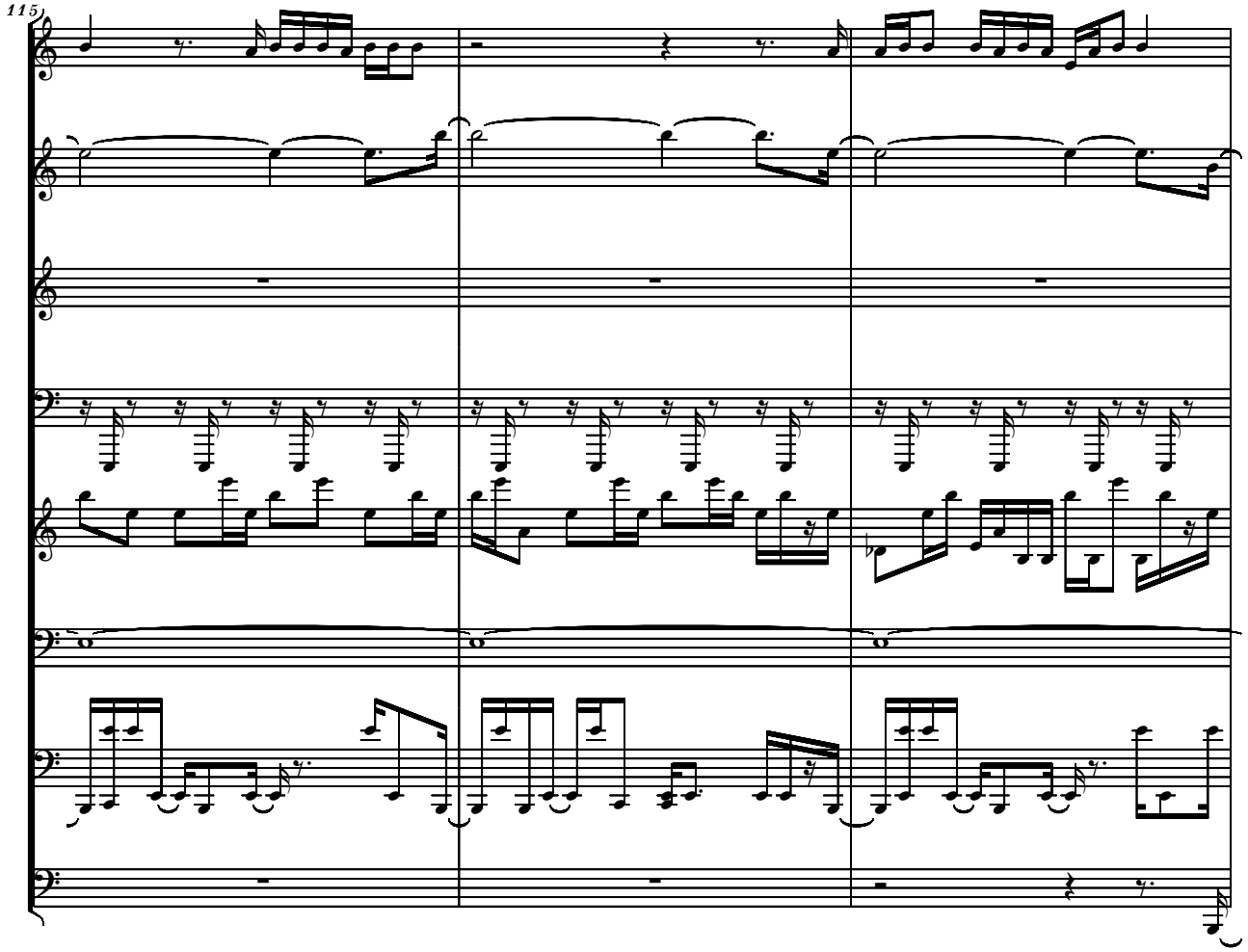
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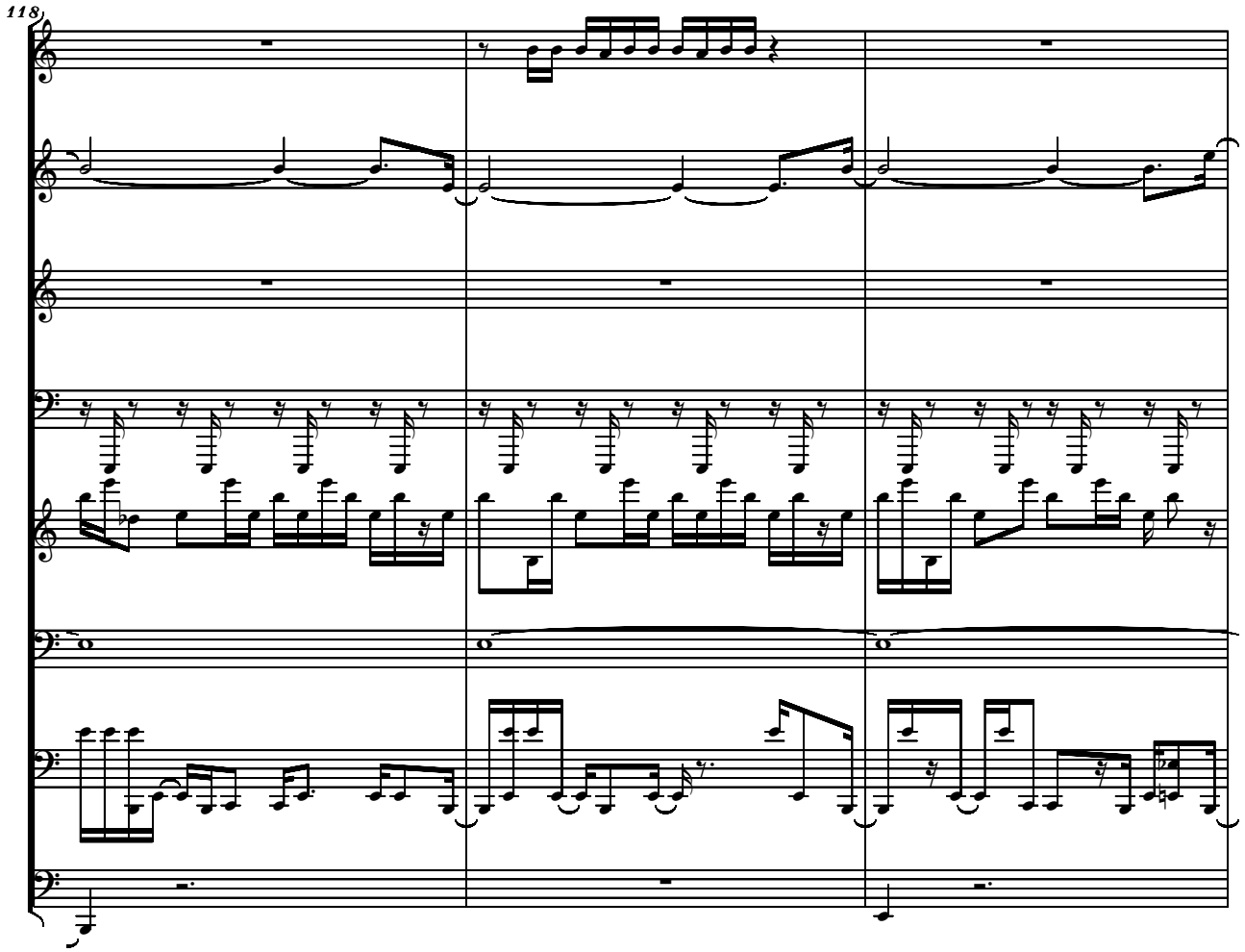
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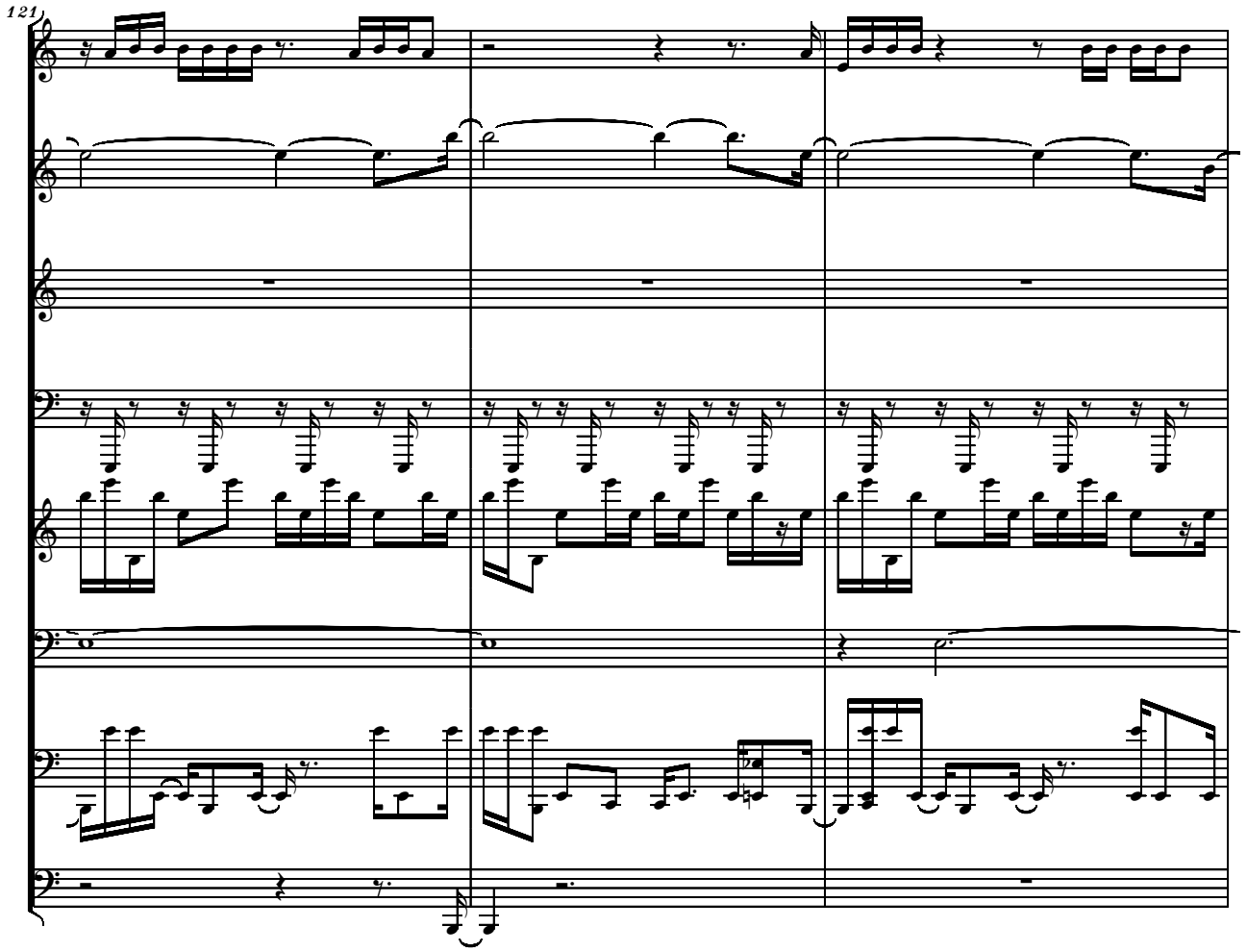
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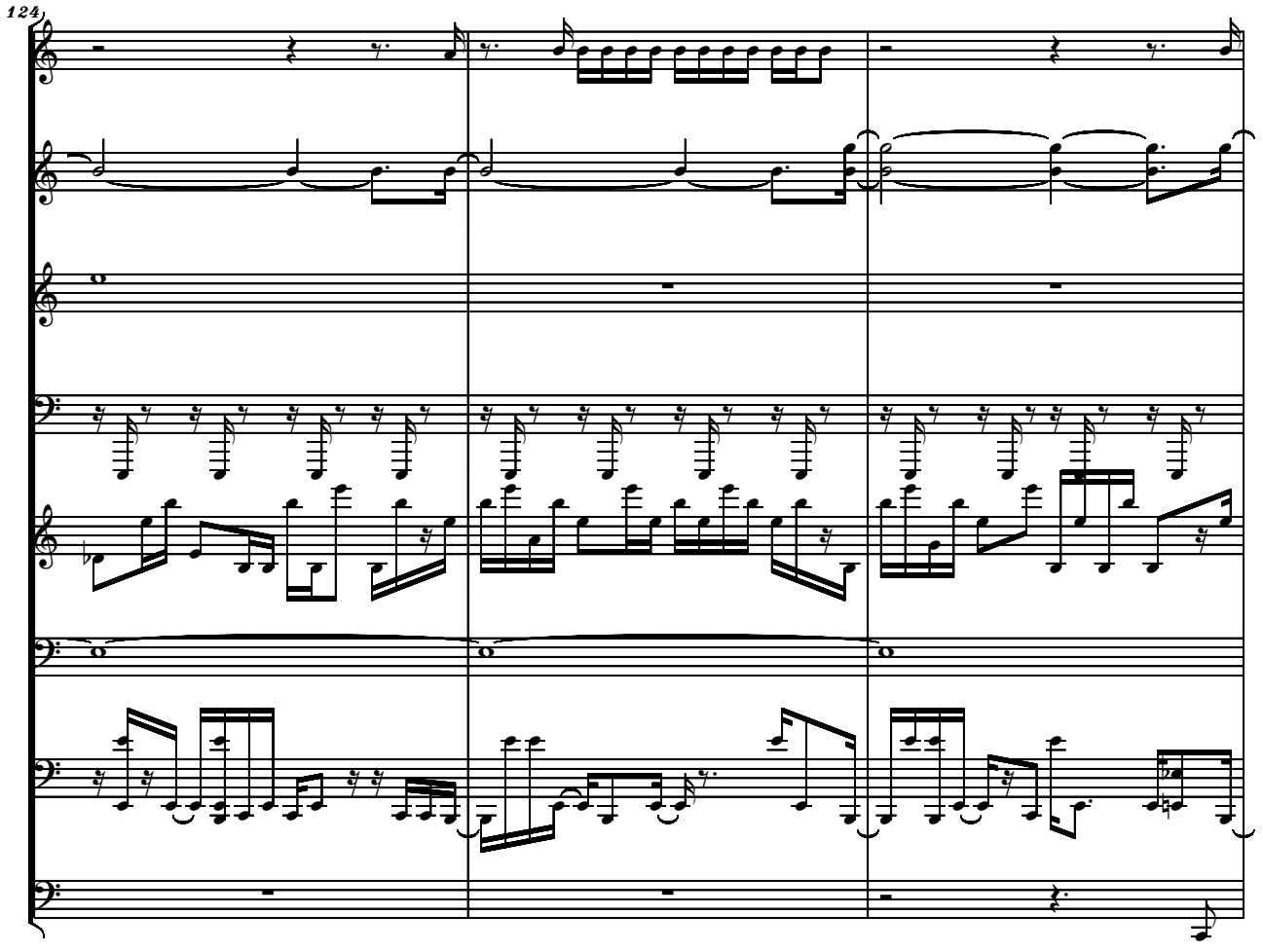
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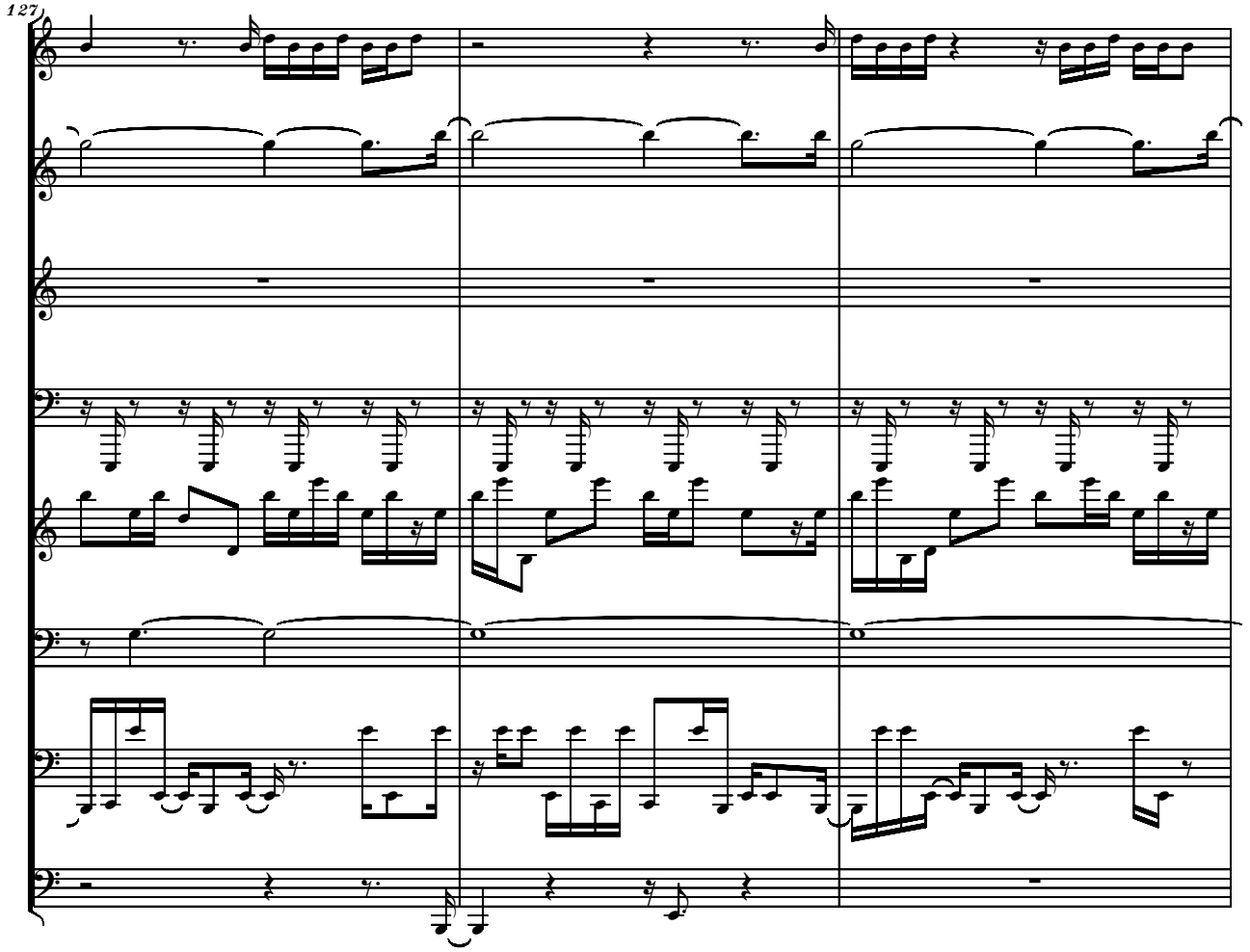
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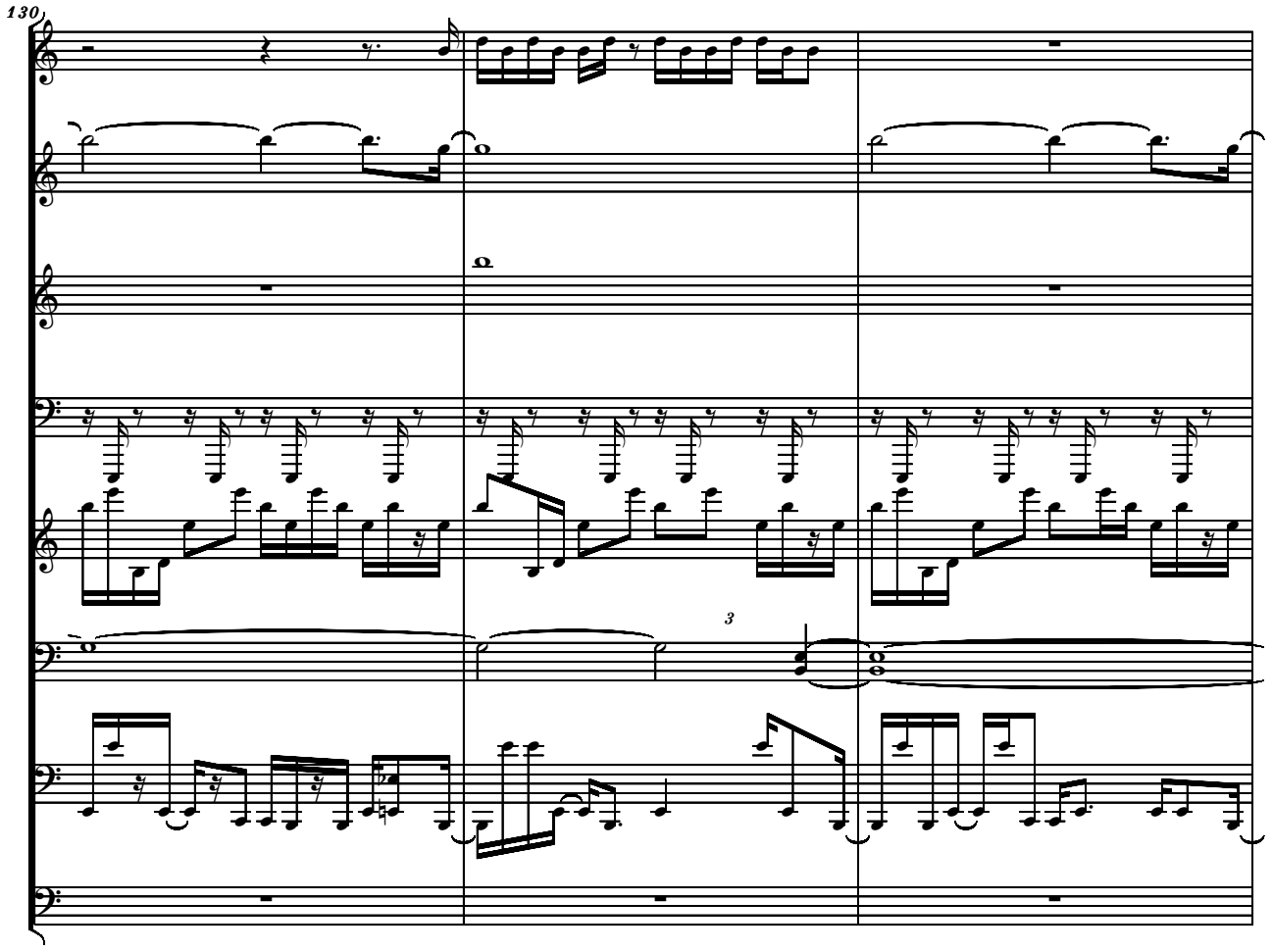
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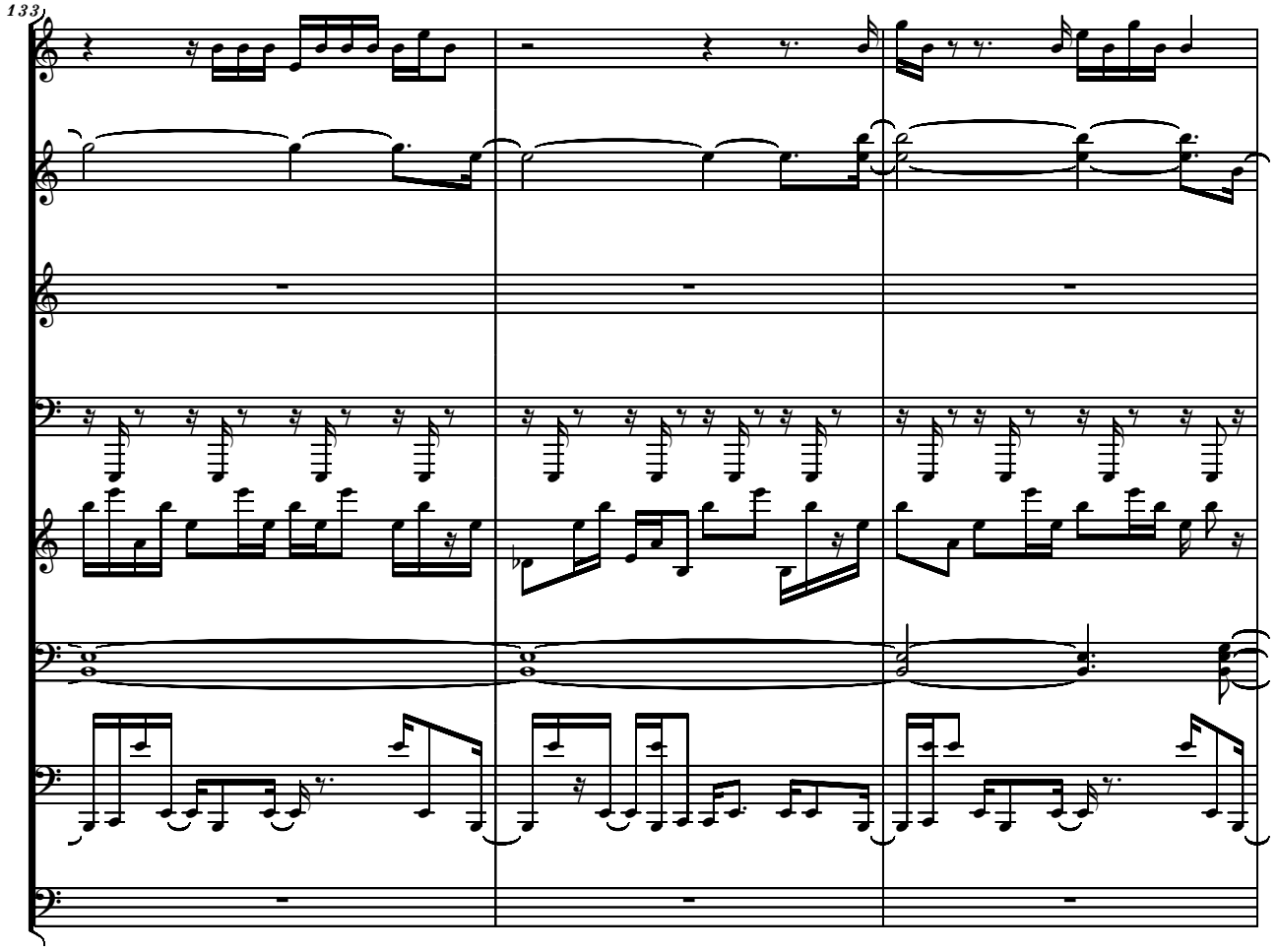
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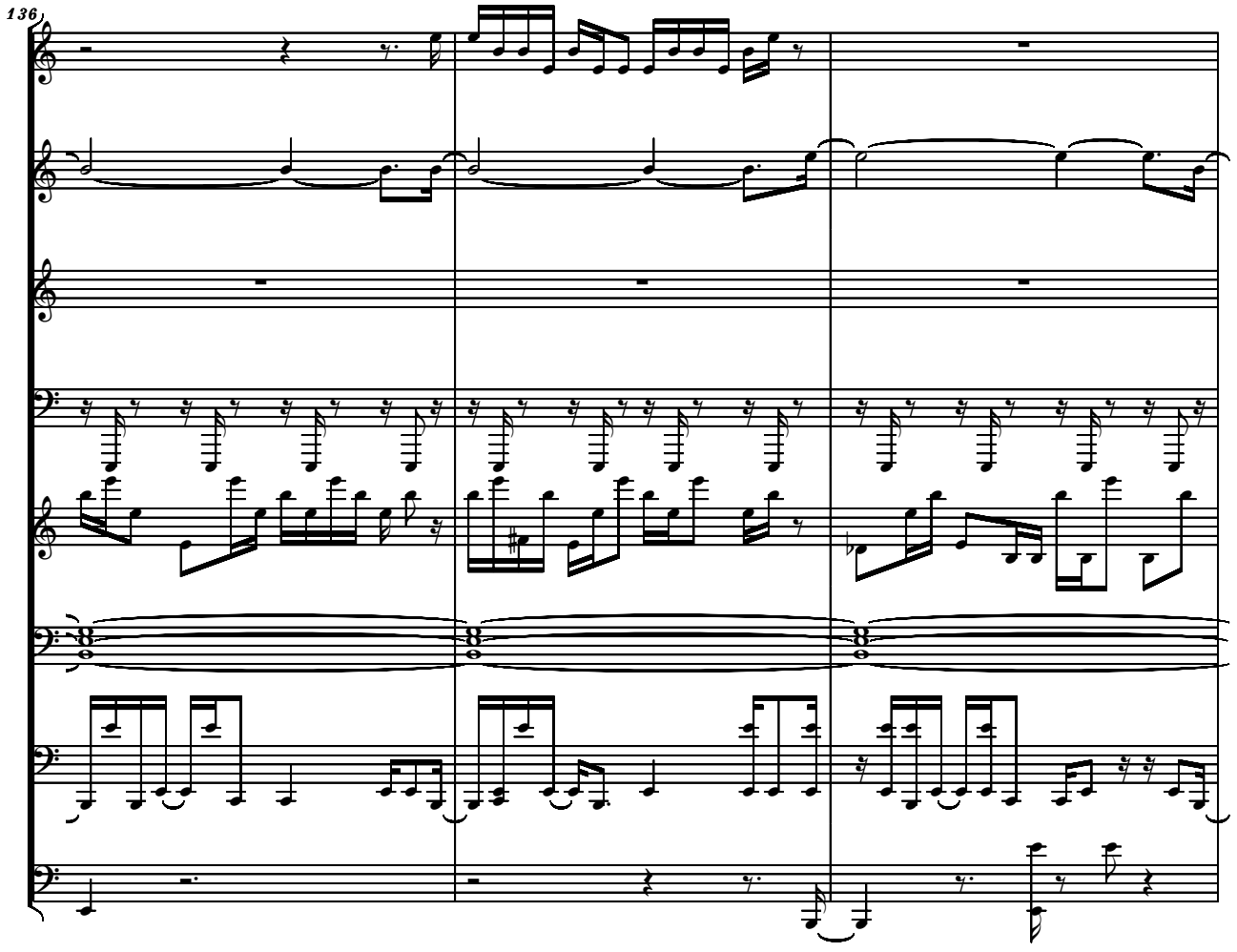
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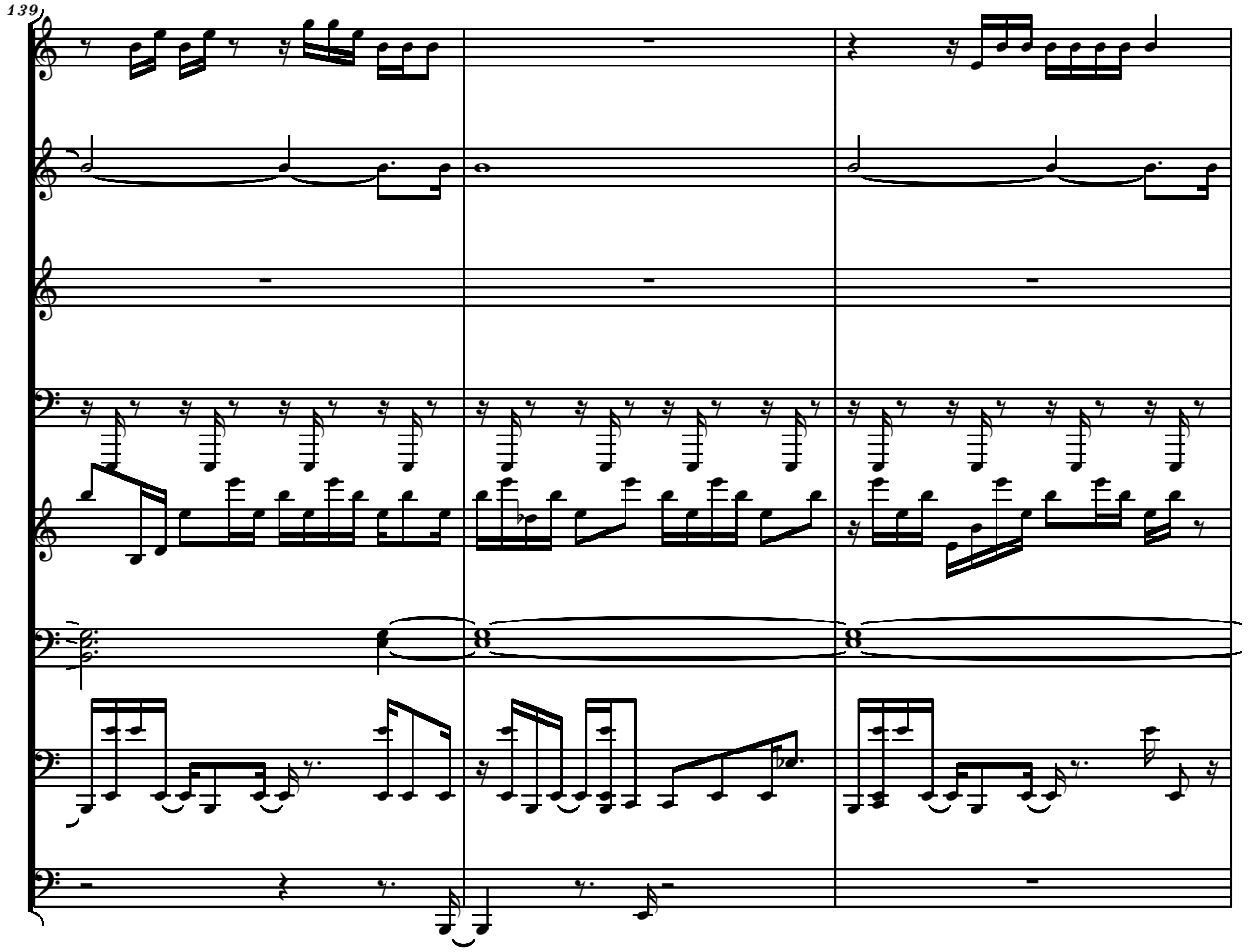
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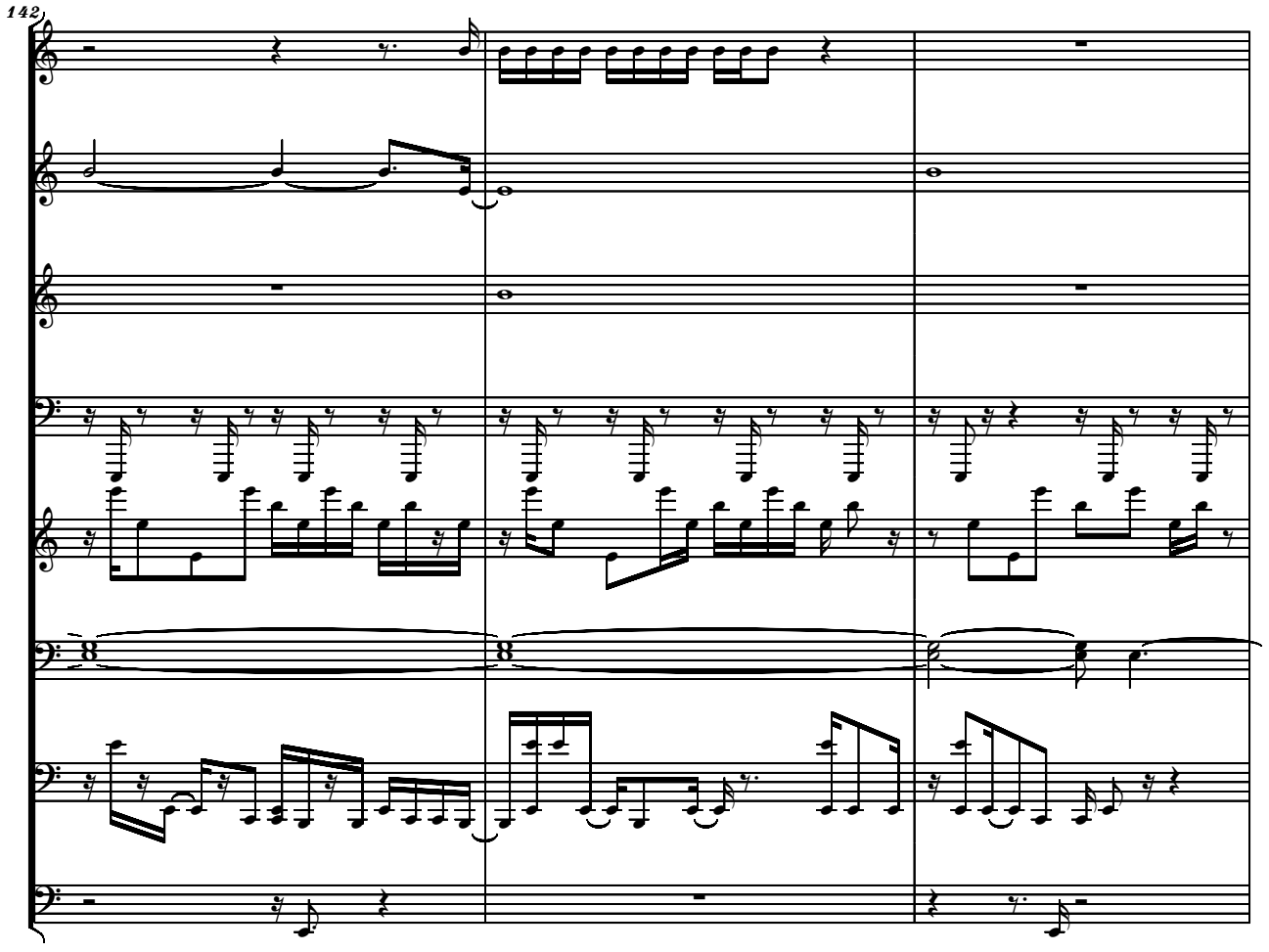
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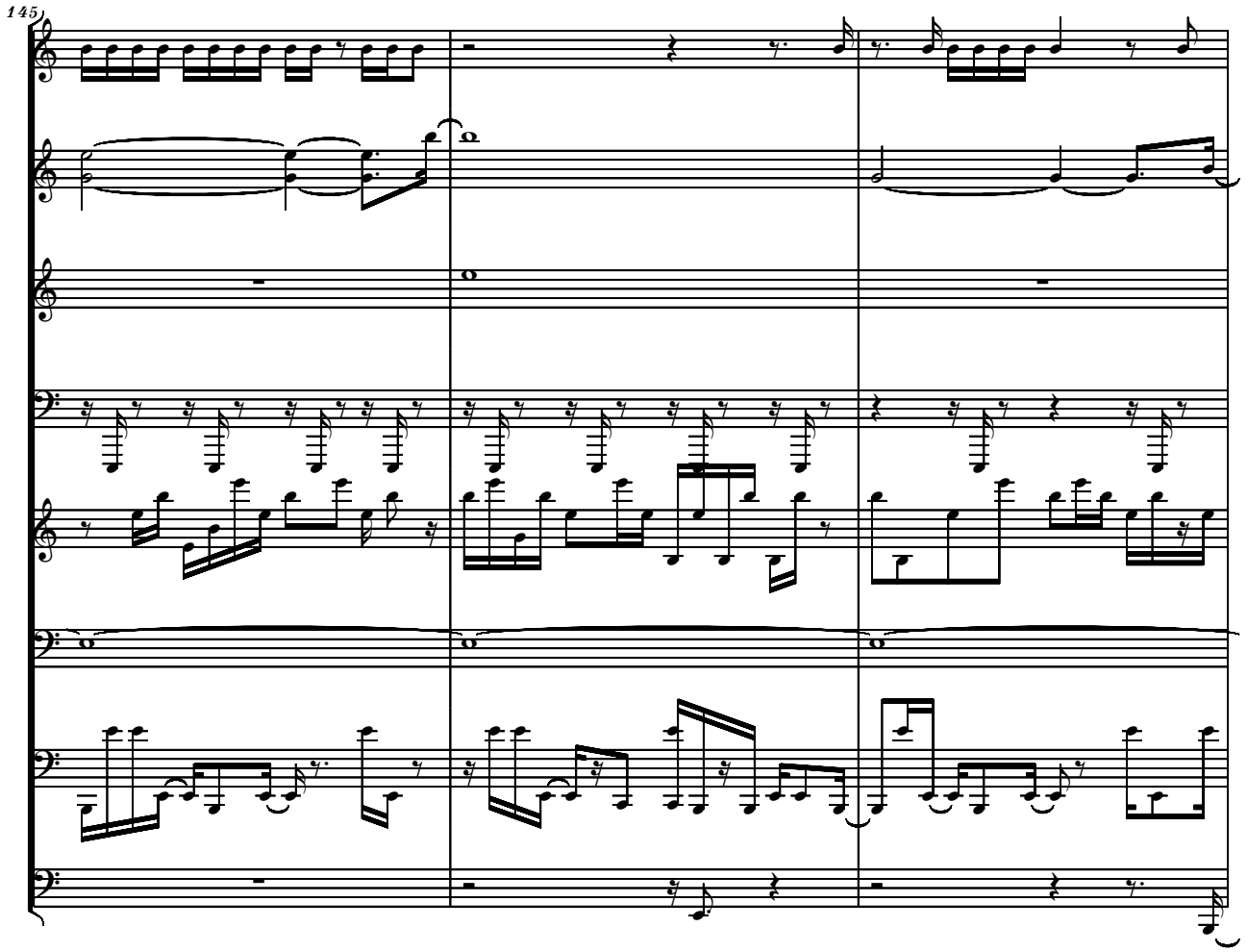
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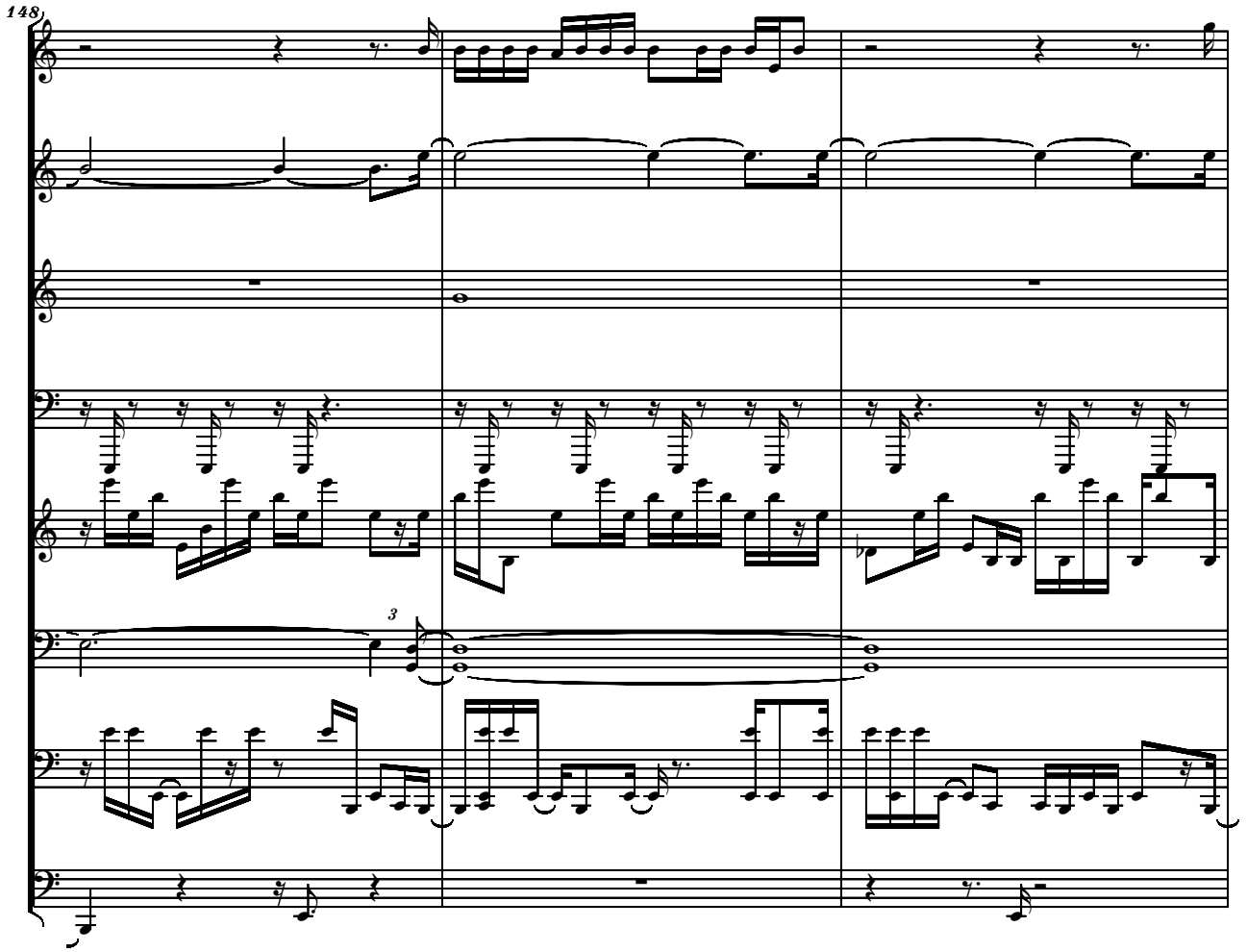
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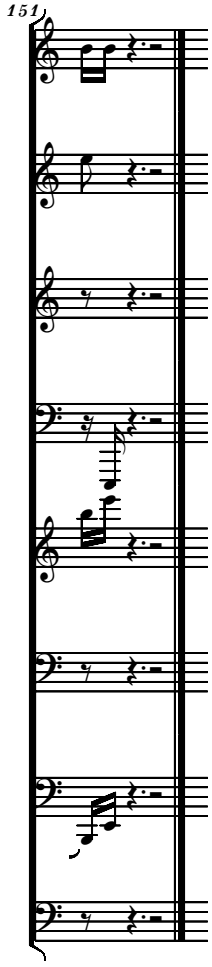
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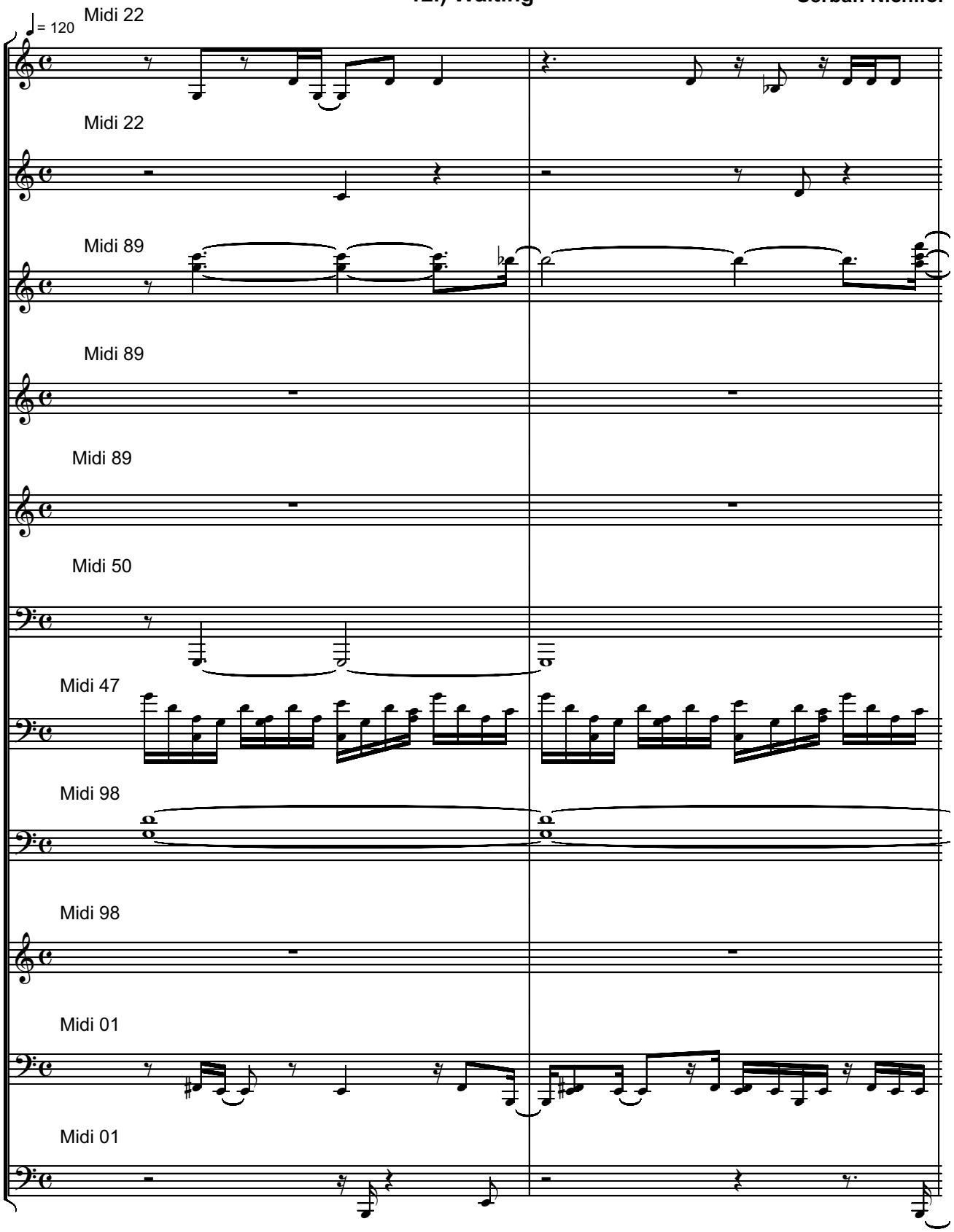

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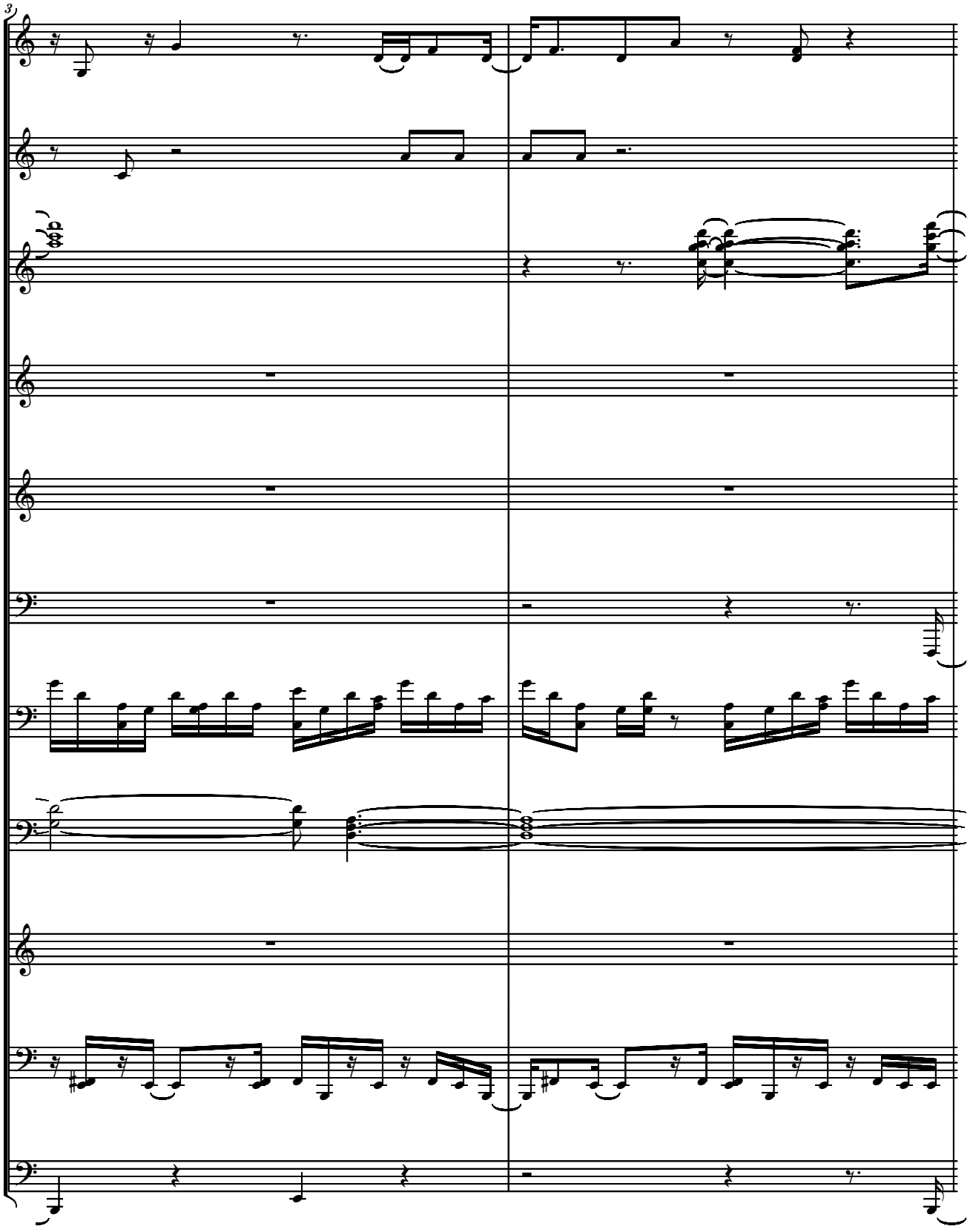
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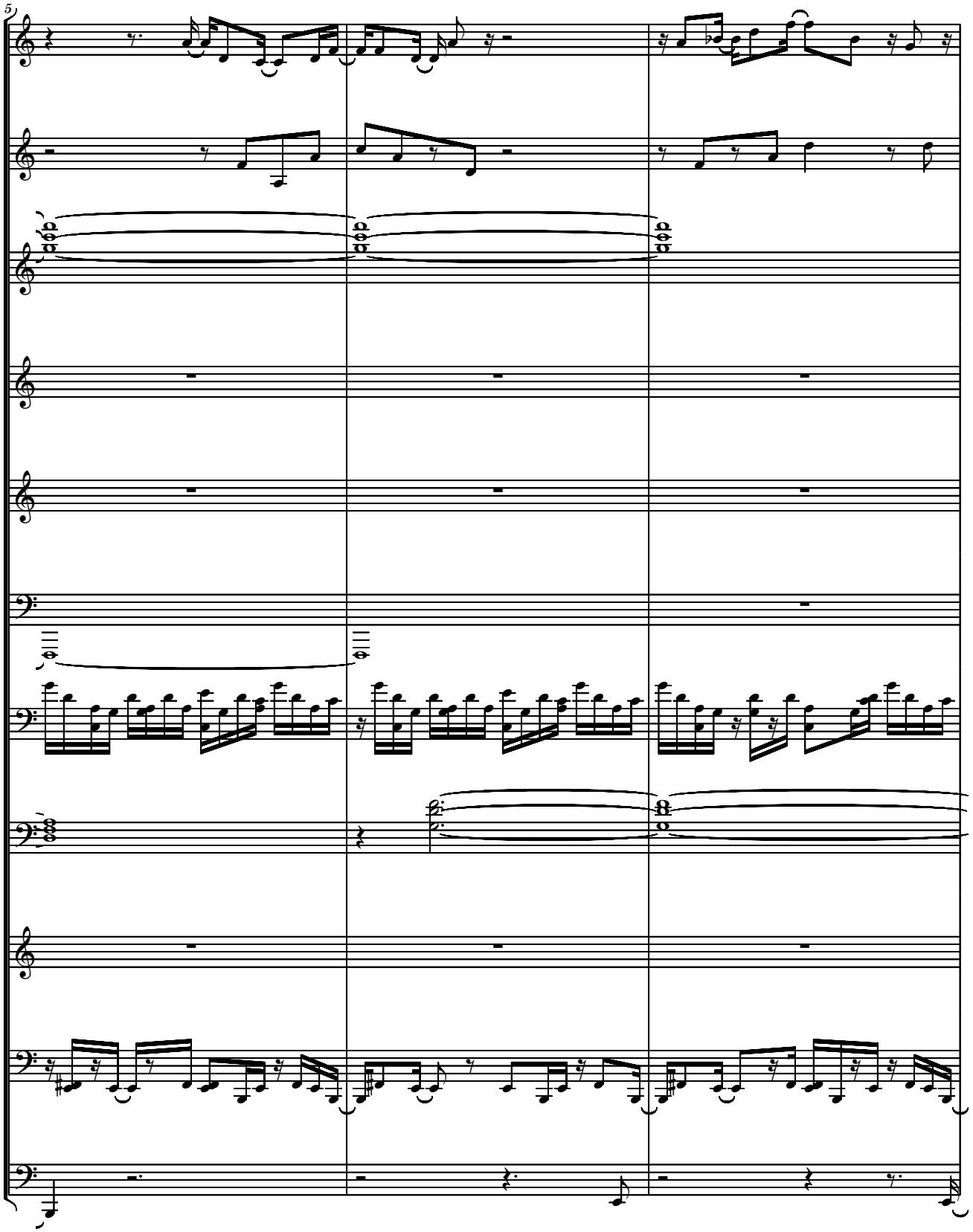
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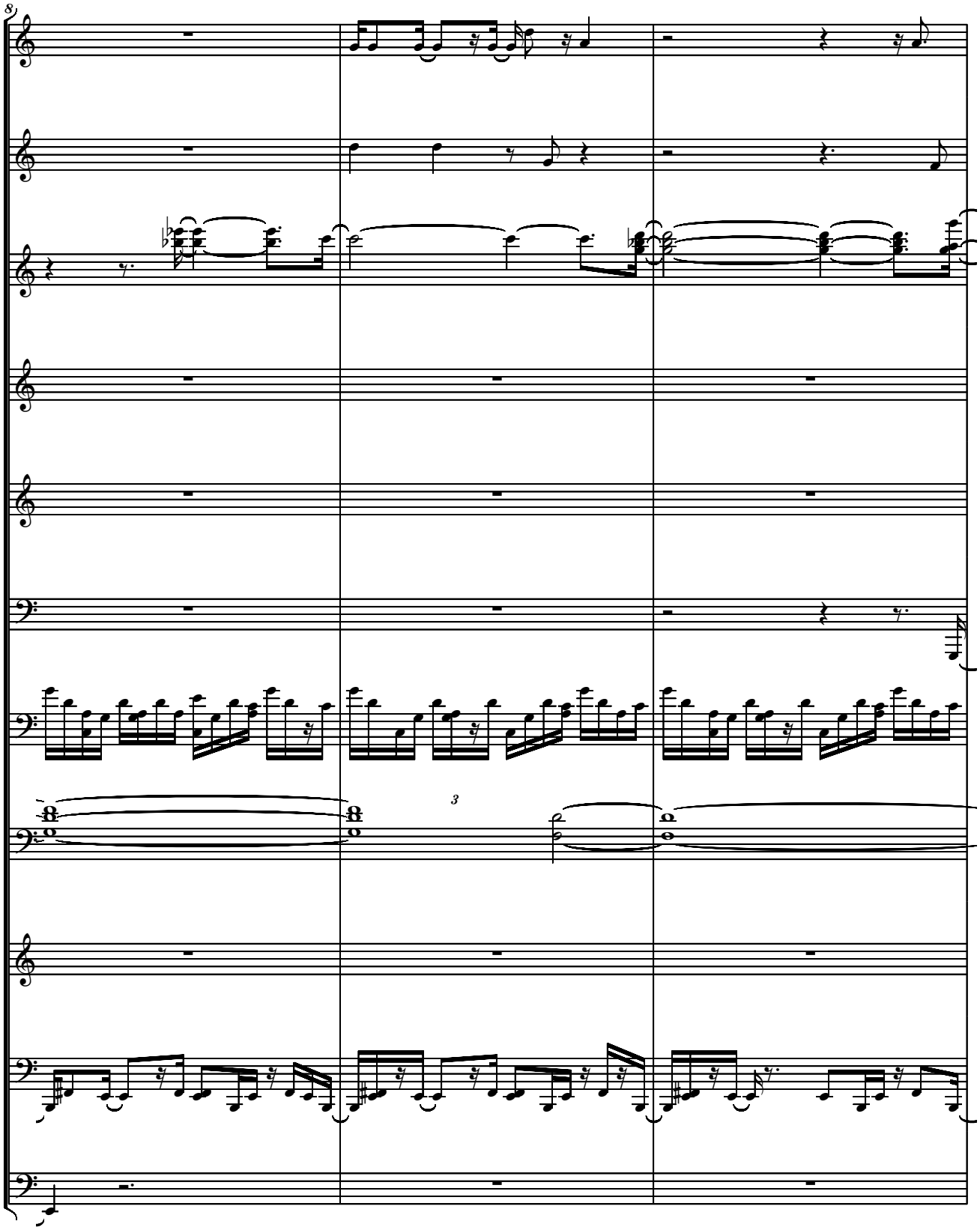
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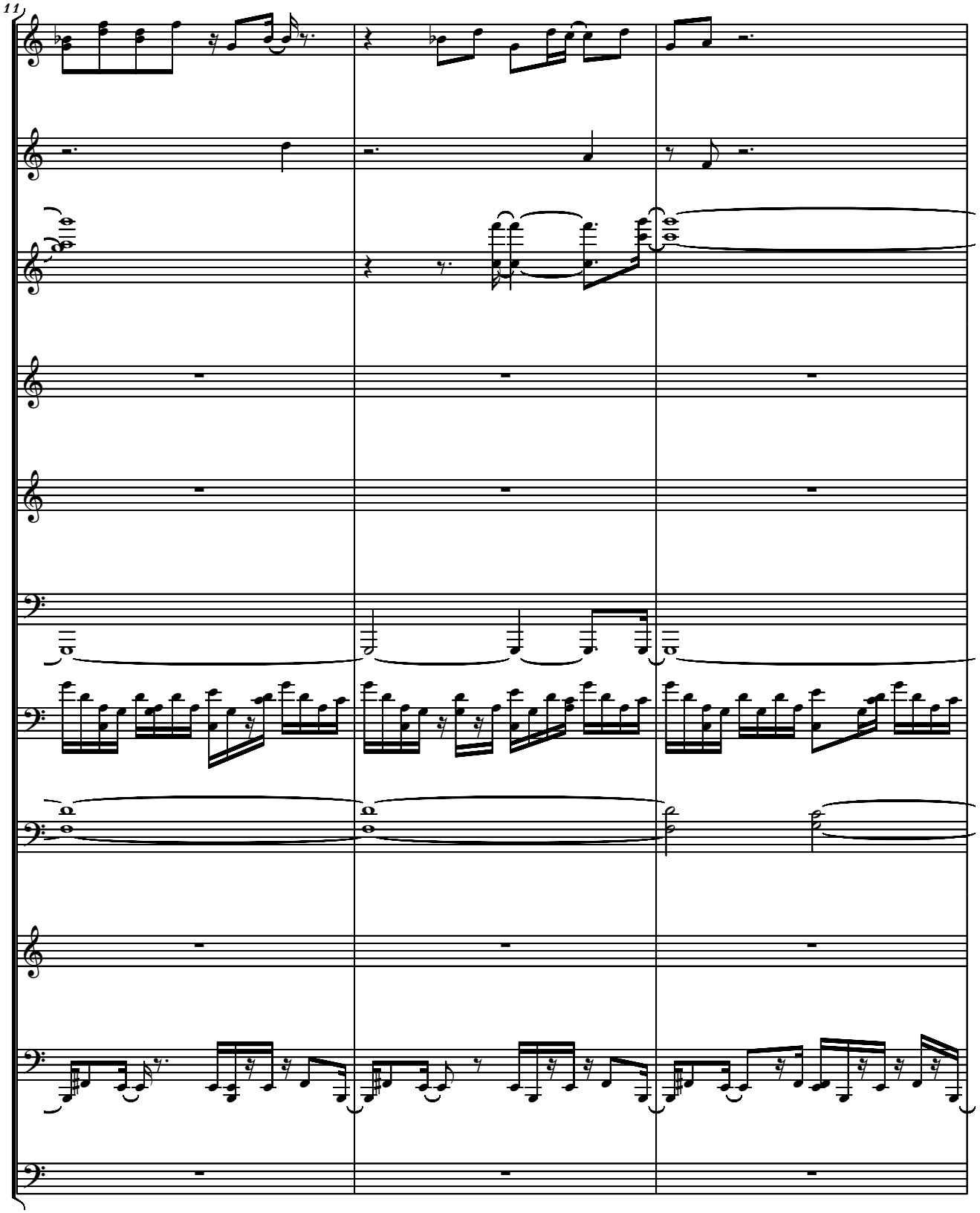
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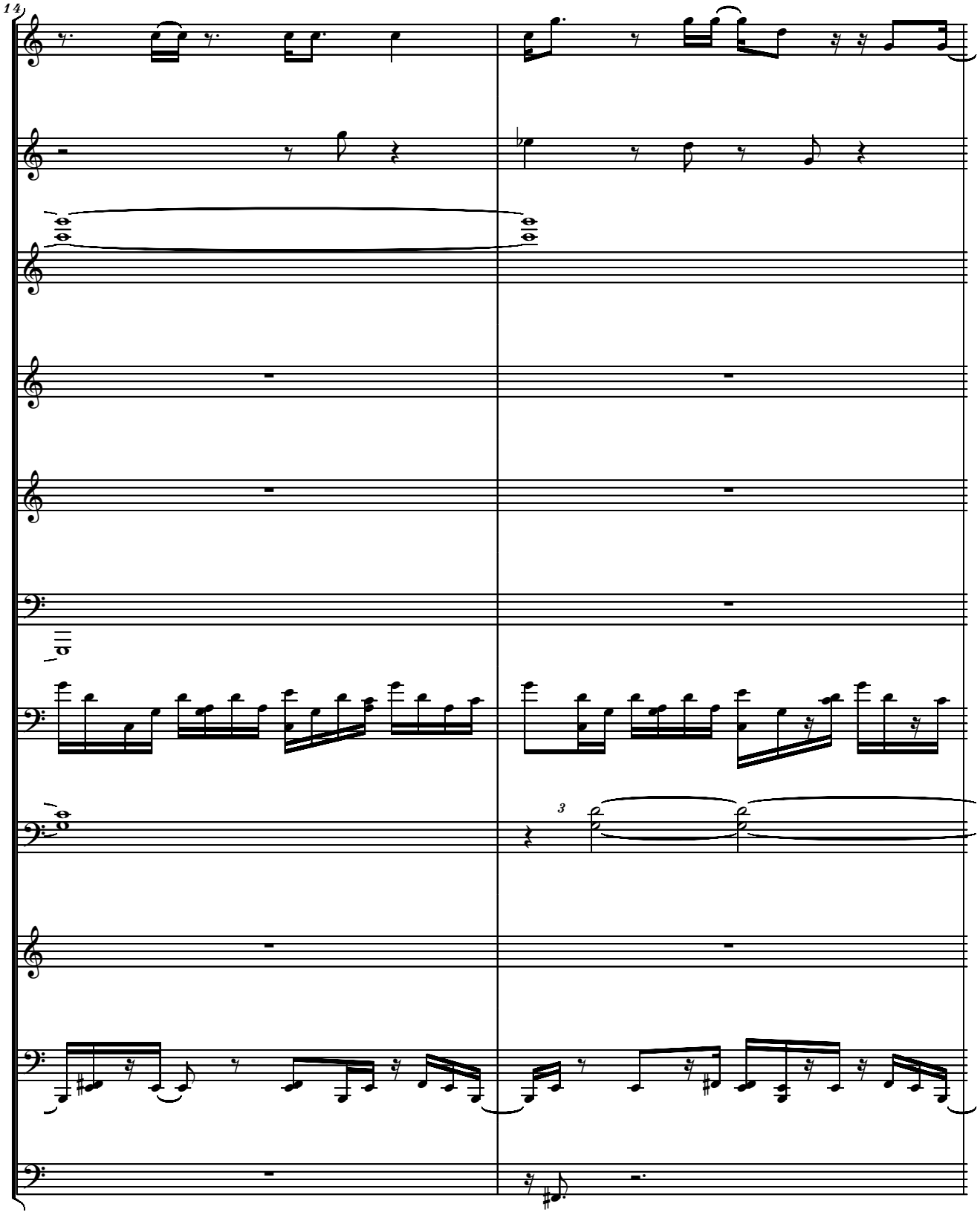
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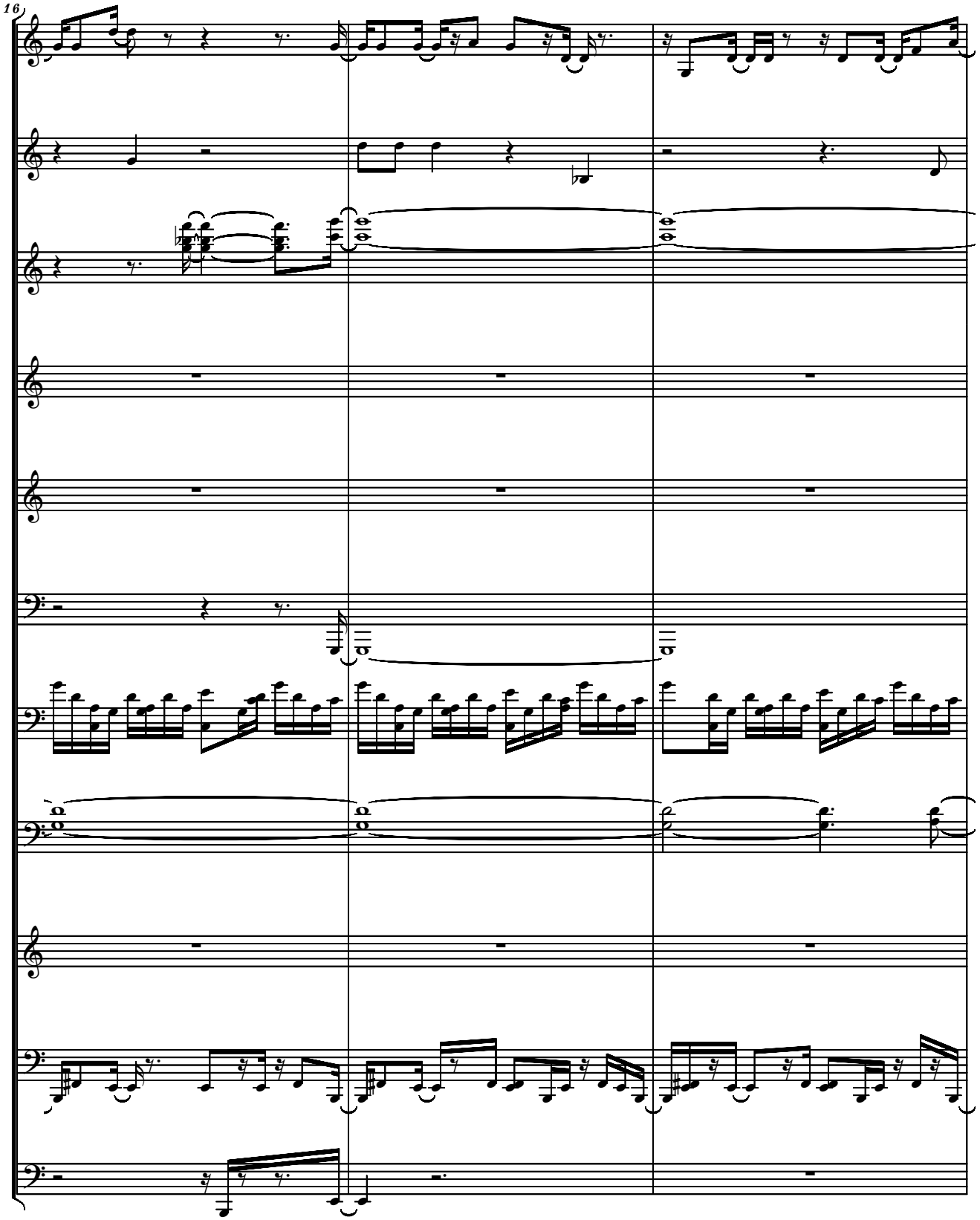
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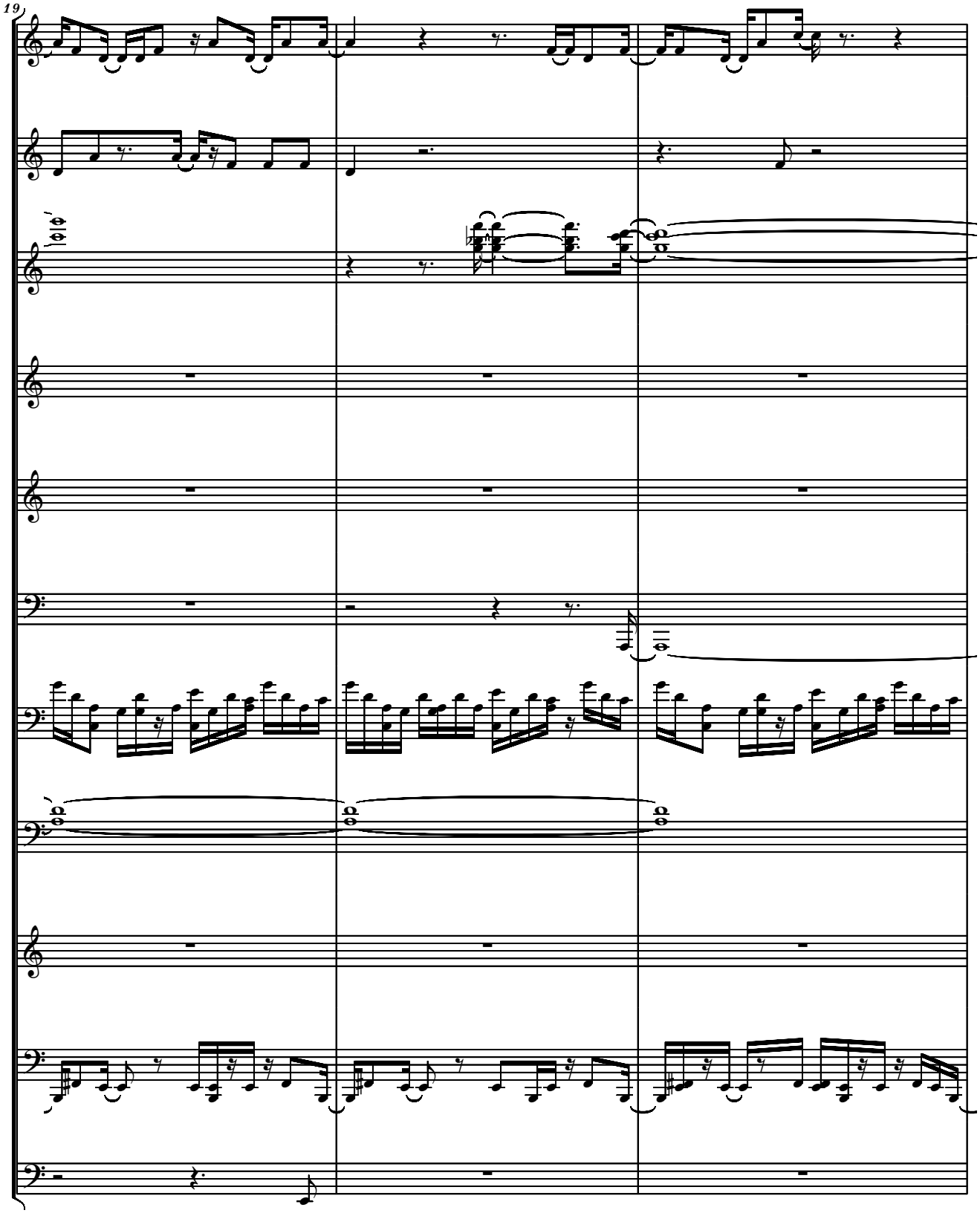
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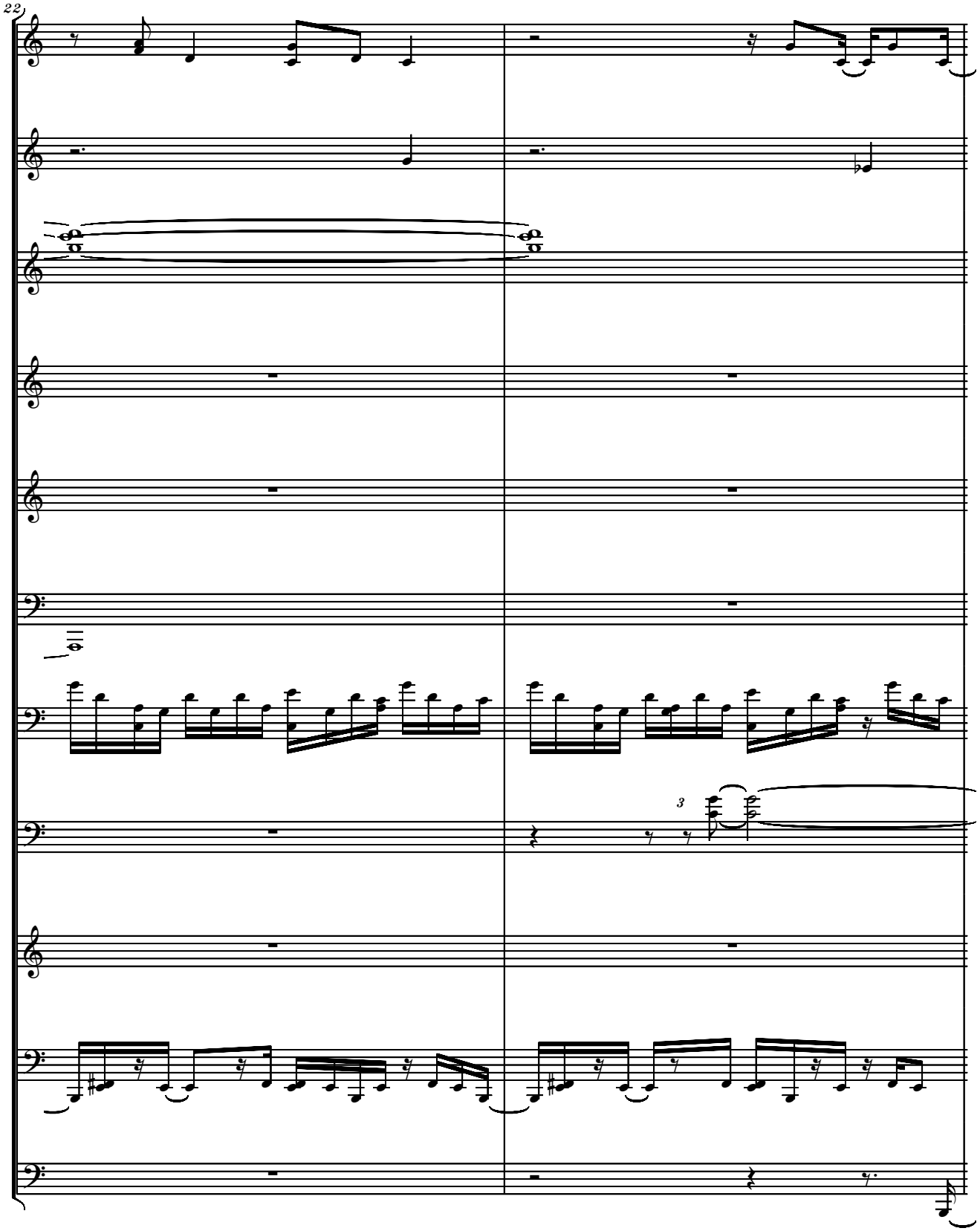
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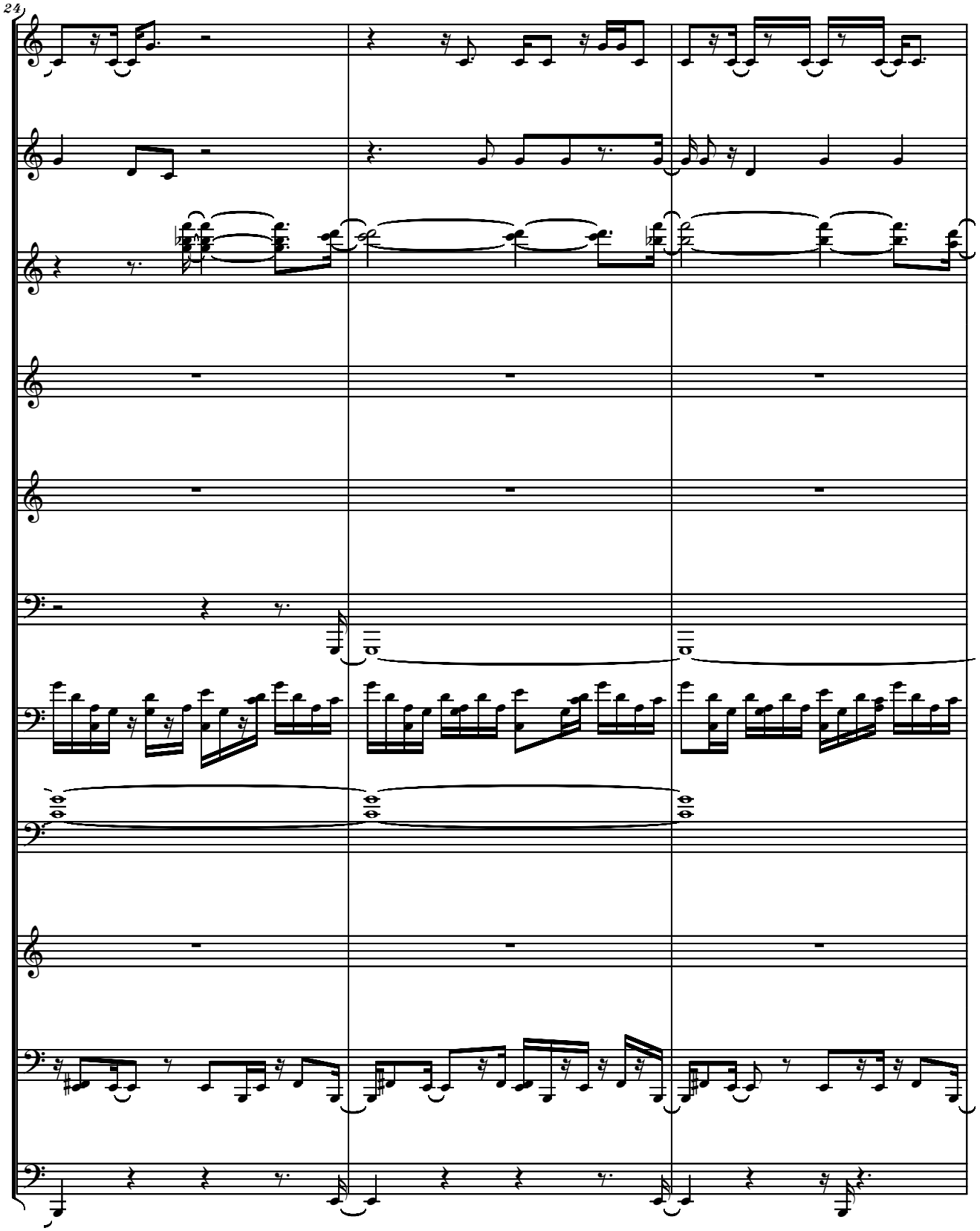
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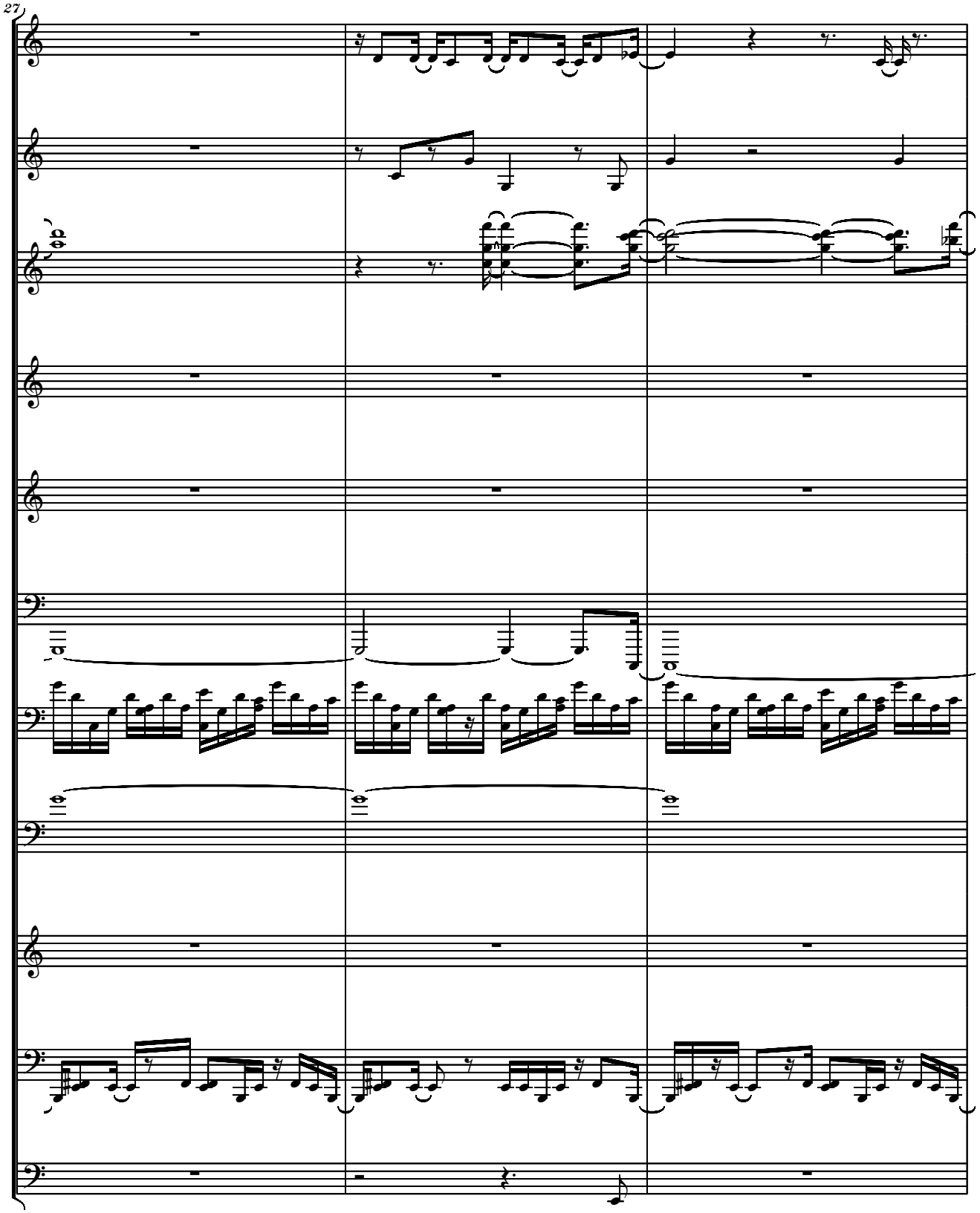
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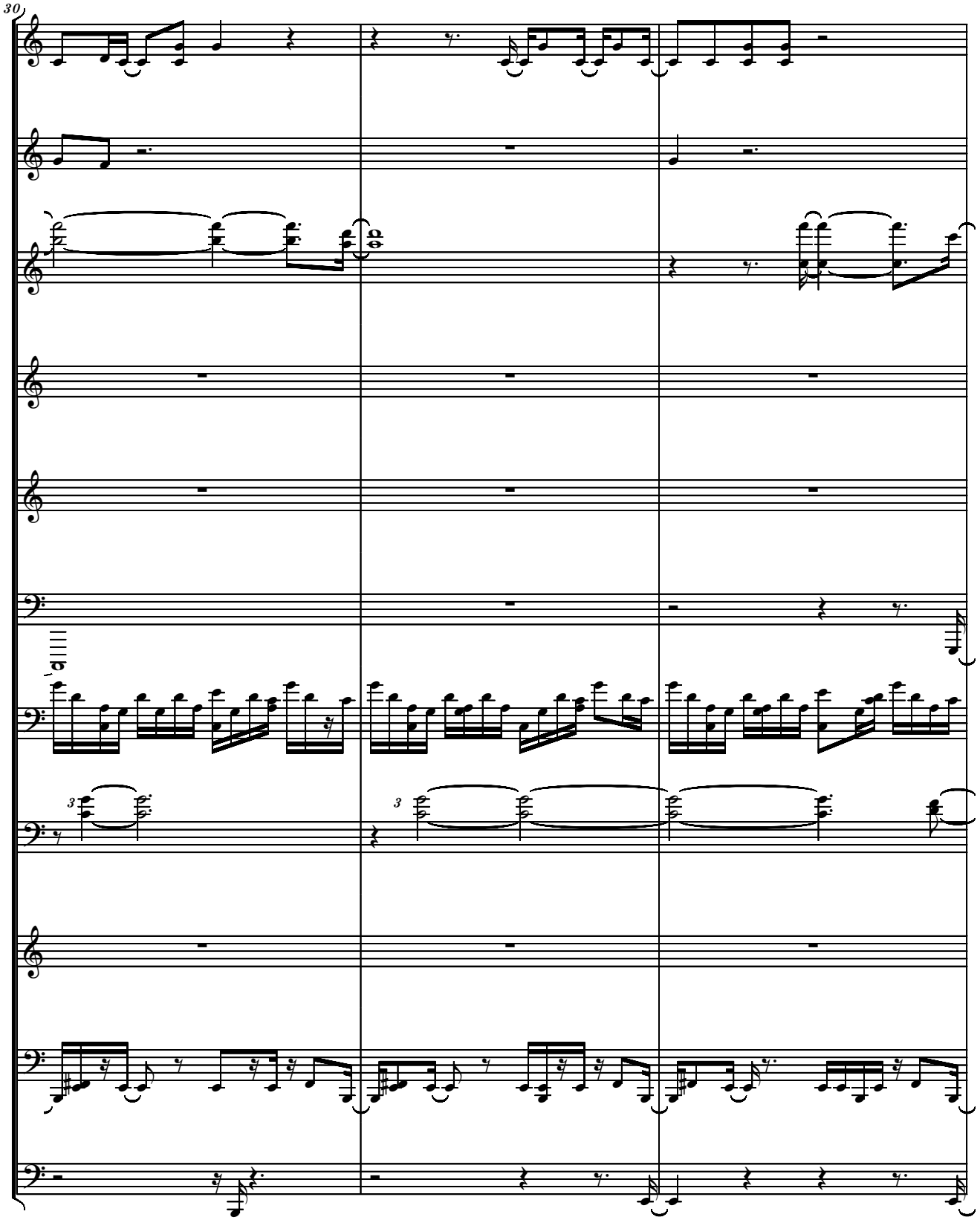
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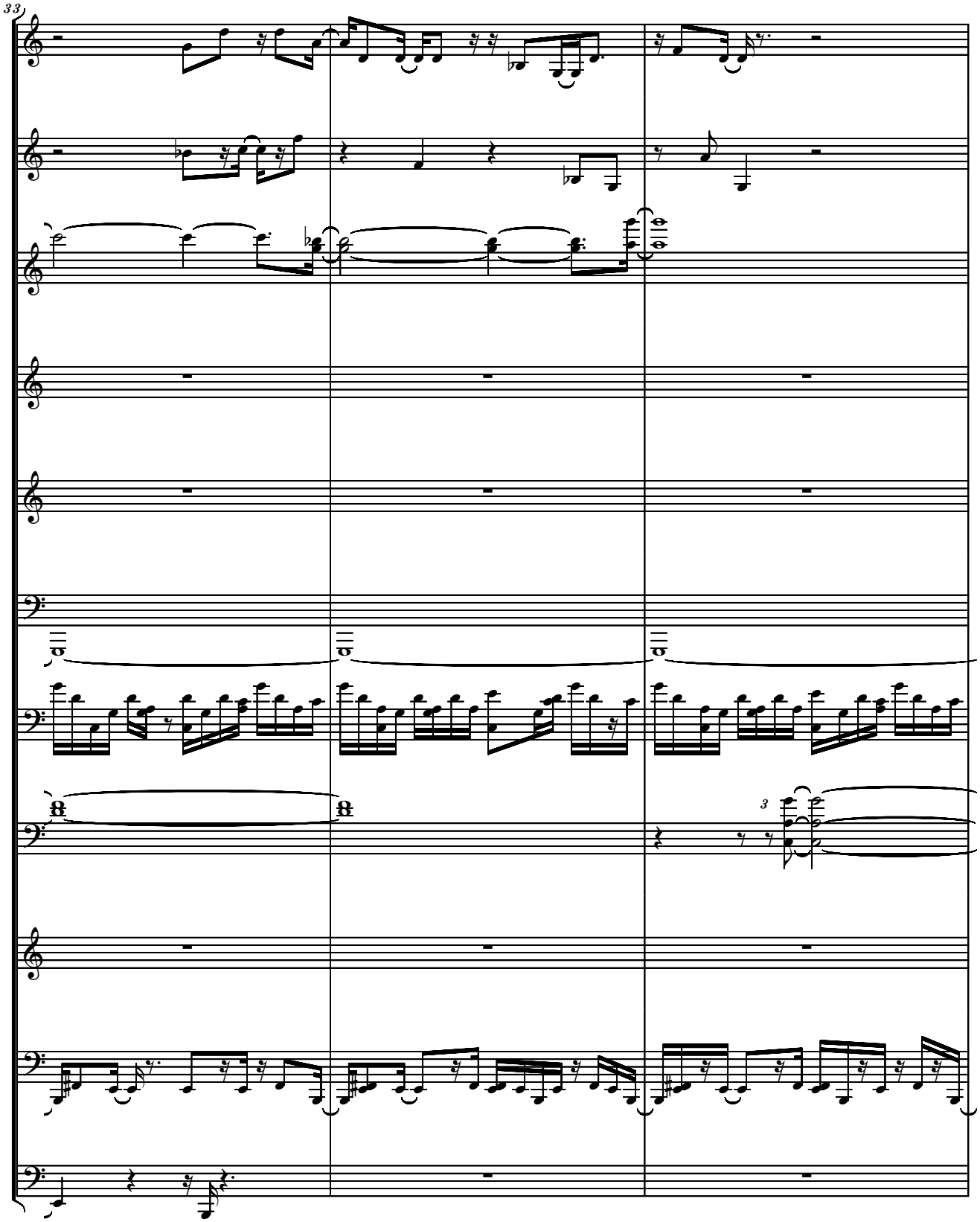
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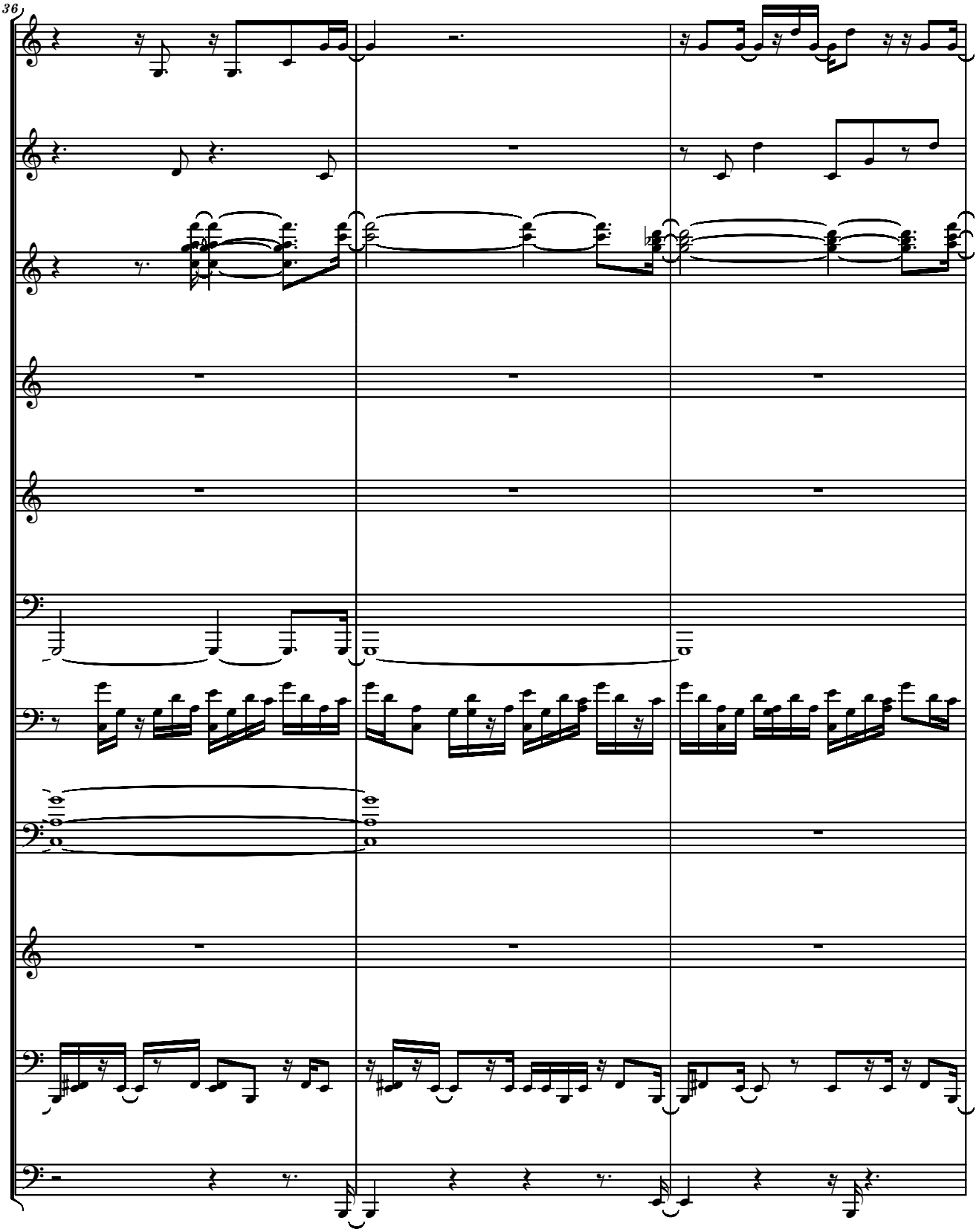
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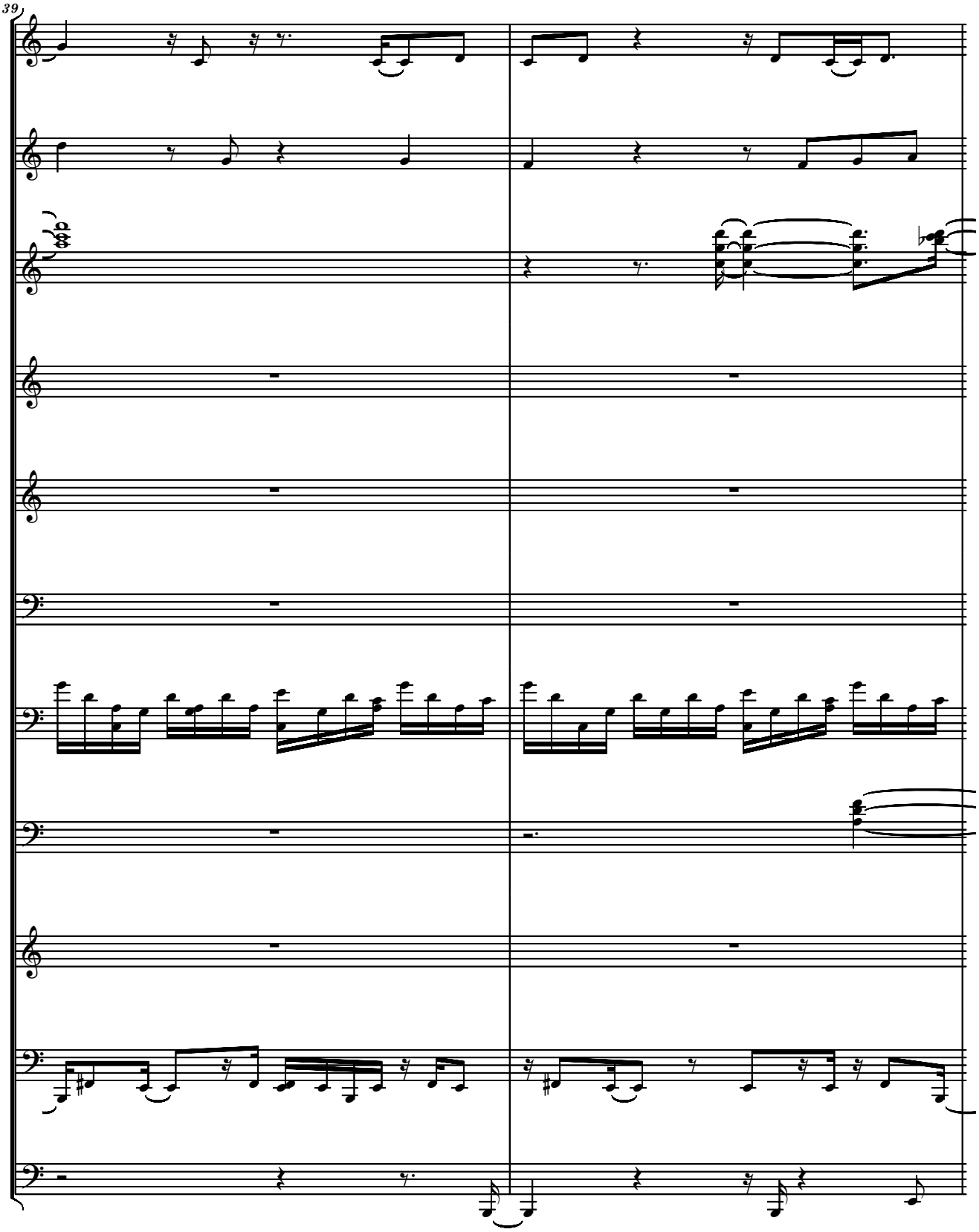
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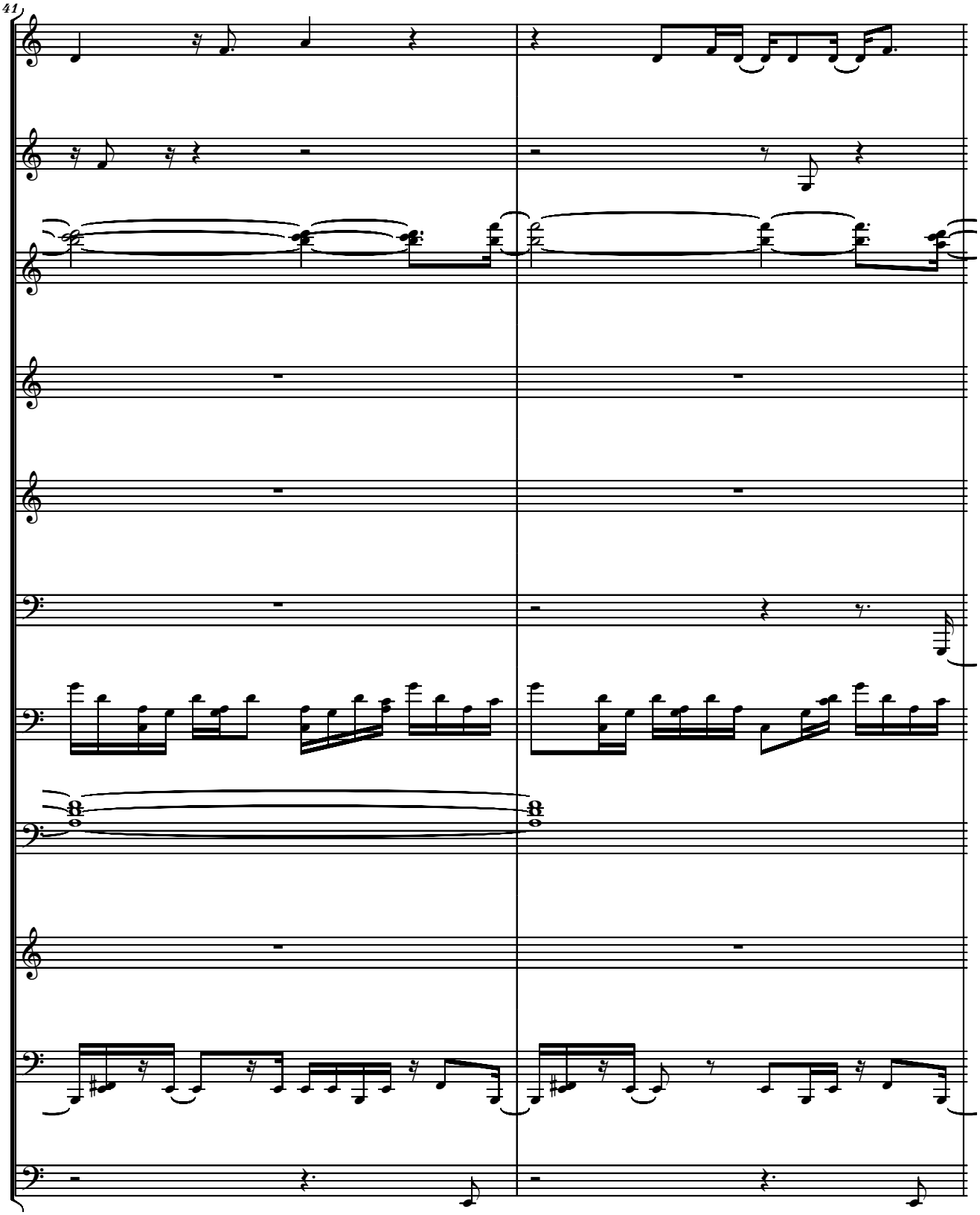
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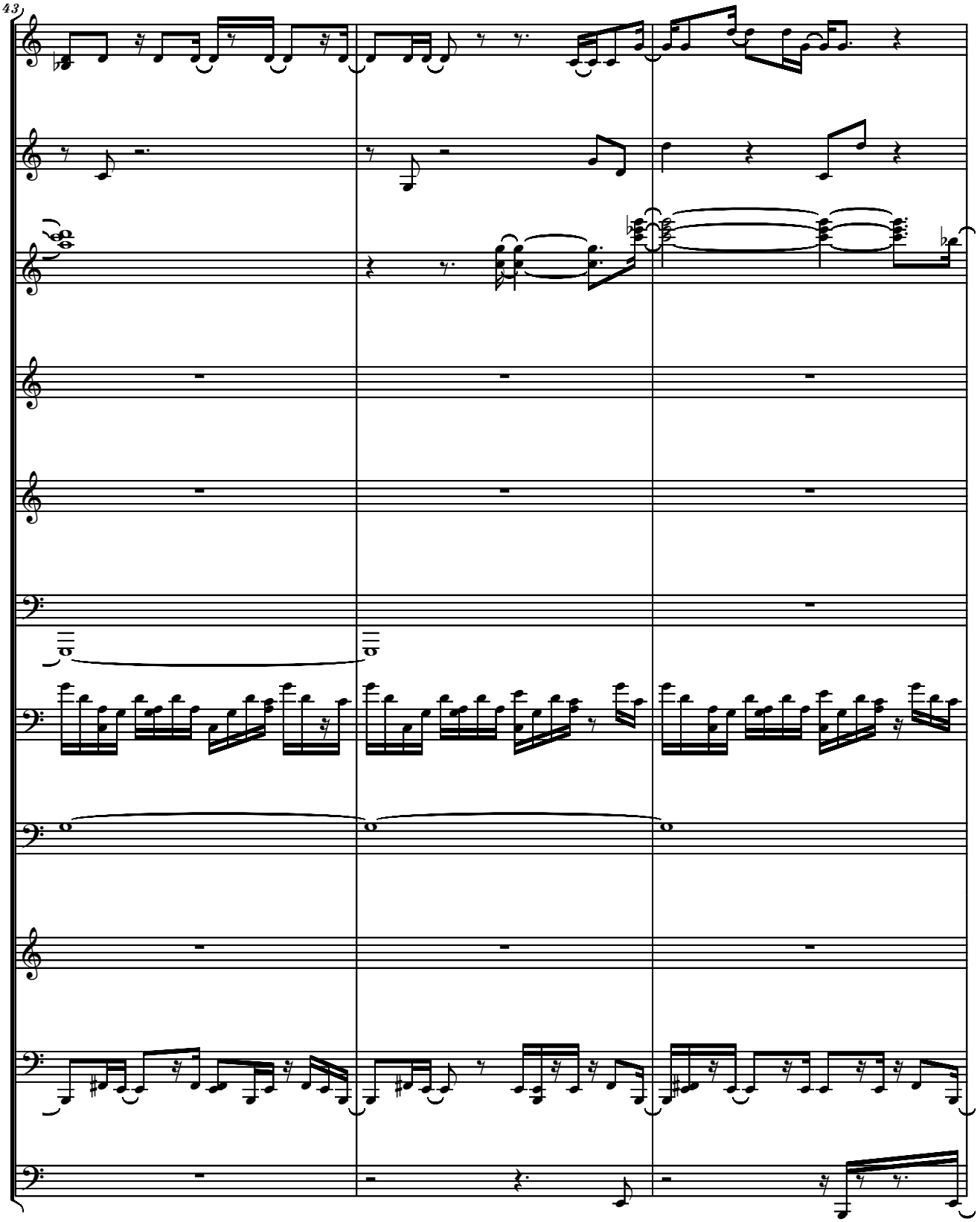
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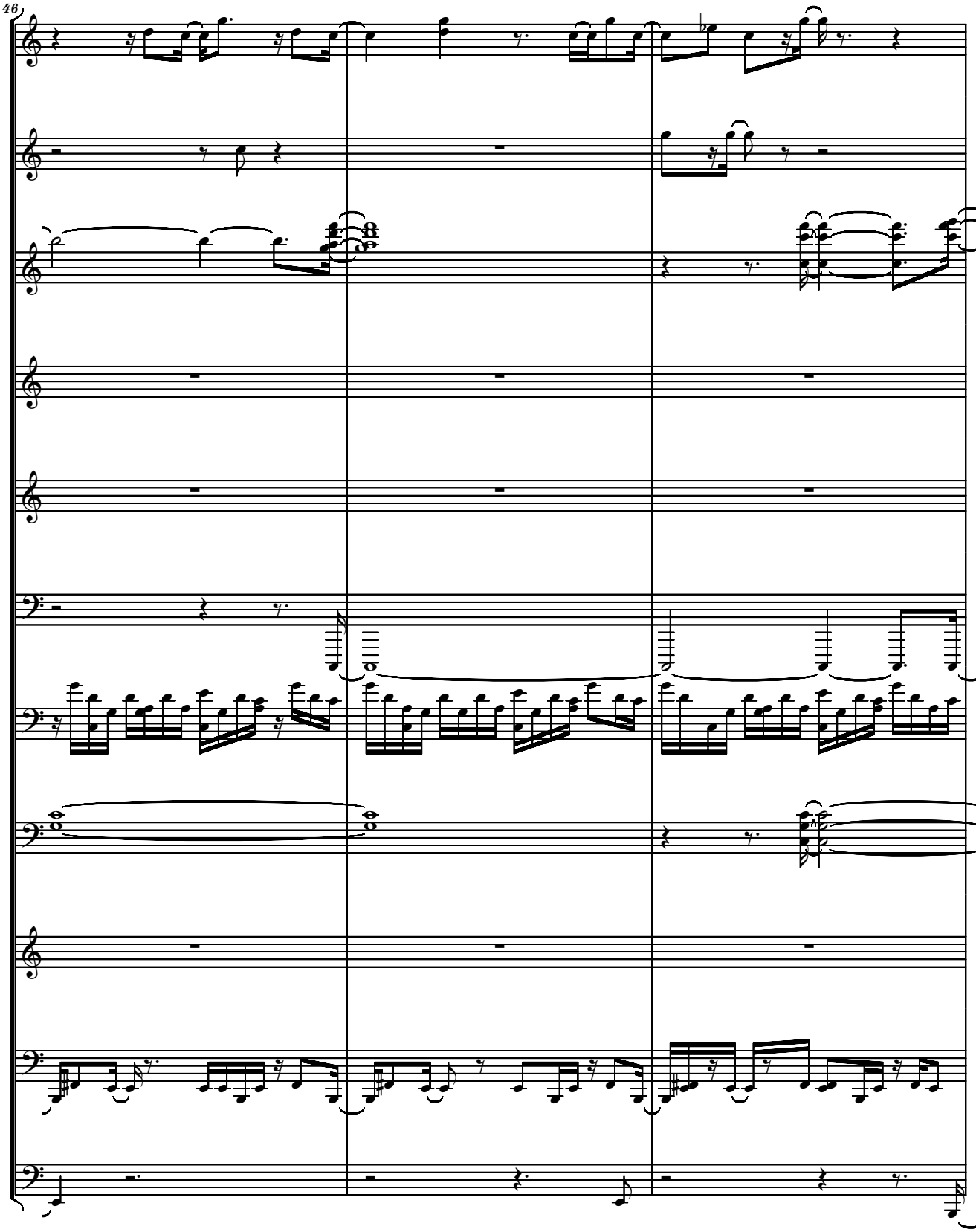
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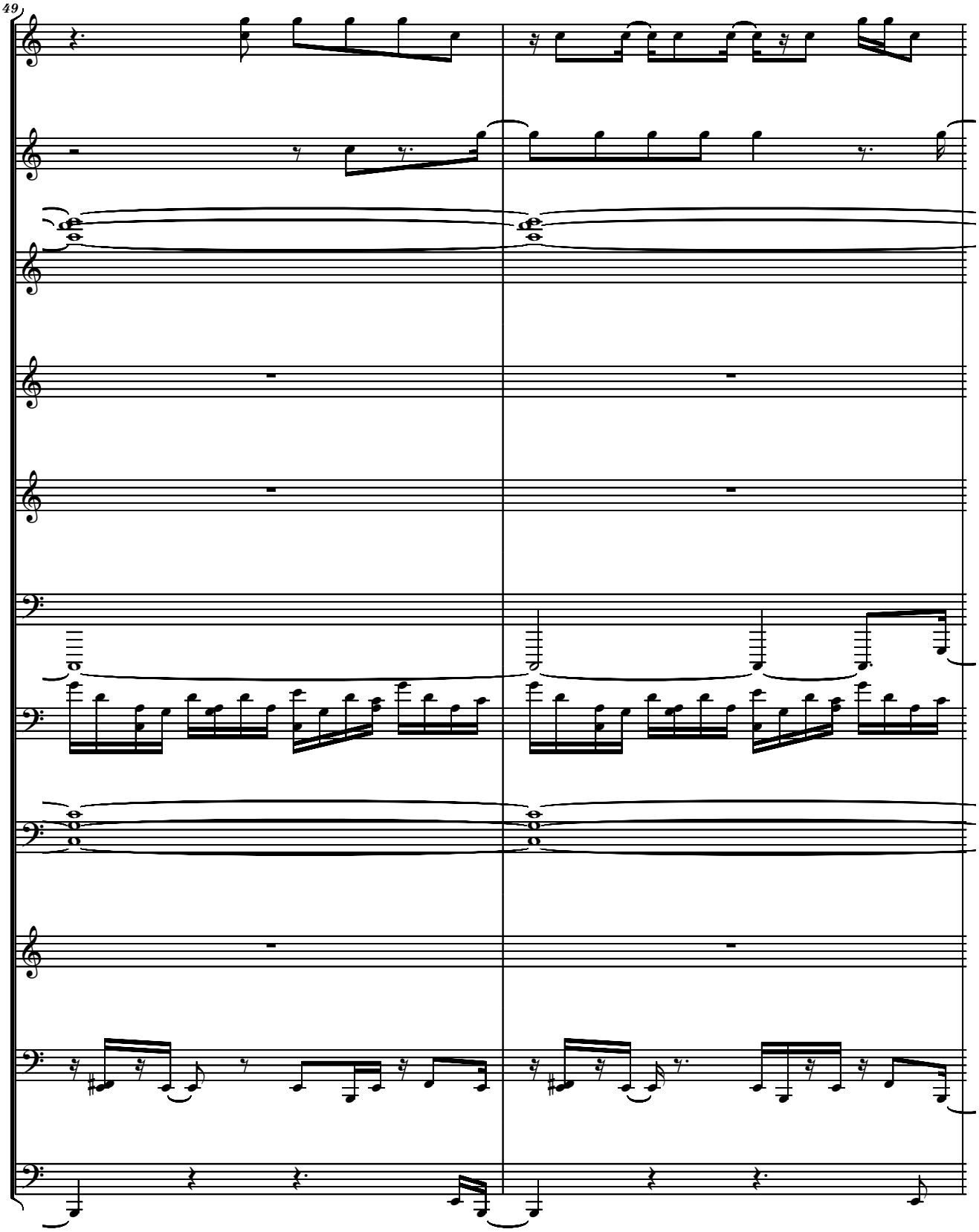
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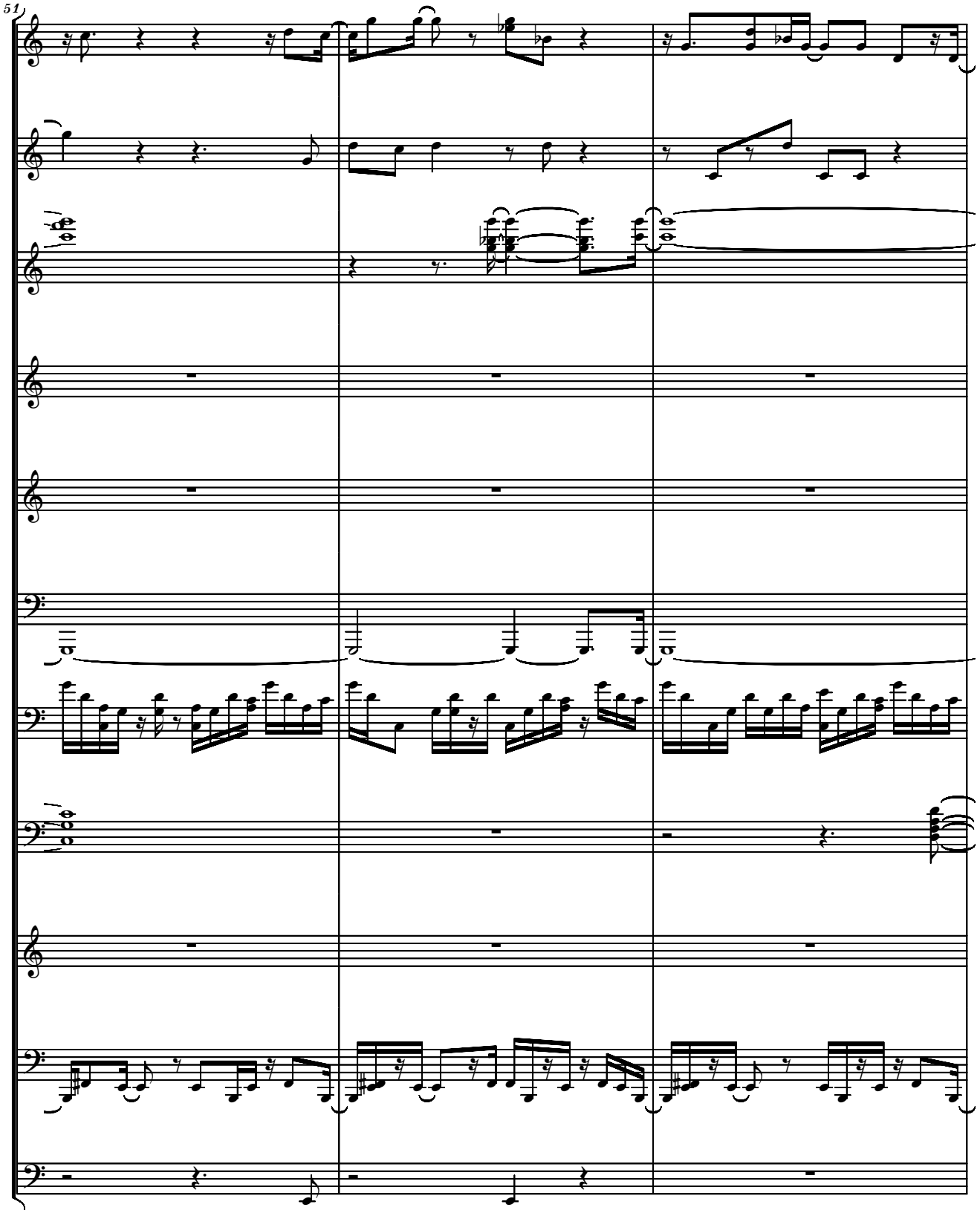
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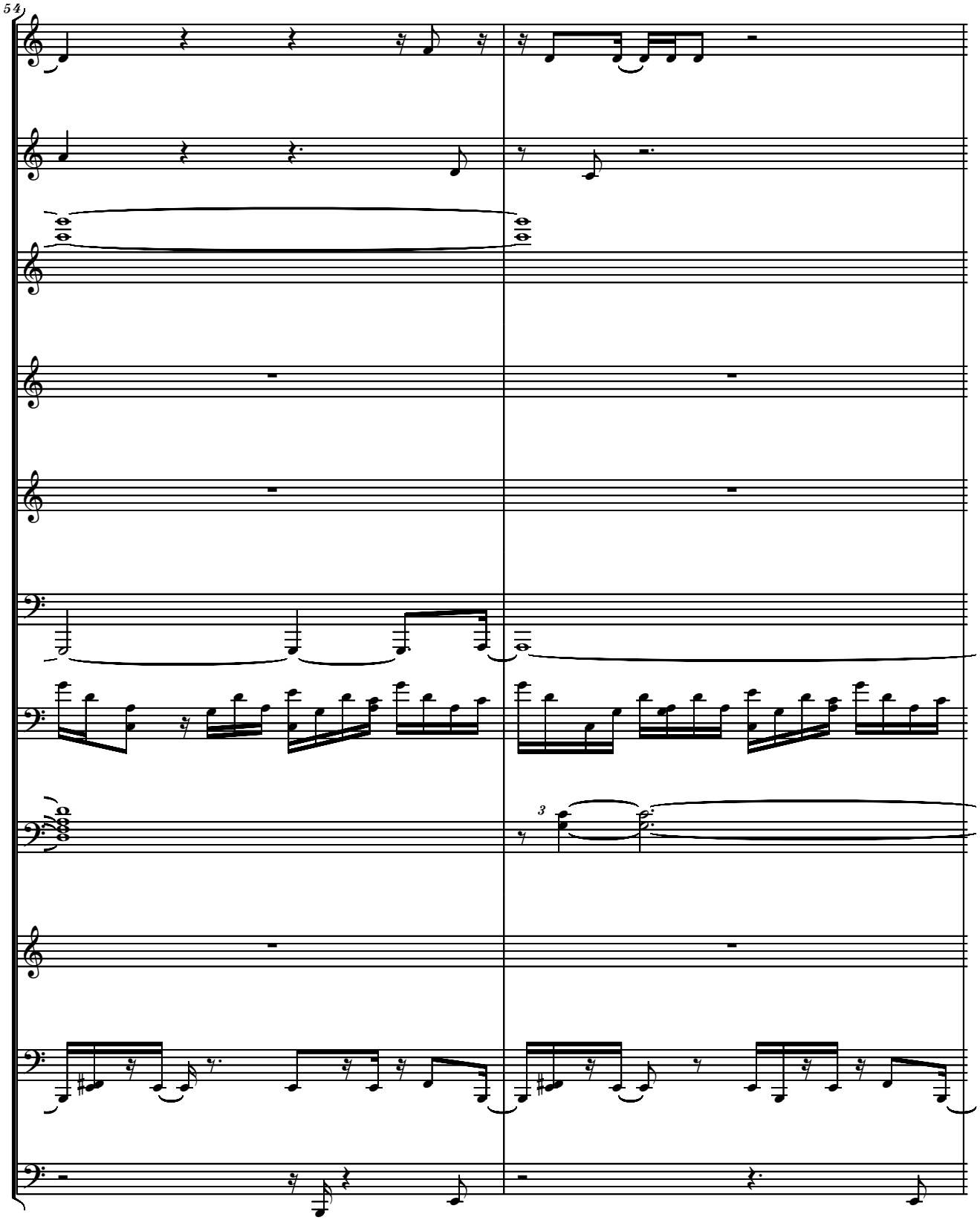
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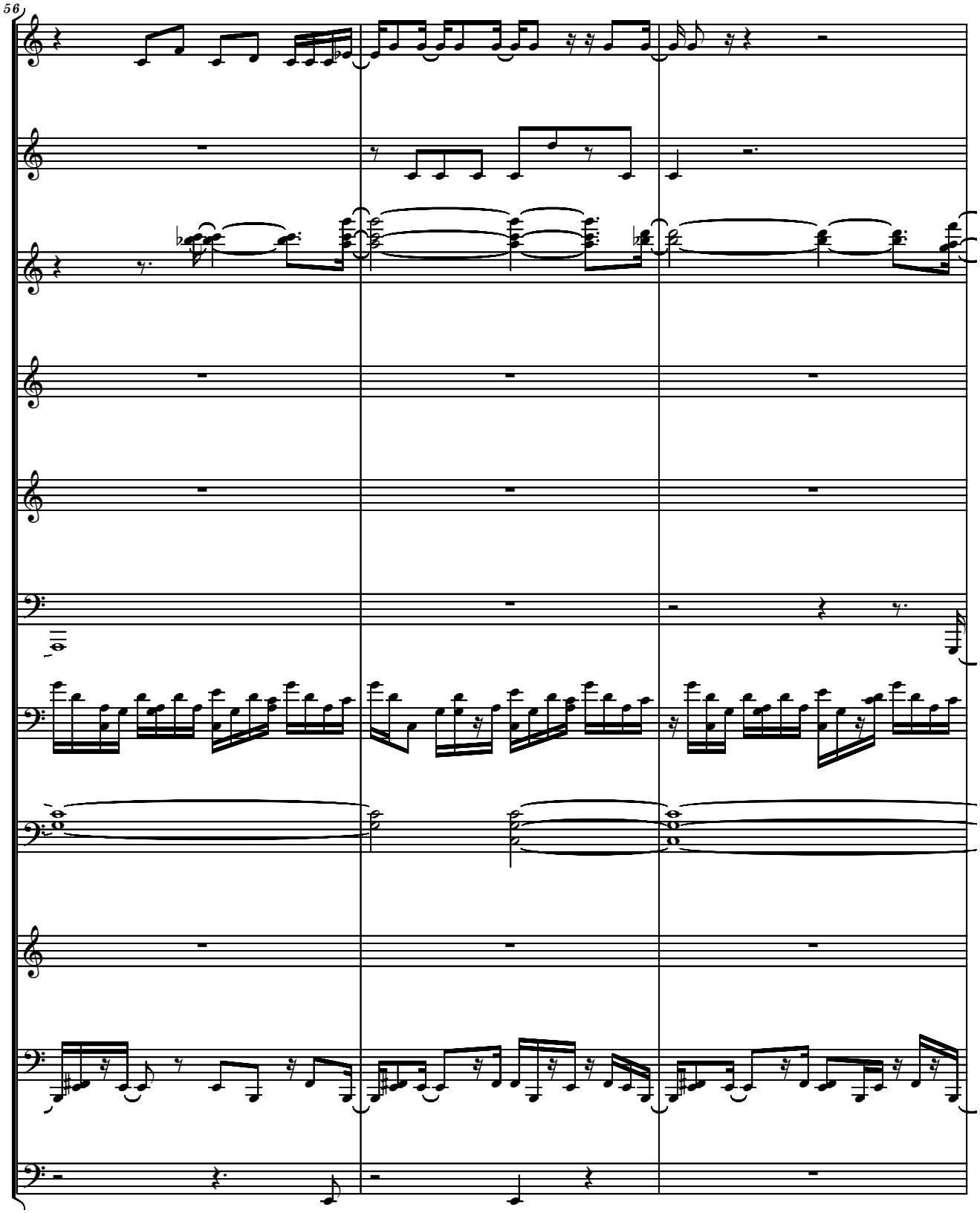
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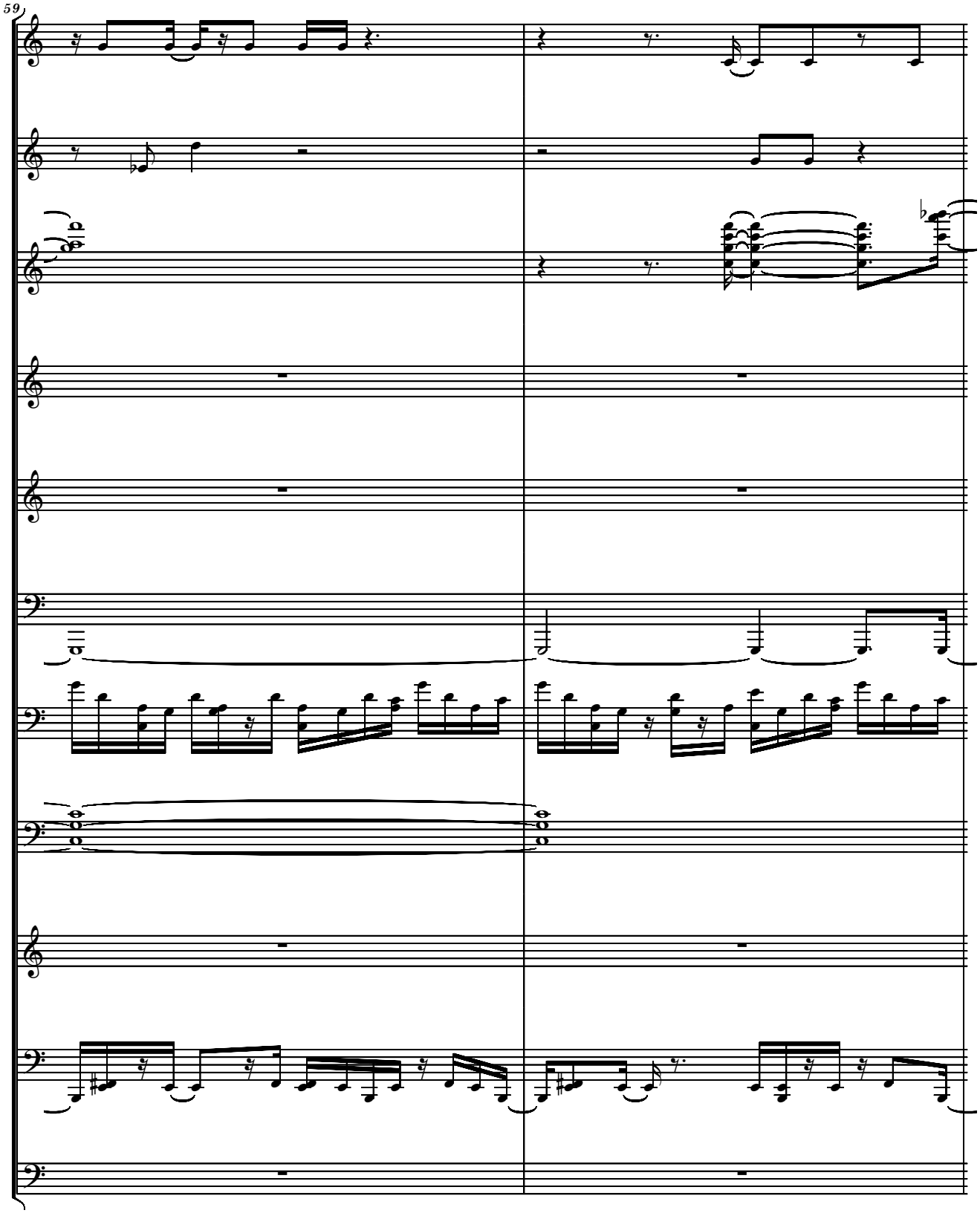
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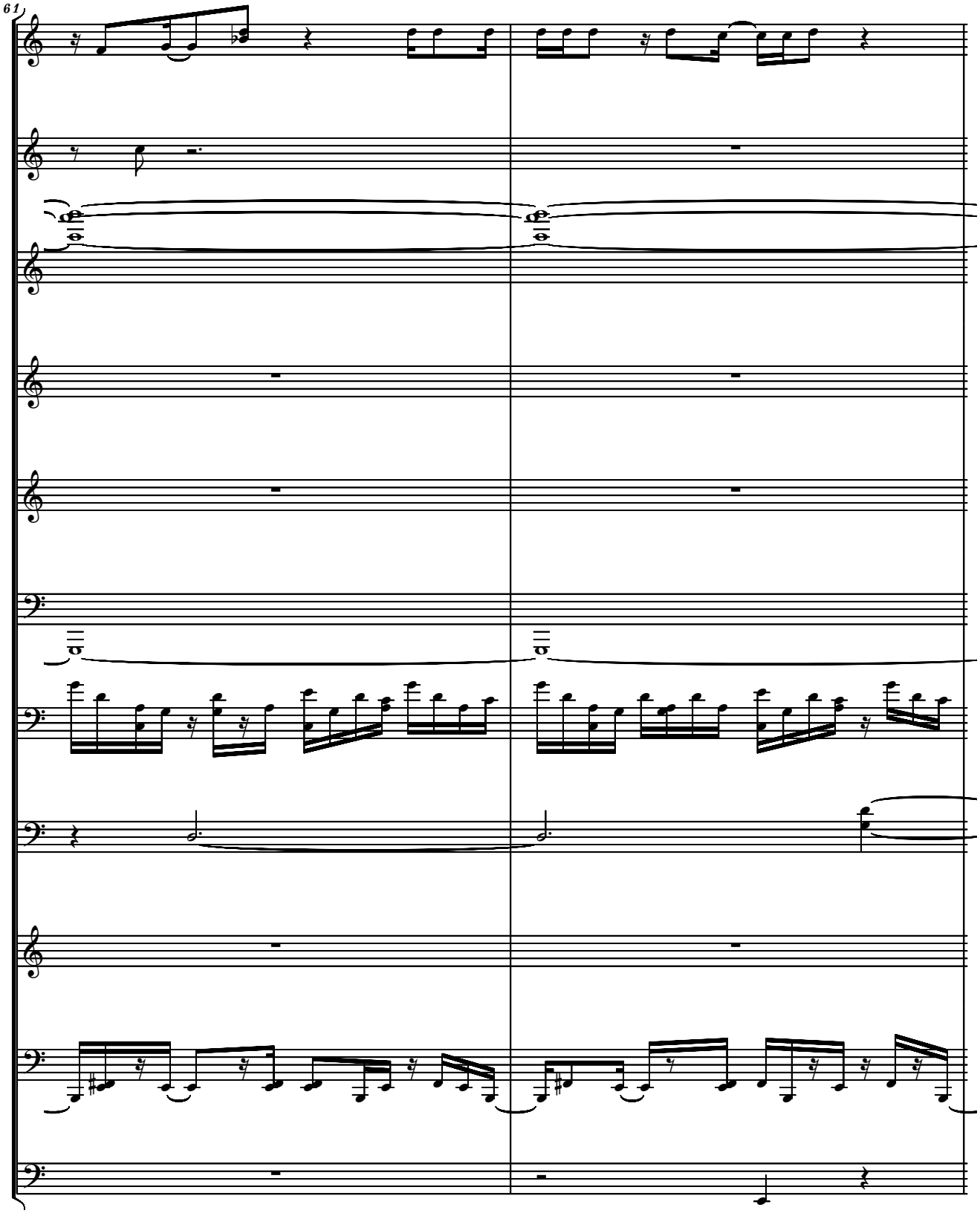
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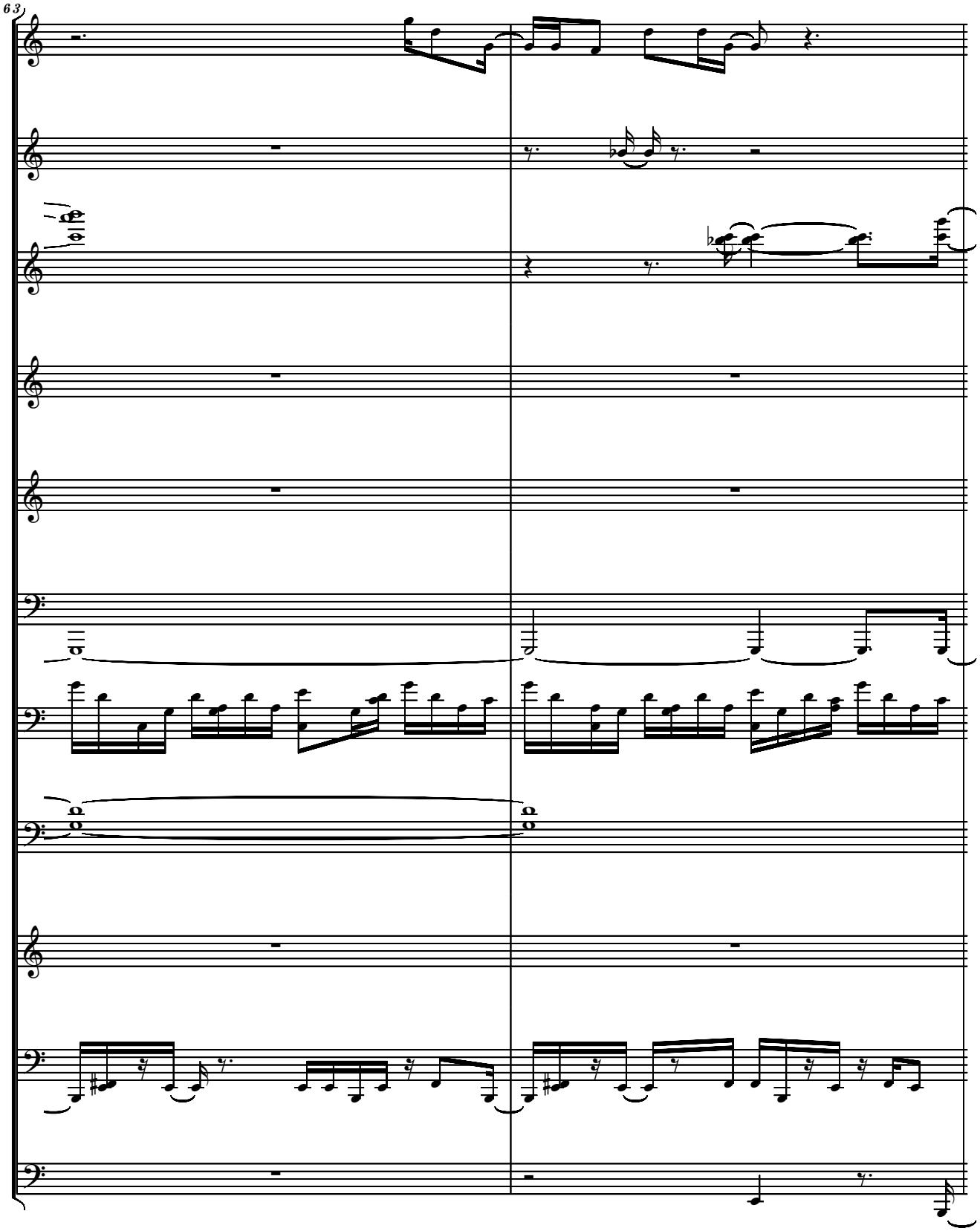
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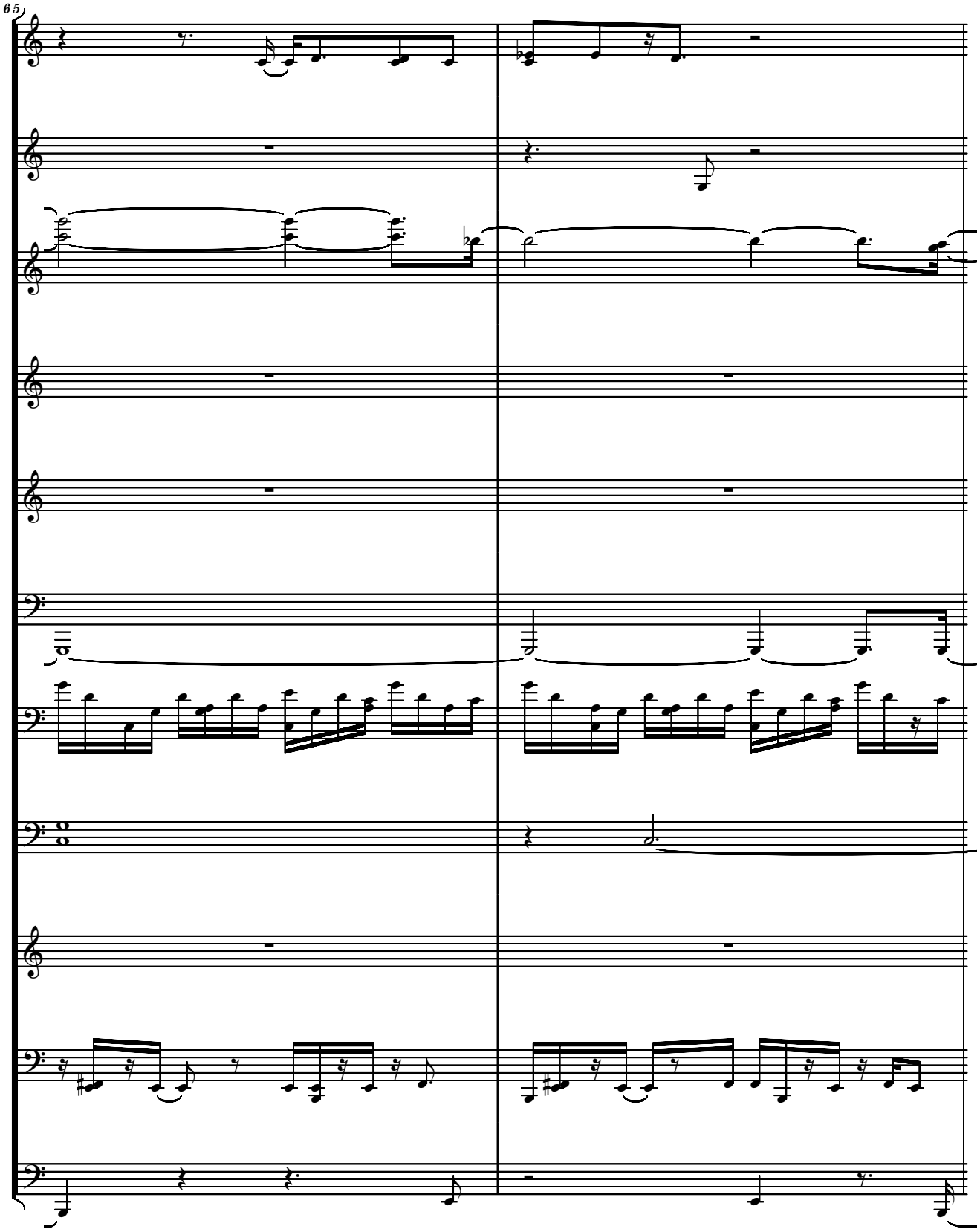
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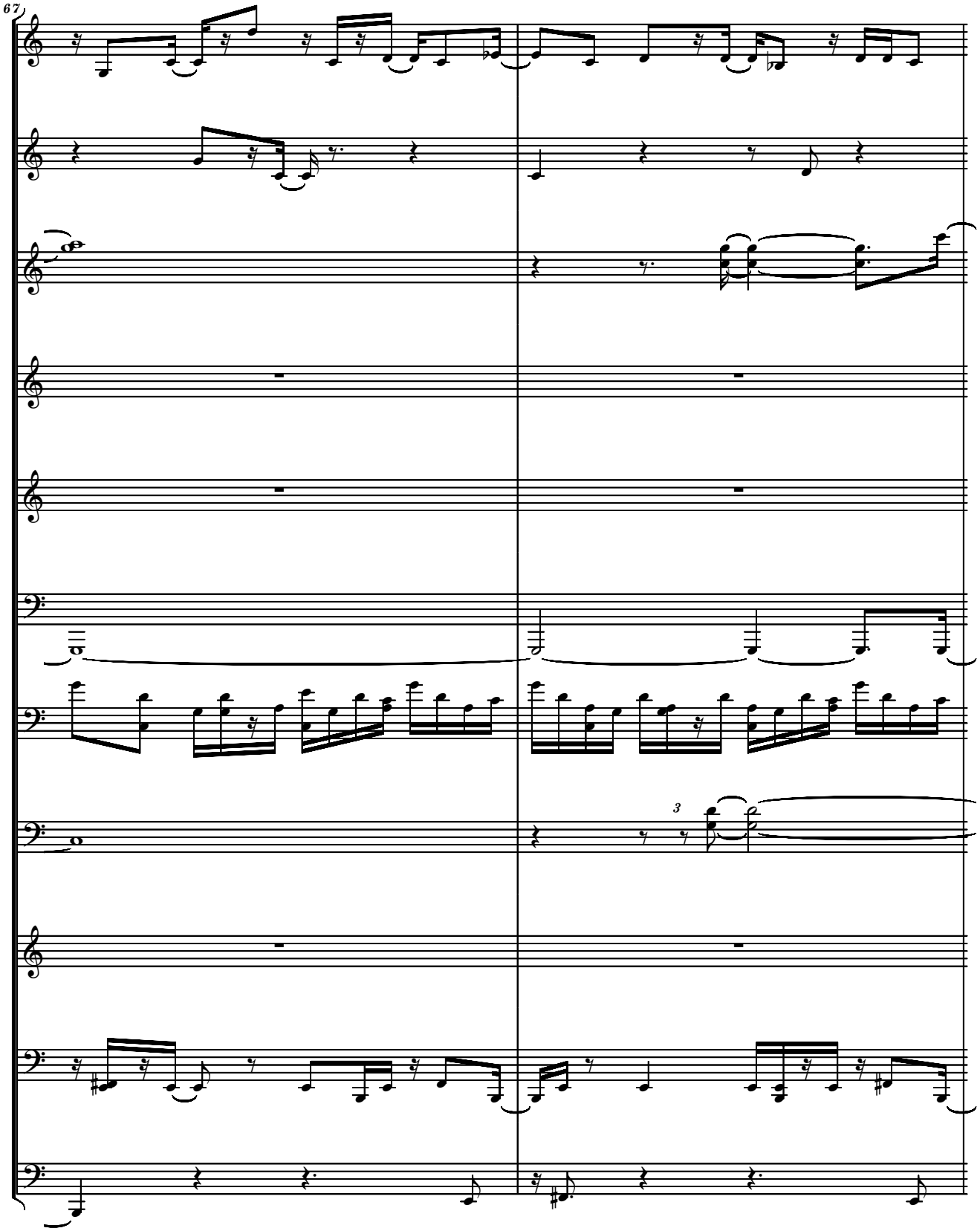
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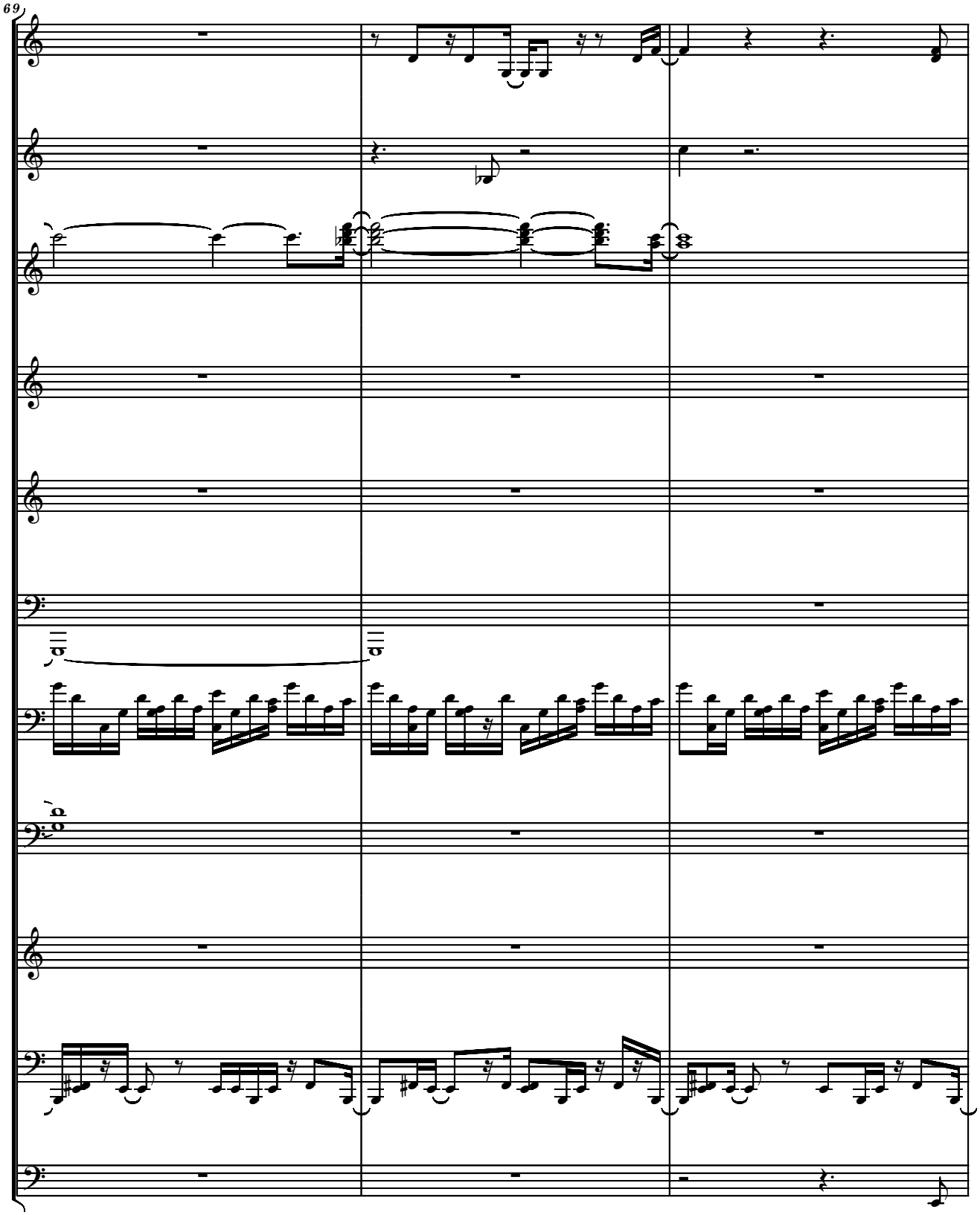
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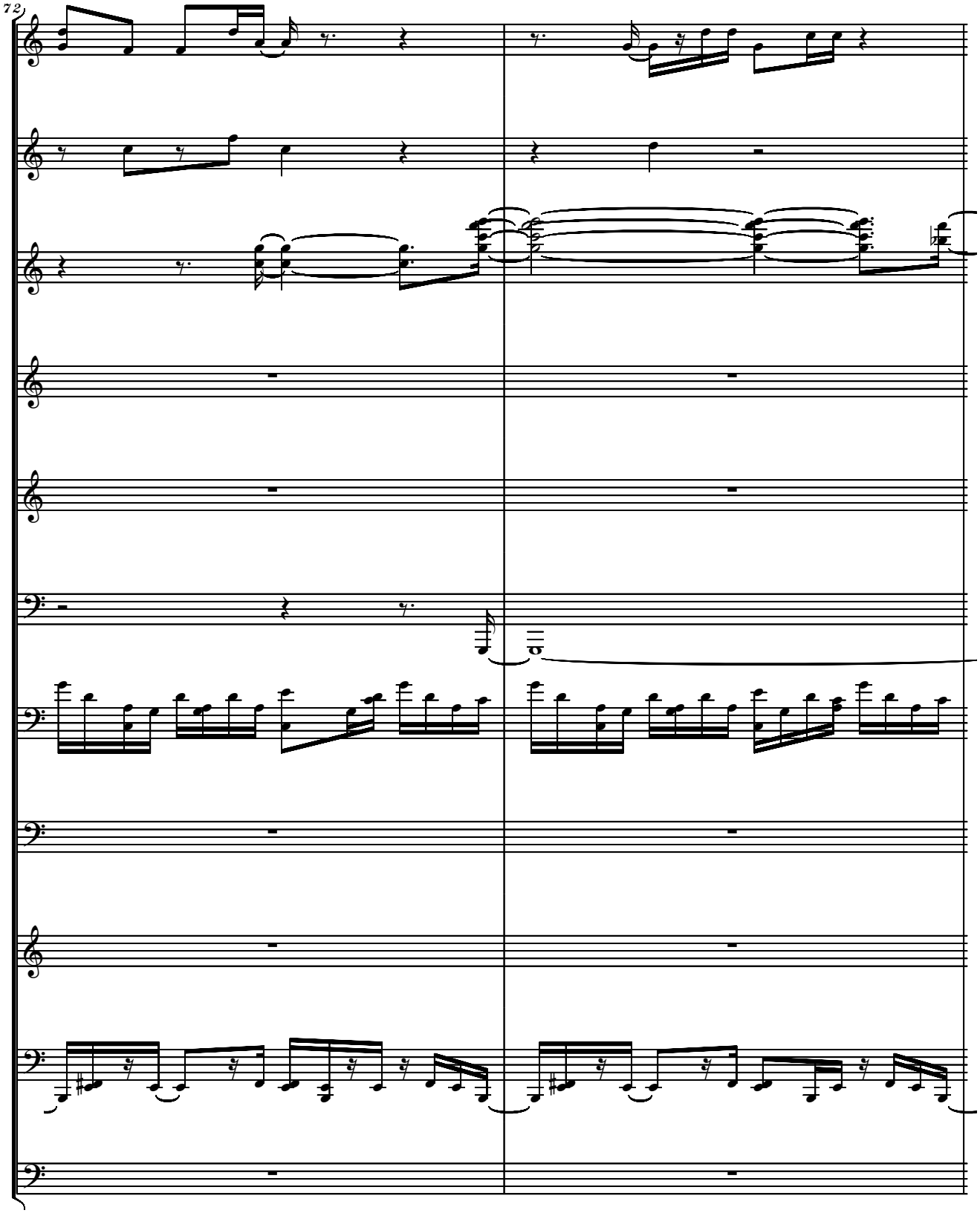
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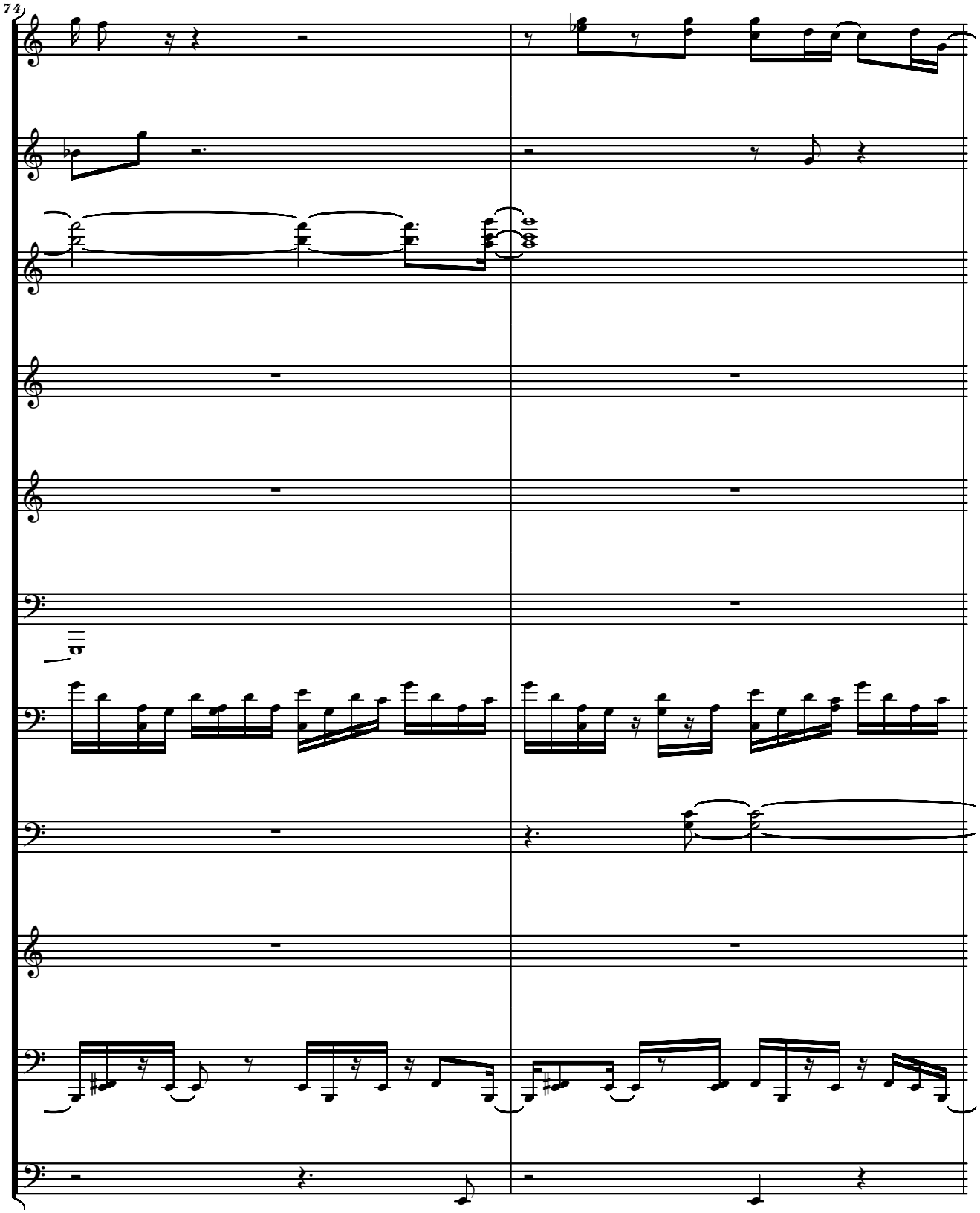
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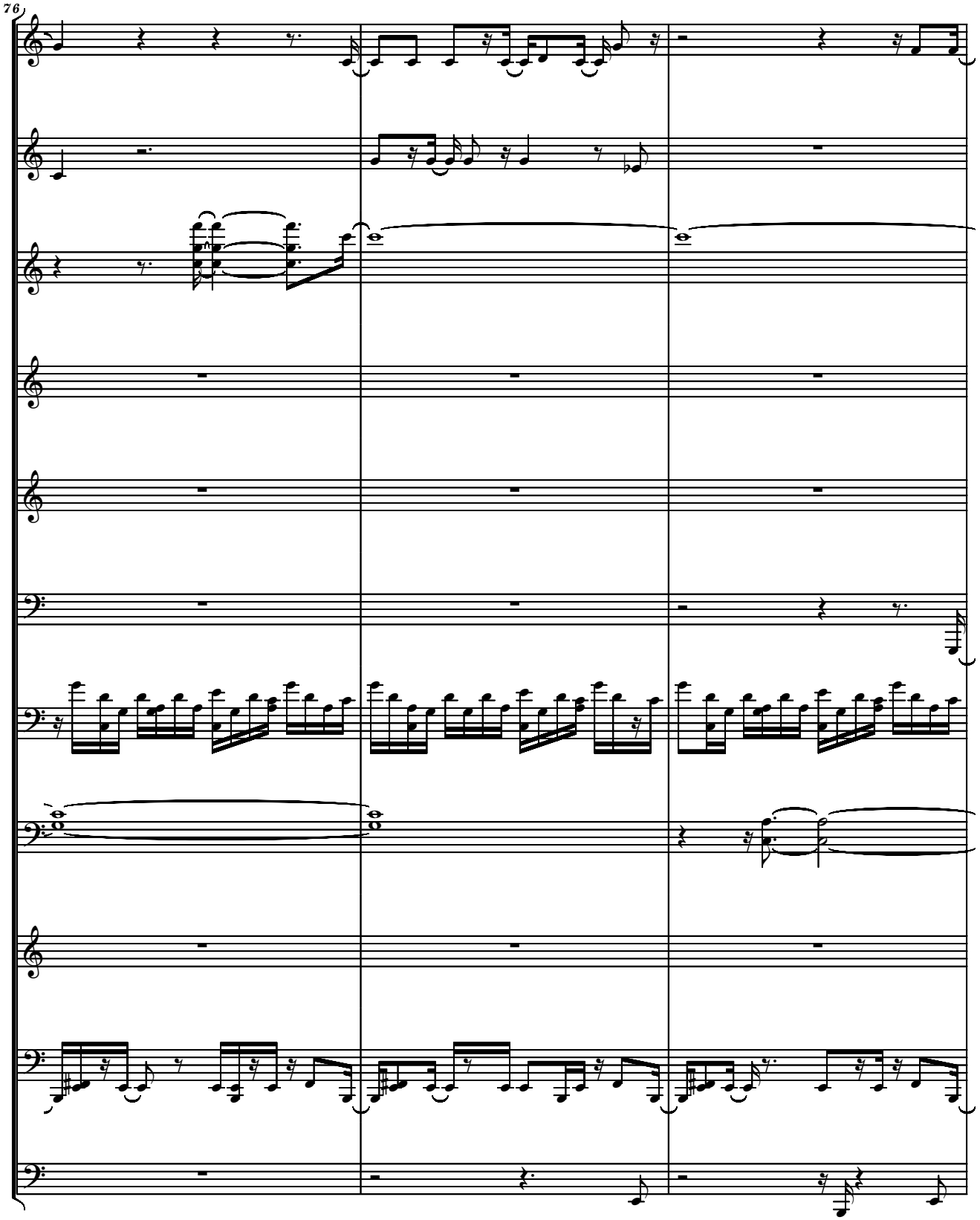
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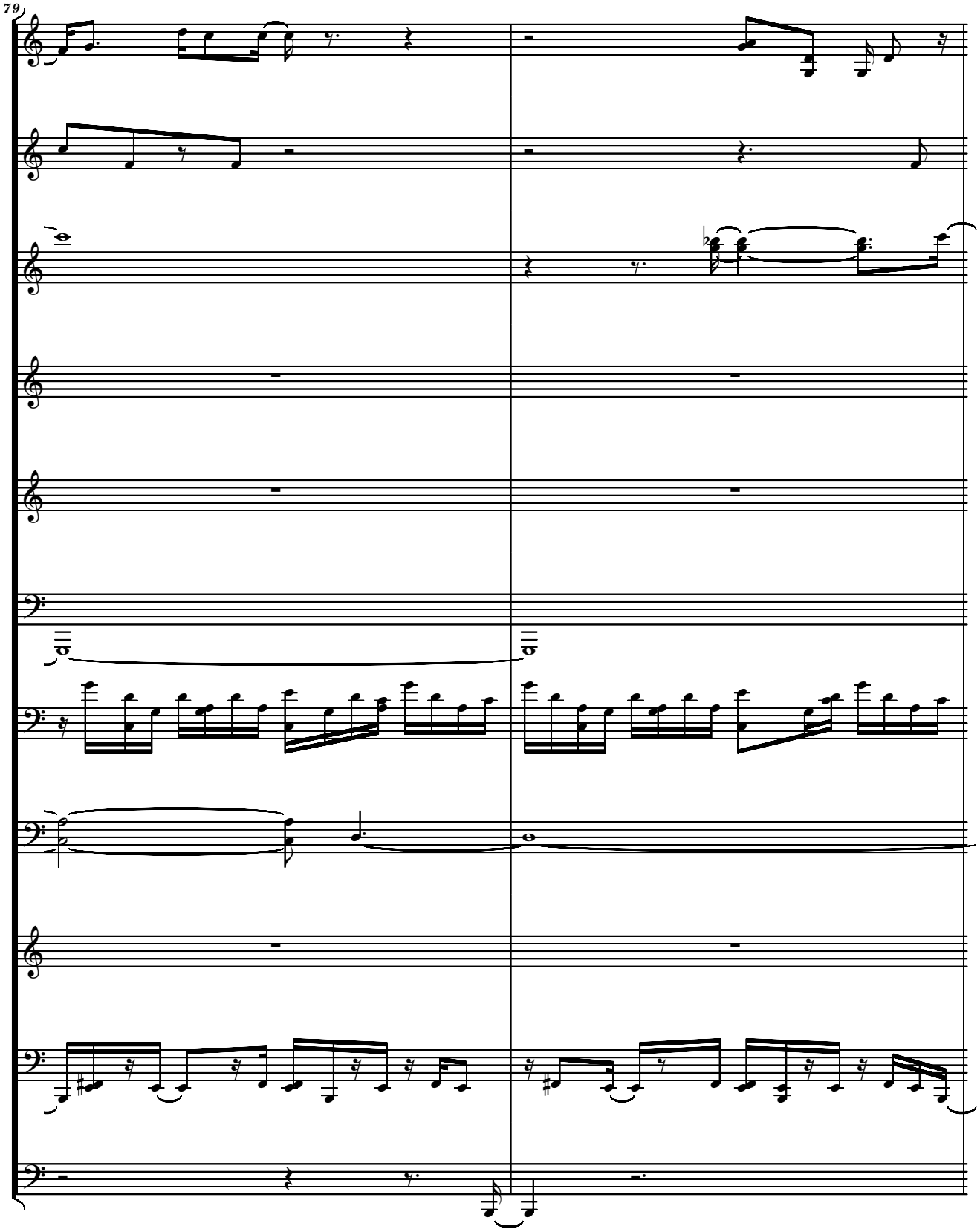
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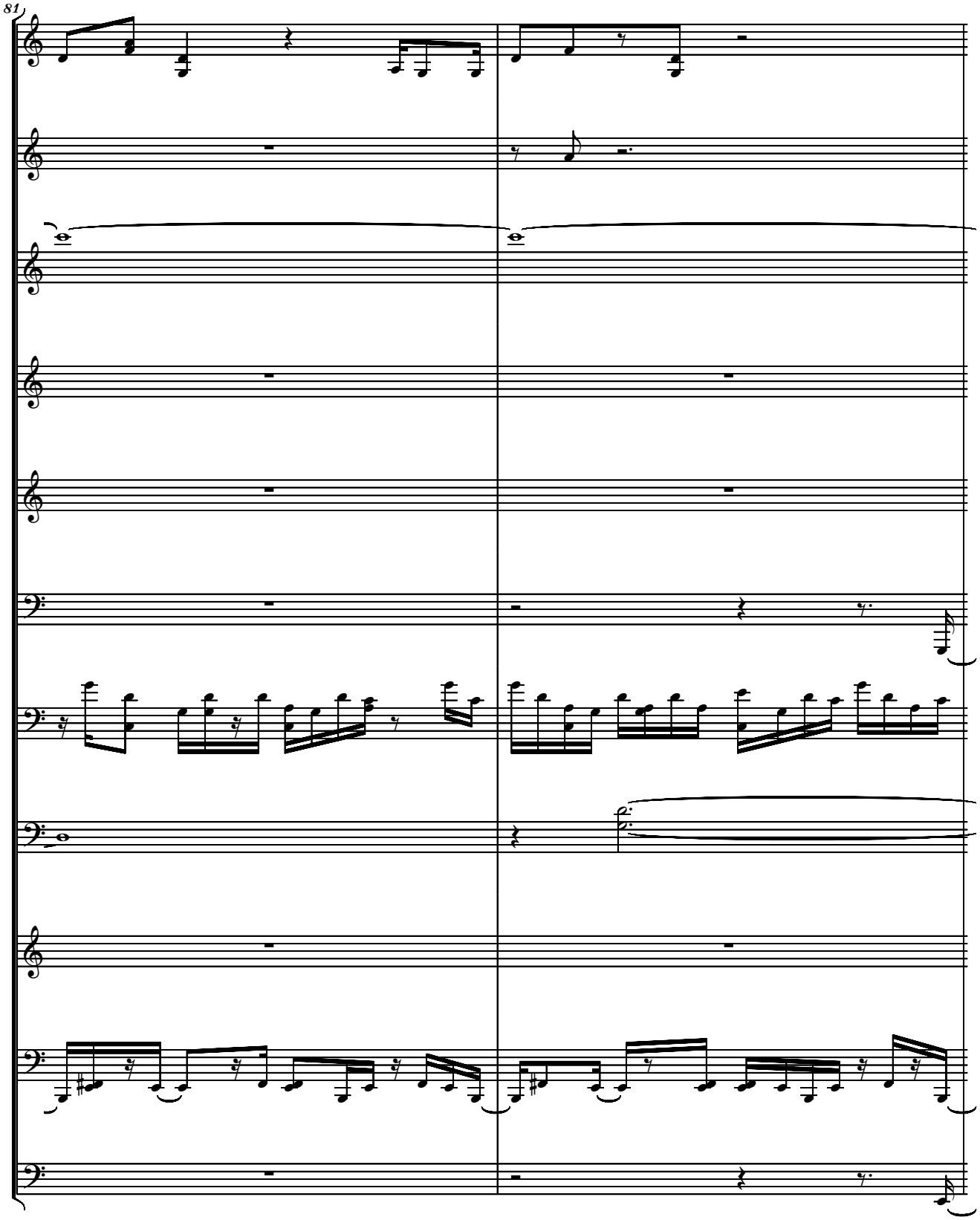
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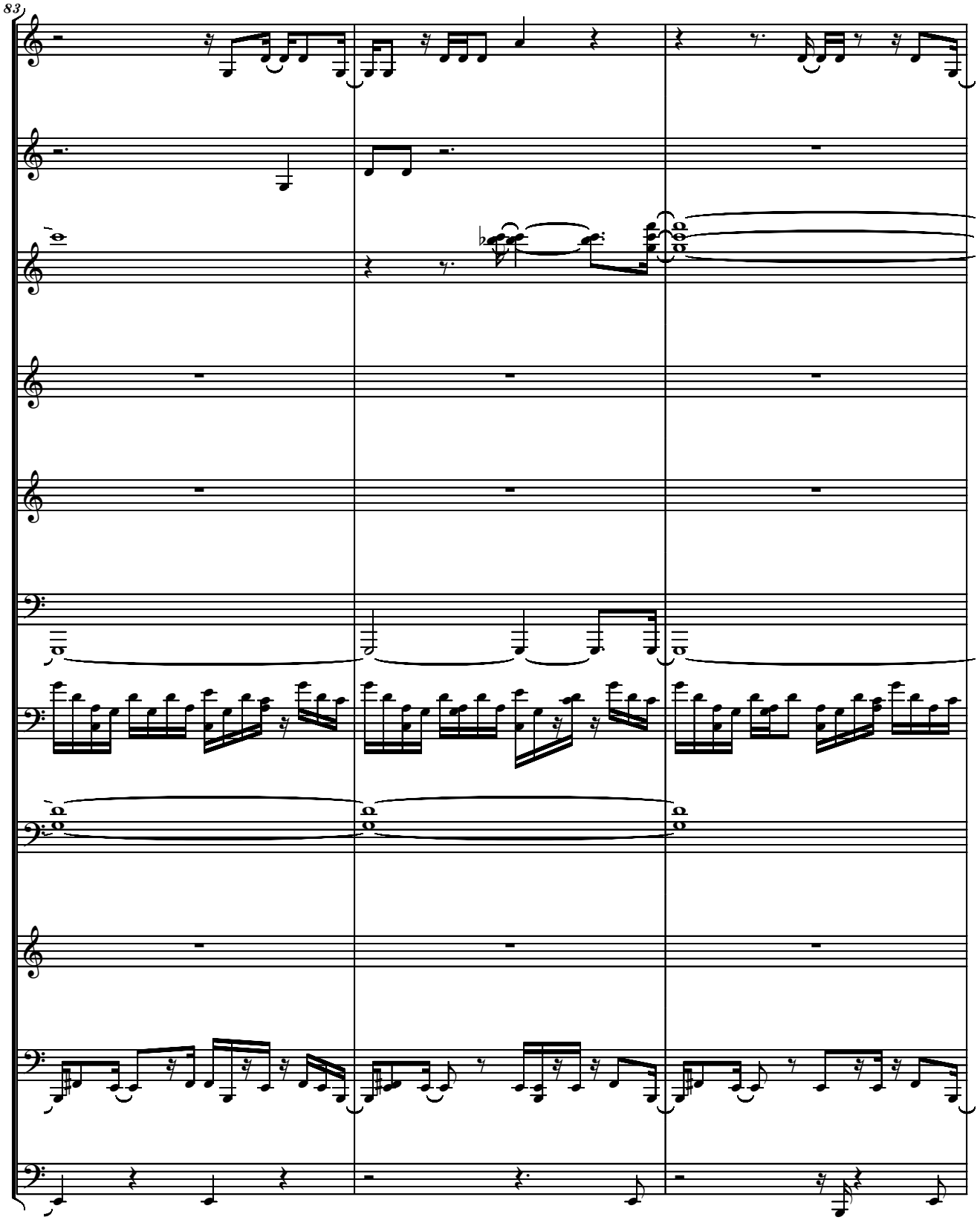
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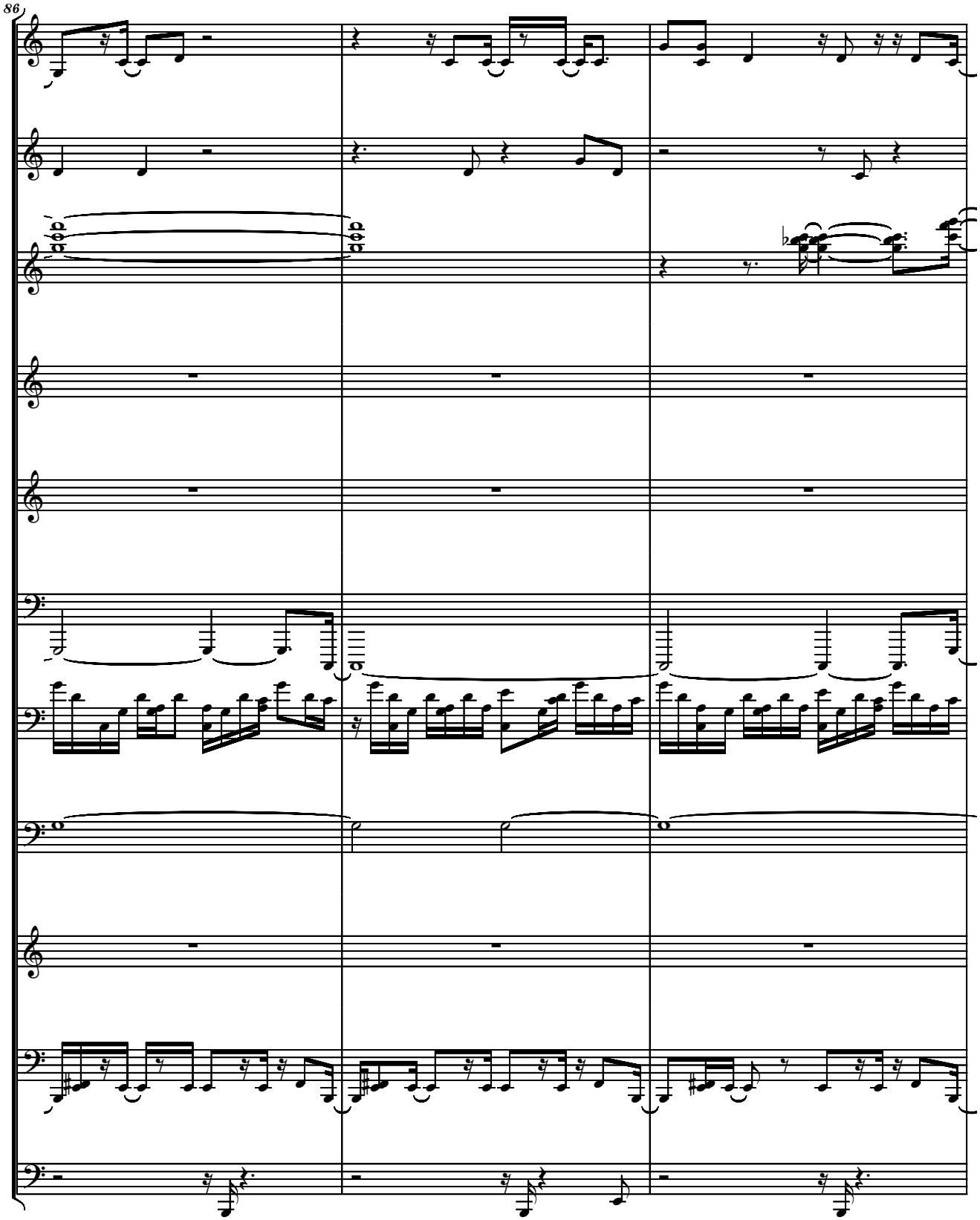
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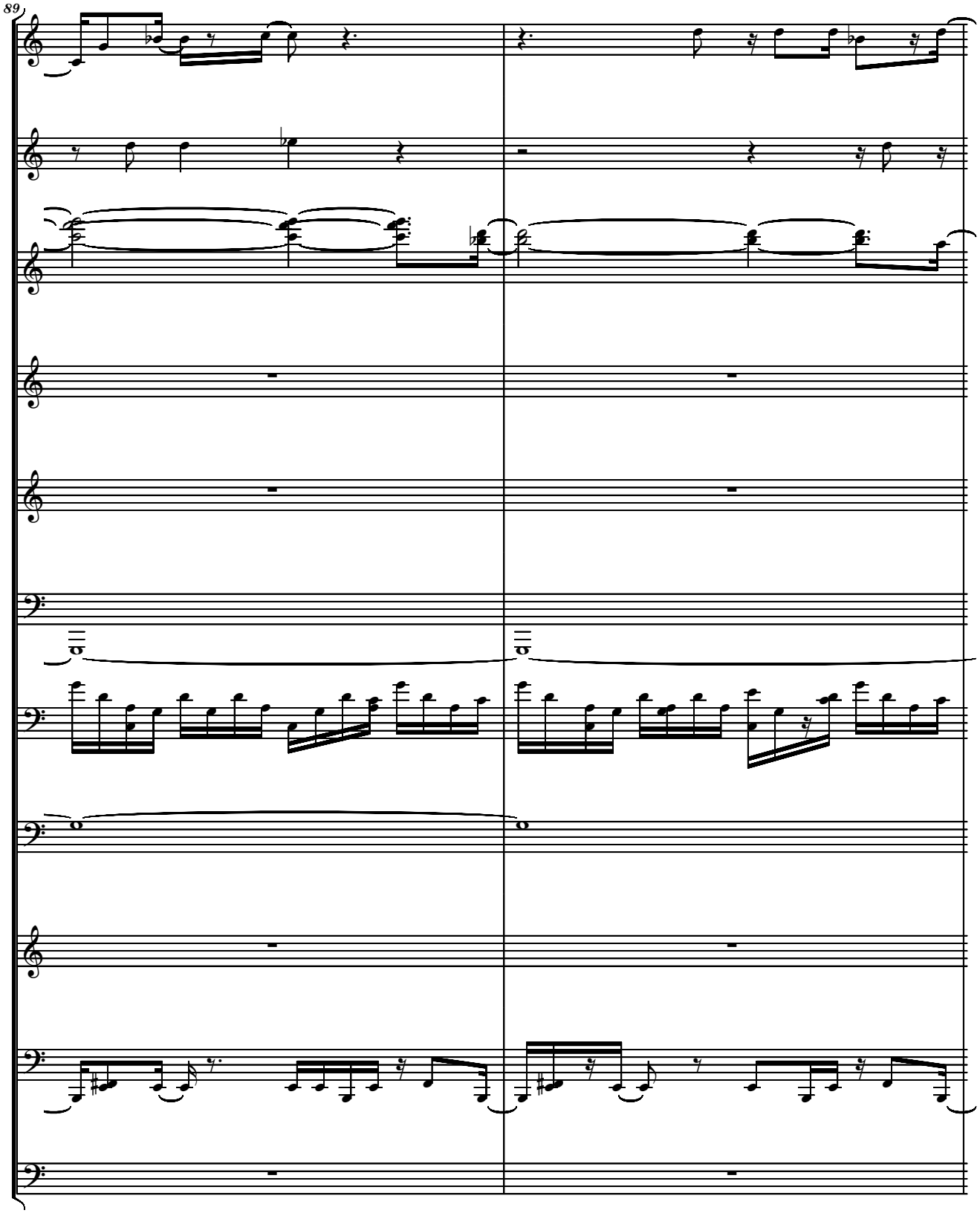
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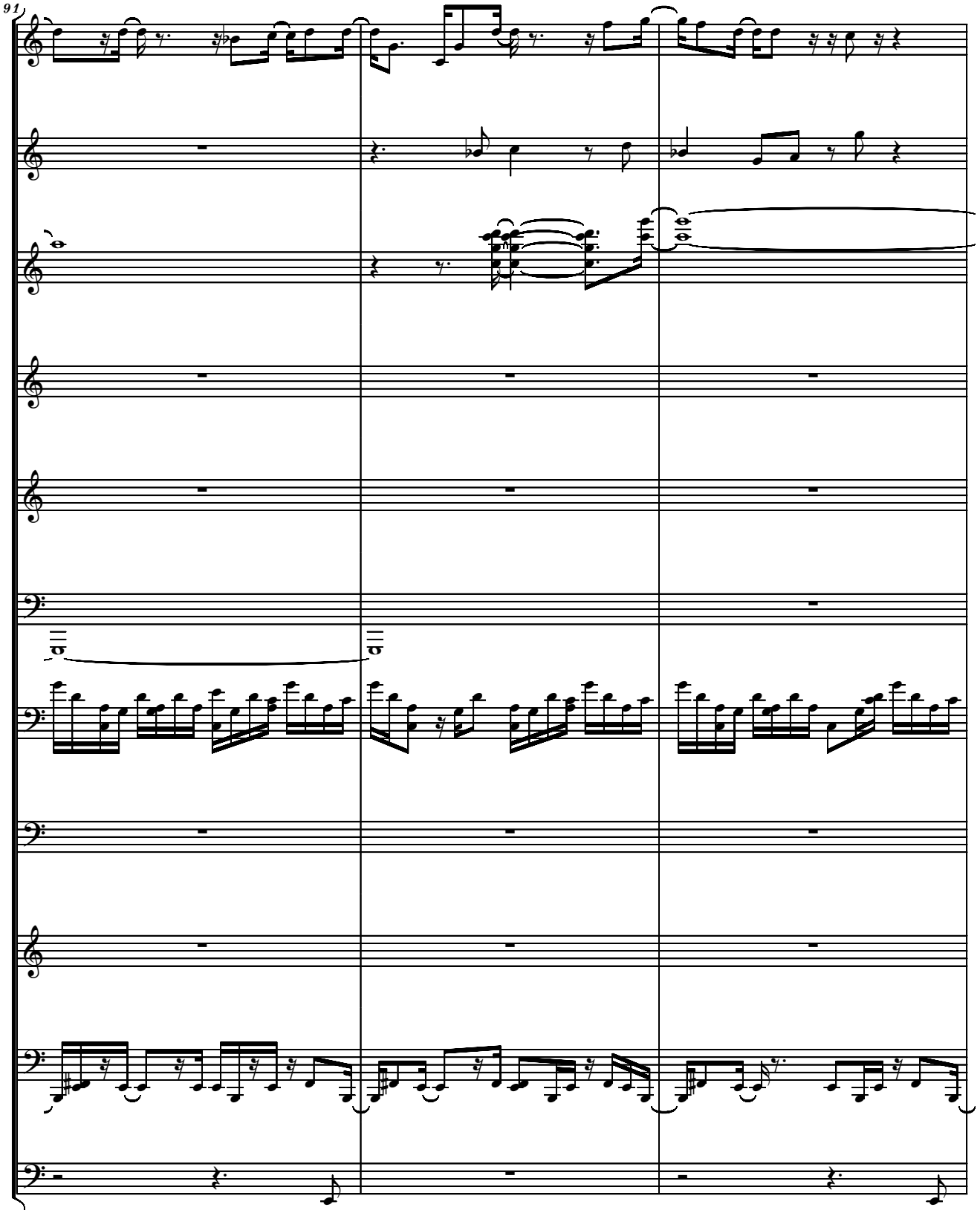
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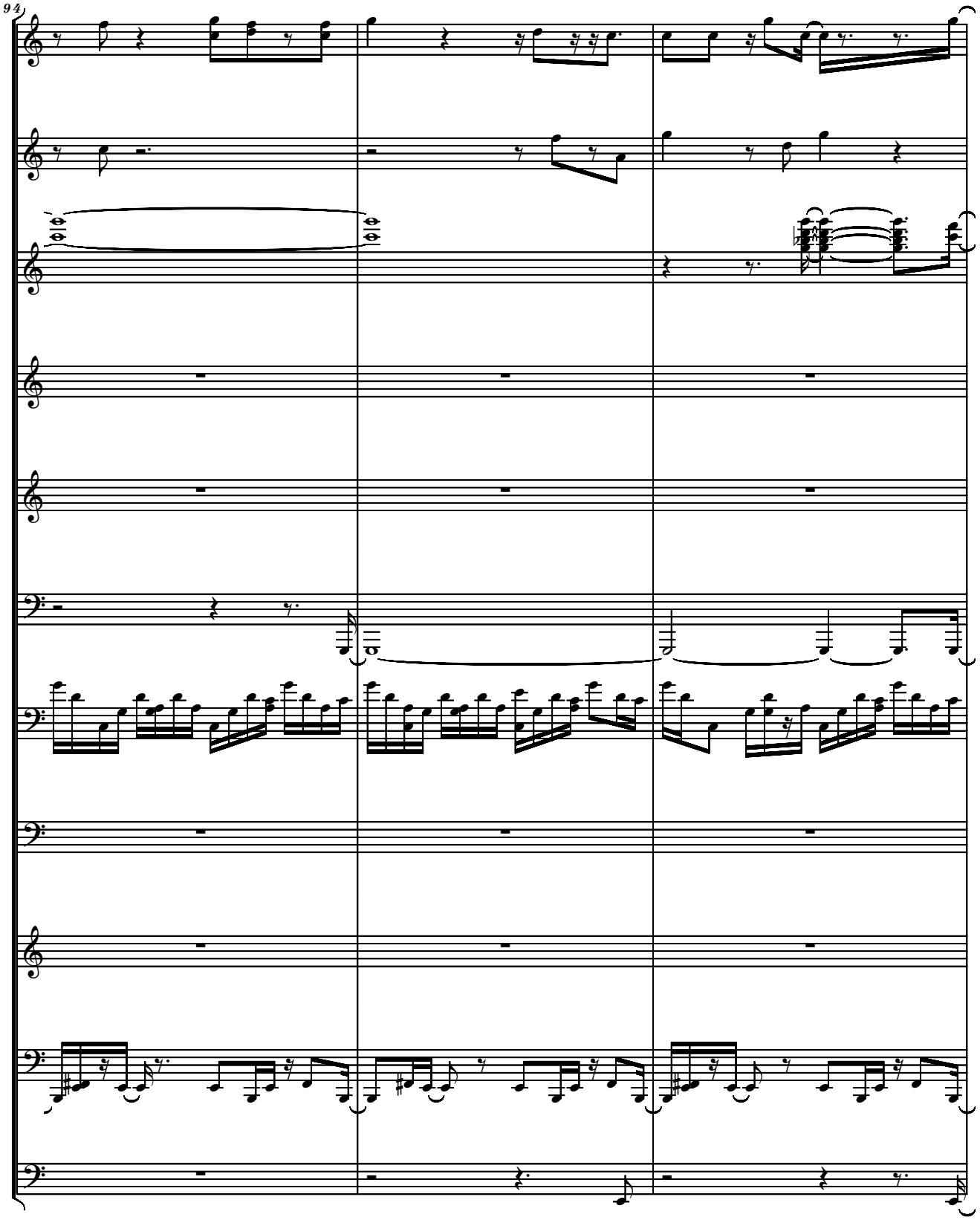
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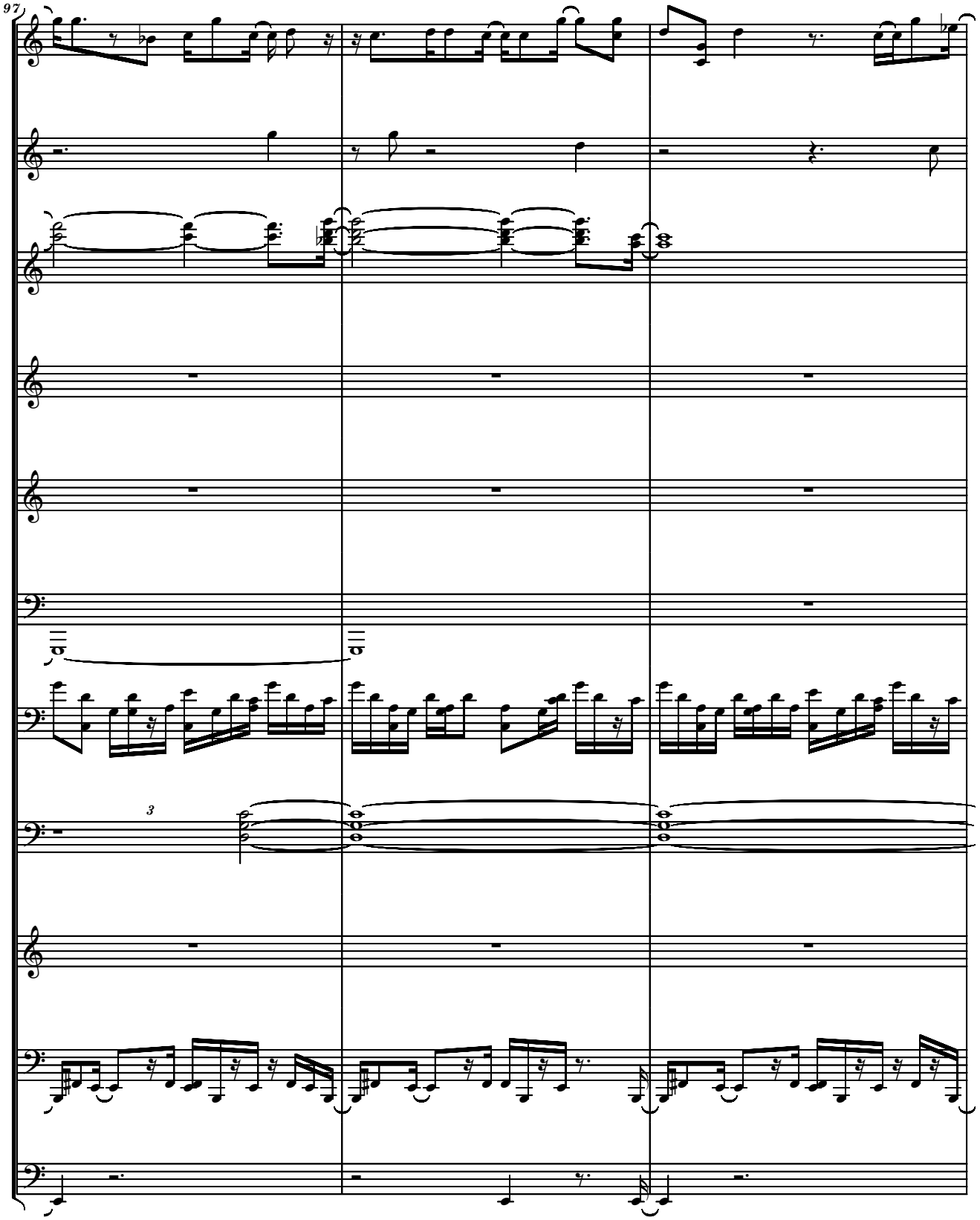
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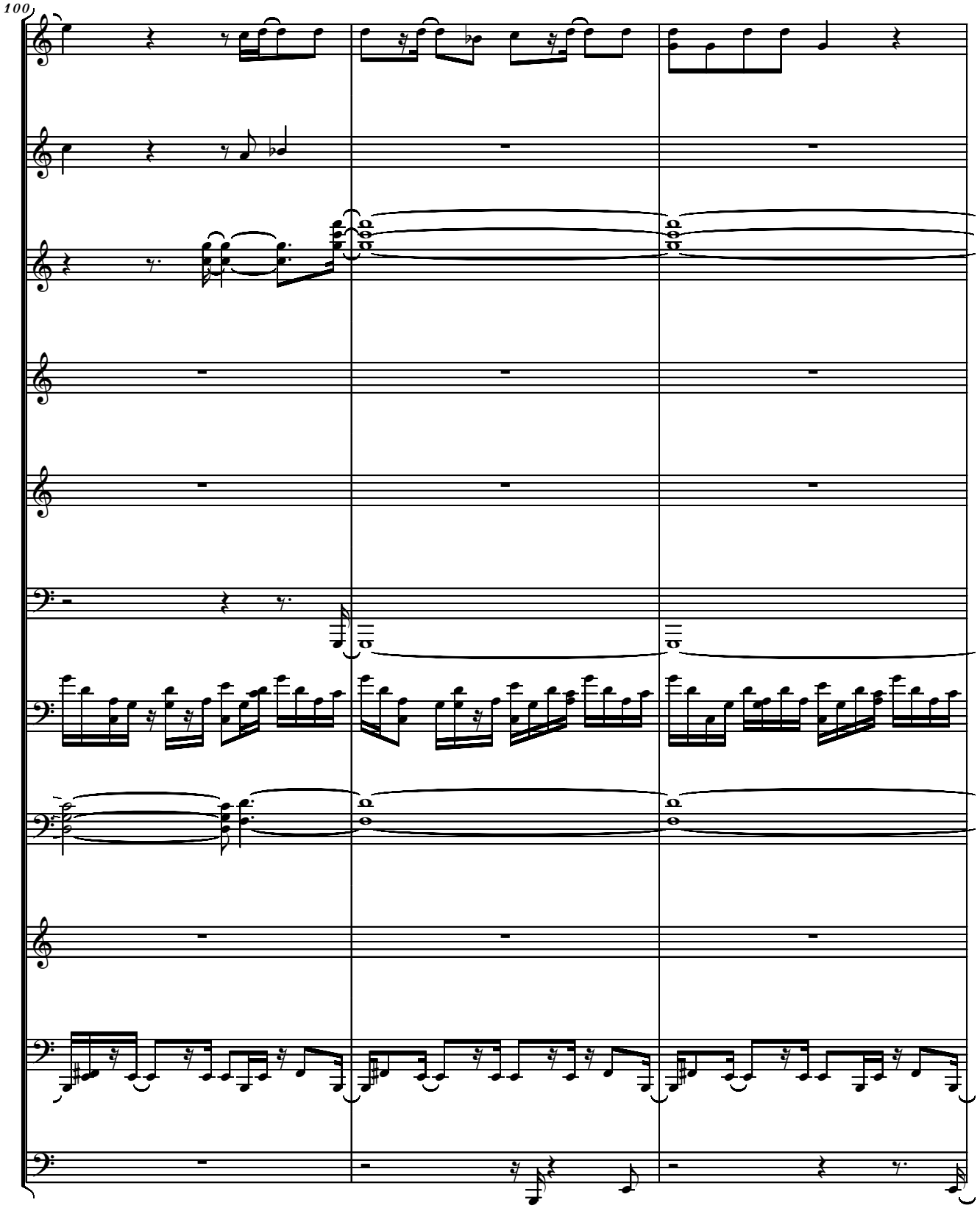
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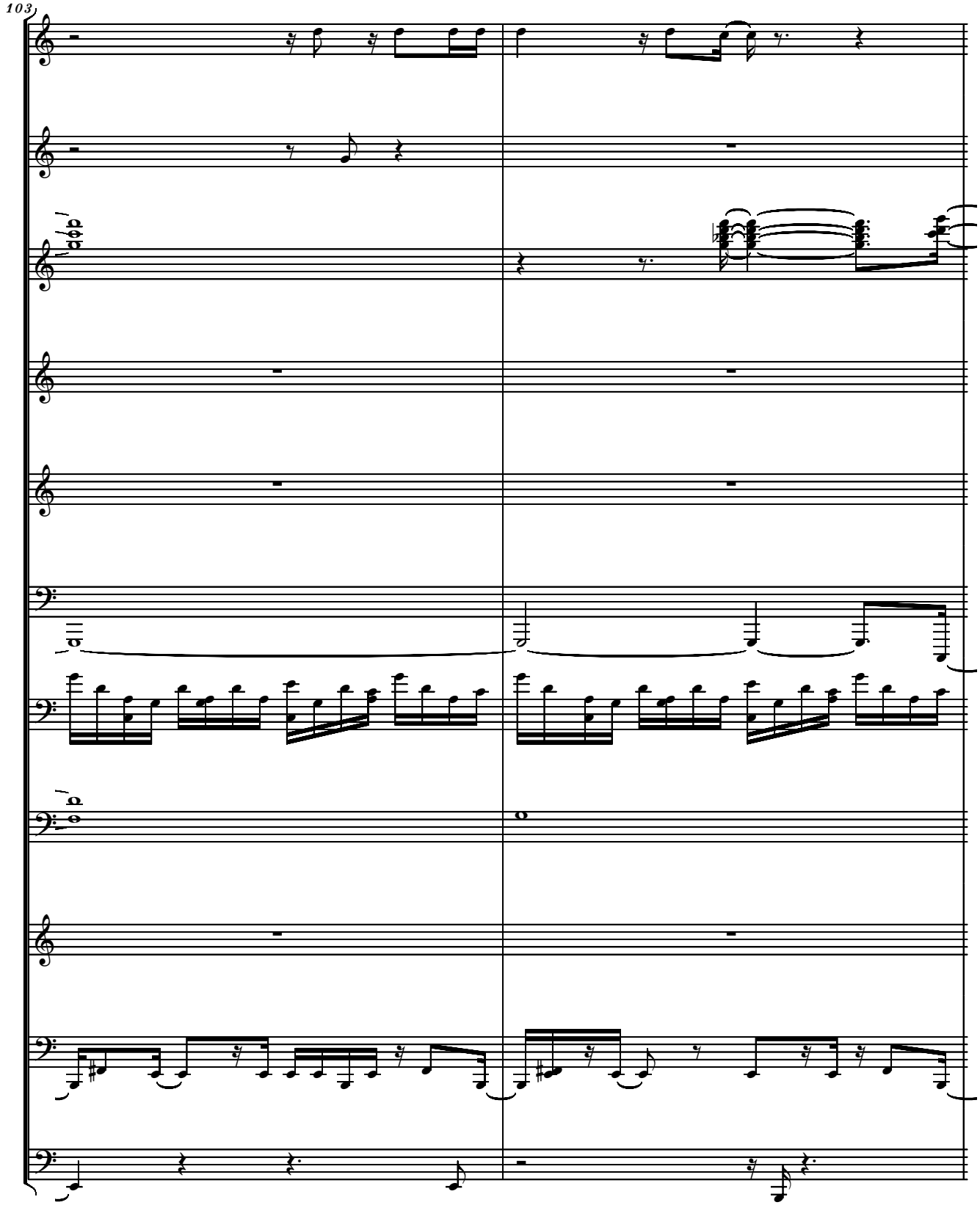
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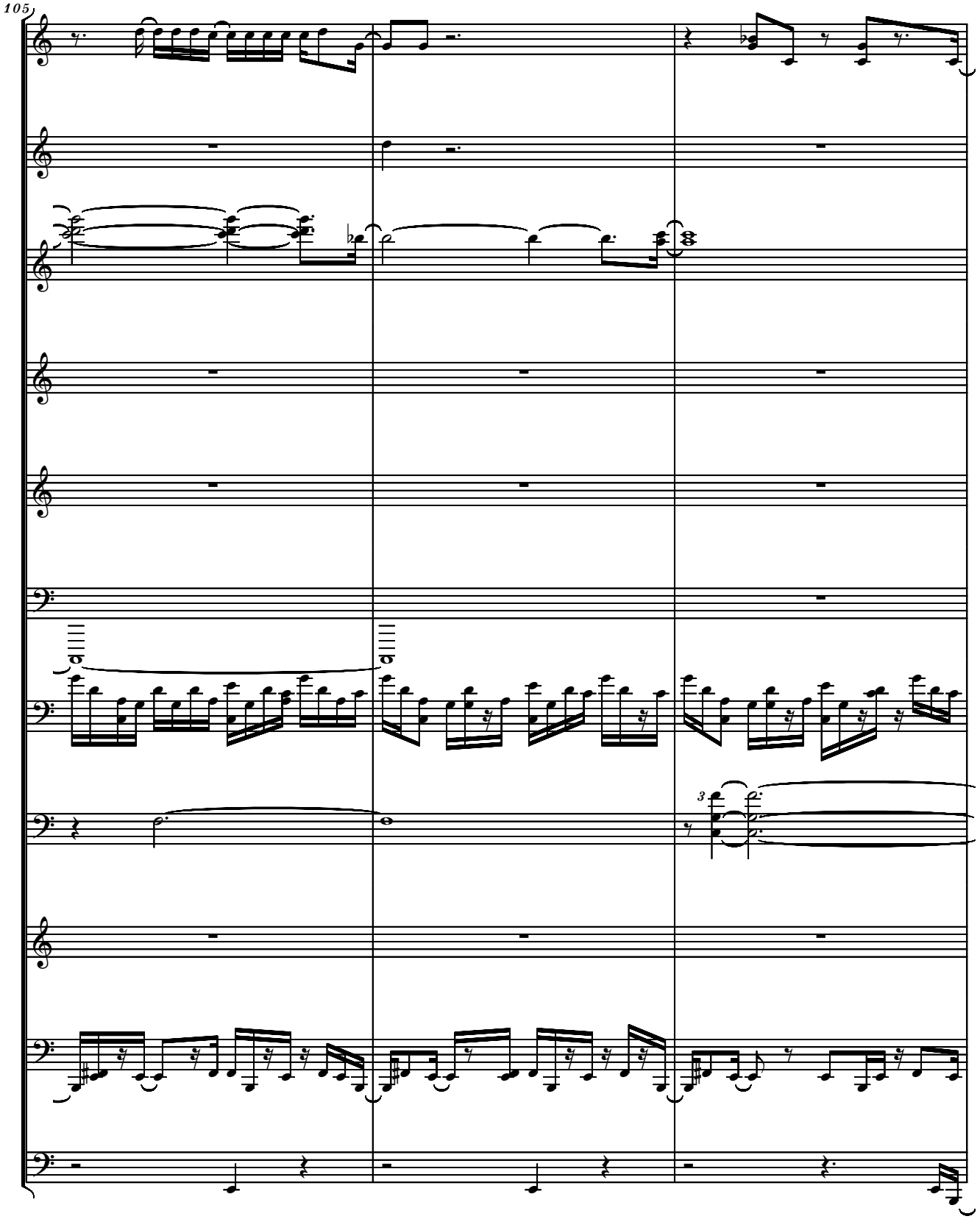
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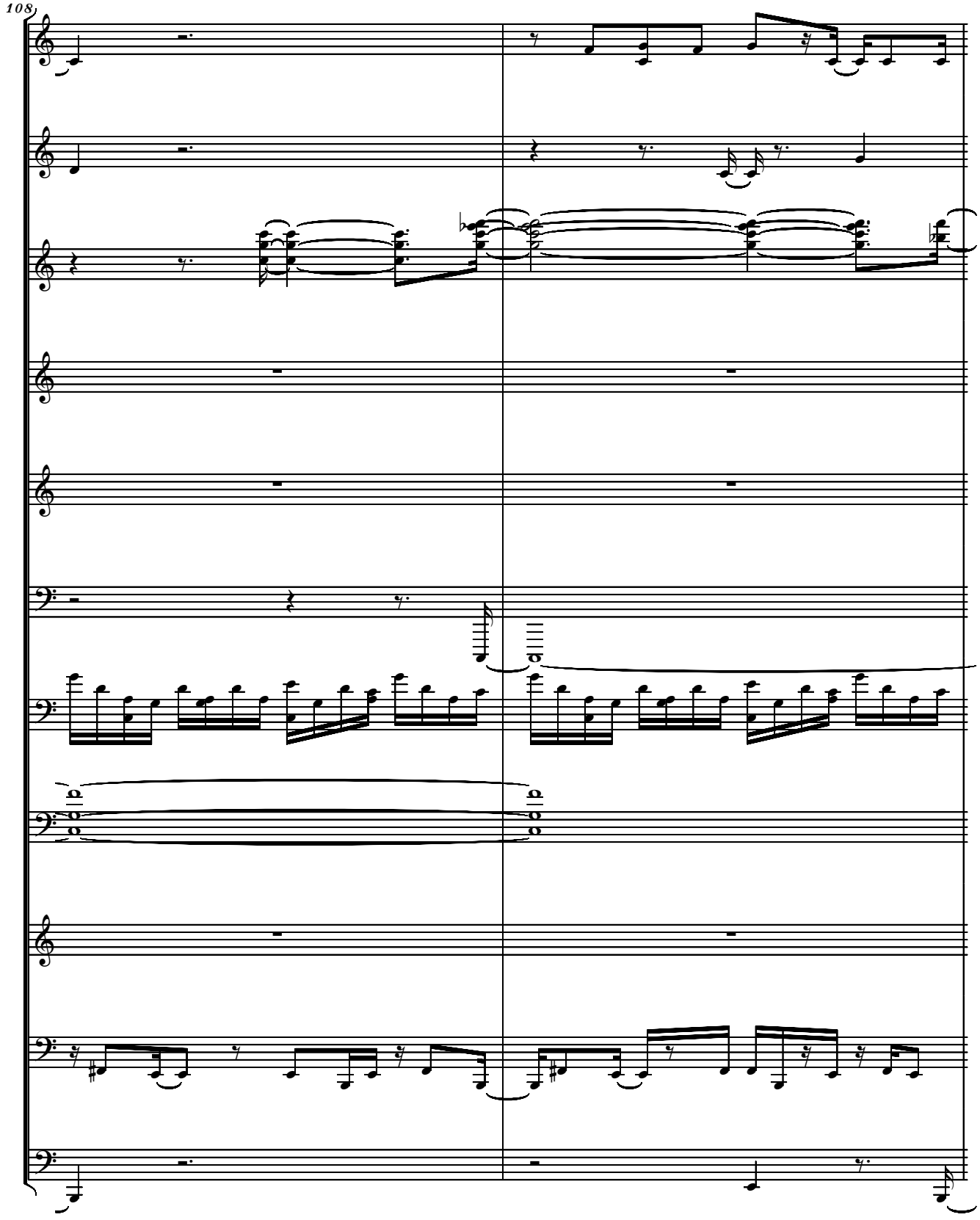
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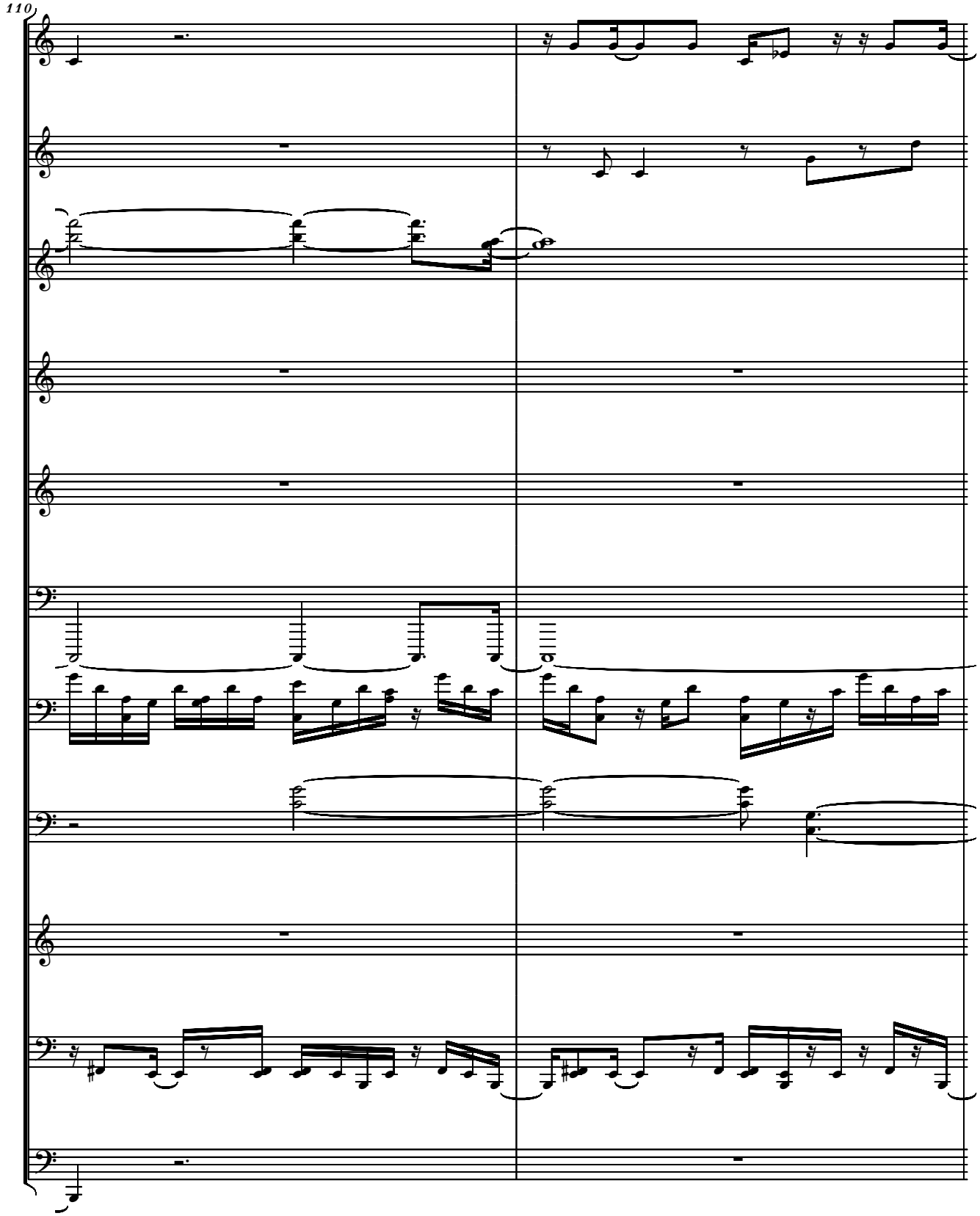
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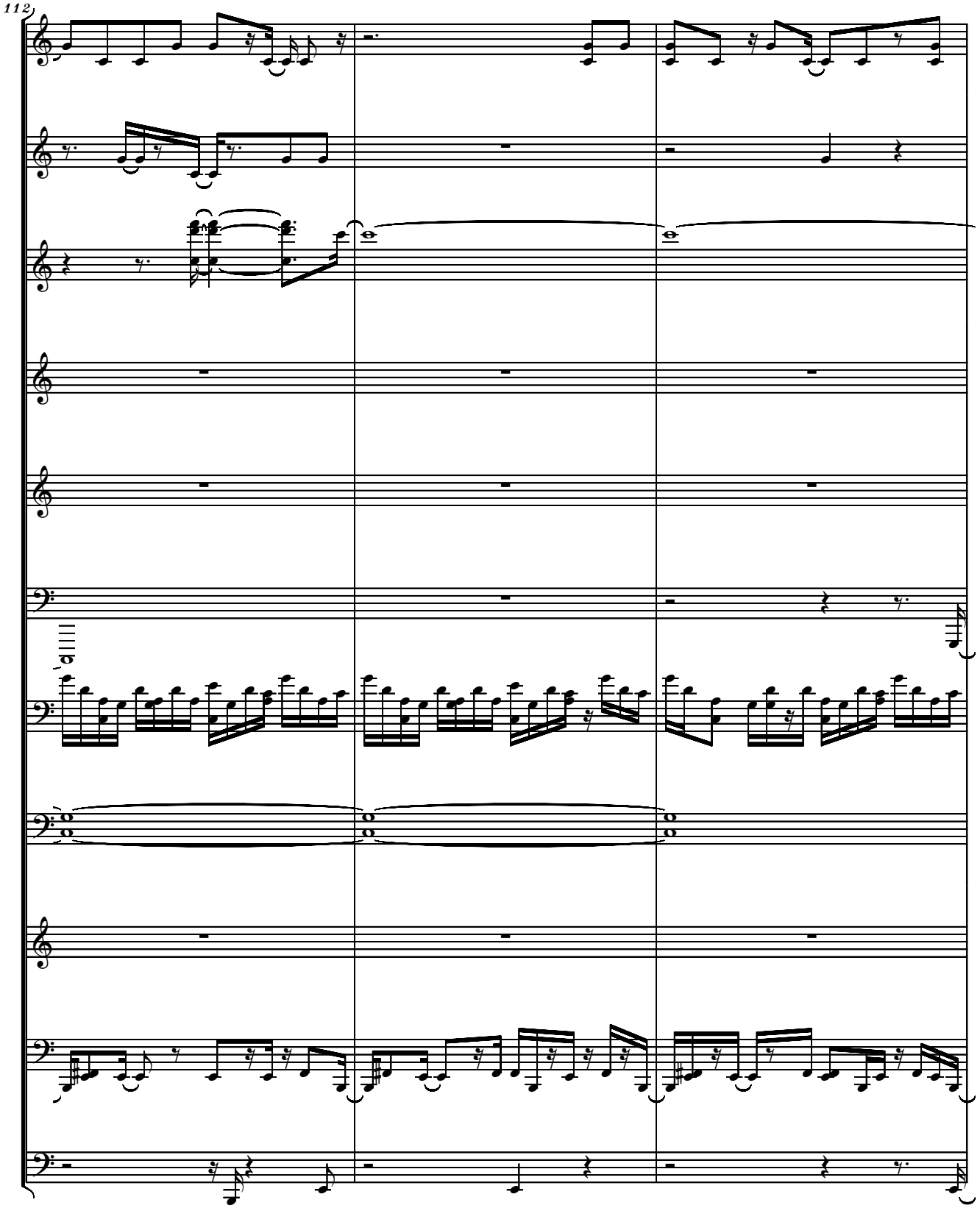
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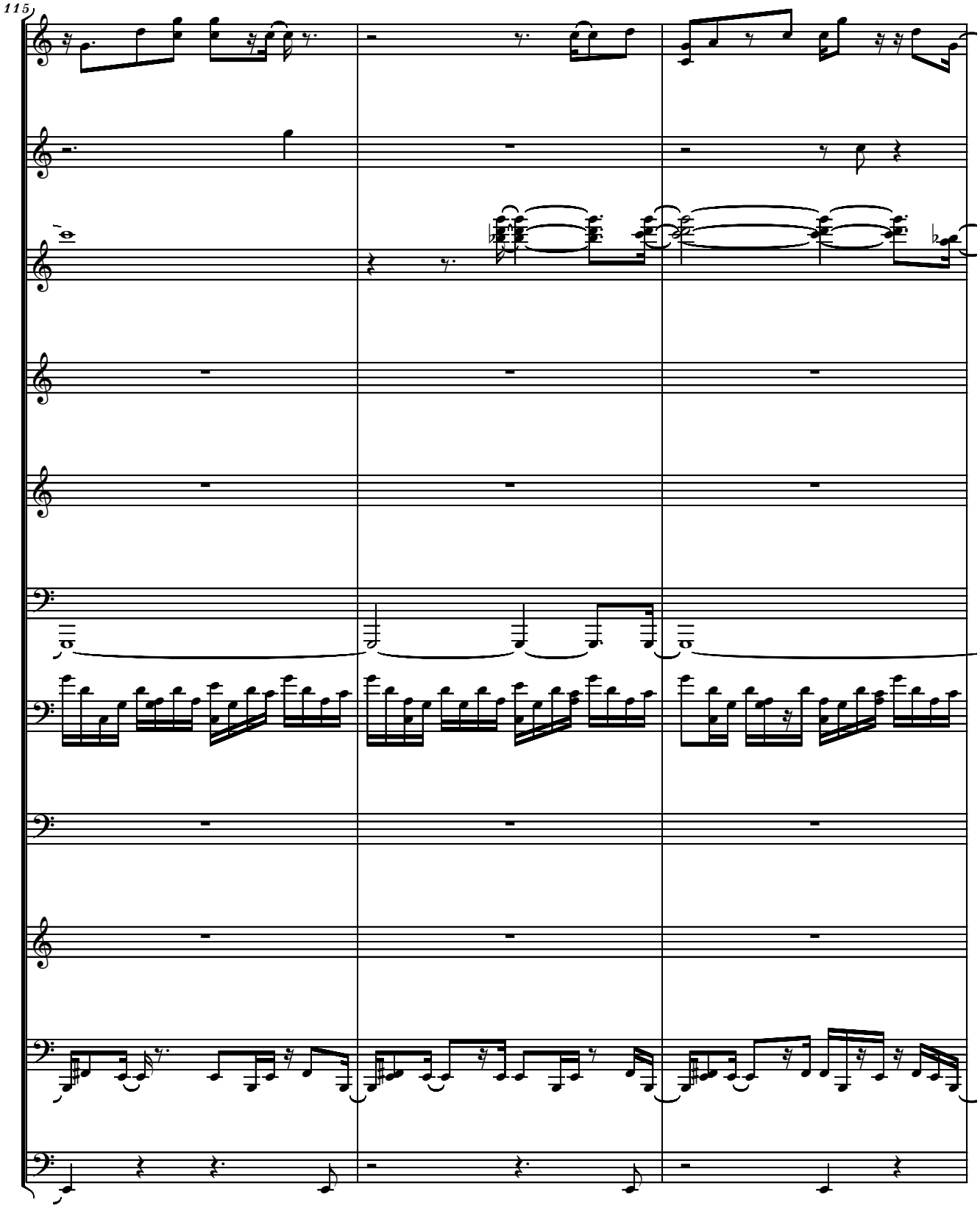
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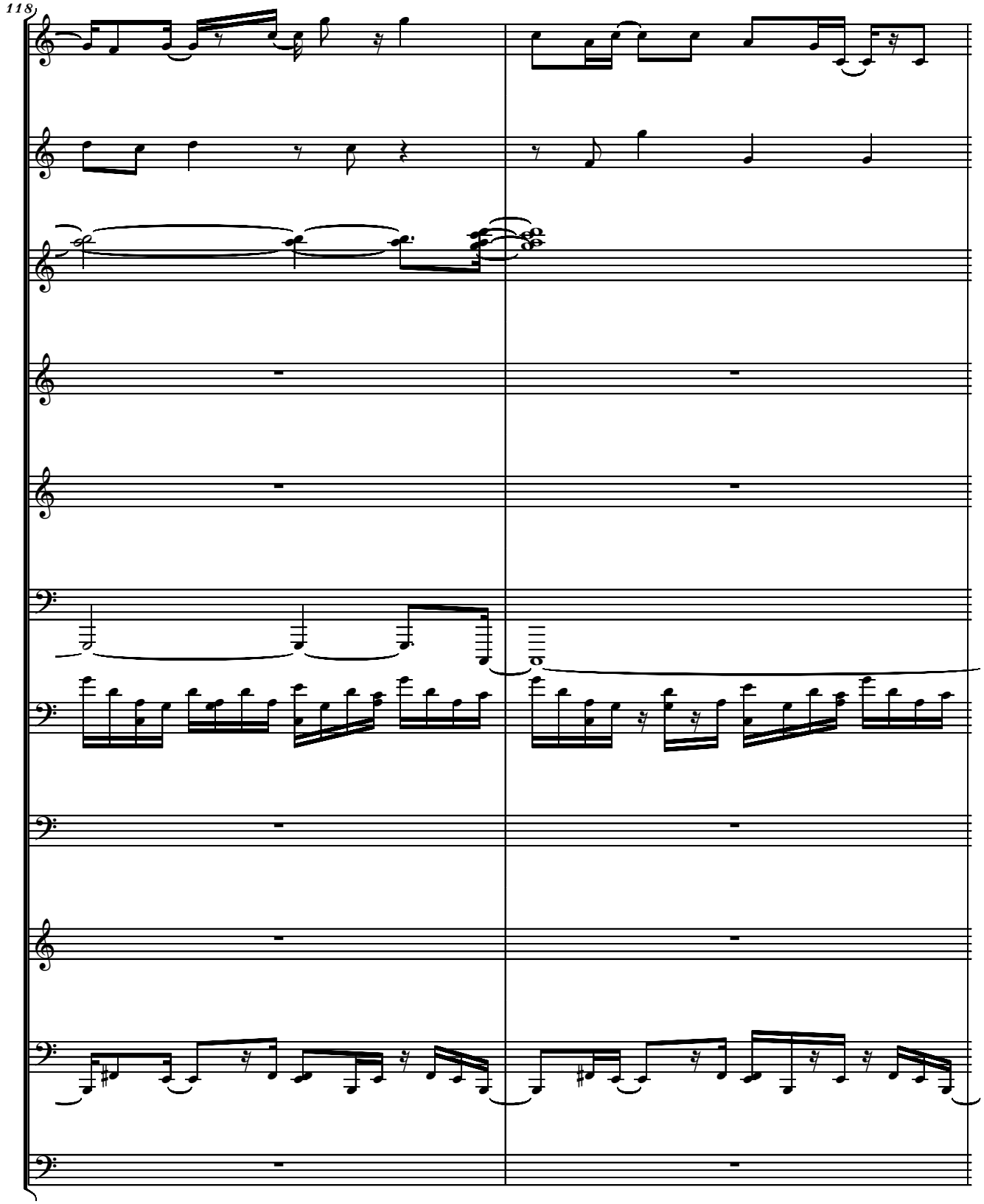
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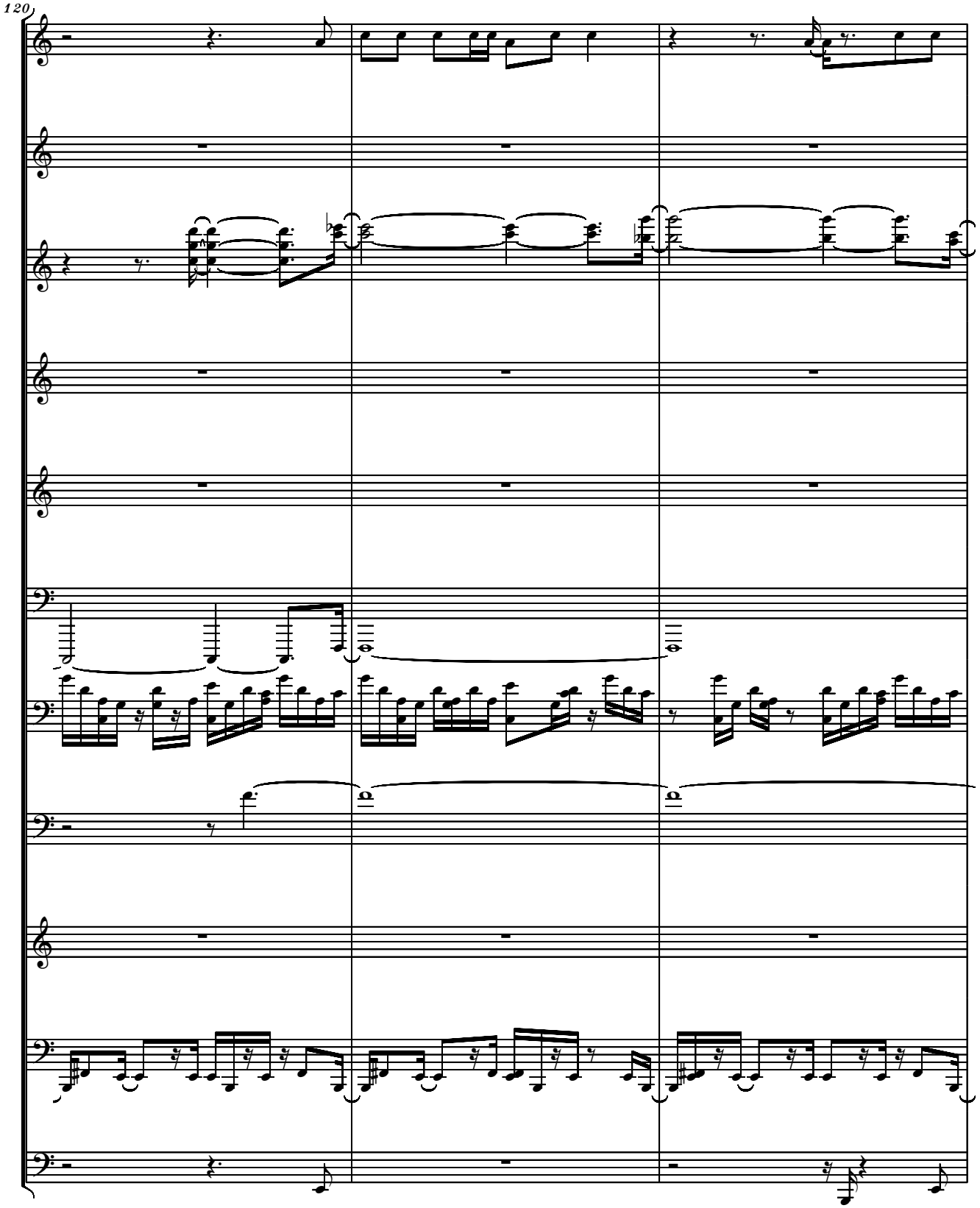
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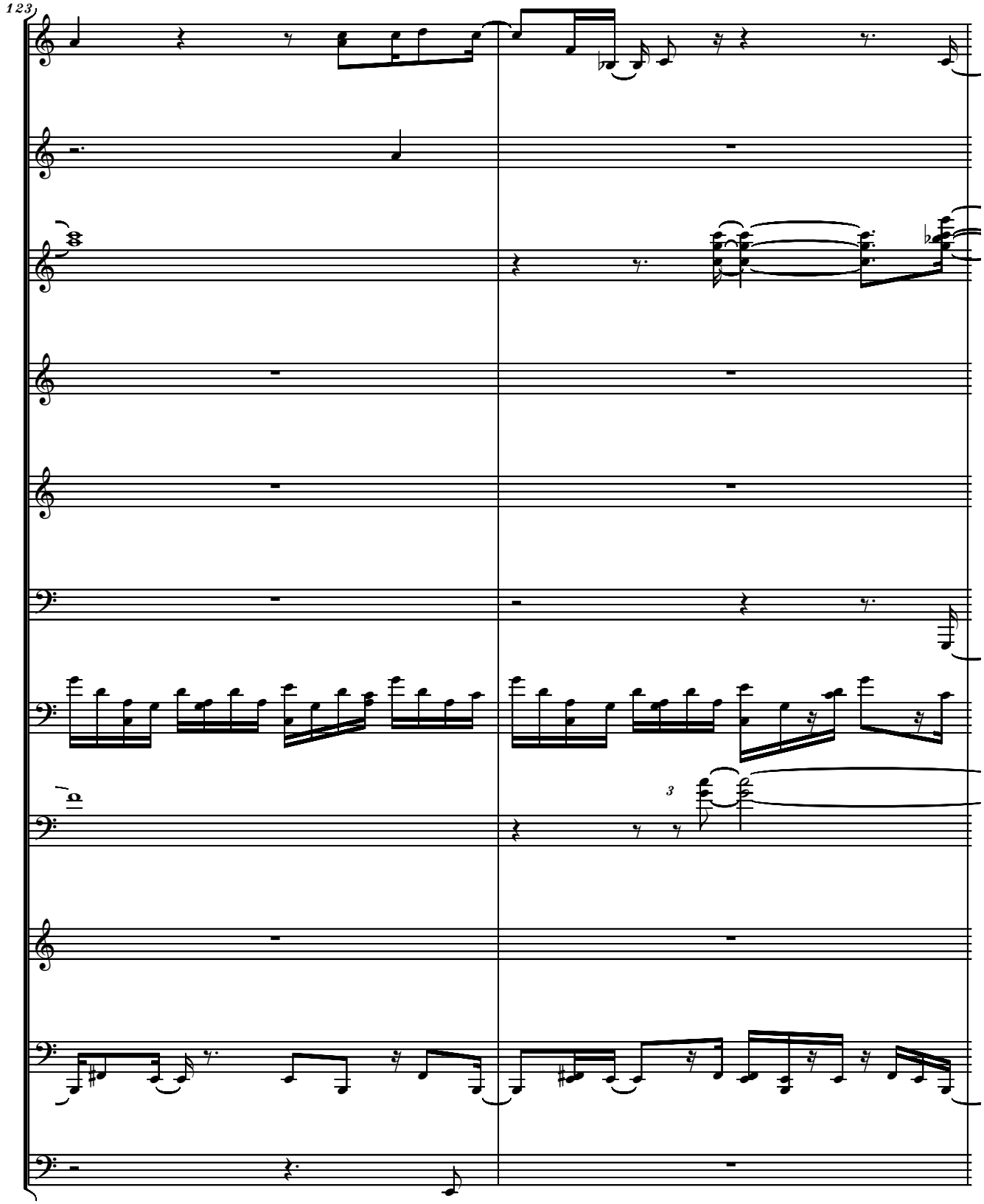
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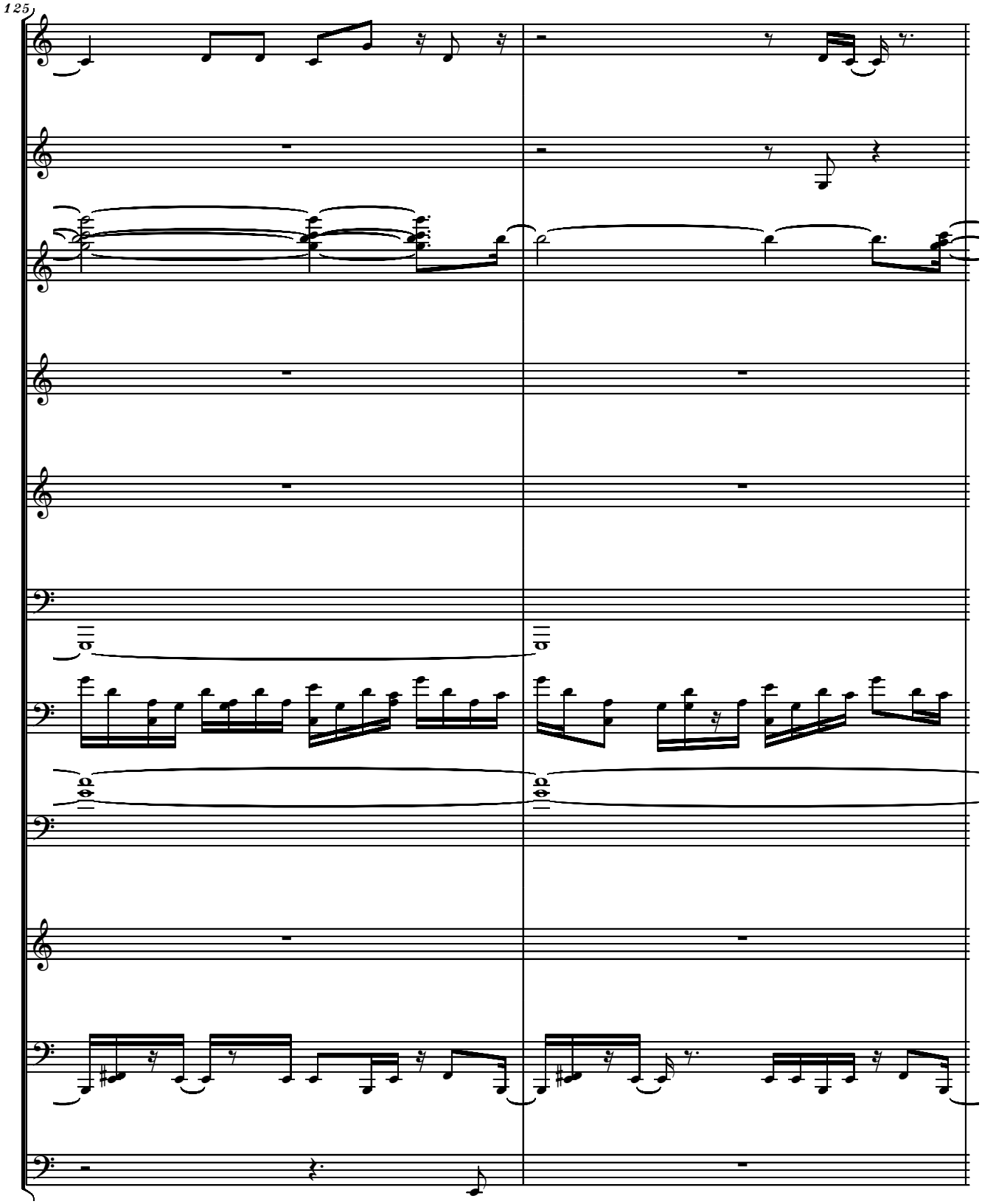
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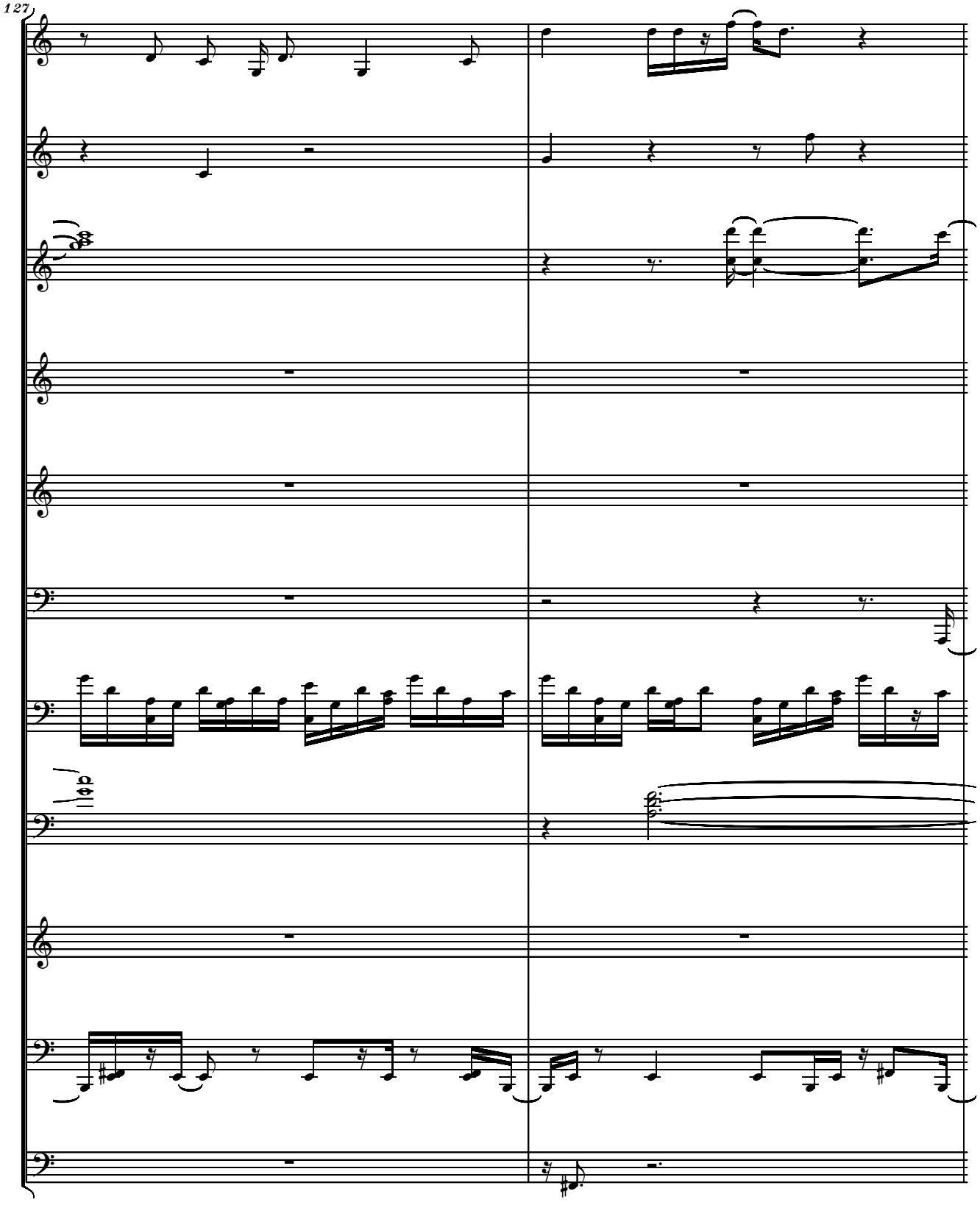
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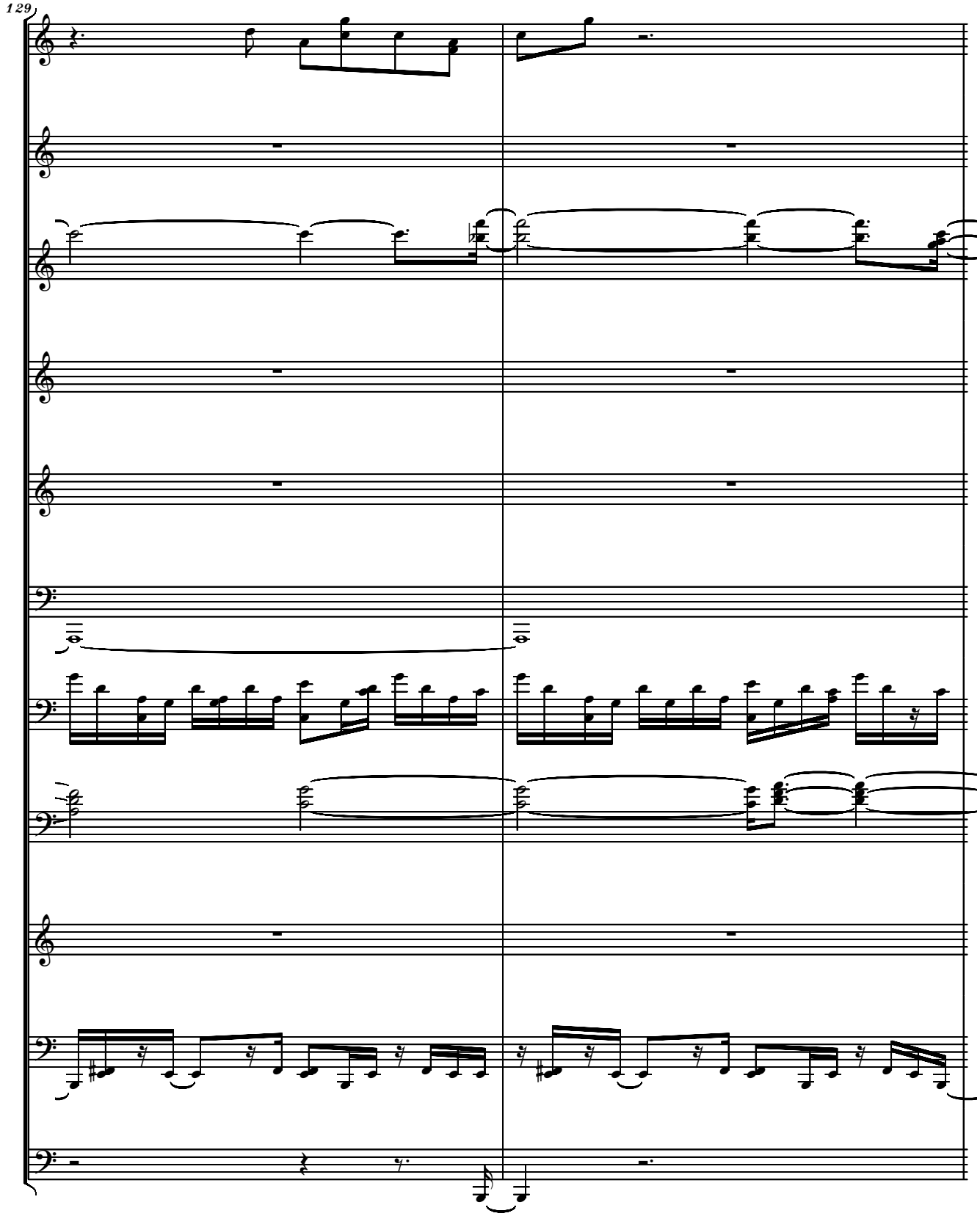
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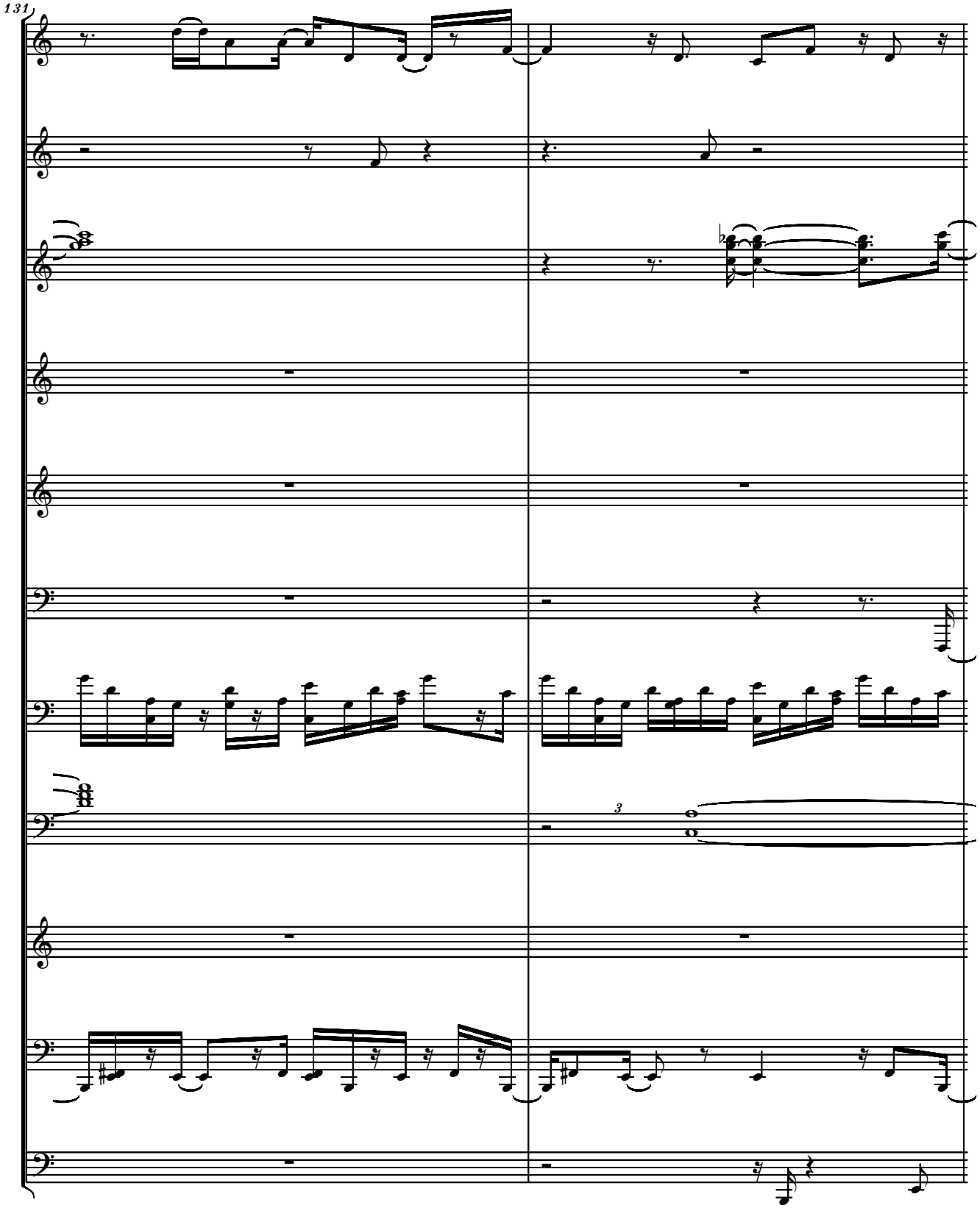
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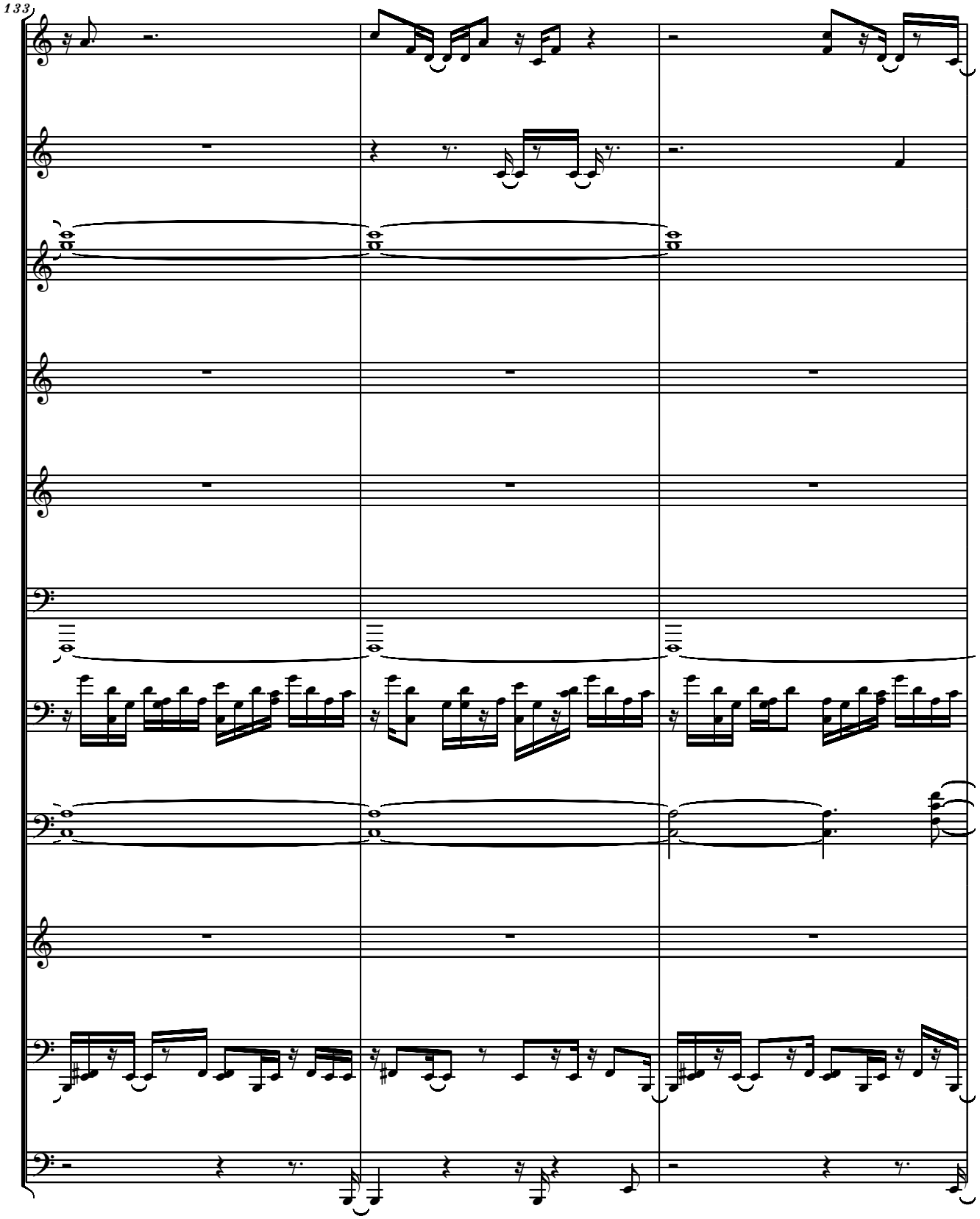
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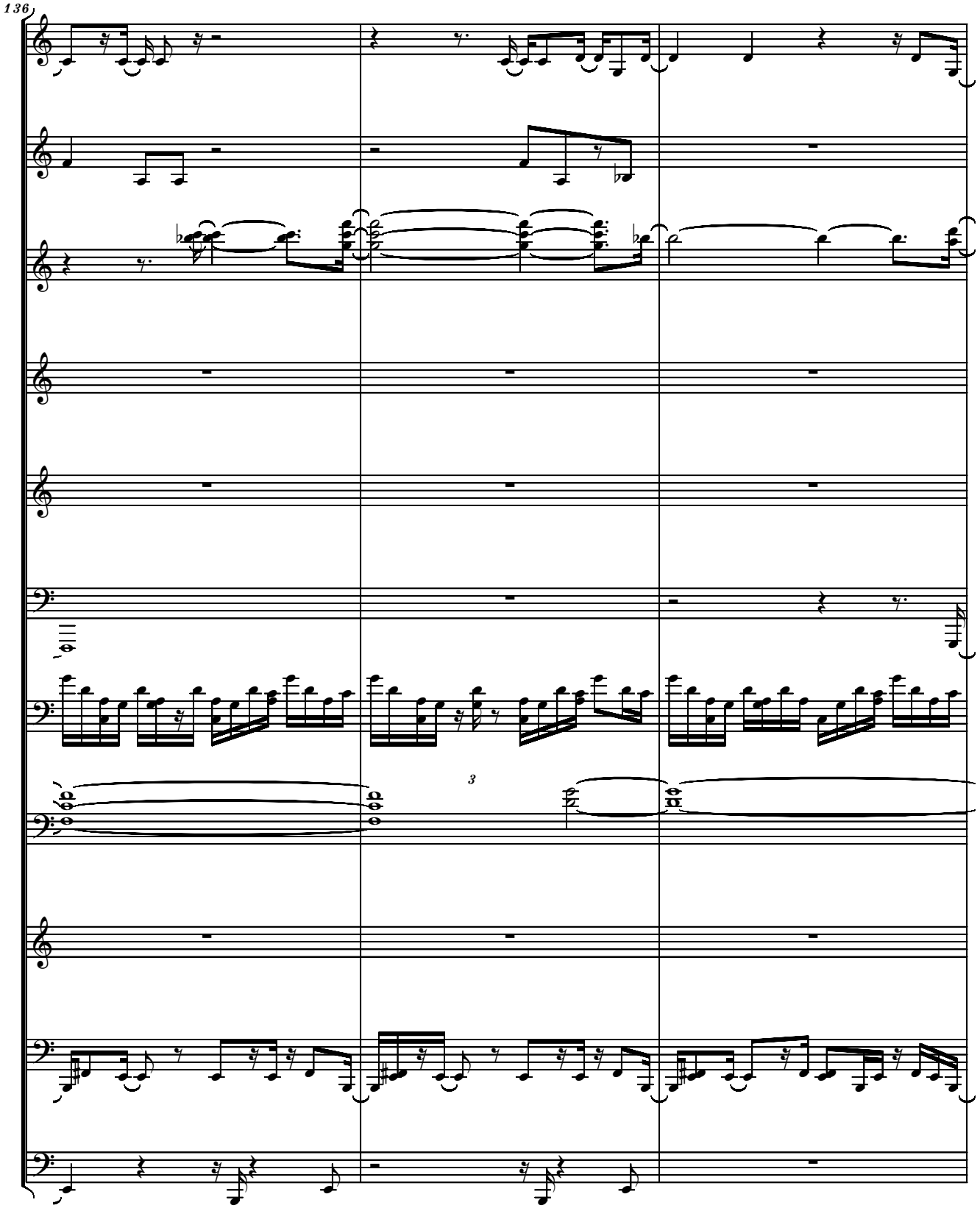
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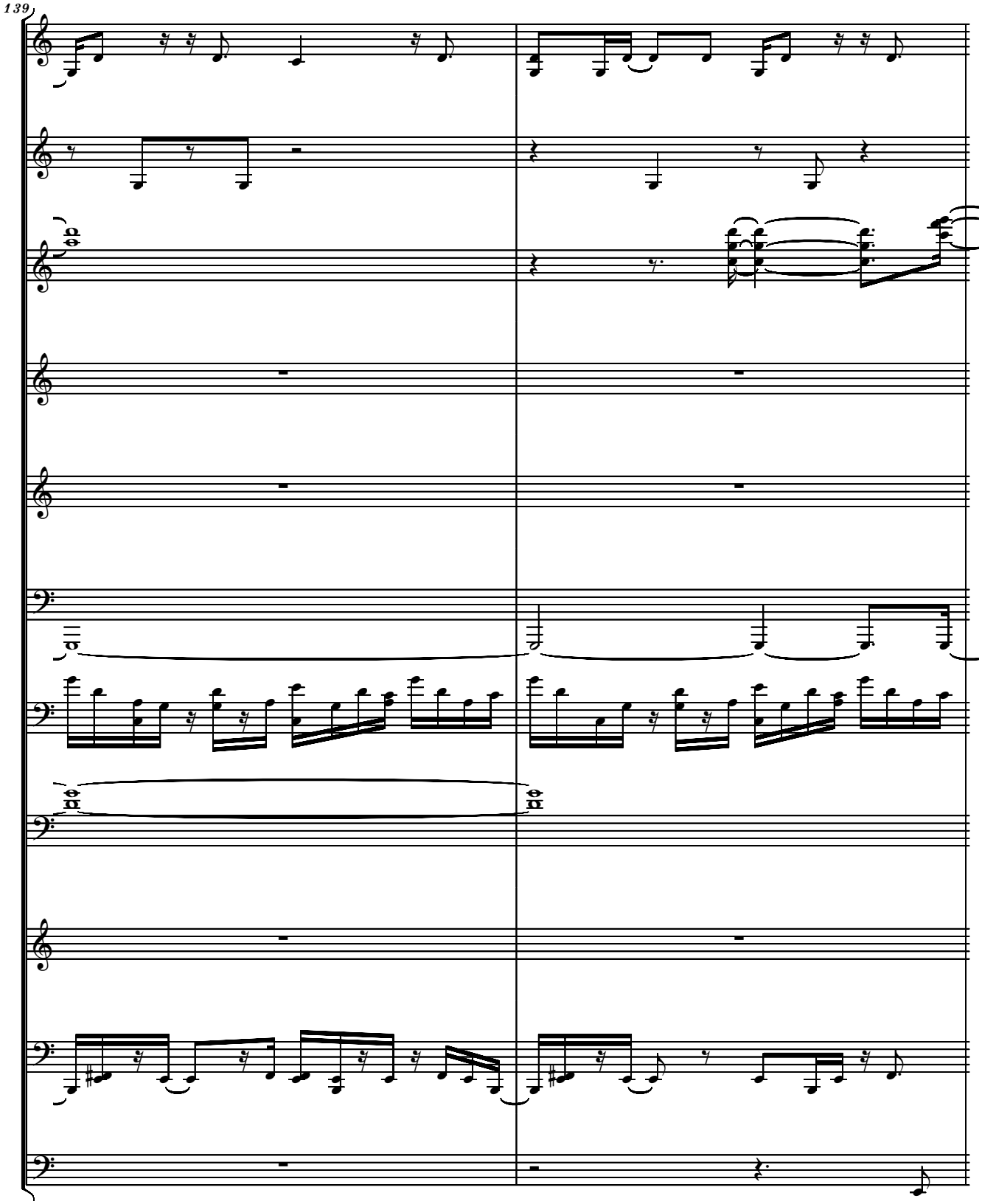
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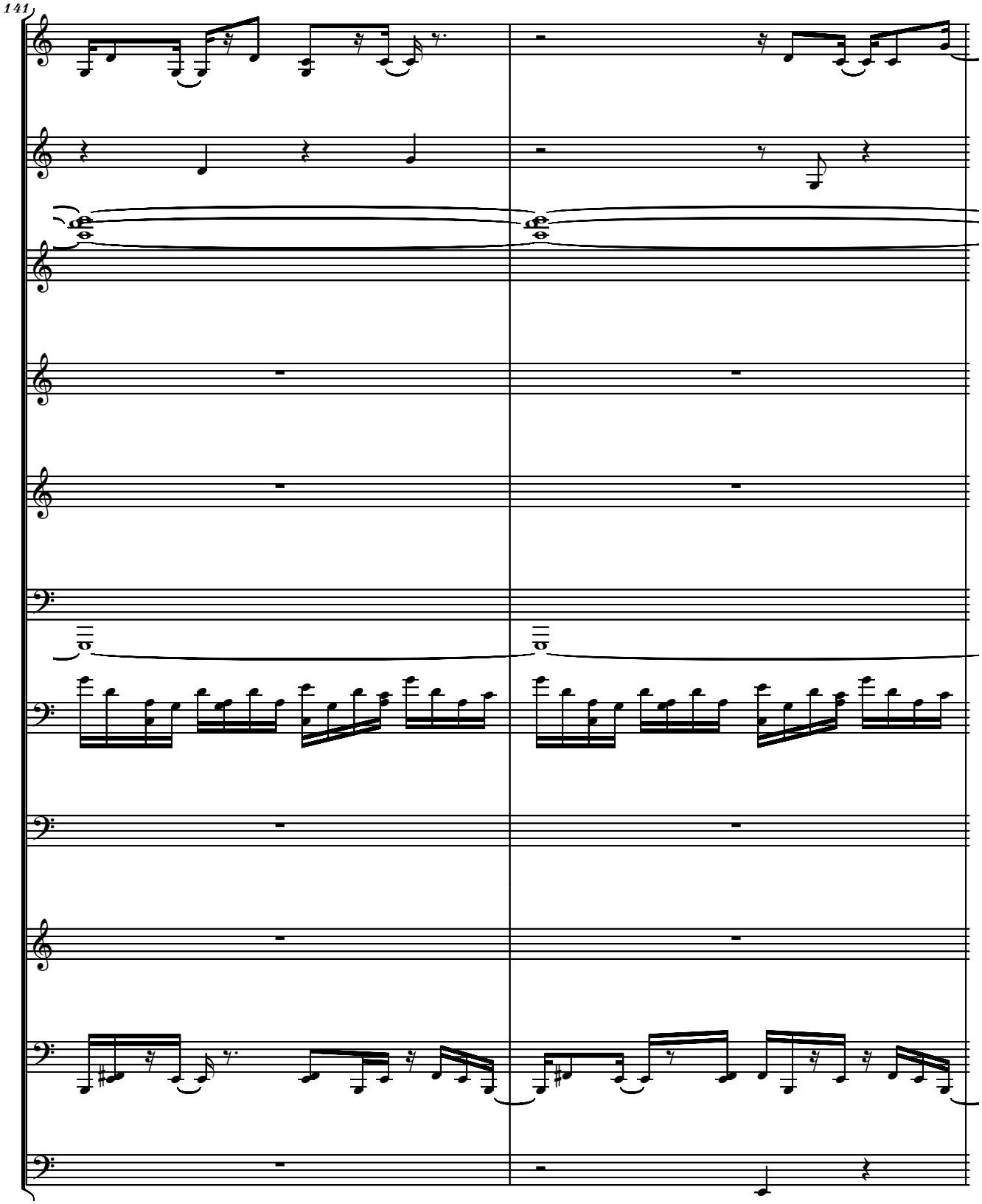
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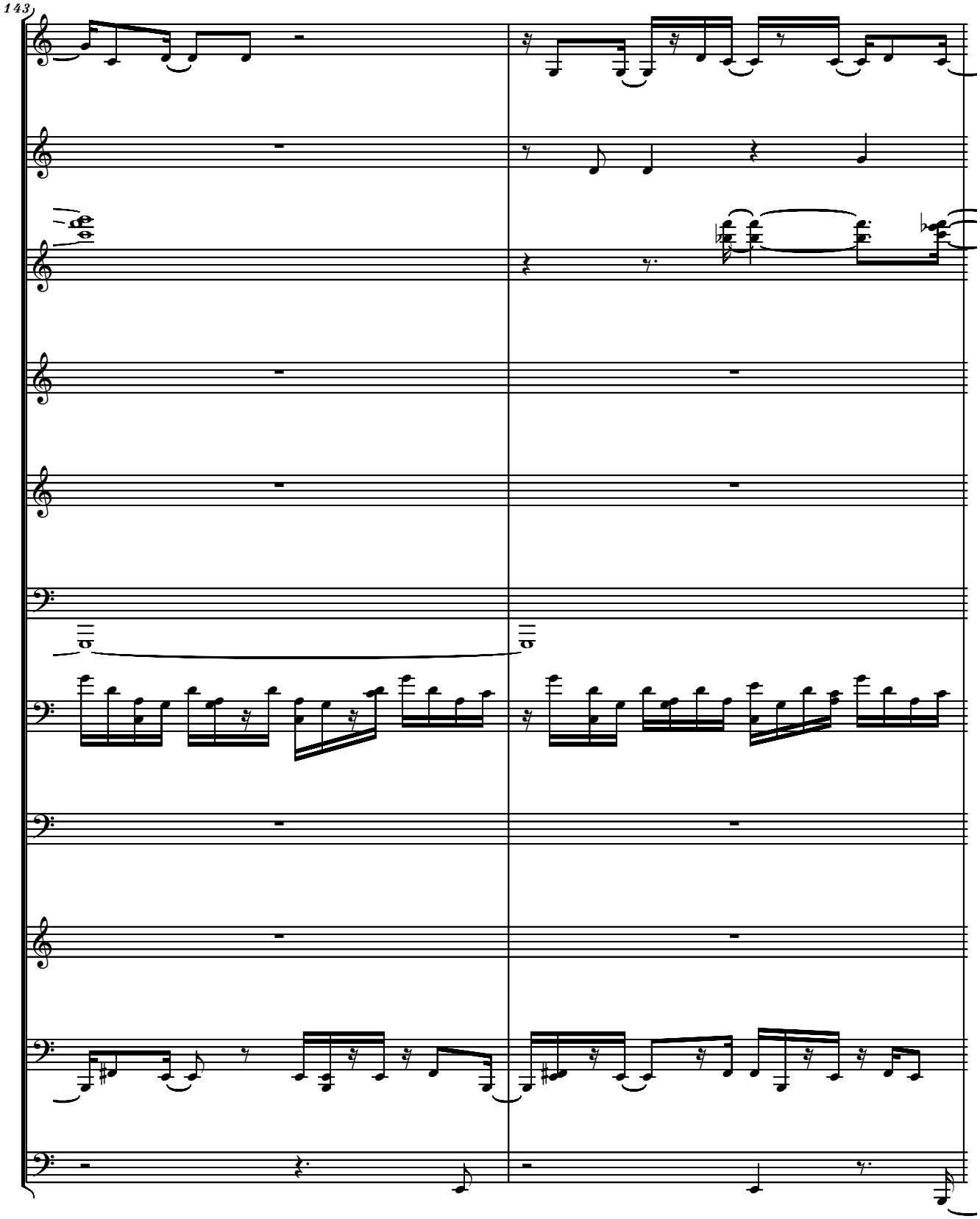
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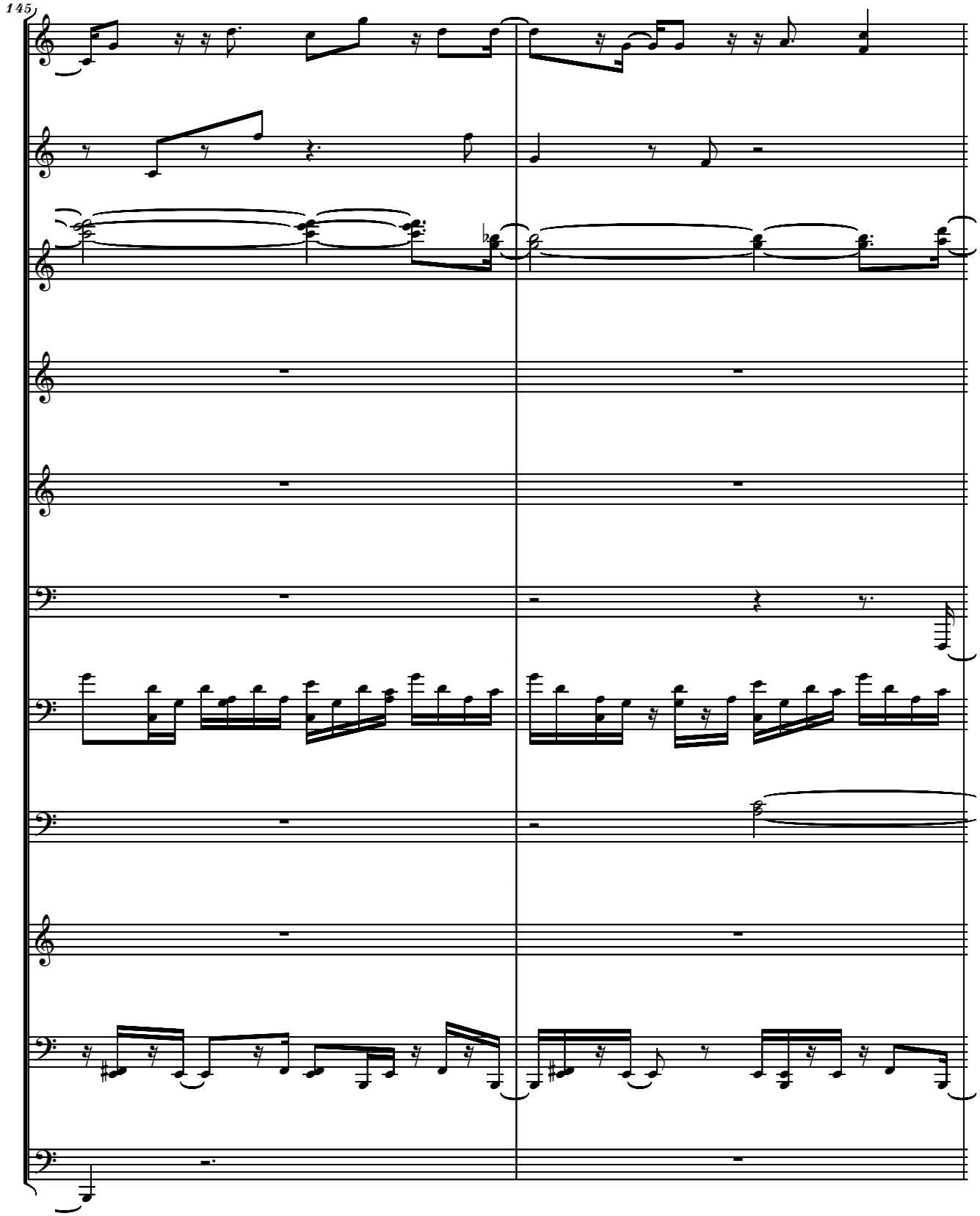
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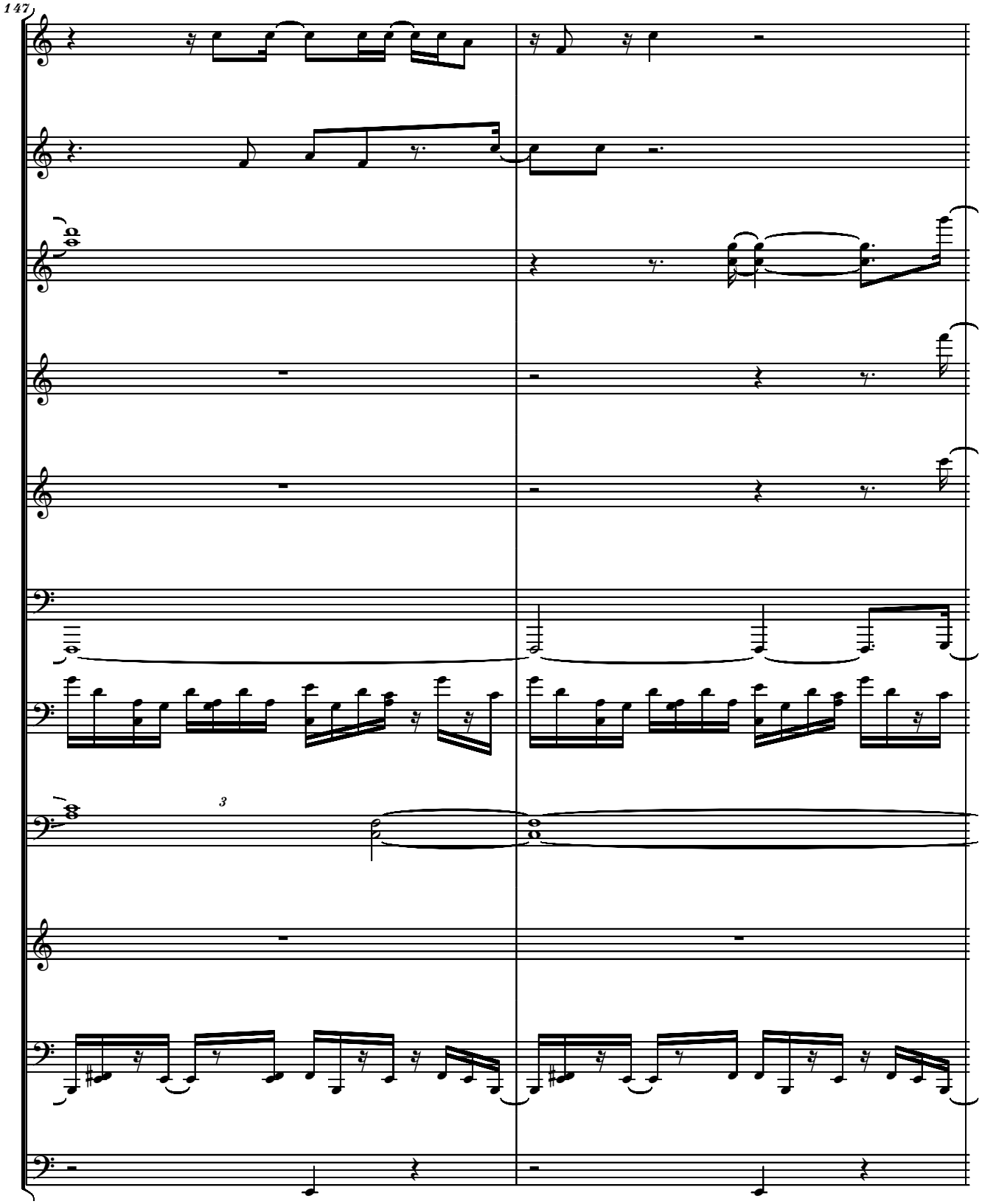
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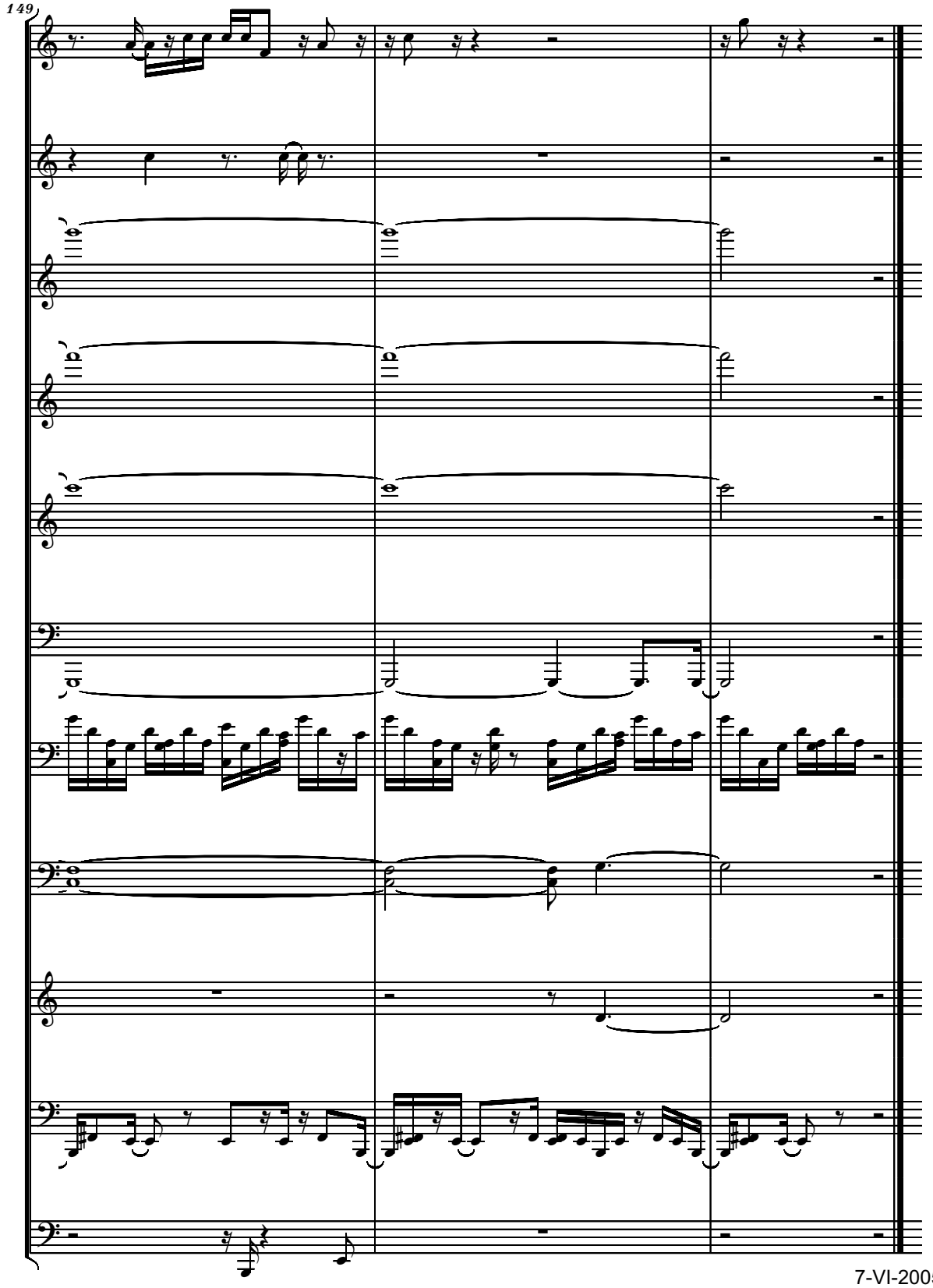

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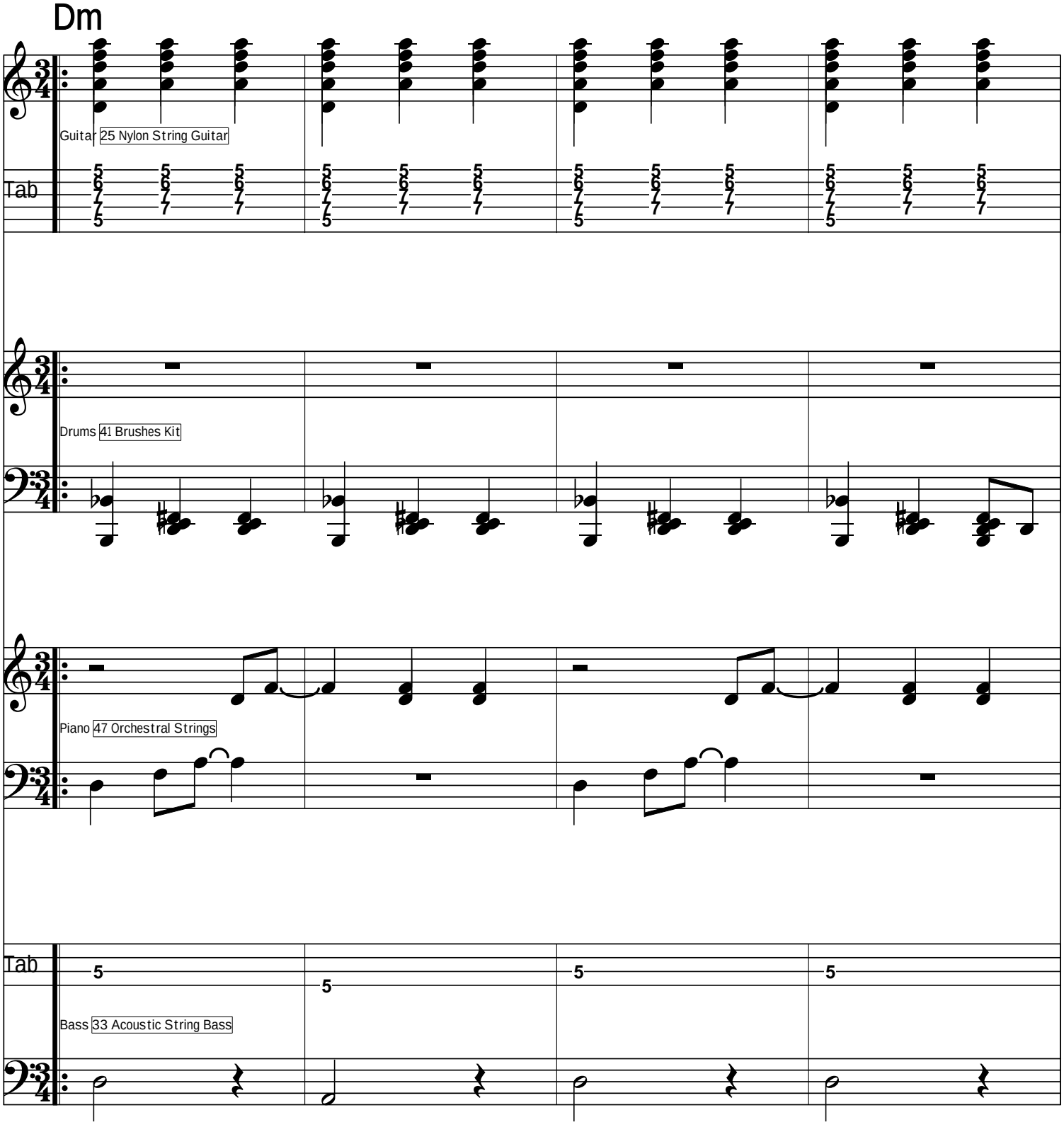

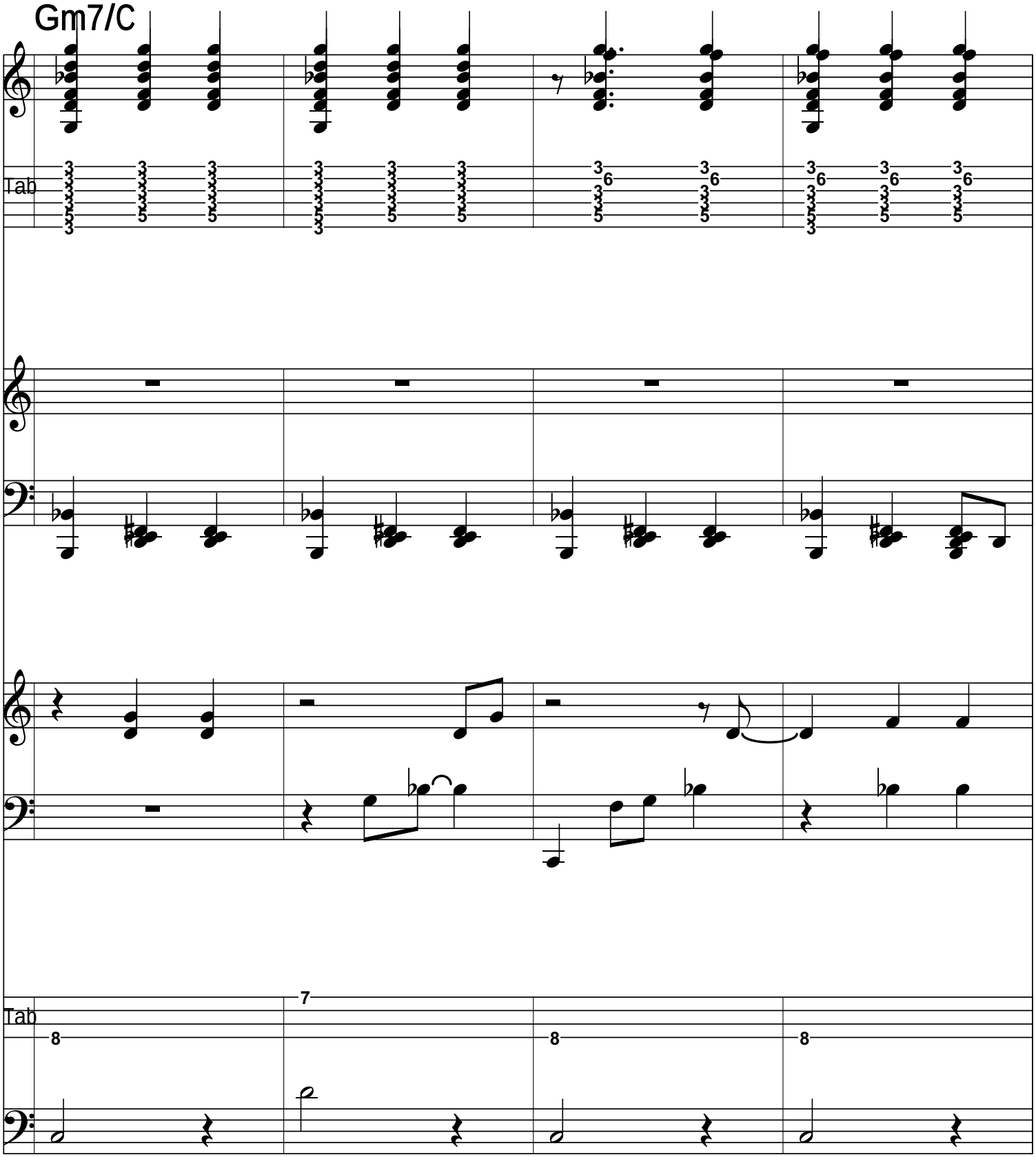
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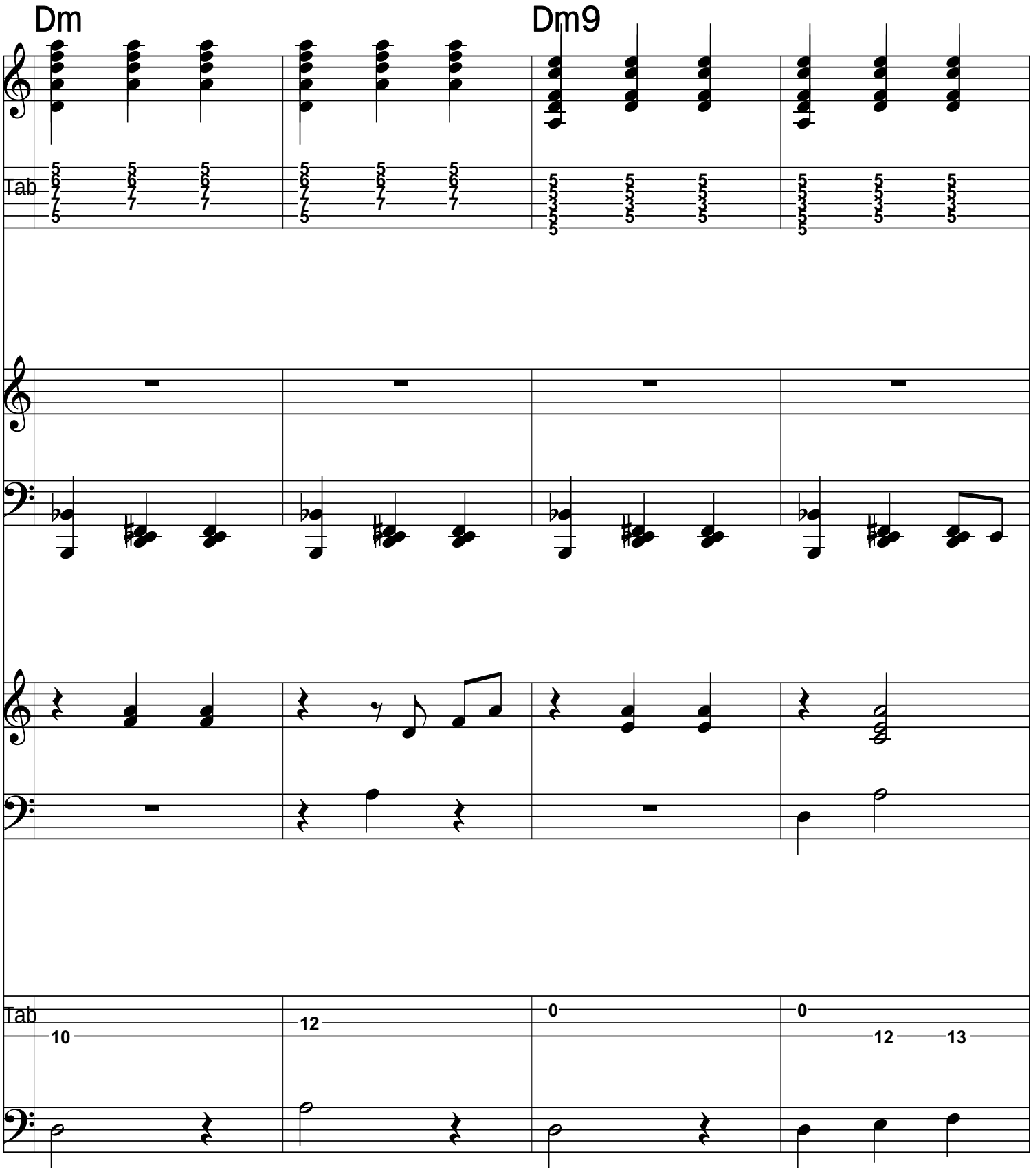
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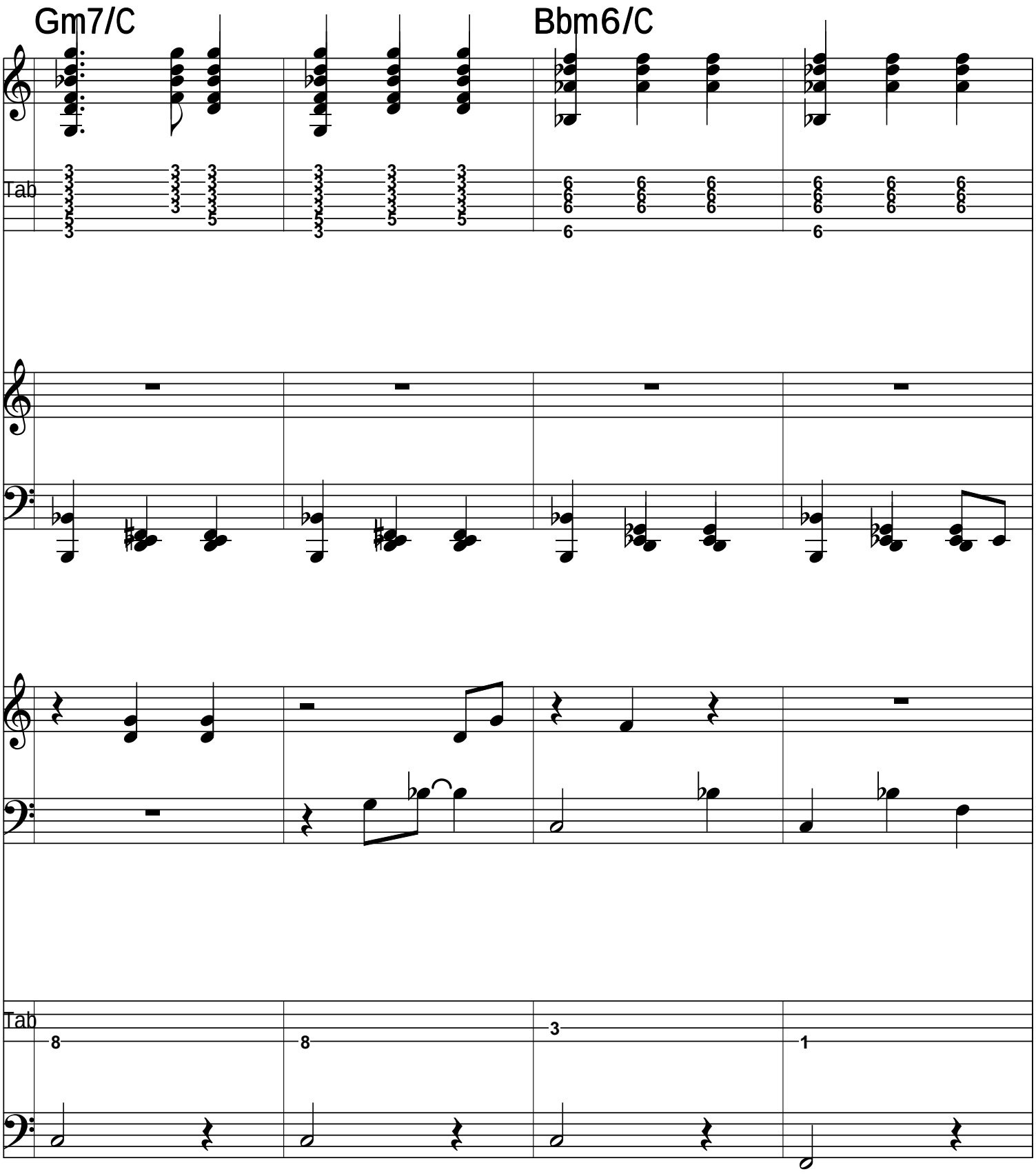
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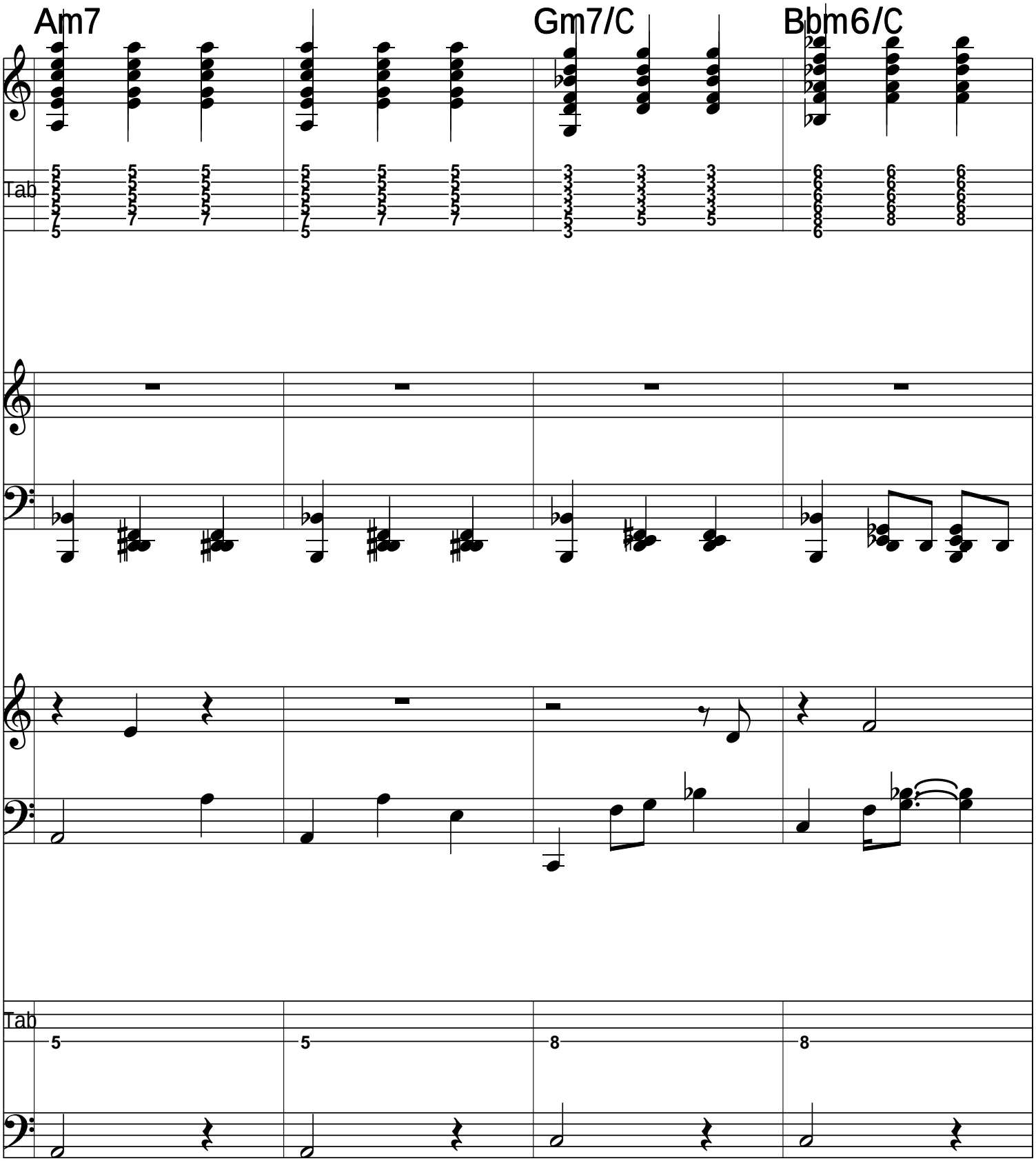
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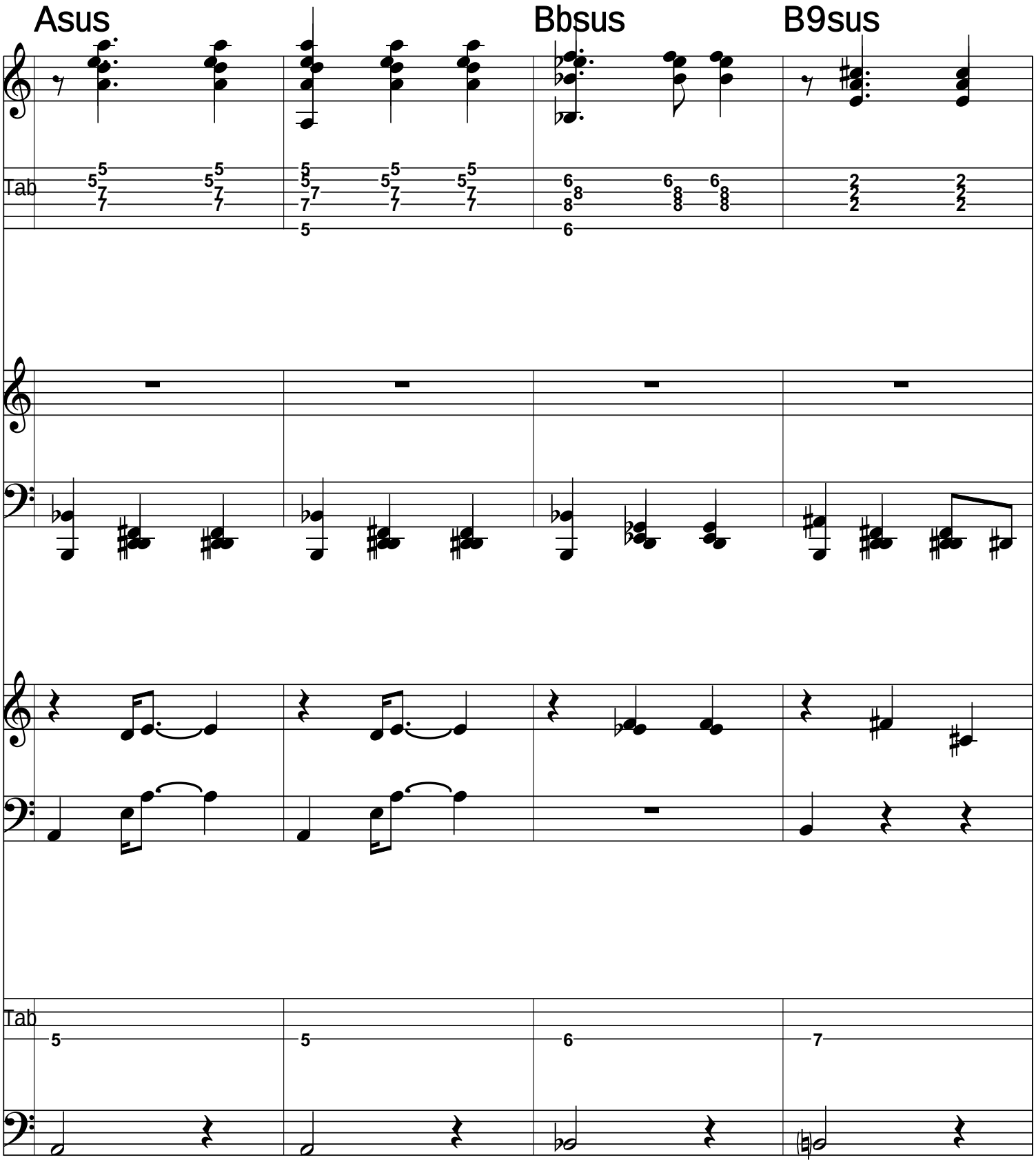
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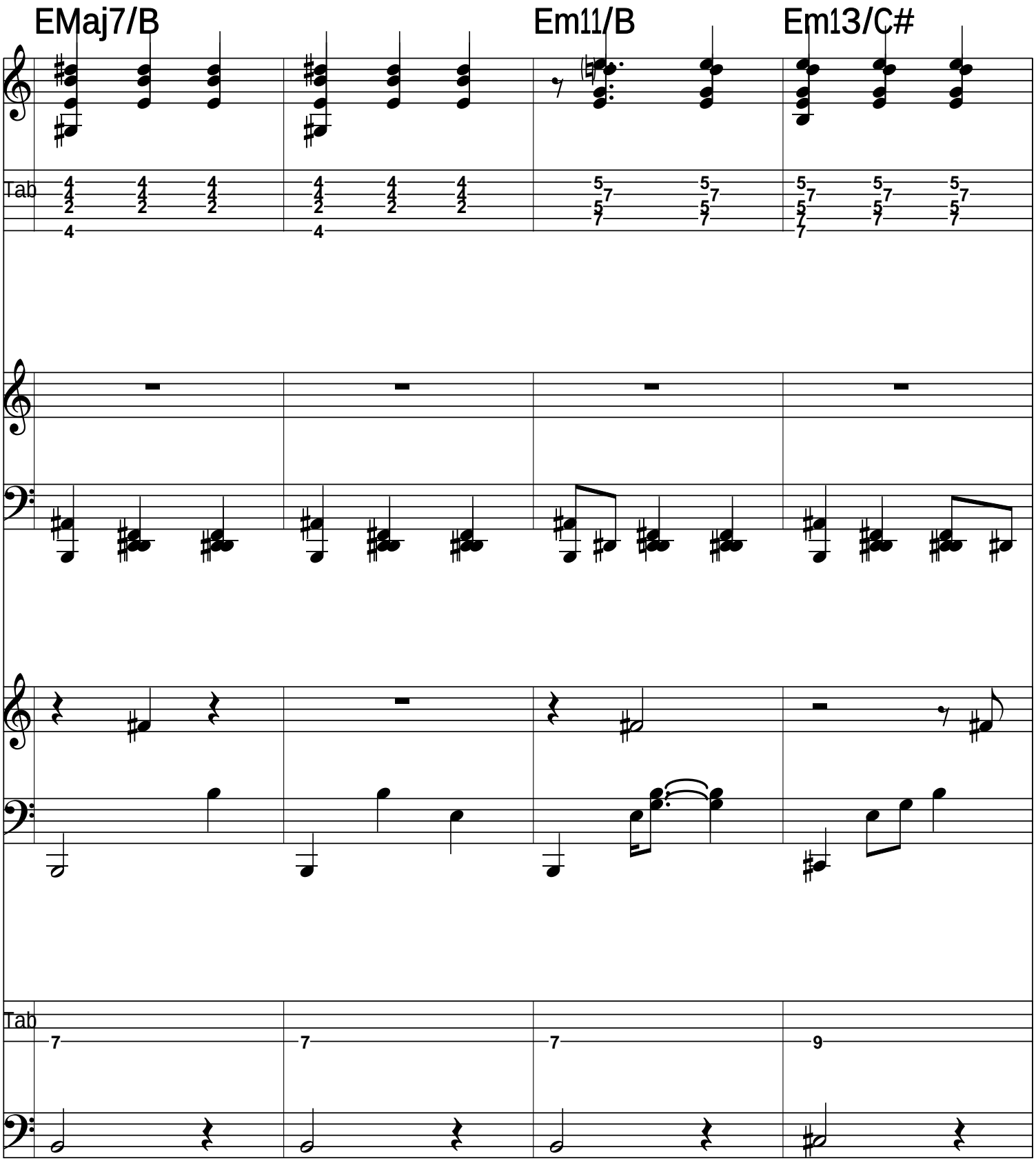
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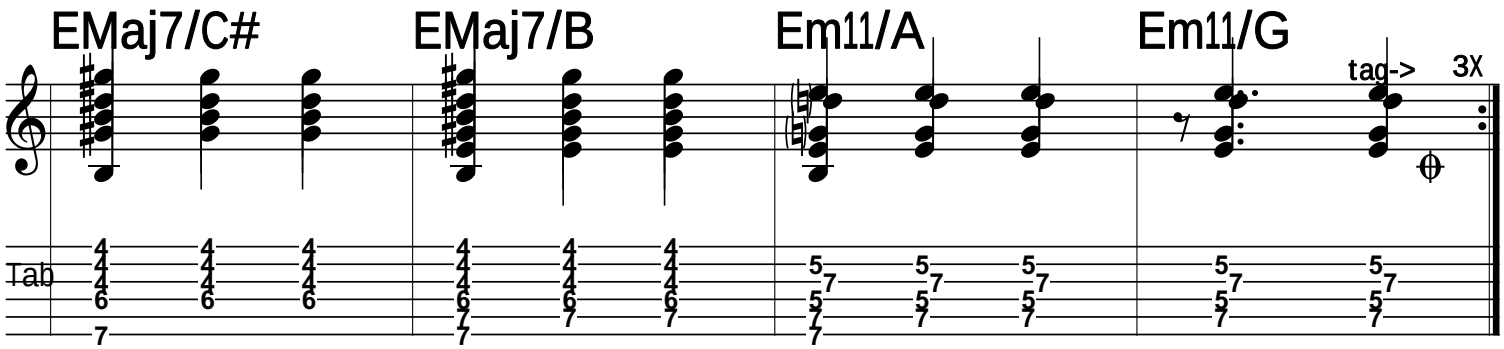
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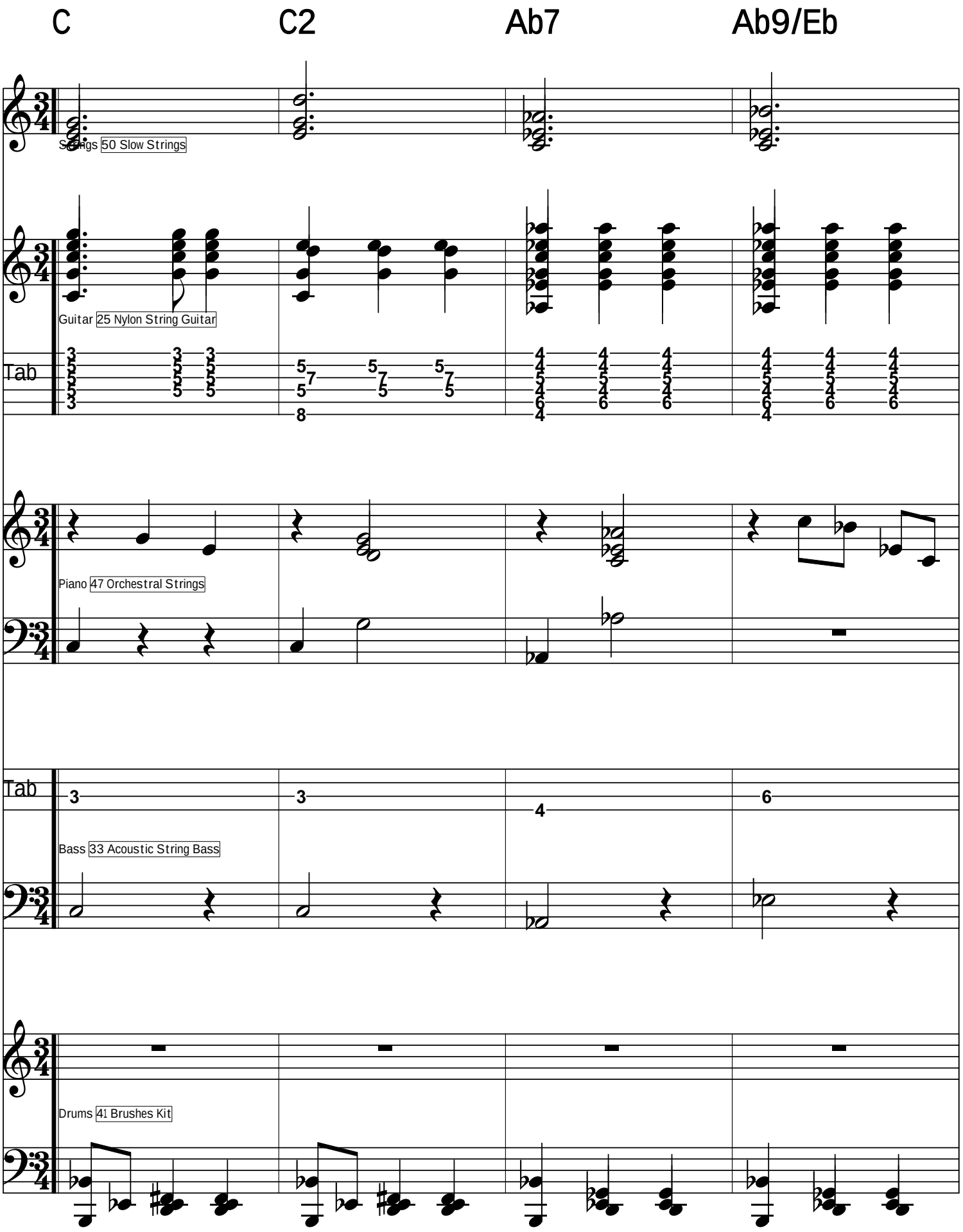

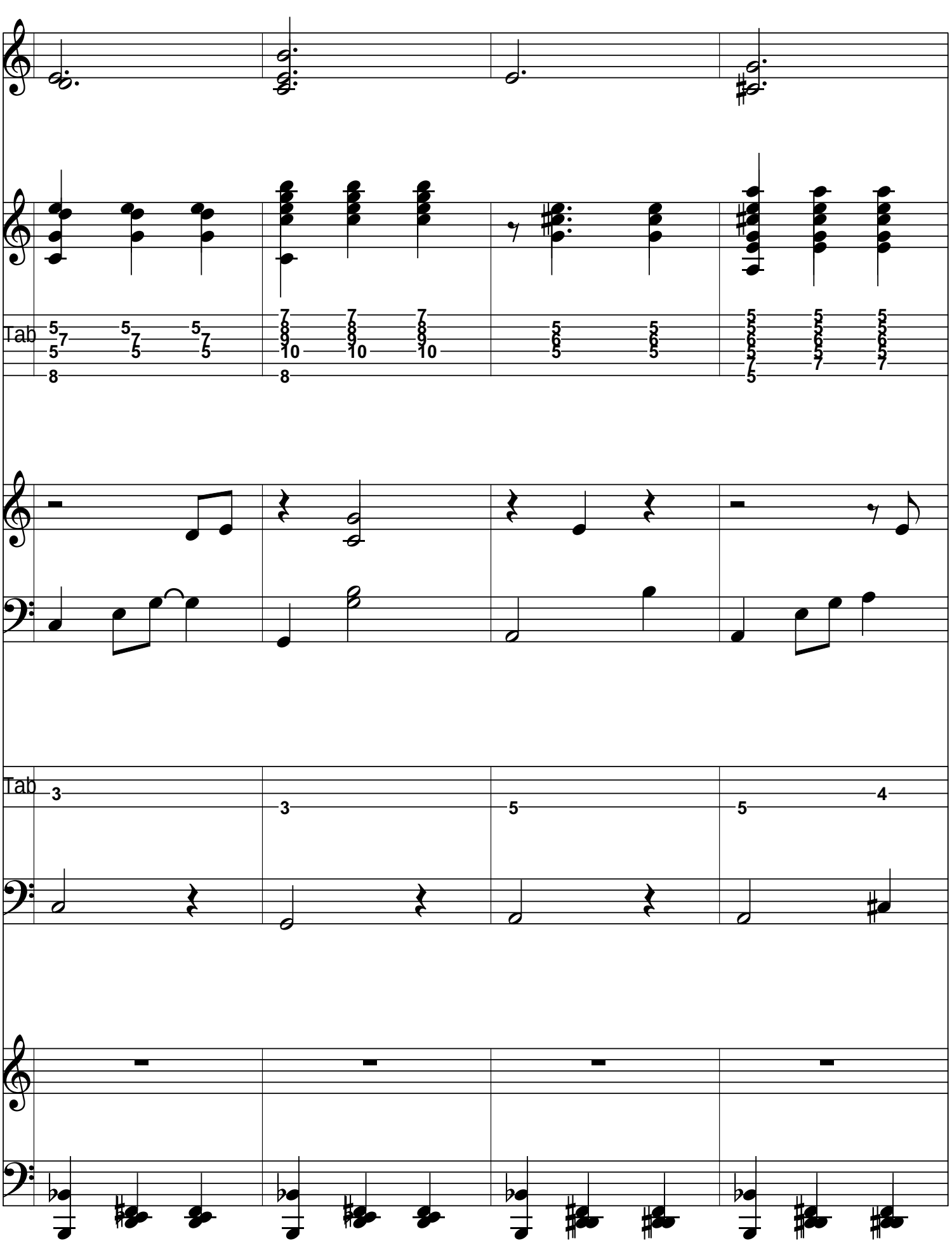
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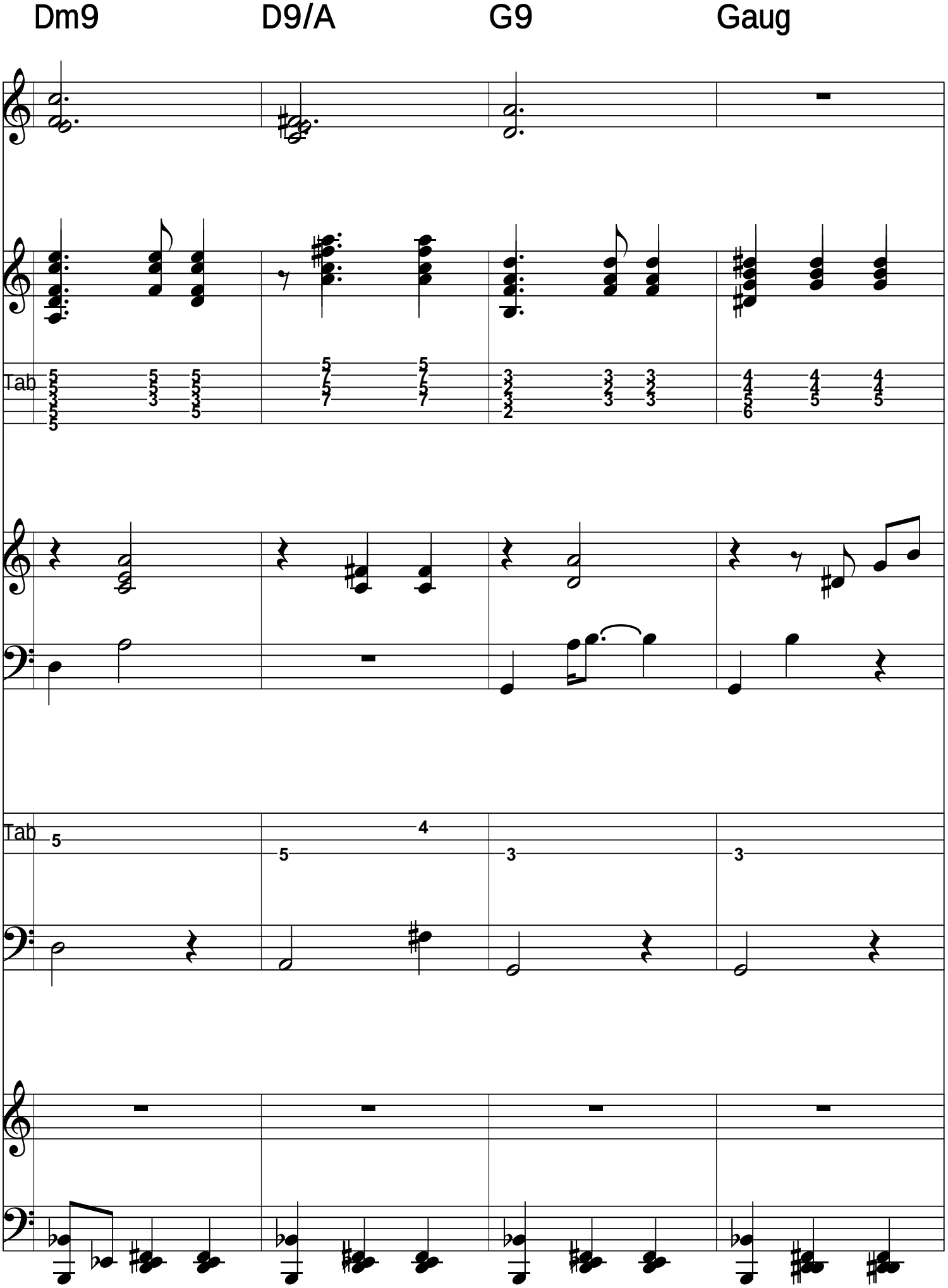
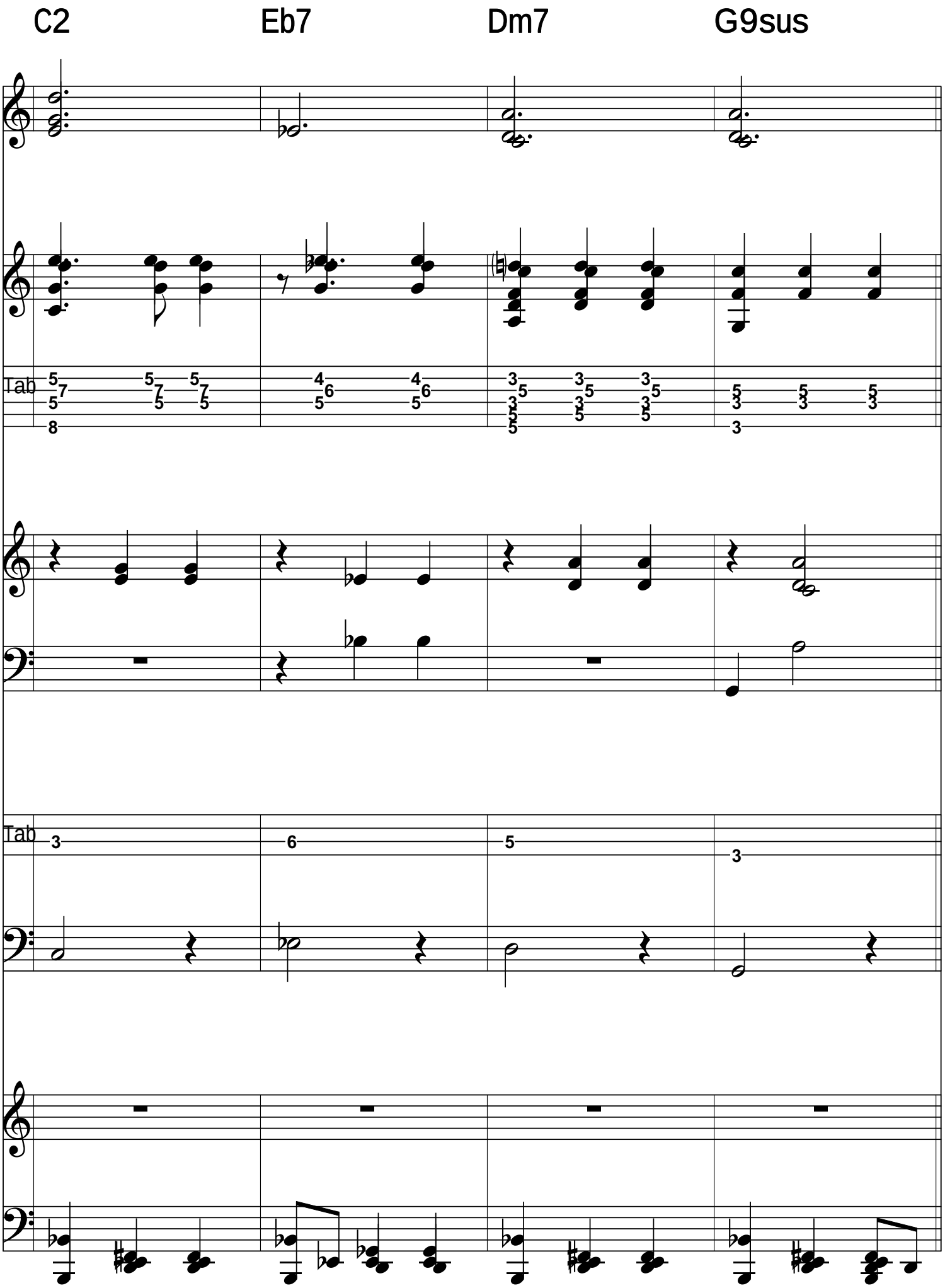
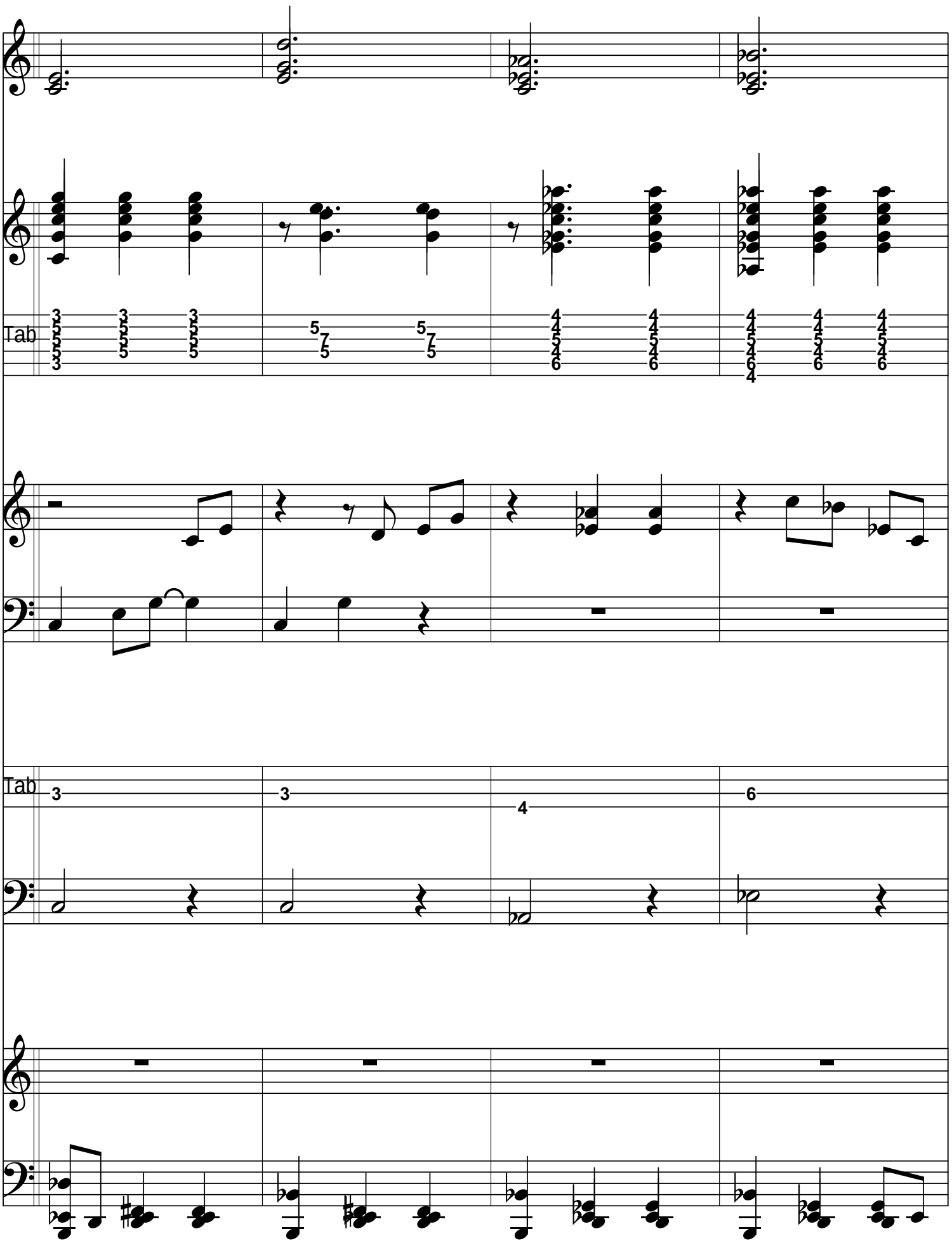
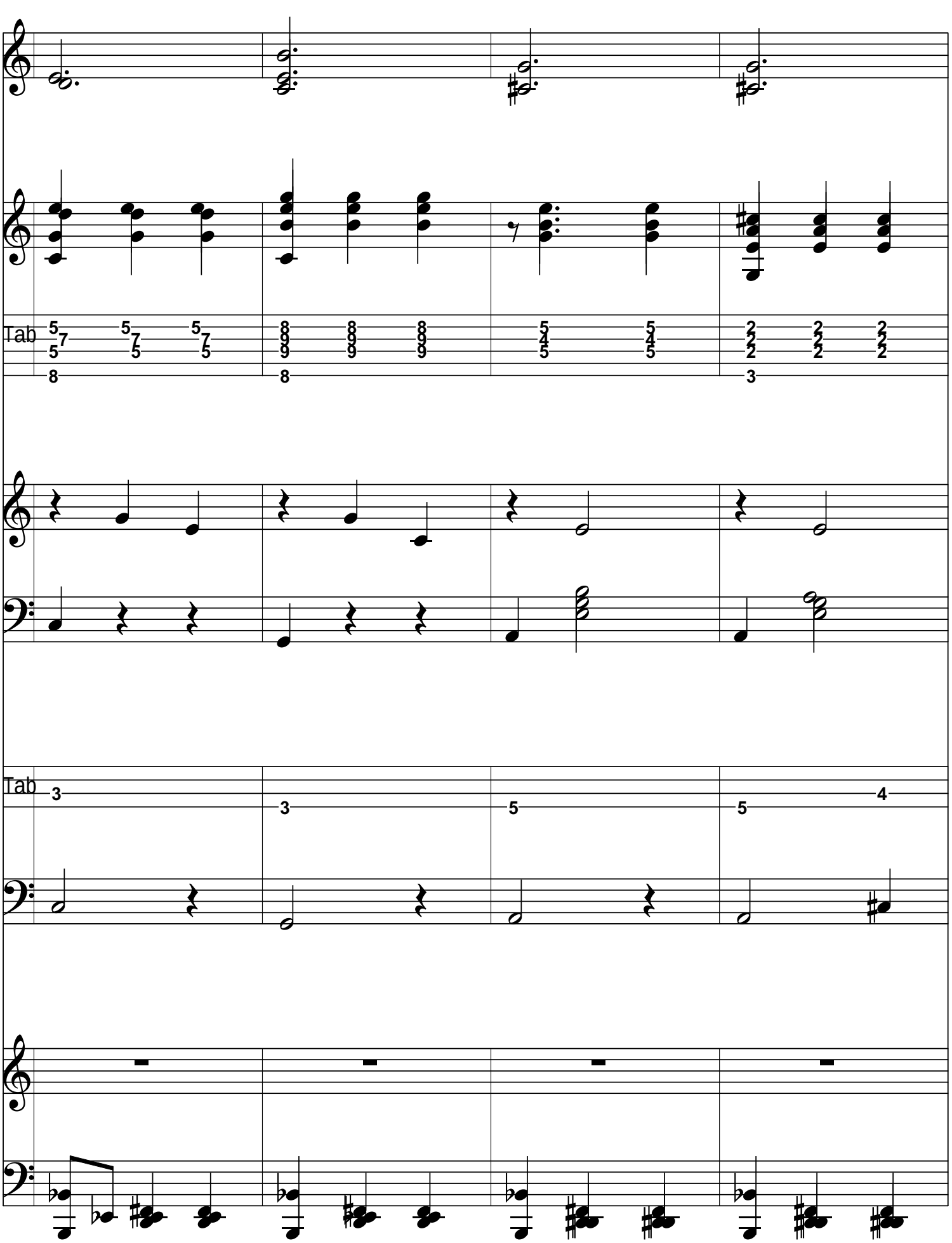
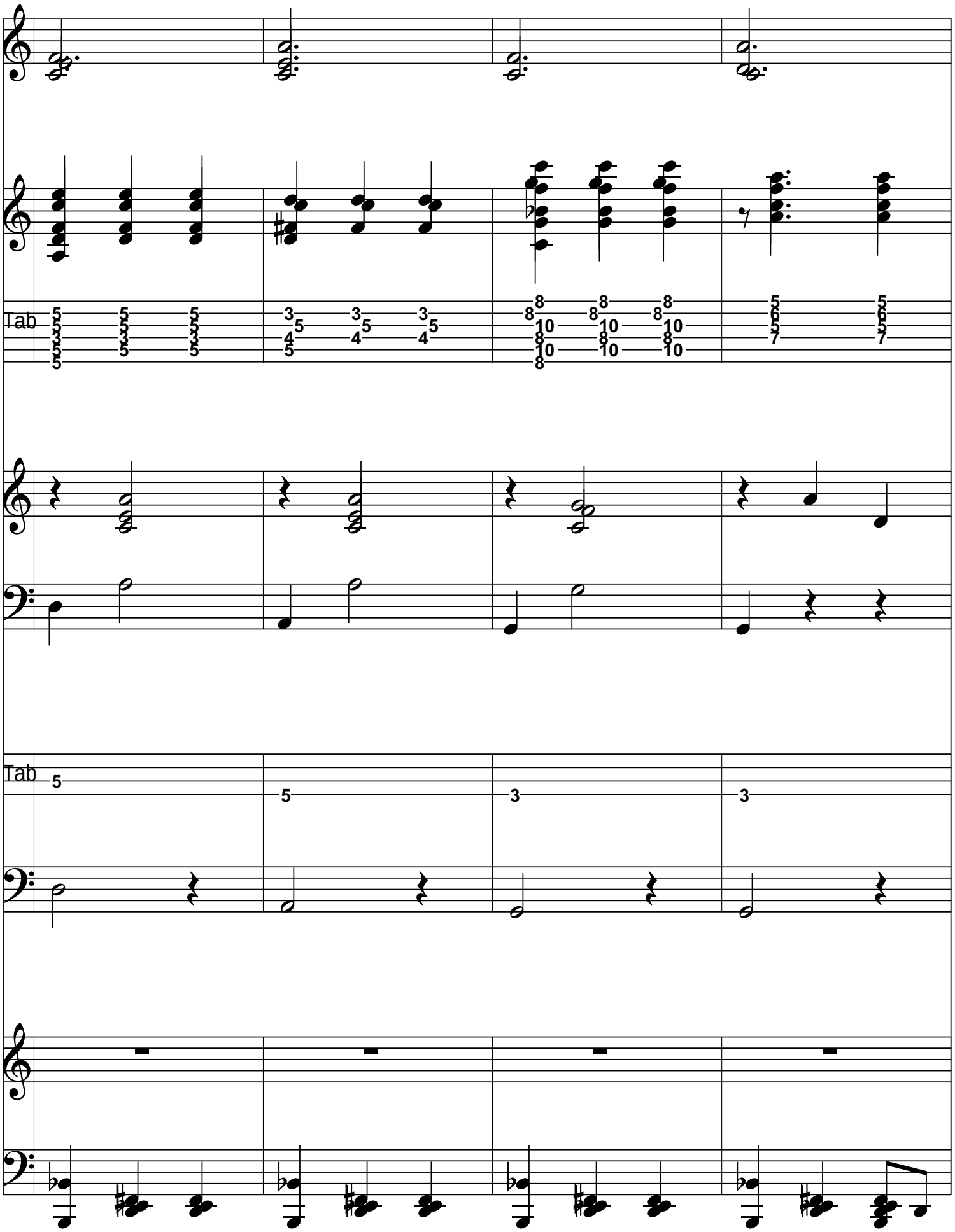
Tab
Tab


Dm9
D9/A
G9
Gaug
Tab
Tab


C2
Eb7
Dm7
G9sus
Tab
Tab


C
C2
Ab7
Ab9/Eb
Tab
Tab


C2
CMaj7/G
A9
A7
Tab
Tab


Dm9
D9/A
Csus/G
Dm7/G
Tab
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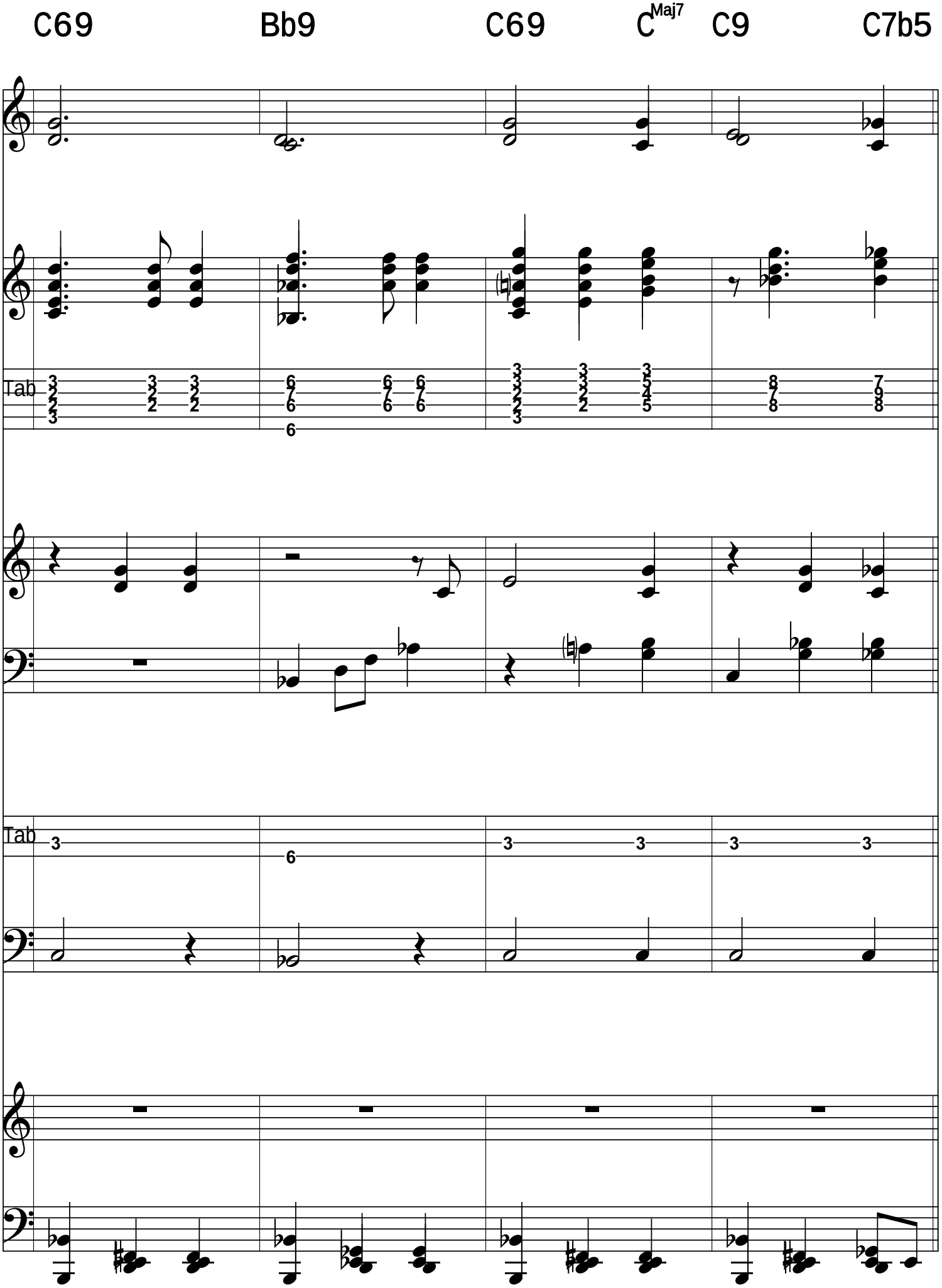
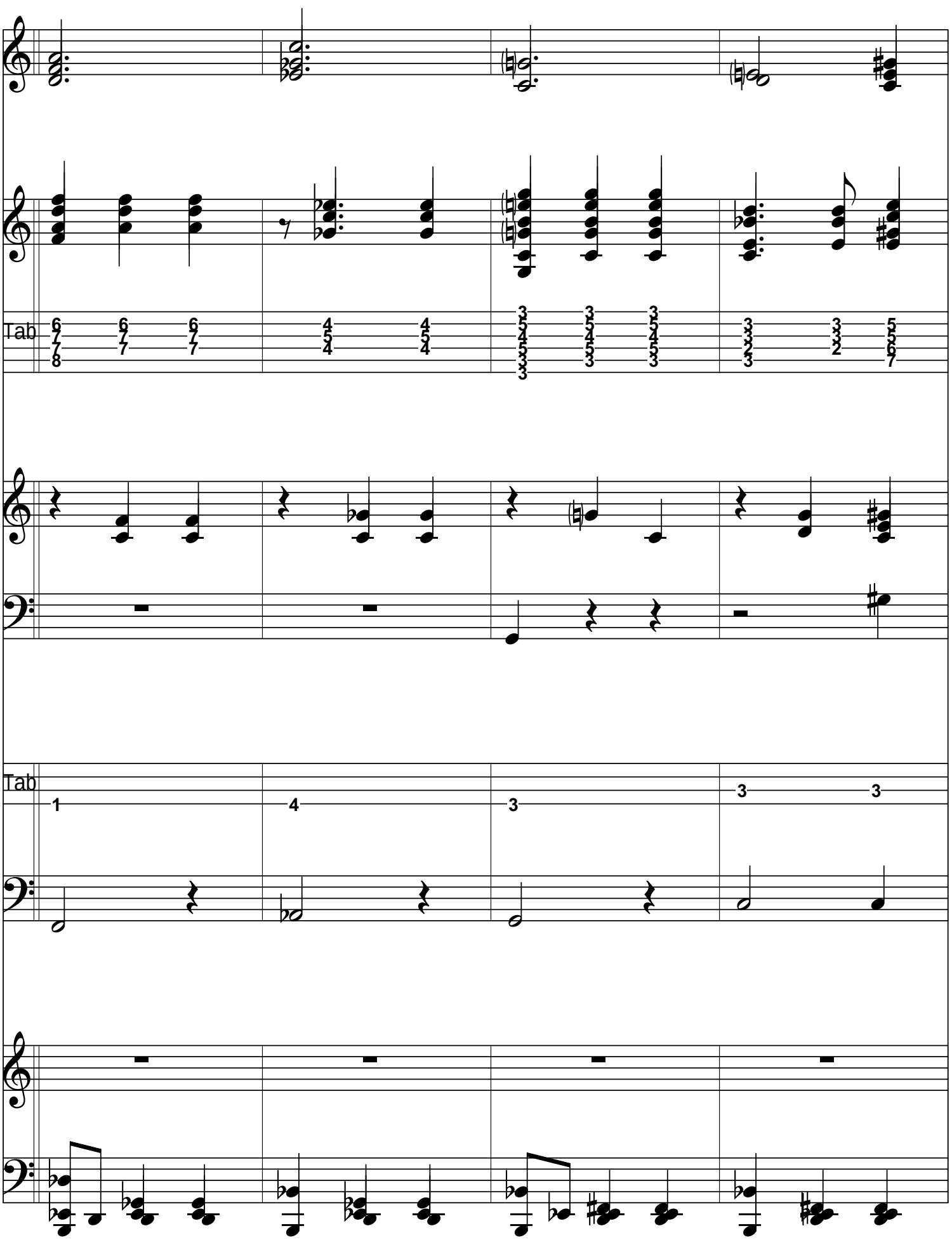

C69
Bb9
C69
CMaj7
C9
C7b5
Tab
Tab


F6
Ab9
C6/G
C9
Caug
Tab
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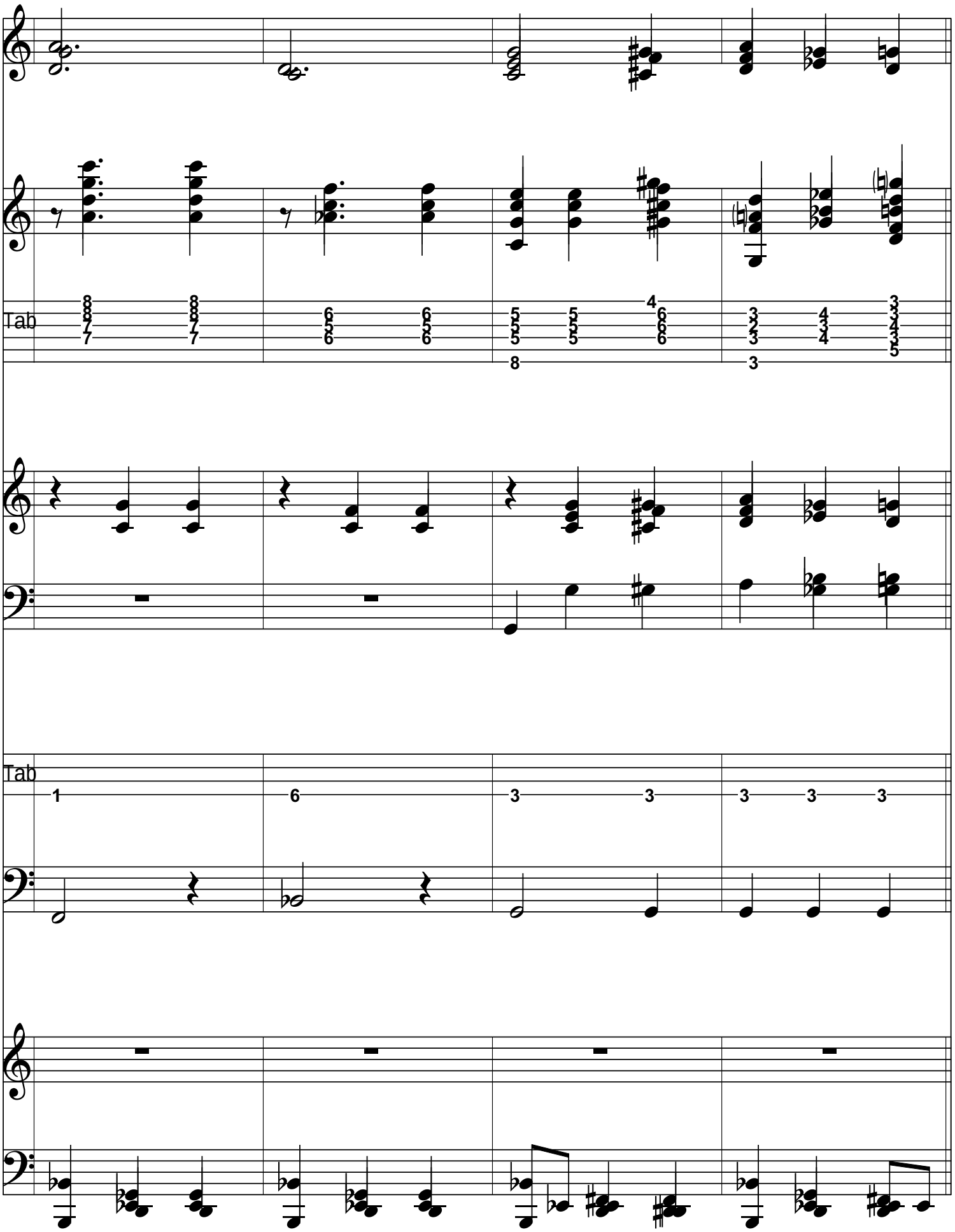
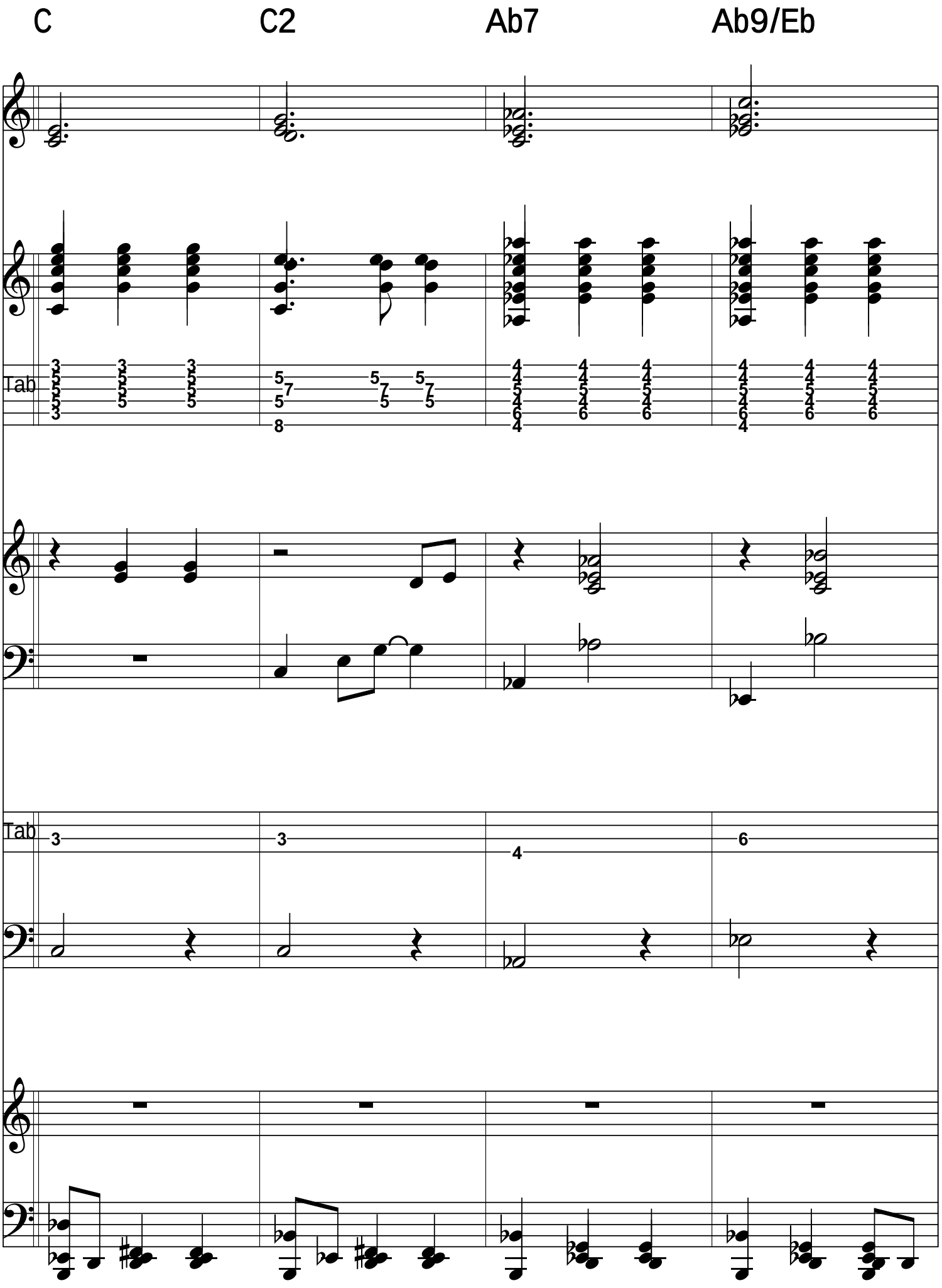
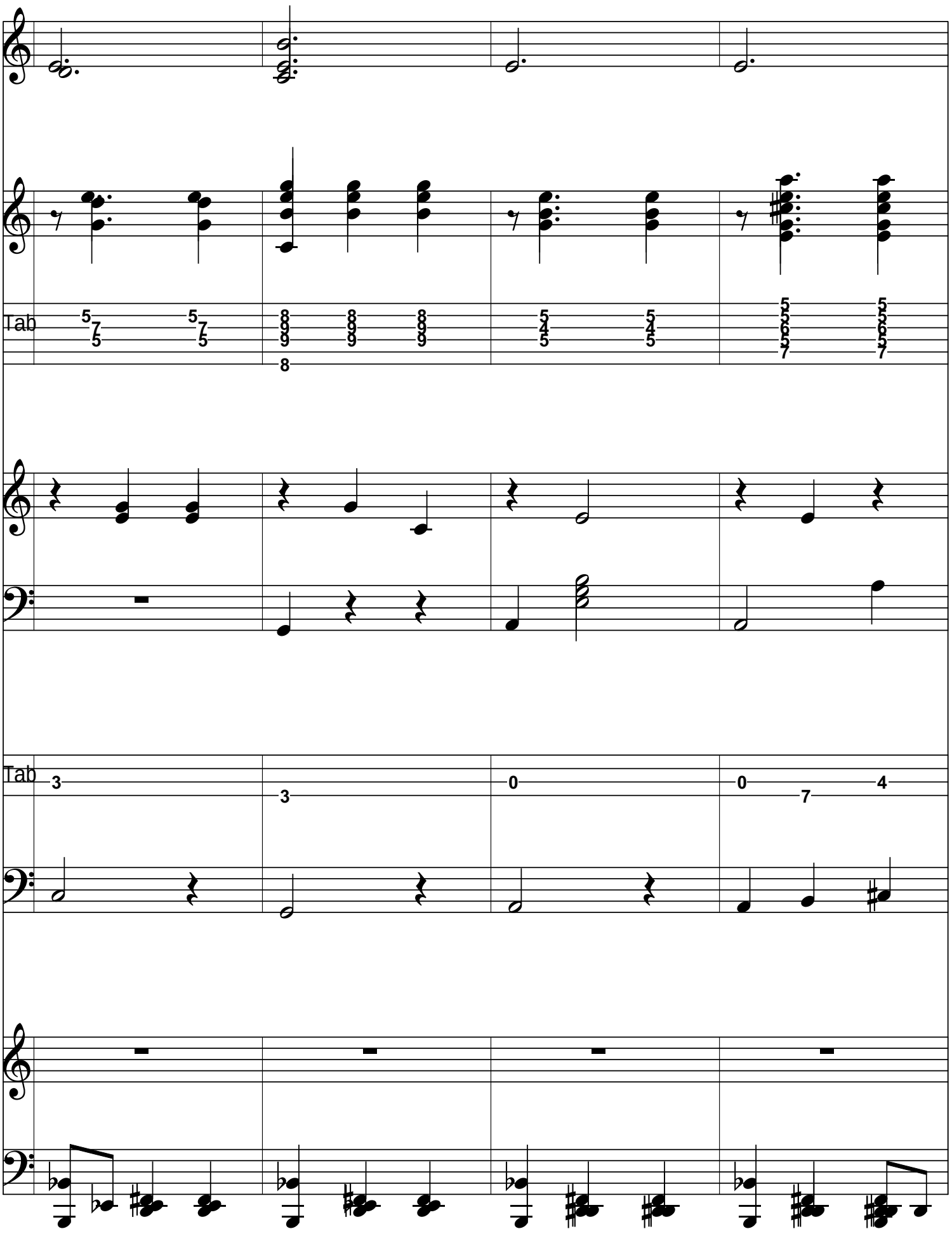
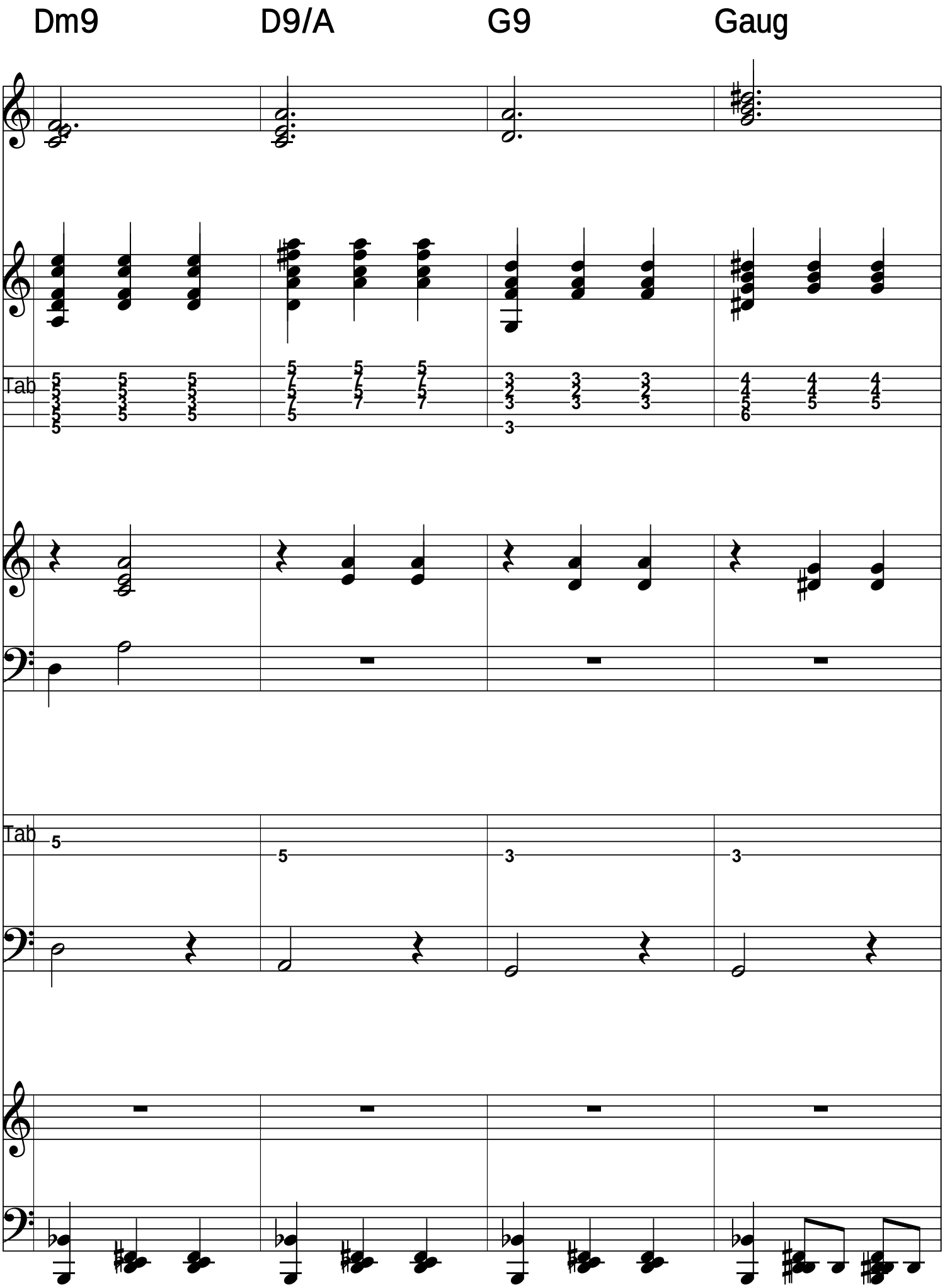
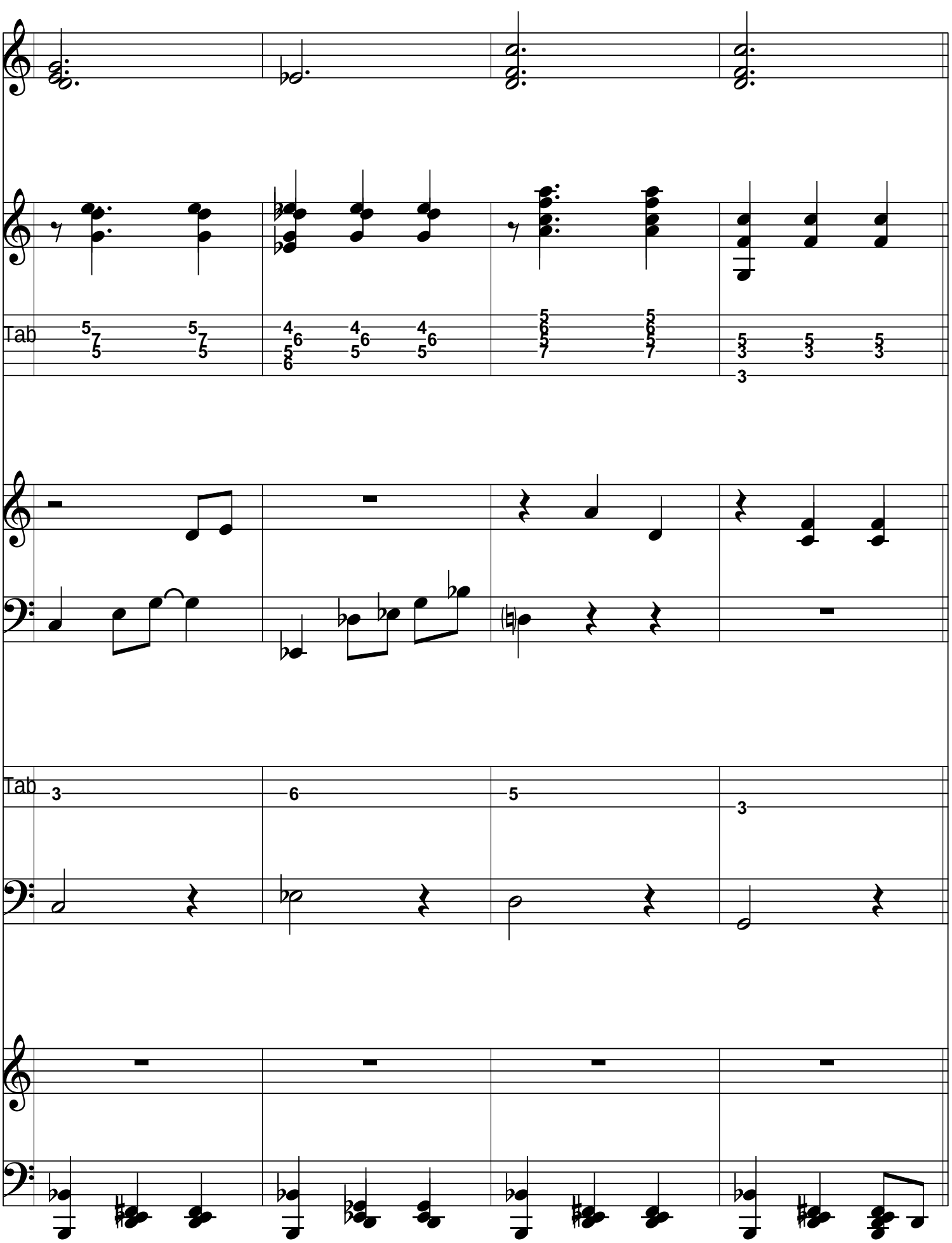
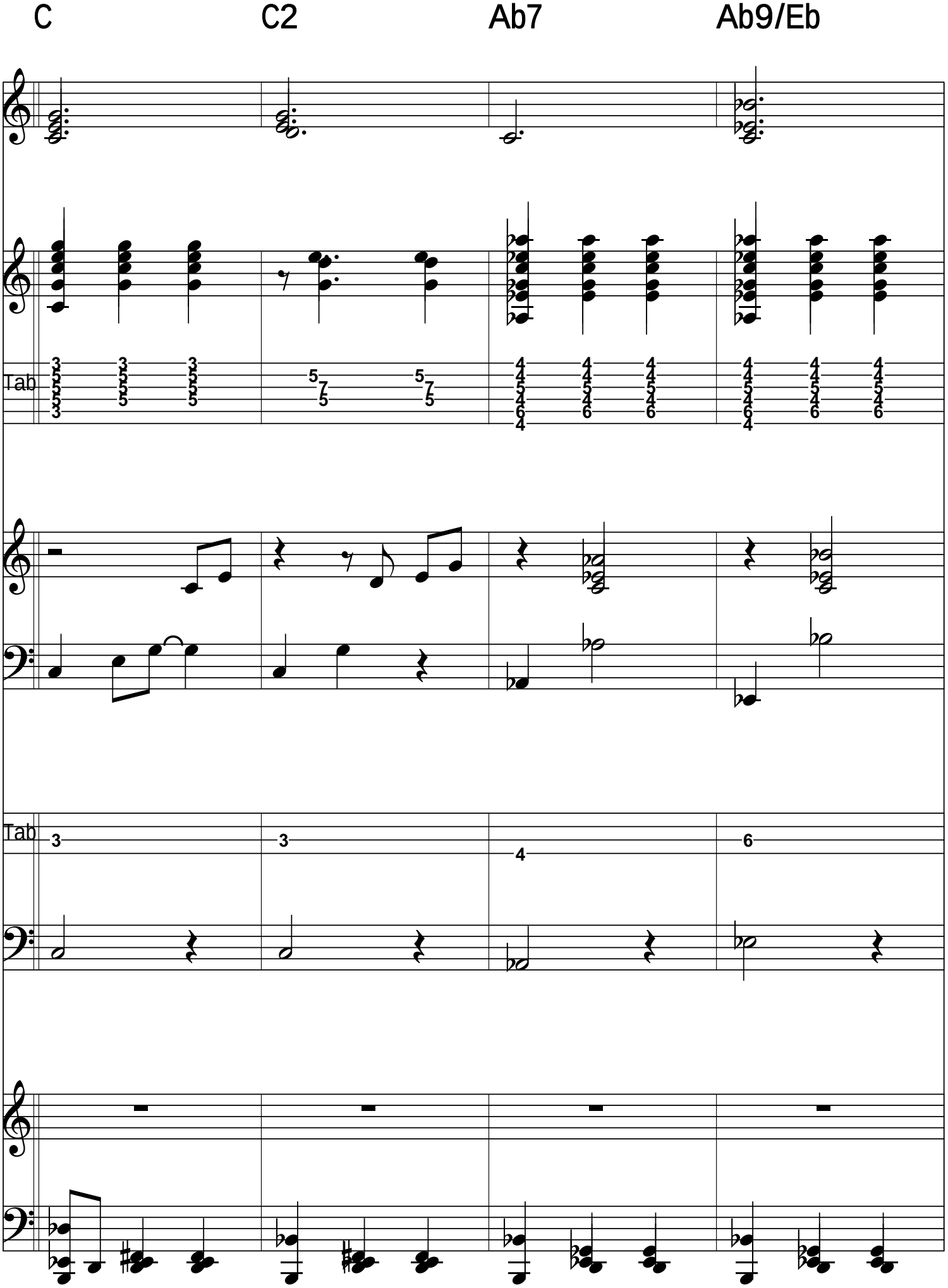

F69
Bb9
C/G
C#/GD m/G
Eb m/G
G7
Tab
Tab

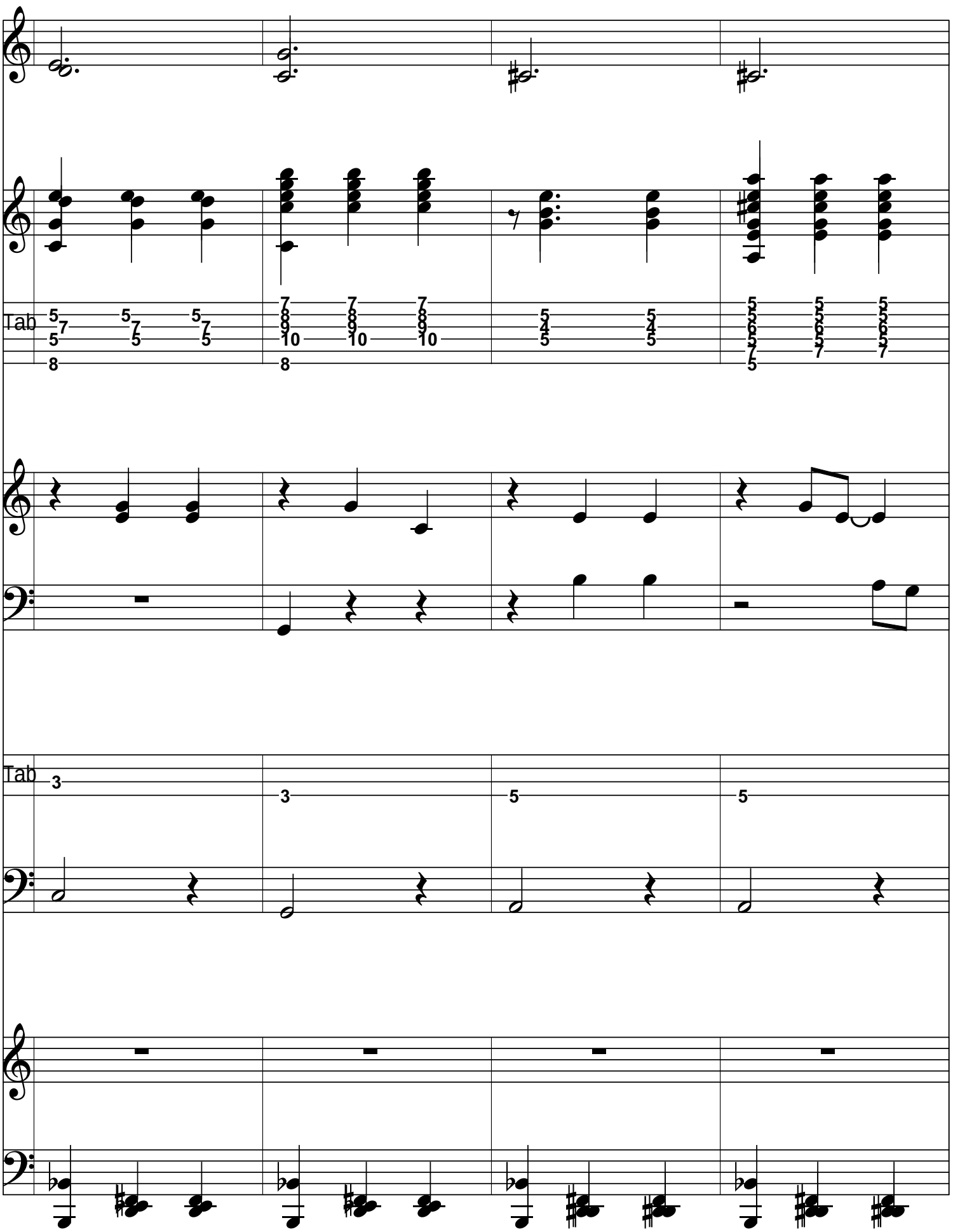

C
C2
Ab7
Ab9/Eb
Tab
Tab

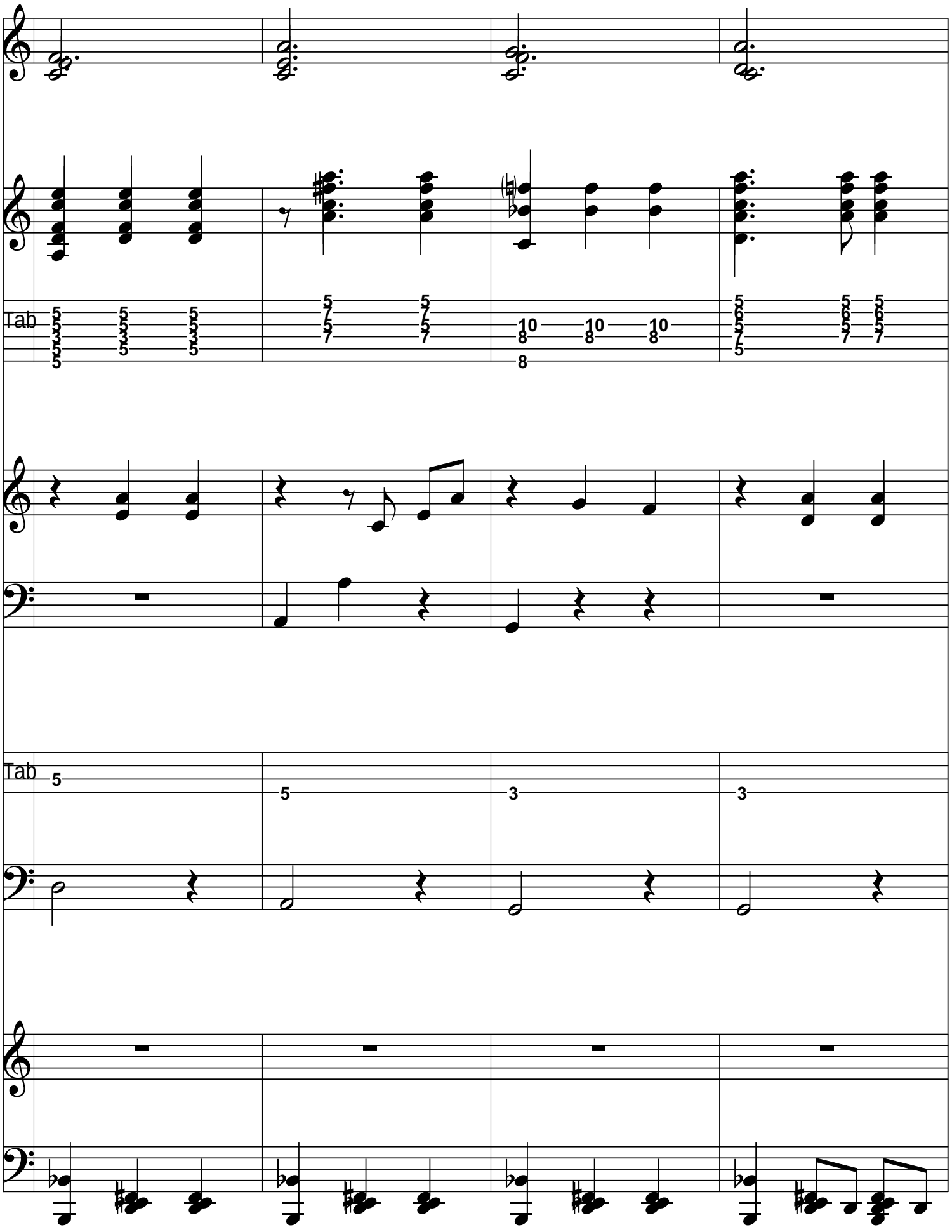

C2
CMaj7/G
A9
A7
Tab
Tab

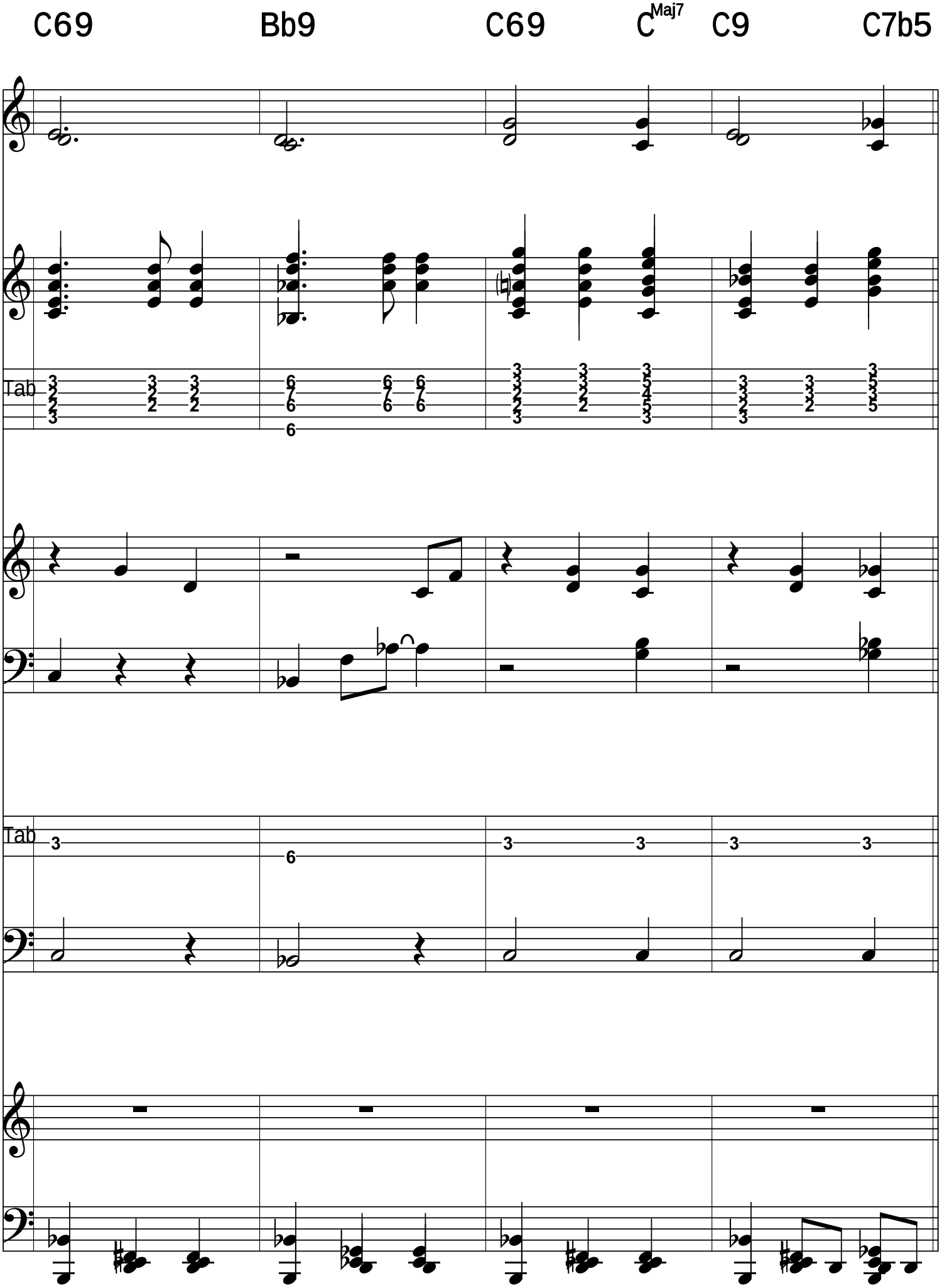

Dm9
D9/A
G9
Gaug
Tab
Tab

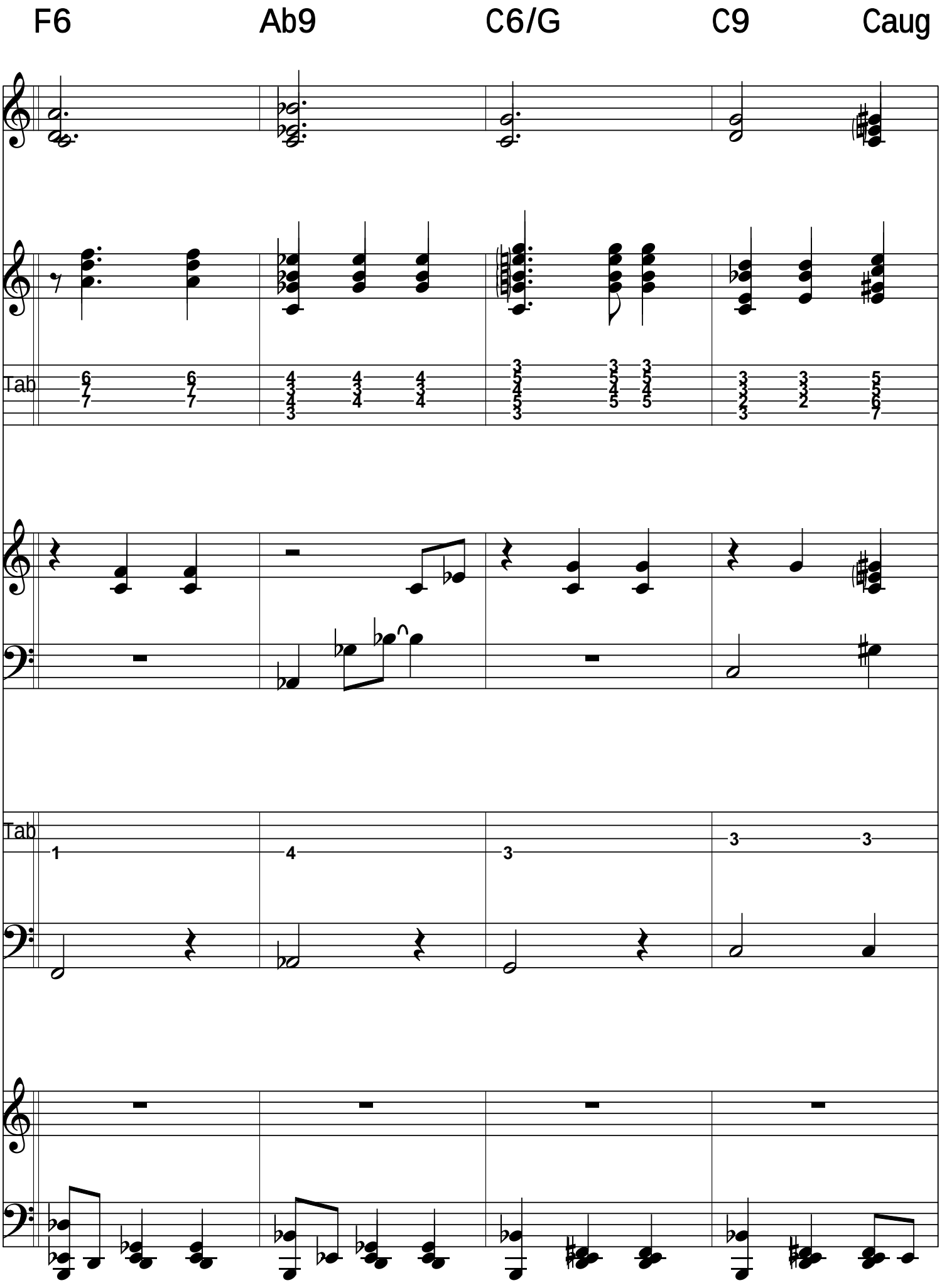

C2
Eb7
Dm7
G9sus
Tab
Tab

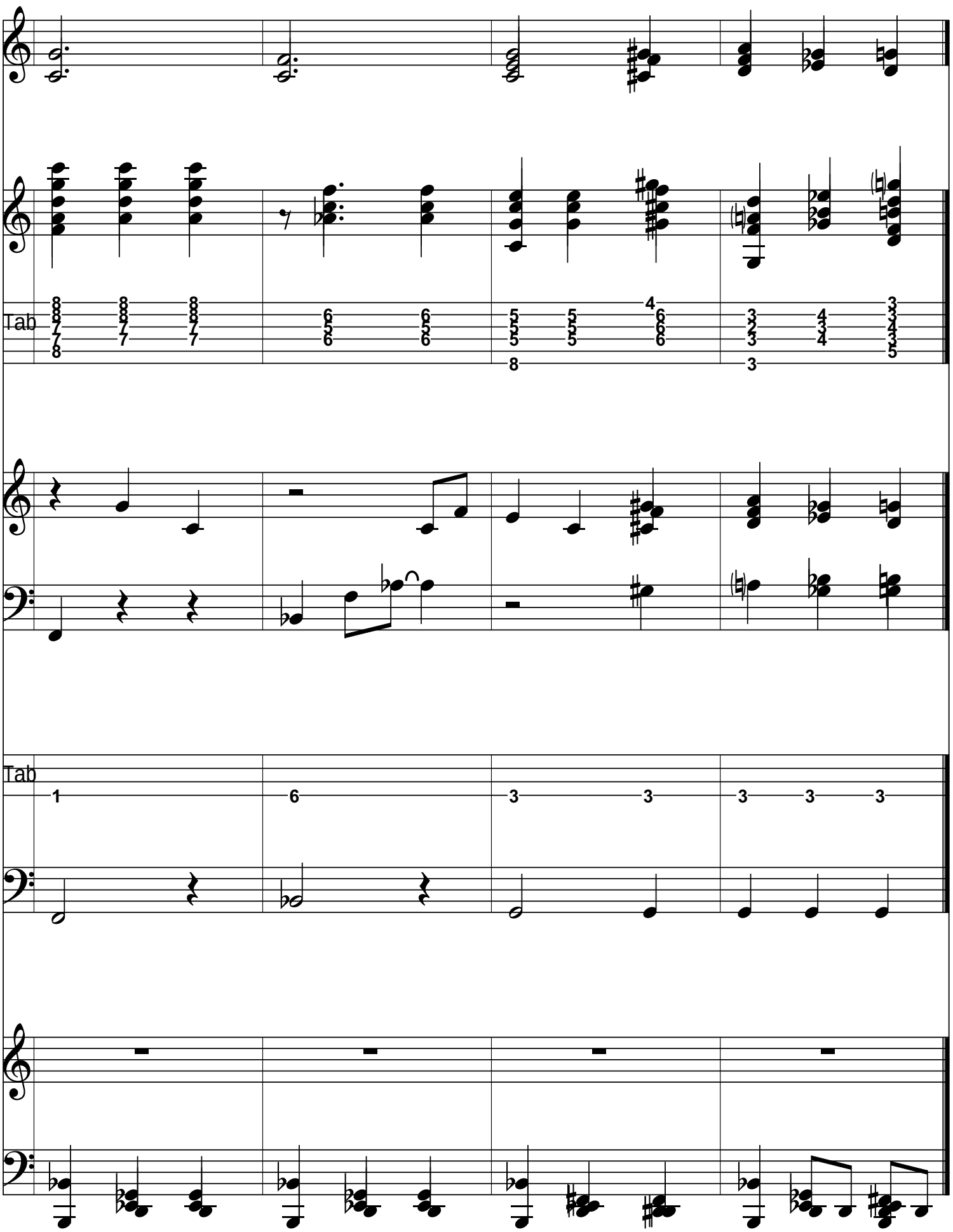

C
C2
Ab7
Ab9/Eb
Tab
Tab


C2
CMaj7/G
A9
A7
Tab
Tab

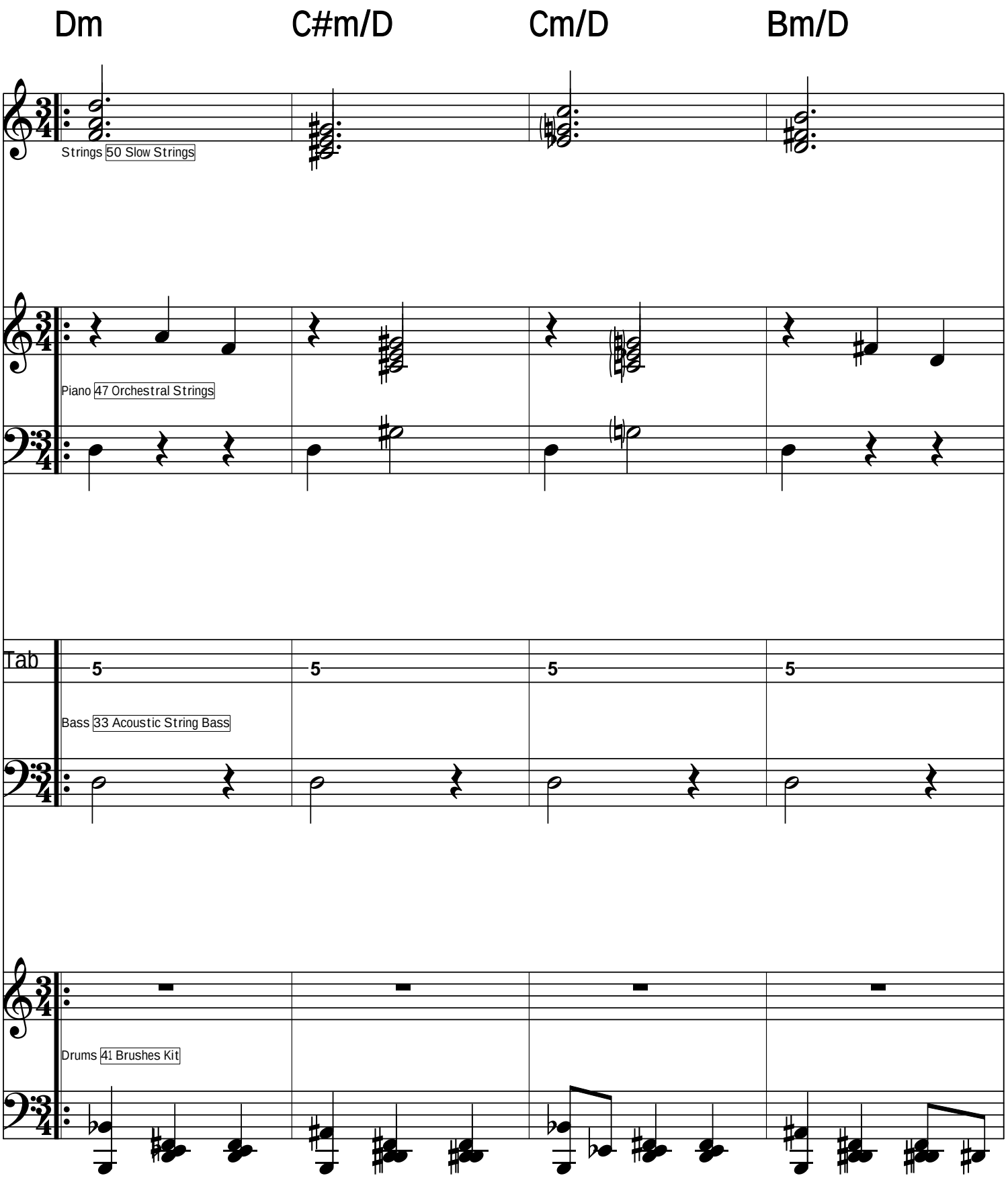

Dm9
D9/A
Csus/G
Dm7/G
Tab
Tab

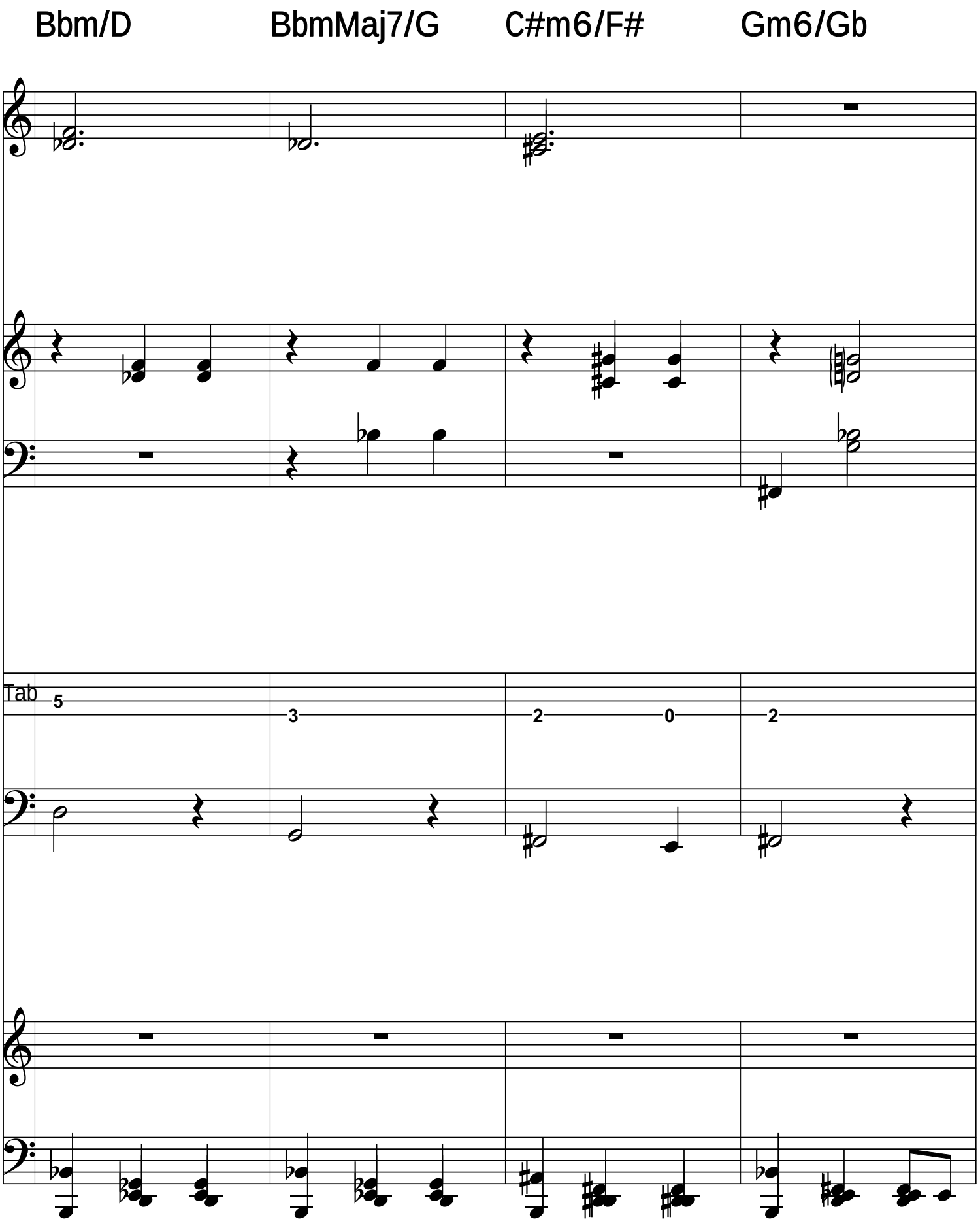

C69
Bb9
C69
CMaj7
C9
C7b5
Tab
Tab

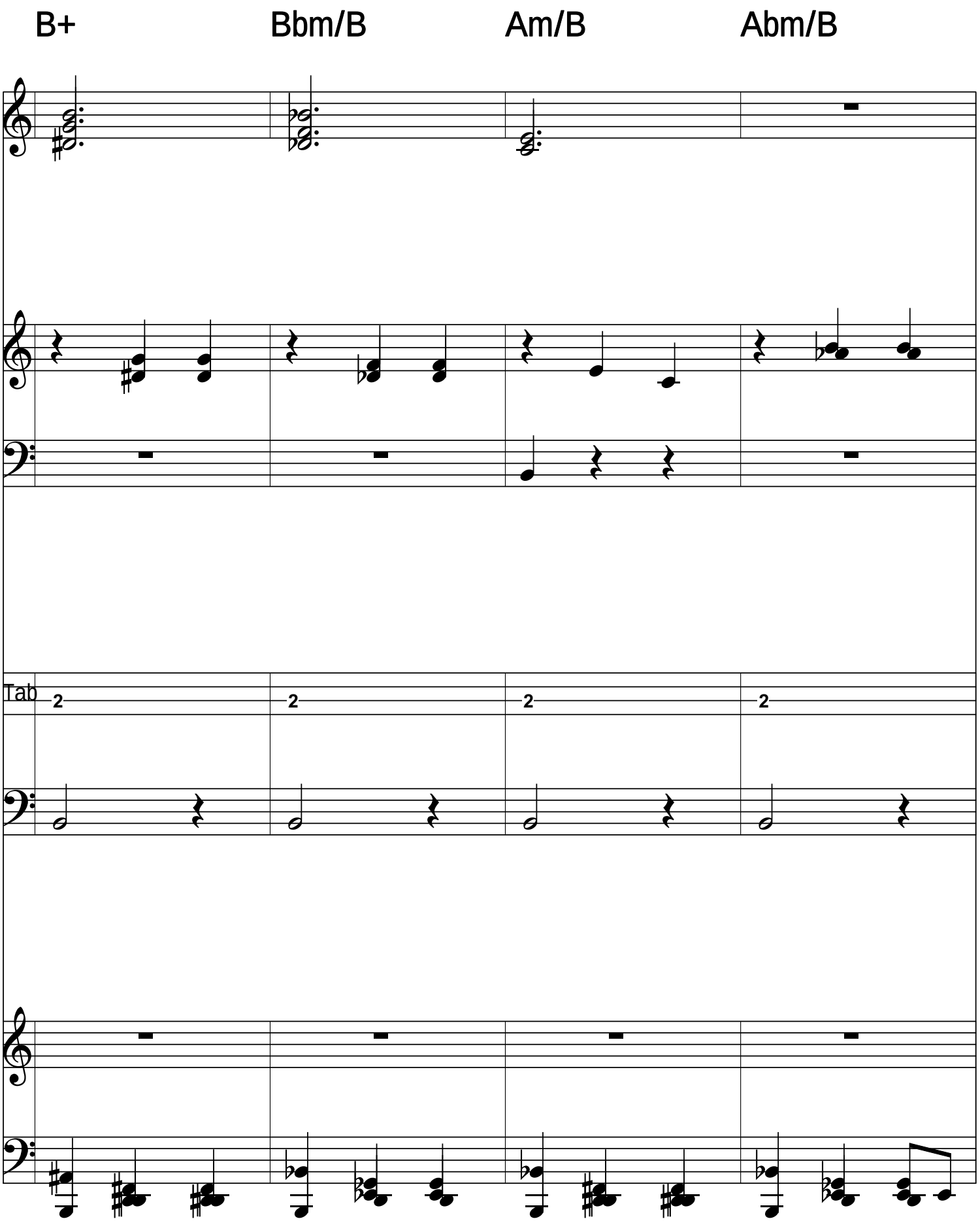

F6
Ab9
C6/G
C9
Caug
Tab
Tab

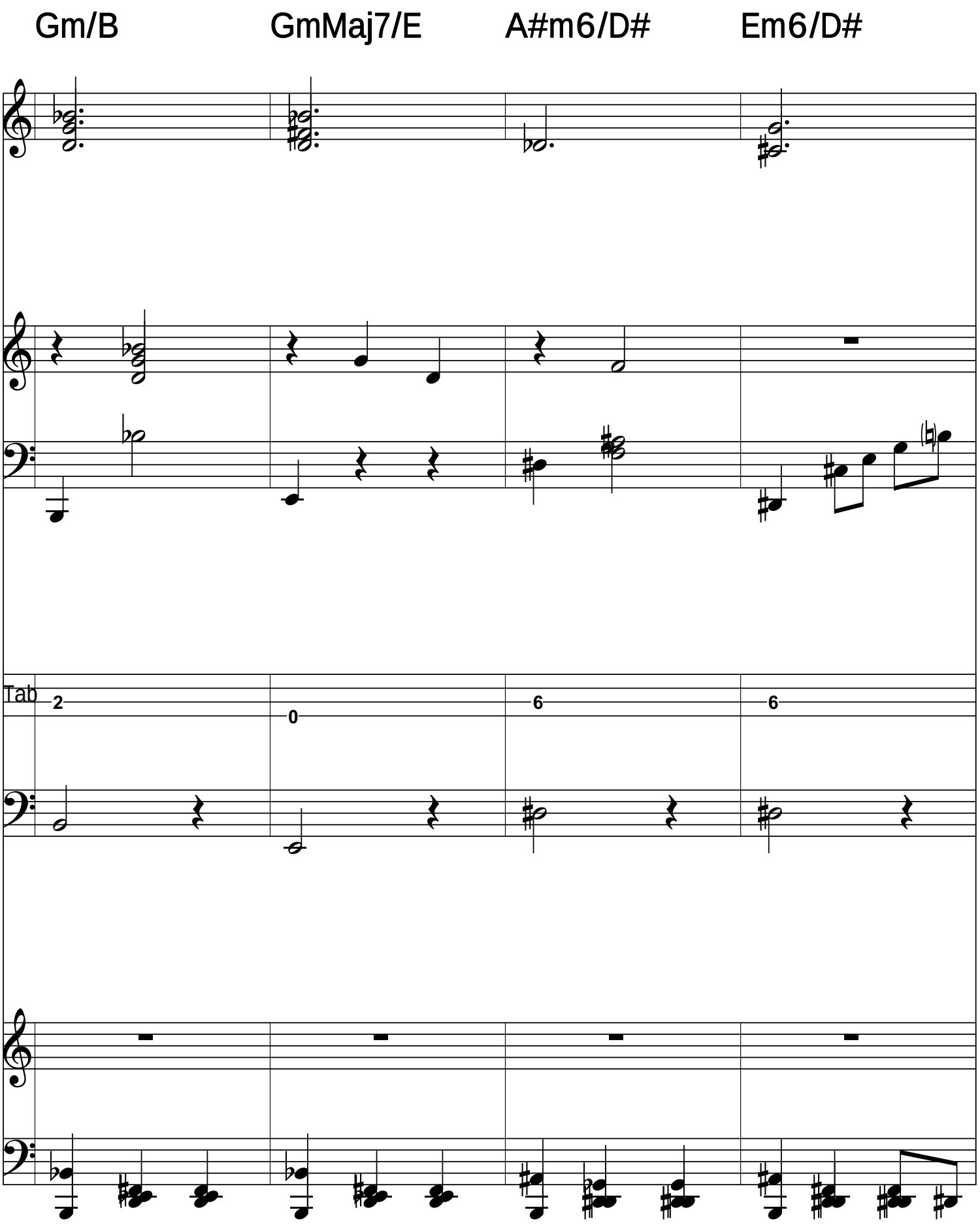

F69
Bb9
C/G
C#/GDm/G
Ebm/G
G7
Tab
Tab

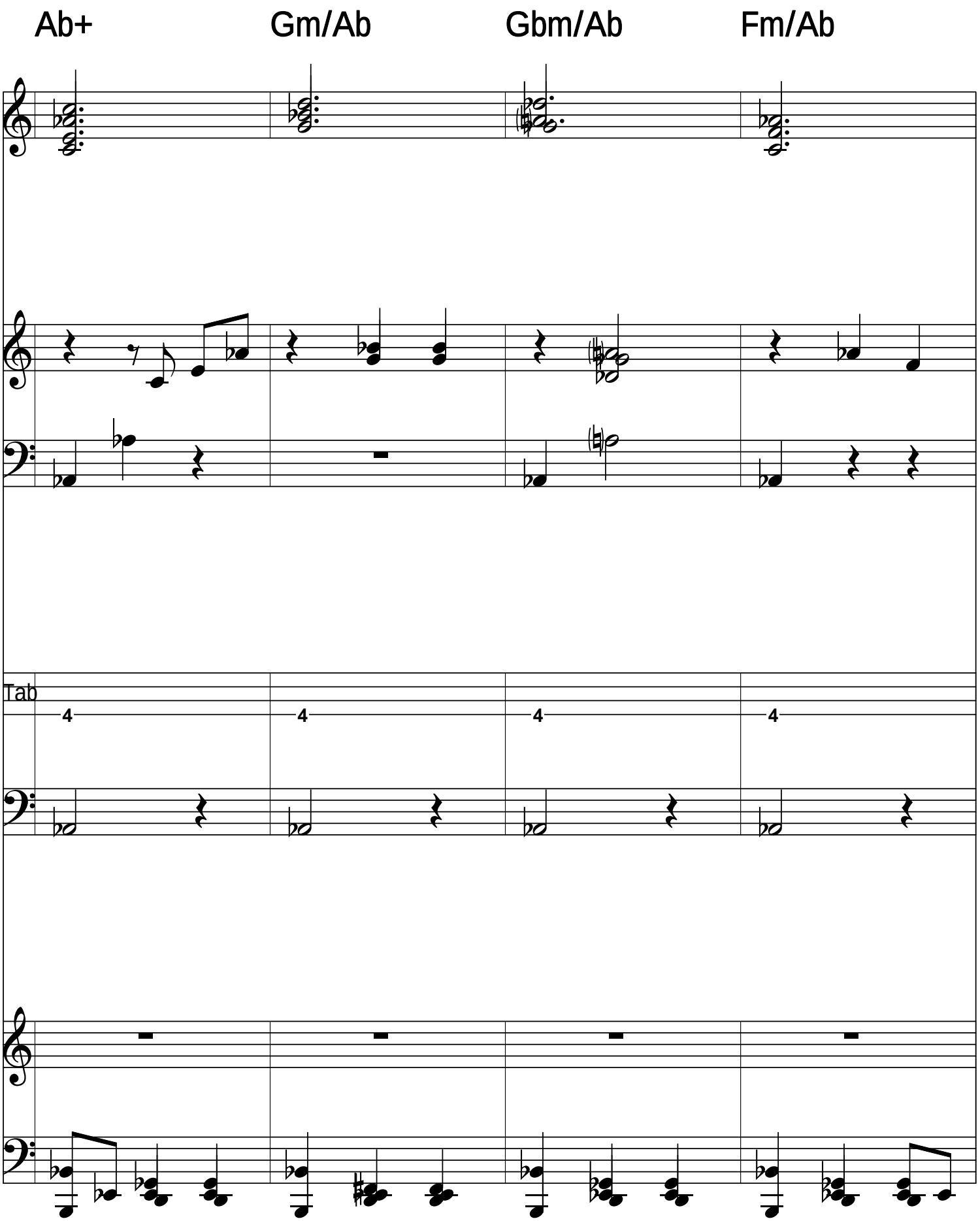
Serban Nichifor: Waltz 03

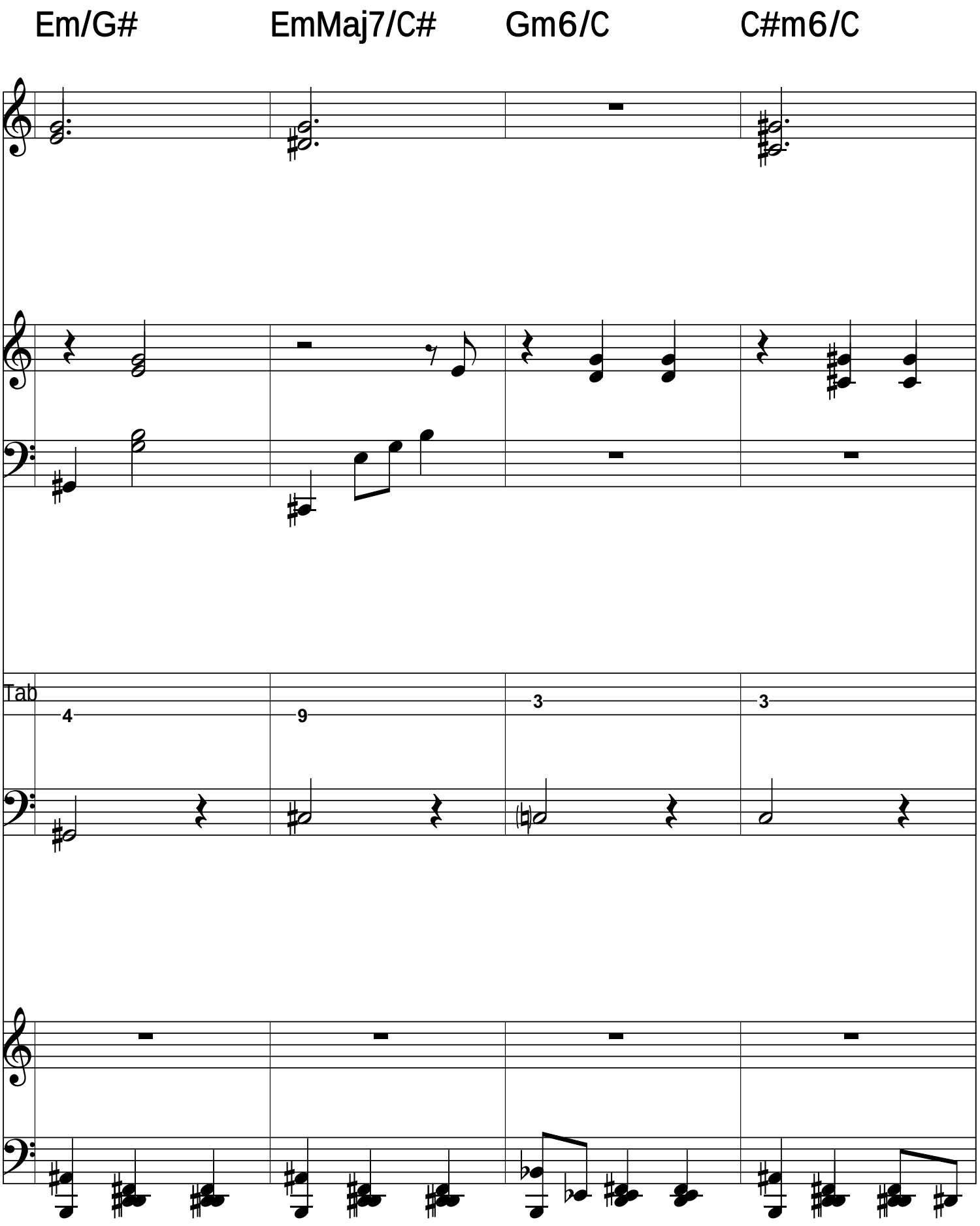


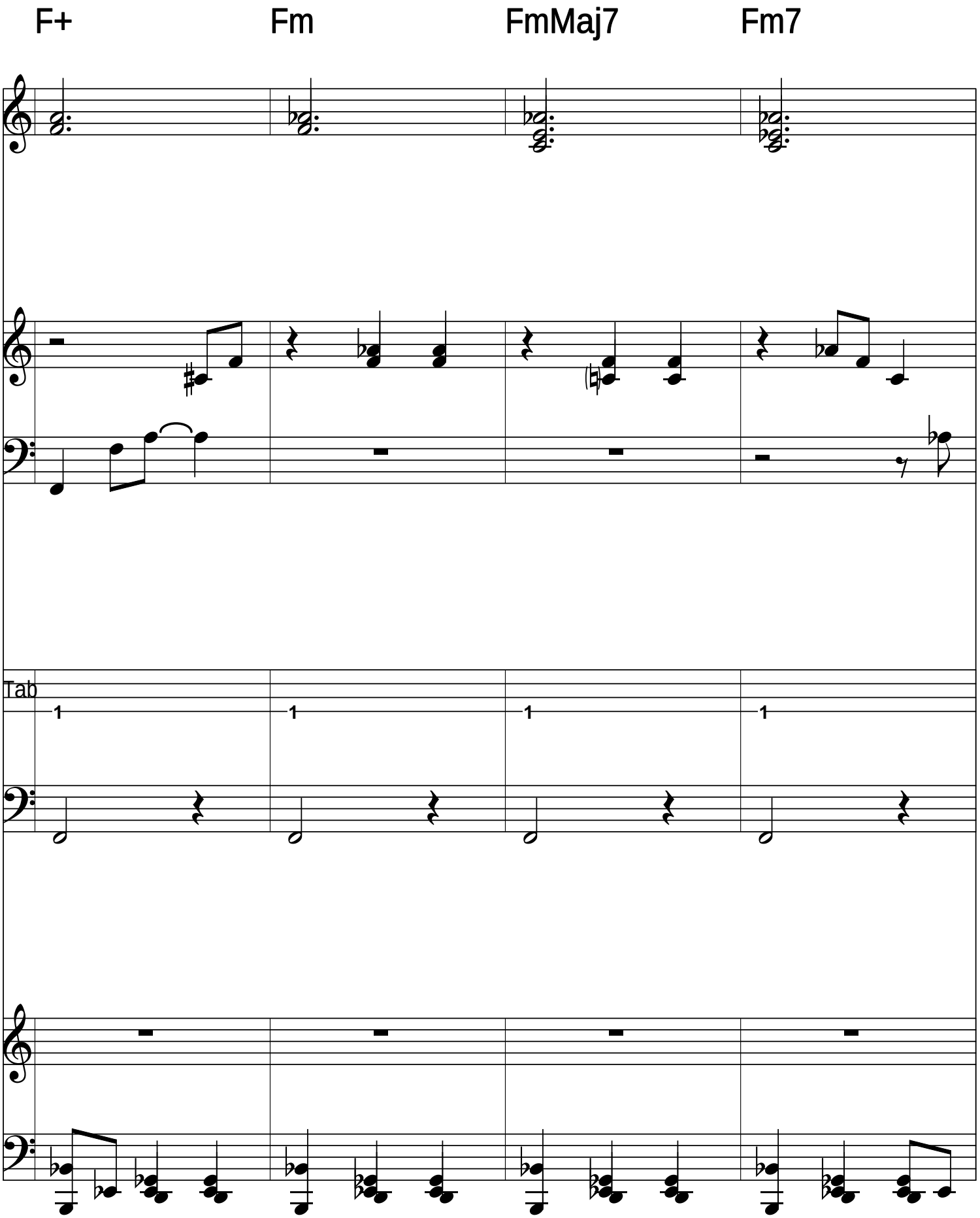

Bbm/D
BbmMaj7/G
C#m6/F#
Gm6/Gb
Tab
5
3
2
0
2

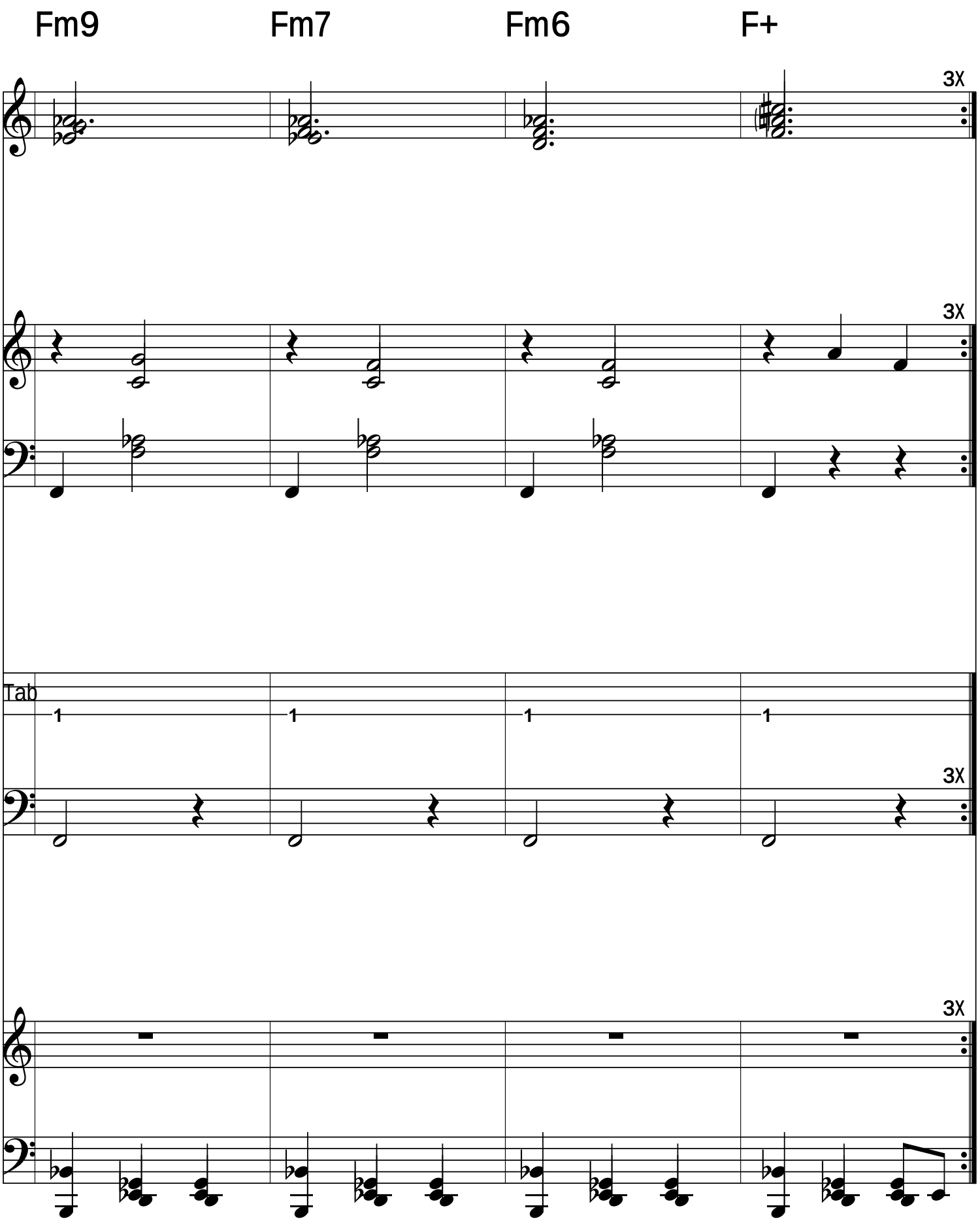

B+
Bbm/B
Am/B
Abm/B
Tab
2
2
2
2


Gm/B
GmMaj7/E
A#m6/D#
Em6/D#
Tab
2
0
6
6


Ab+
Gm/Ab
Gbm/Ab
Fm/Ab
Tab
4
4
4
4


Em/G#
EmMaj7/C#
Gm6/C
C#m6/C
Tab
4
9
3
3


F+
Fm
FmMaj7
Fm7
Tab
1
1
1
1

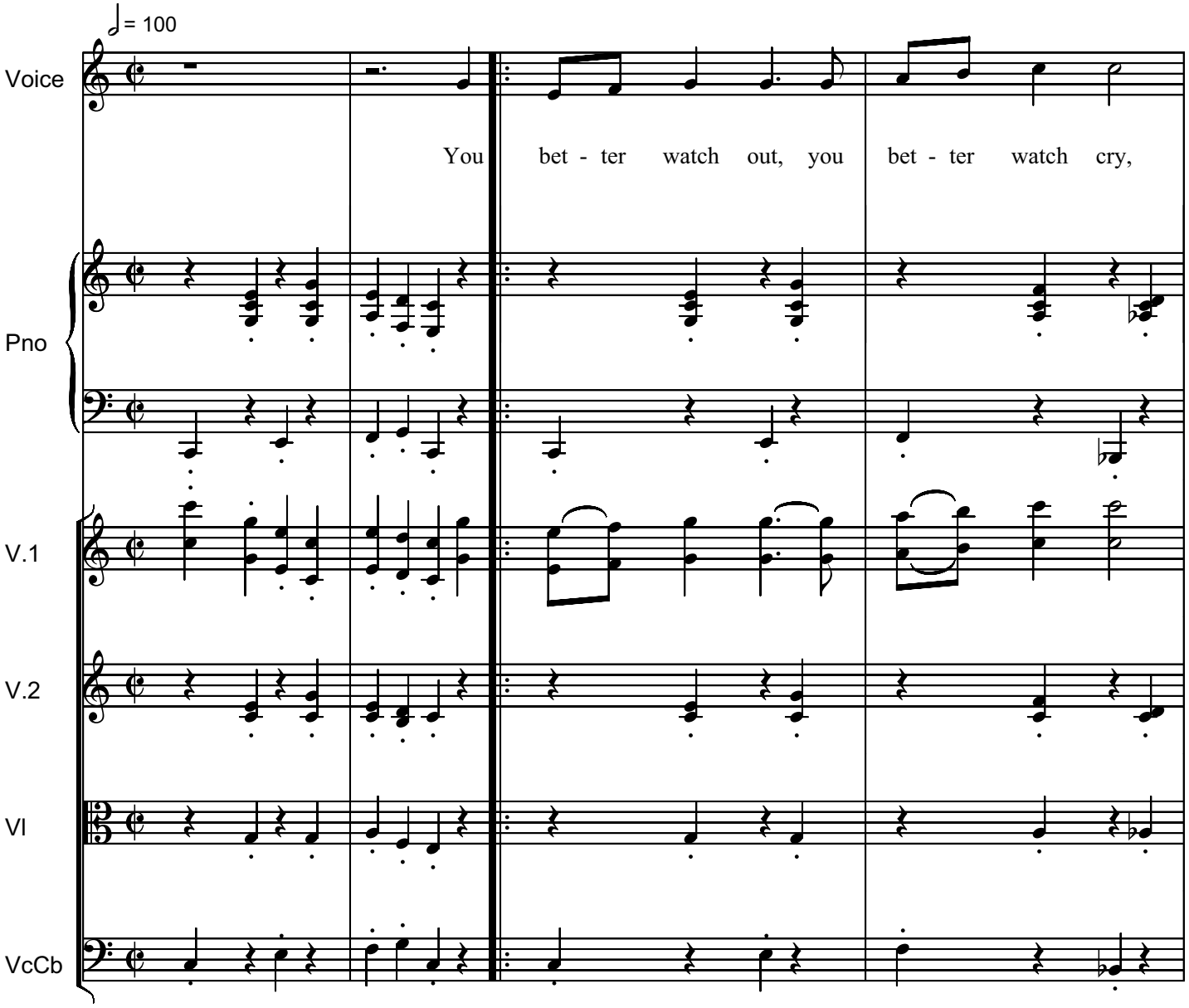

Fm9
Fm7
Fm6
F+
3X
3X
Tab
1
1
1
1
3X
3X

File: orchestra.mz

J. Fred Coots / Haven Gillespie
arr. Serban Nichifor

Allegro

SANTA CLAUS COMIN' TO TOWN



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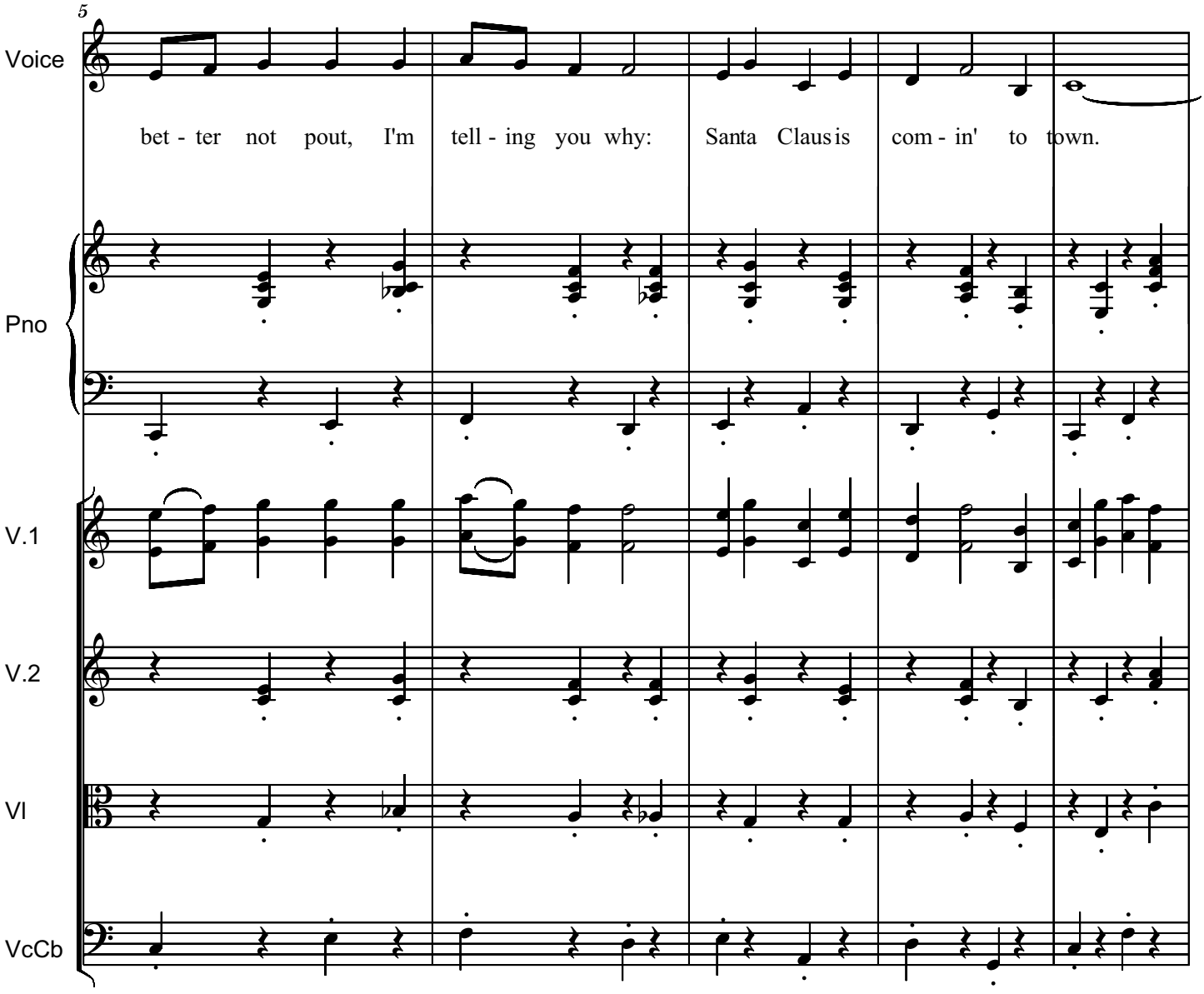
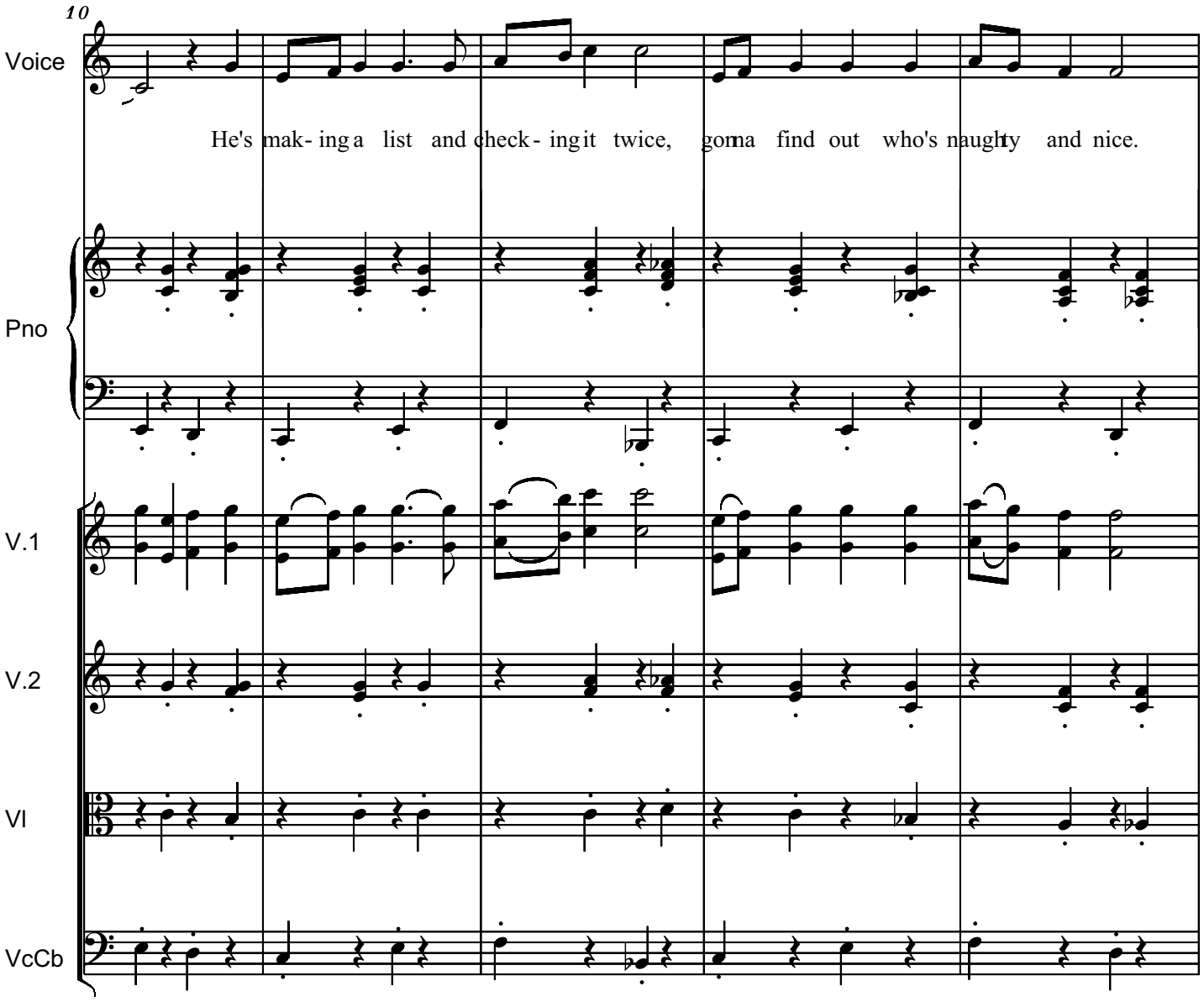
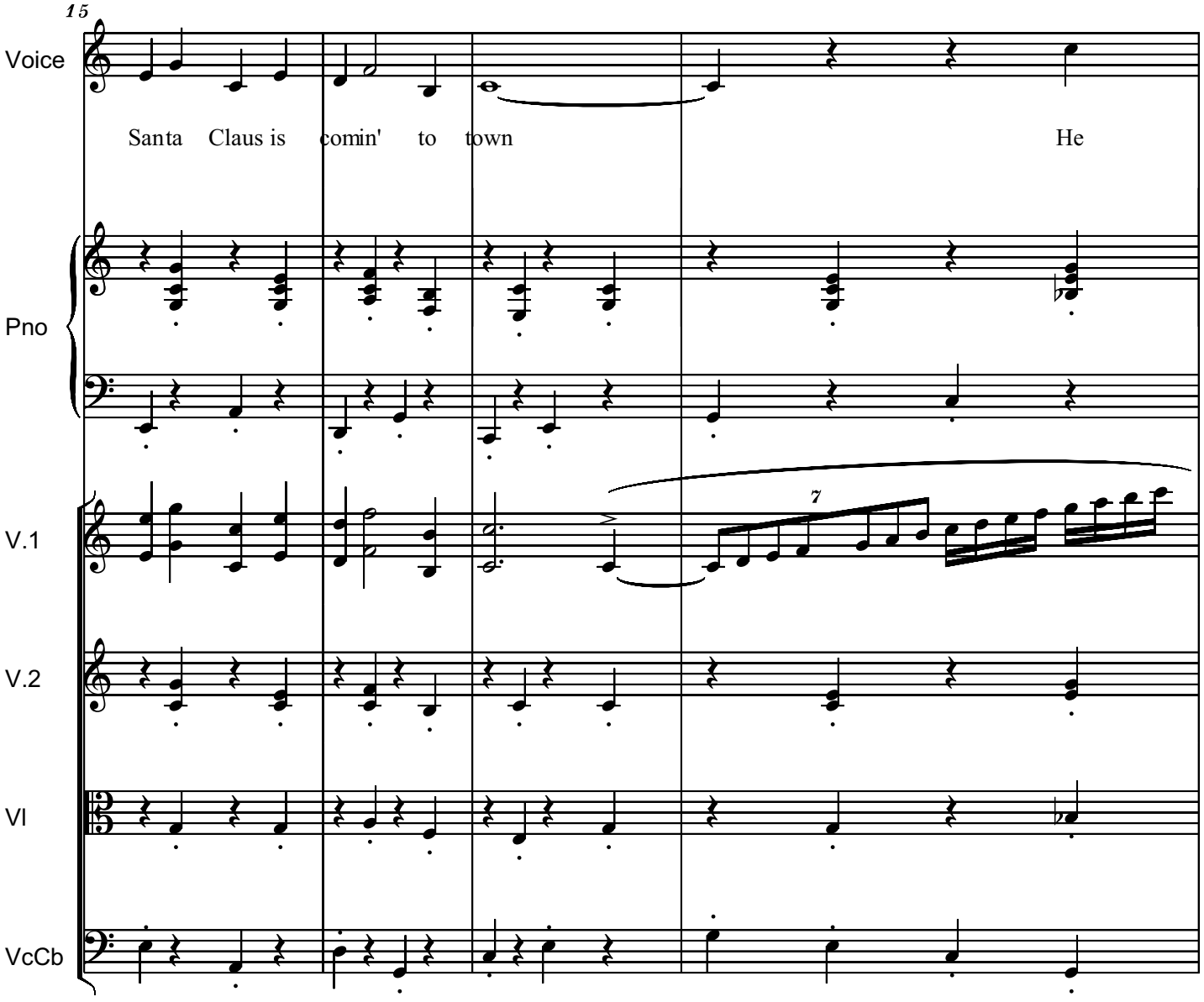
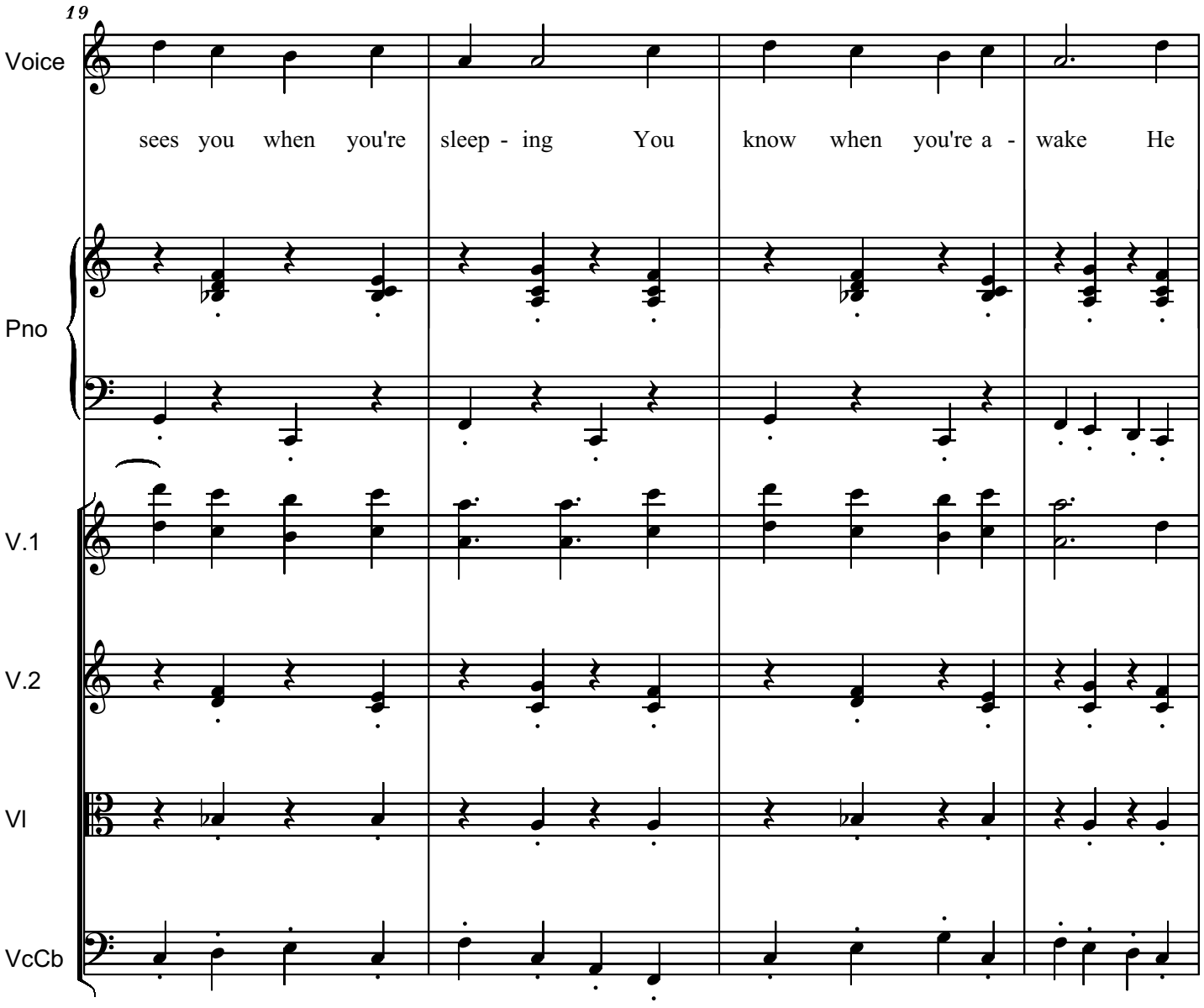
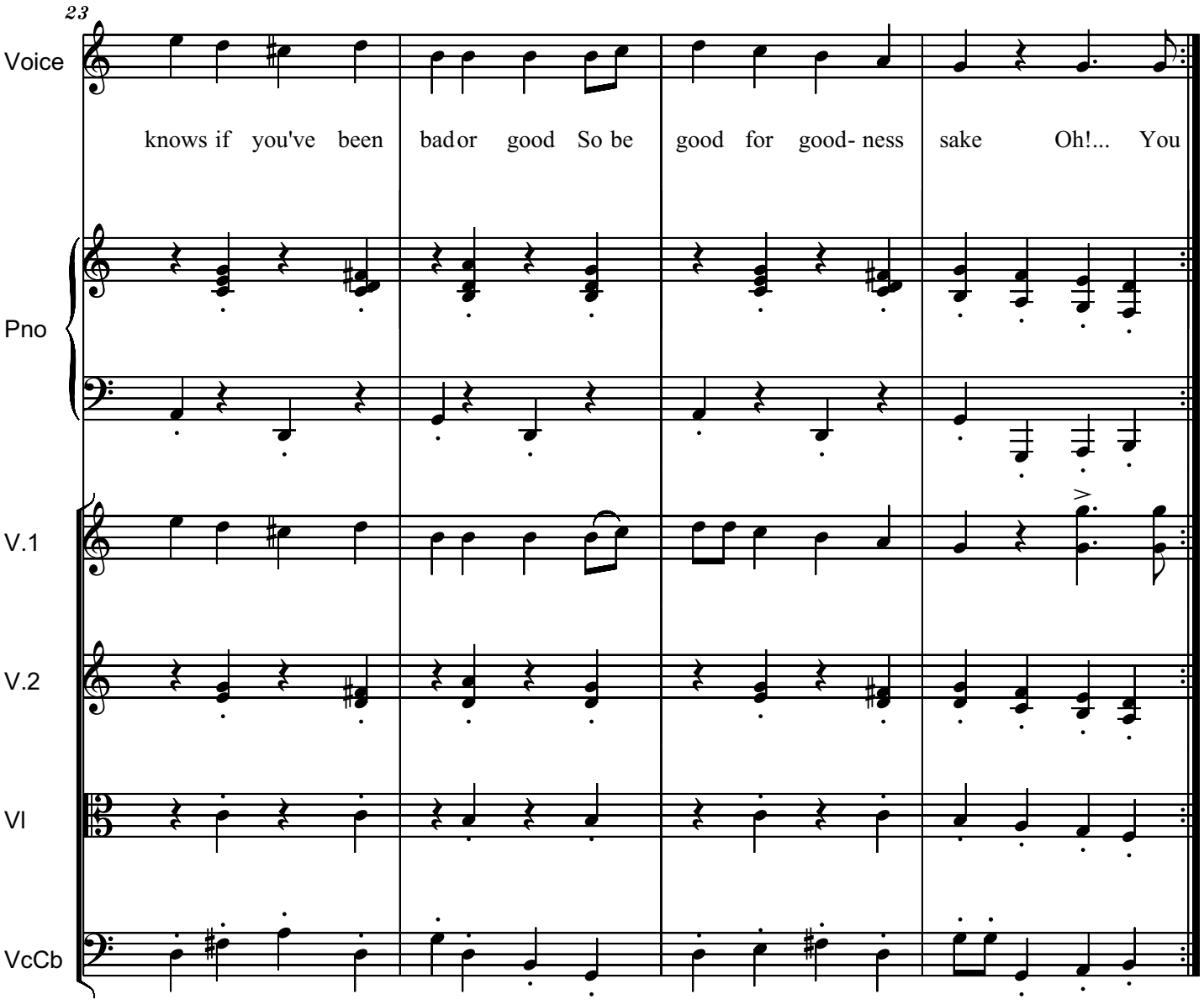
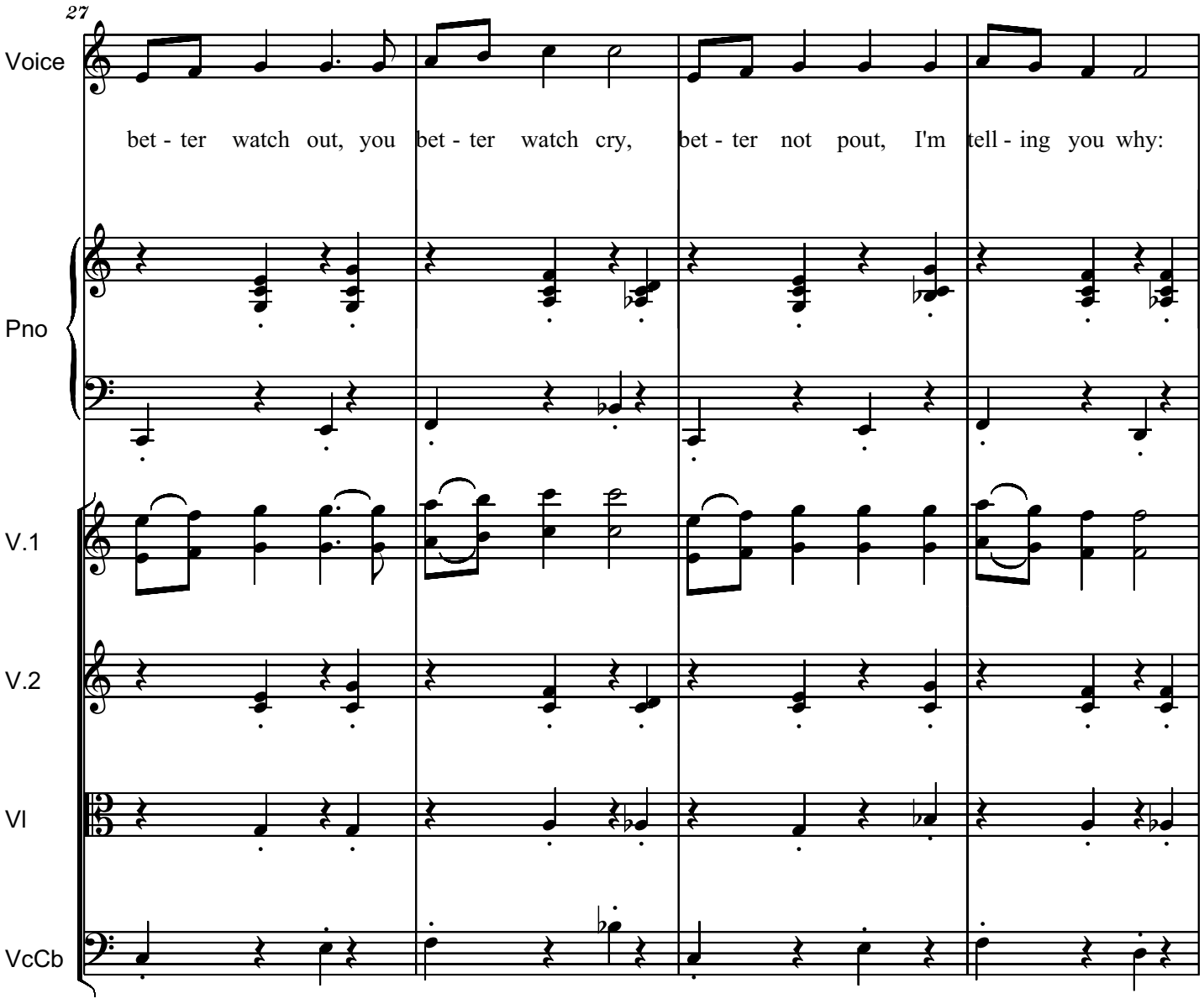

5
Voice
bet - ter not pout, I'm tell - ing you why: Santa Claus is com - in' to town.
Pno
V.1
V.2
Vl
VcCb

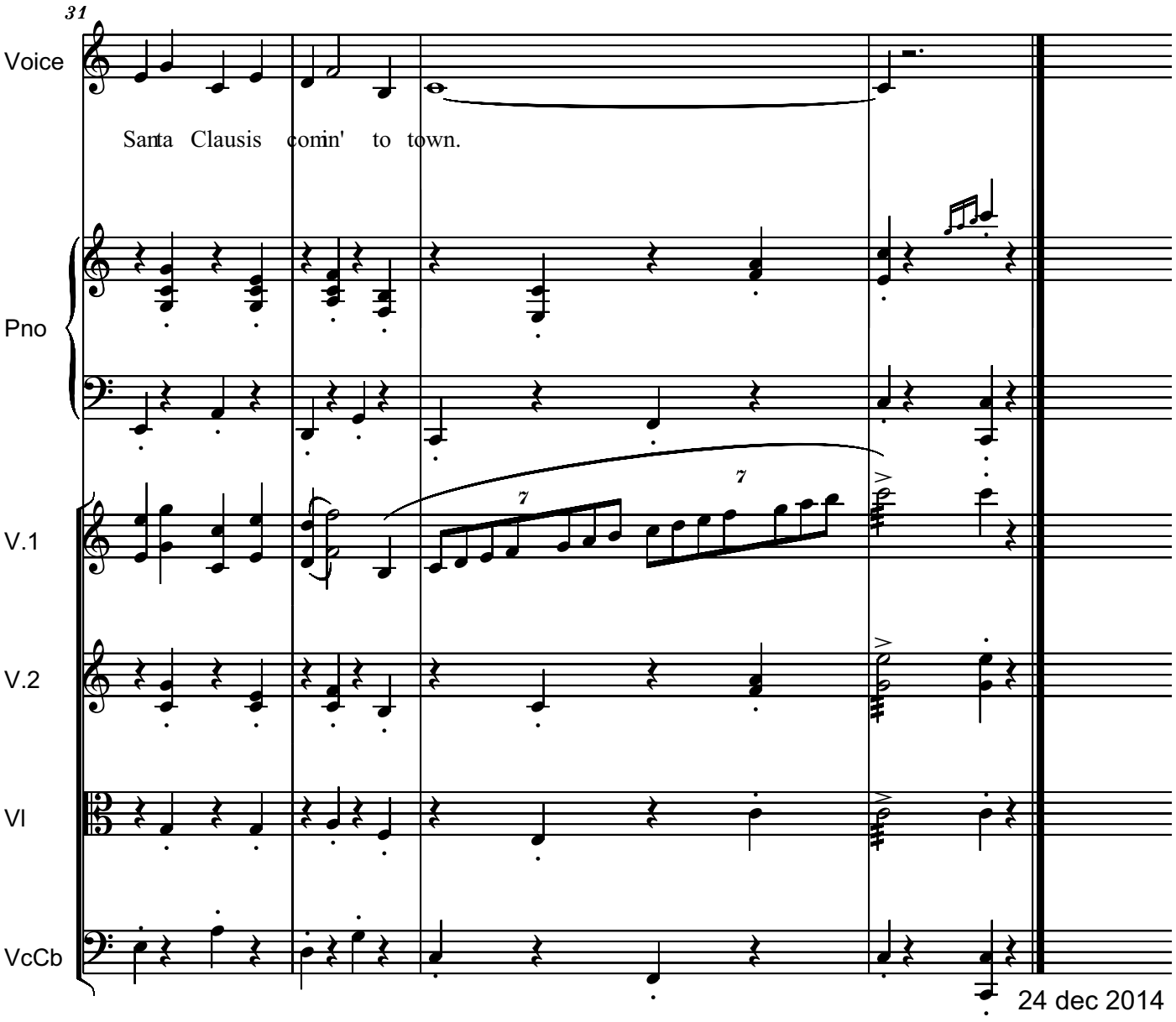

10
Voice
He's mak- ing a list and check- ing it twice, gonna find out who's naughty and nice.
Pno
V.1
V.2
Vl
VcCb


15
Voice
Santa Claus is comin' to town
He
Pno
V.1
7
V.2
Vl
VcCb


19
Voice
sees you when you're sleep - ing You know when you're a - wake He
Pno
V.1
V.2
Vl
VcCb


23
Voice
knows if you've been bador good So be good for good- ness sake Oh!... You
Pno
V.1
V.2
Vl
VcCb


27
Voice
bet - ter watch out, you bet - ter watch cry, bet - ter not pout, I'm tell - ing you why:
Pno
V.1
V.2
Vl
VcCb

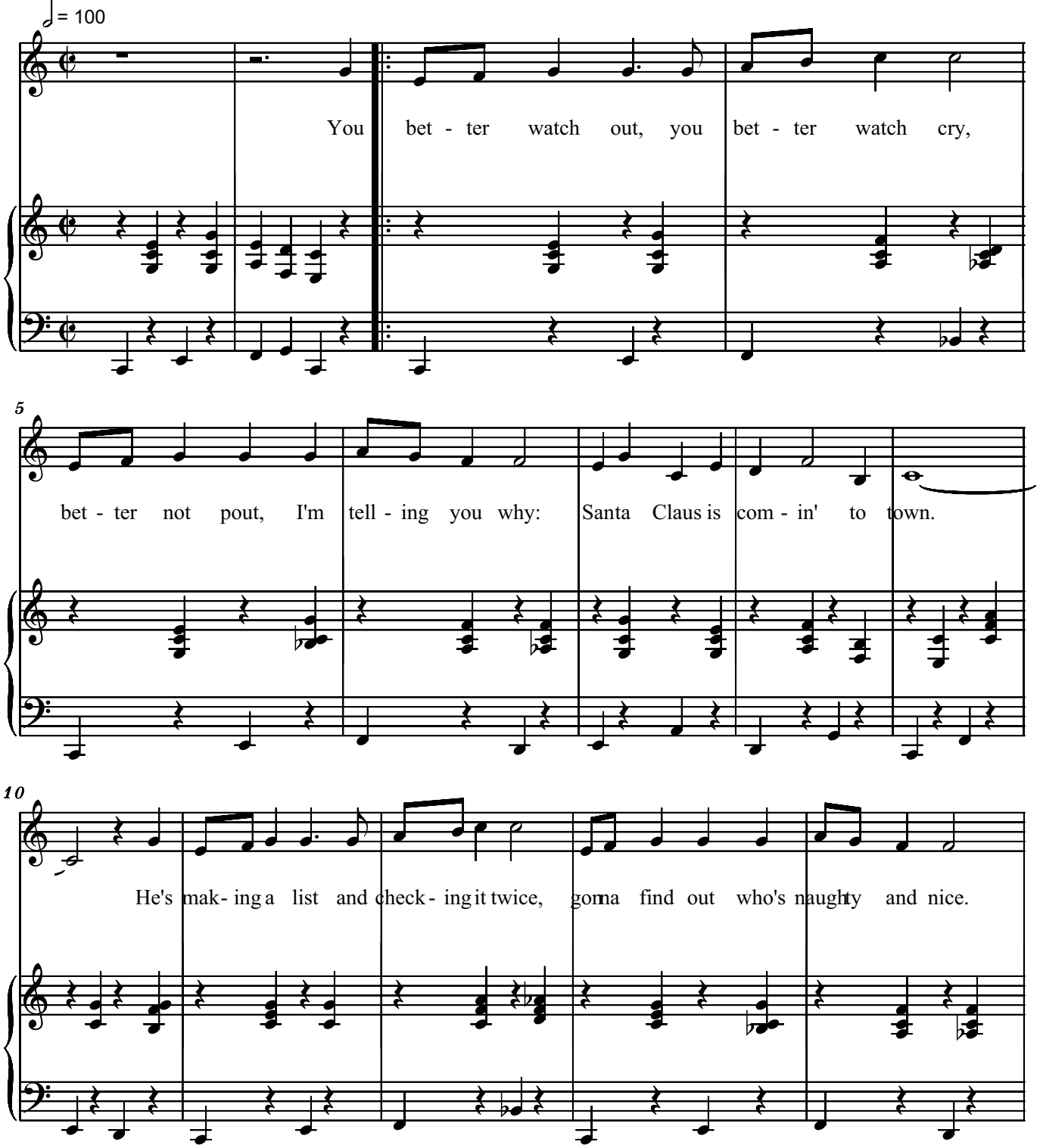

31
Voice
Santa Clausis comin' to town.
Pno
V.1
V.2
Vl
VcCb
7
7
24 dec 2014

File: t1.mz

J. Fred Coots / Haven Gillespie
arr. Serban Nichifor

Allegro

SANTA CLAUS COMIN' TO TOWN



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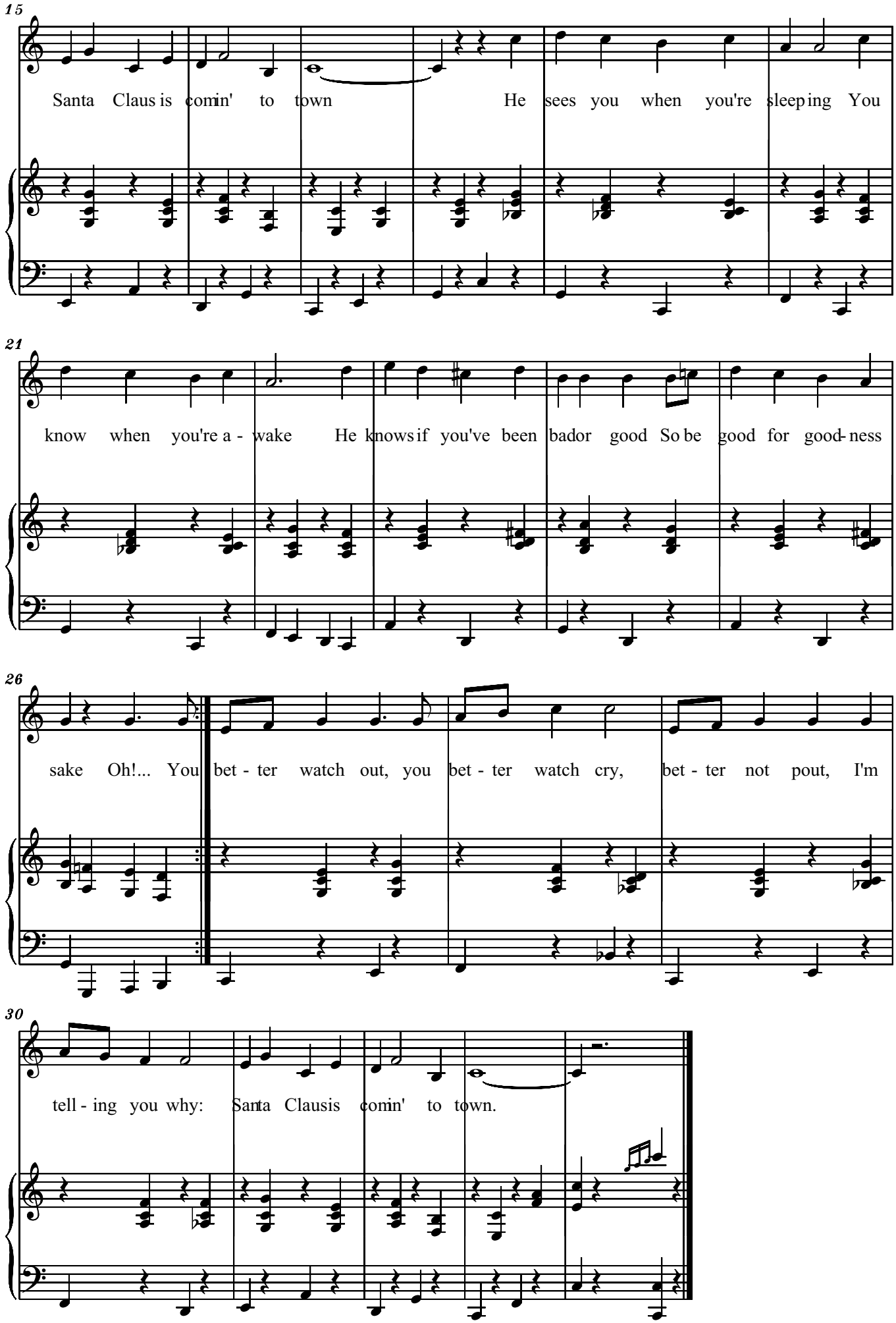
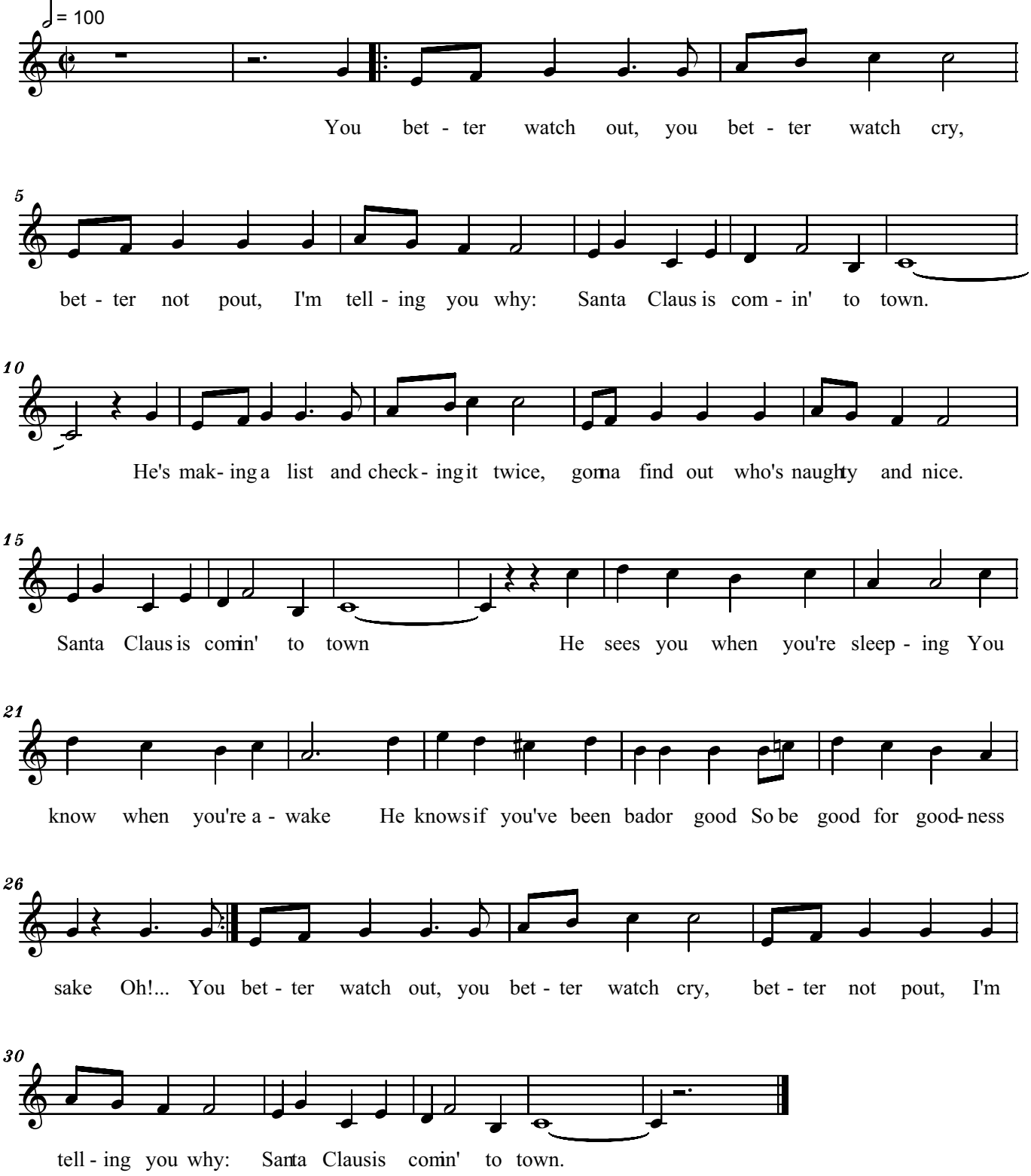

15
Santa Claus is comin' to town He sees you when you're sleeping You
21
know when you're a - wake He knows if you've been bad or good So be good for good-ness
26
sake Oh!... You bet - ter watch out, you bet - ter watch cry, bet - ter not pout, I'm
30
tell - ing you why: Santa Claus is comin' to town.

File: <filename>

J. Fred Coots / Haven Gillespie
arr. Serban Nichifor

Allegro

SANTA CLAUS COMIN' TO TOWN



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You better watch out
You better not cry
Better not pout
I'm telling you why
Santa Claus is coming to town

He's making a list
And checking it twice
Gonna find out Who's naughty and nice
Santa Claus is coming to town

He sees you when you're sleeping
He knows when you're awake
He knows if you've been bad or good
So be good for goodness sake!

O! You better watch out!
You better not cry
Better not pout
I'm telling you why
Santa Claus is coming to town
Santa Claus is coming to town

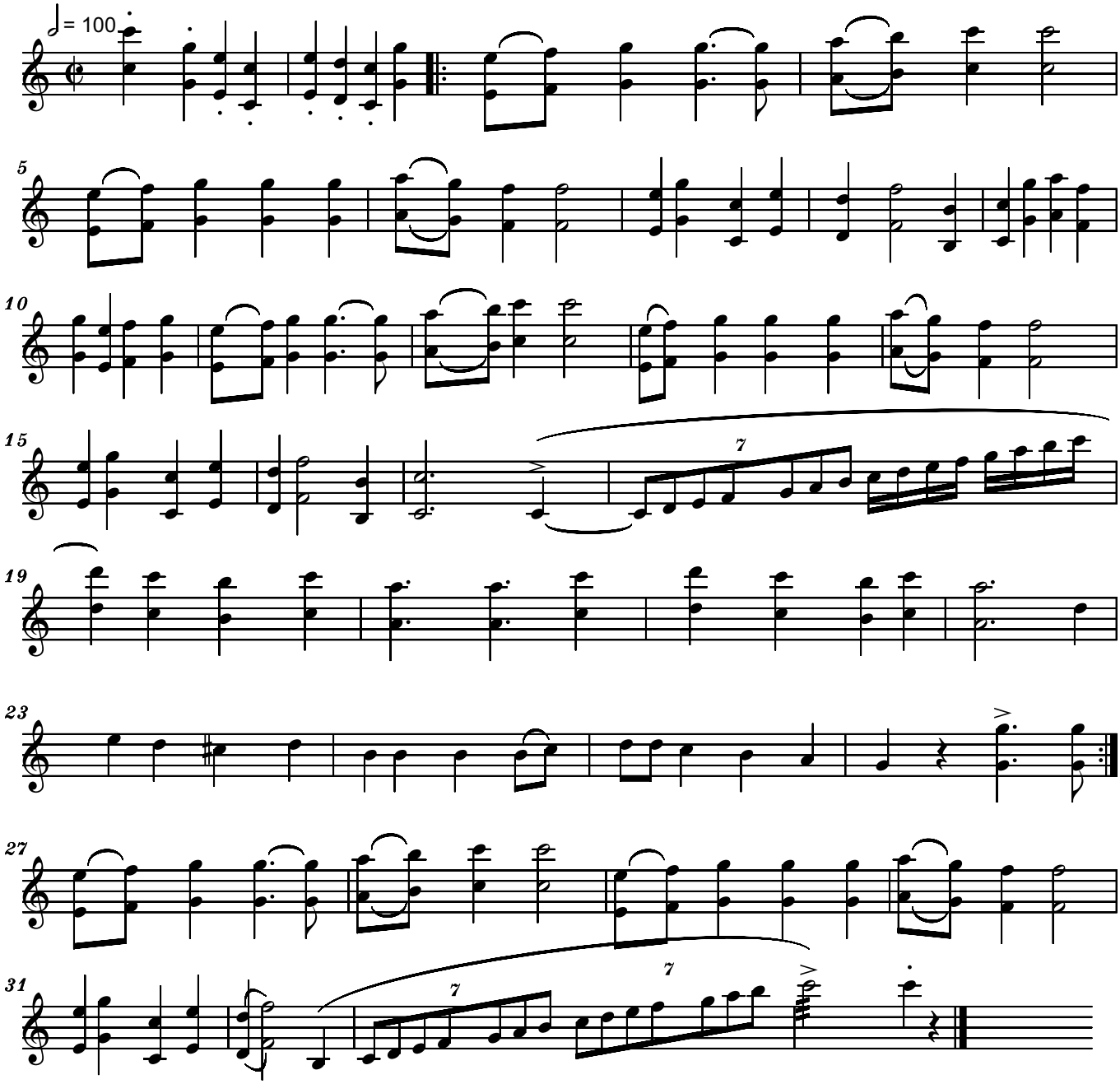
J. Fred Coots / Haven Gillespie

SANTA CLAUS COMIN' TO TOWN

arr. Serban Nichifor

Allegro

Violini I



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SANTA CLAUS COMIN' TO TOWN

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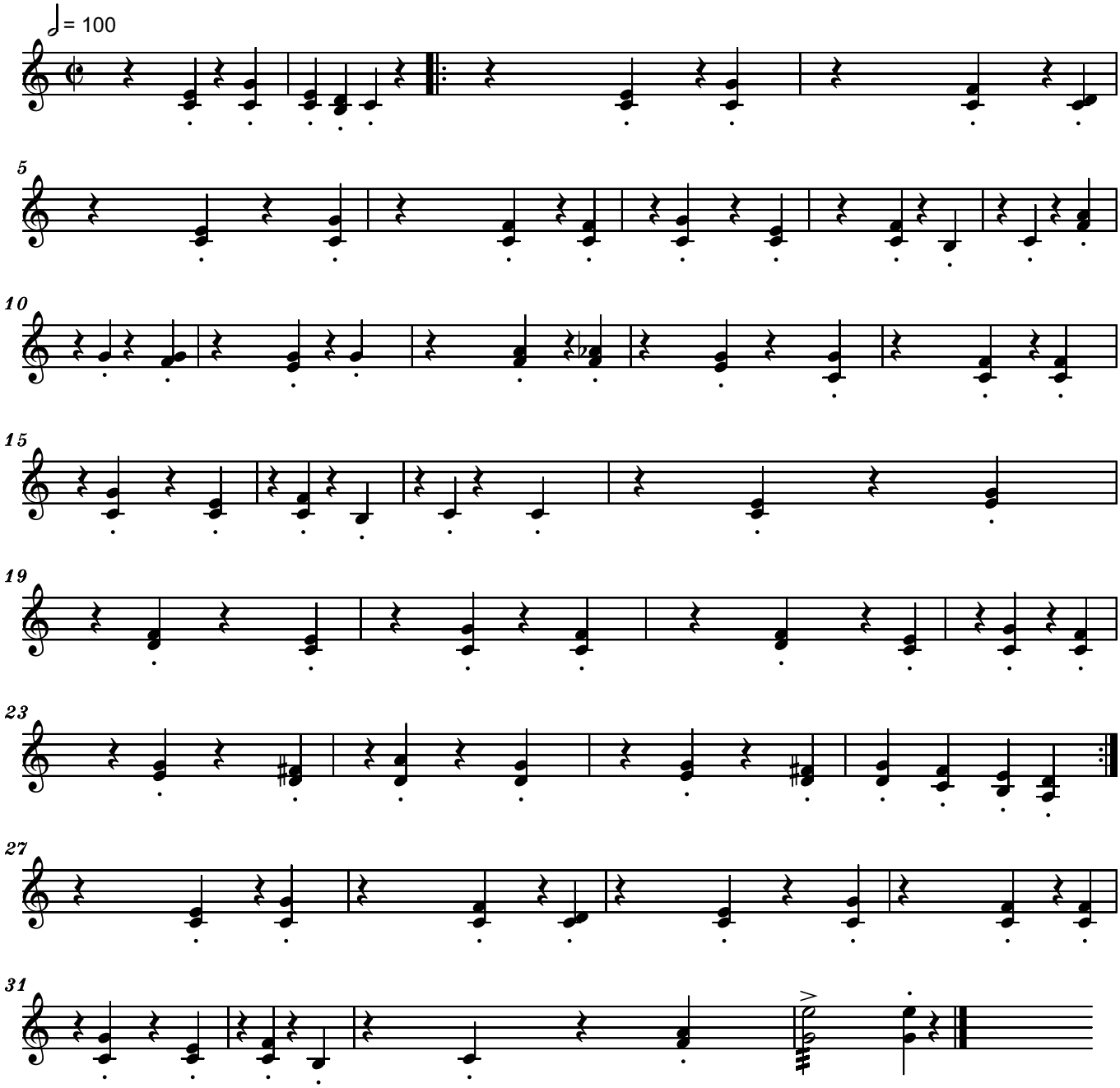
Violini II

Allegro

♩ = 100



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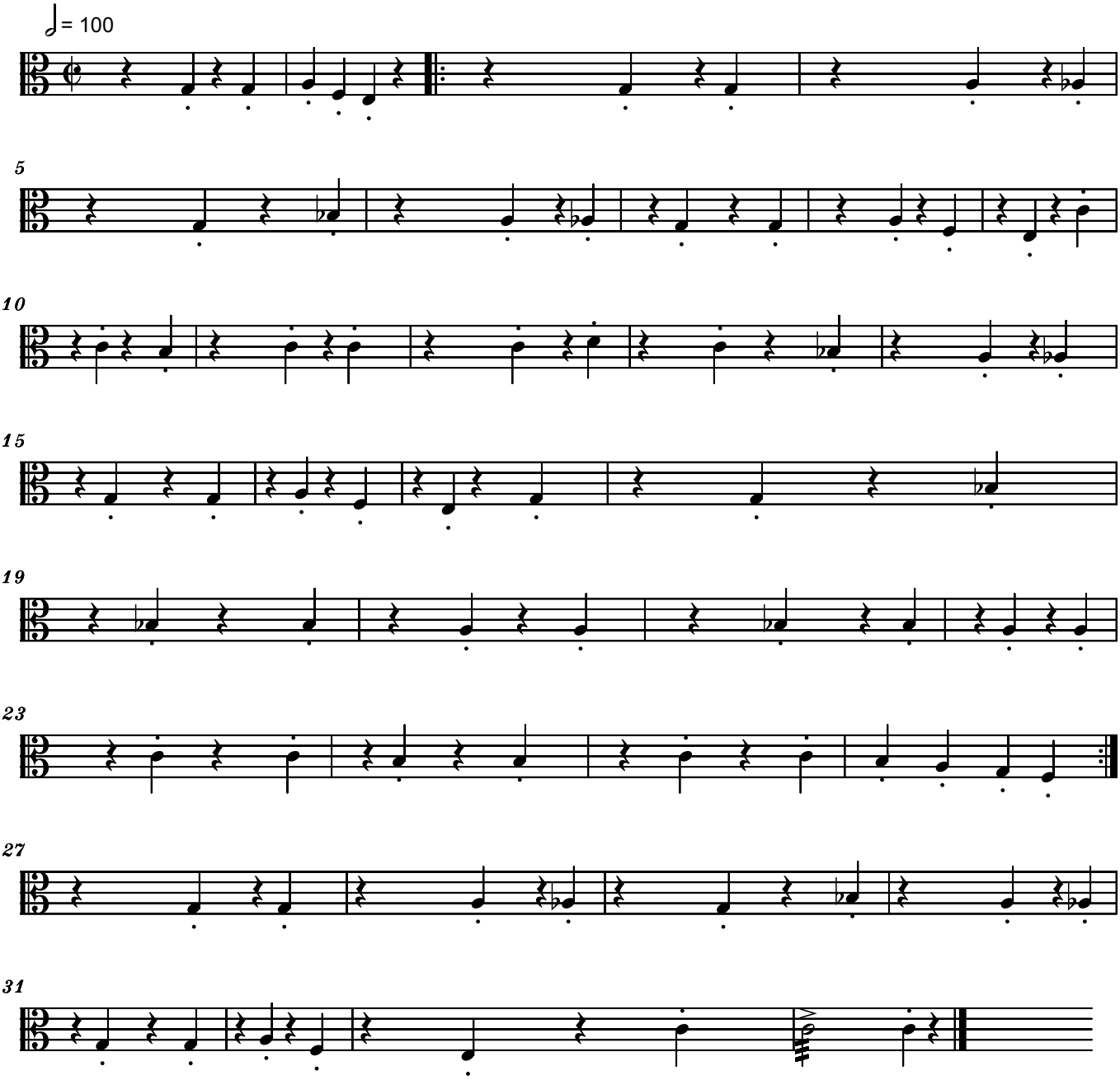
Allegro

SANTA CLAUS COMIN' TO TOWN

Viole



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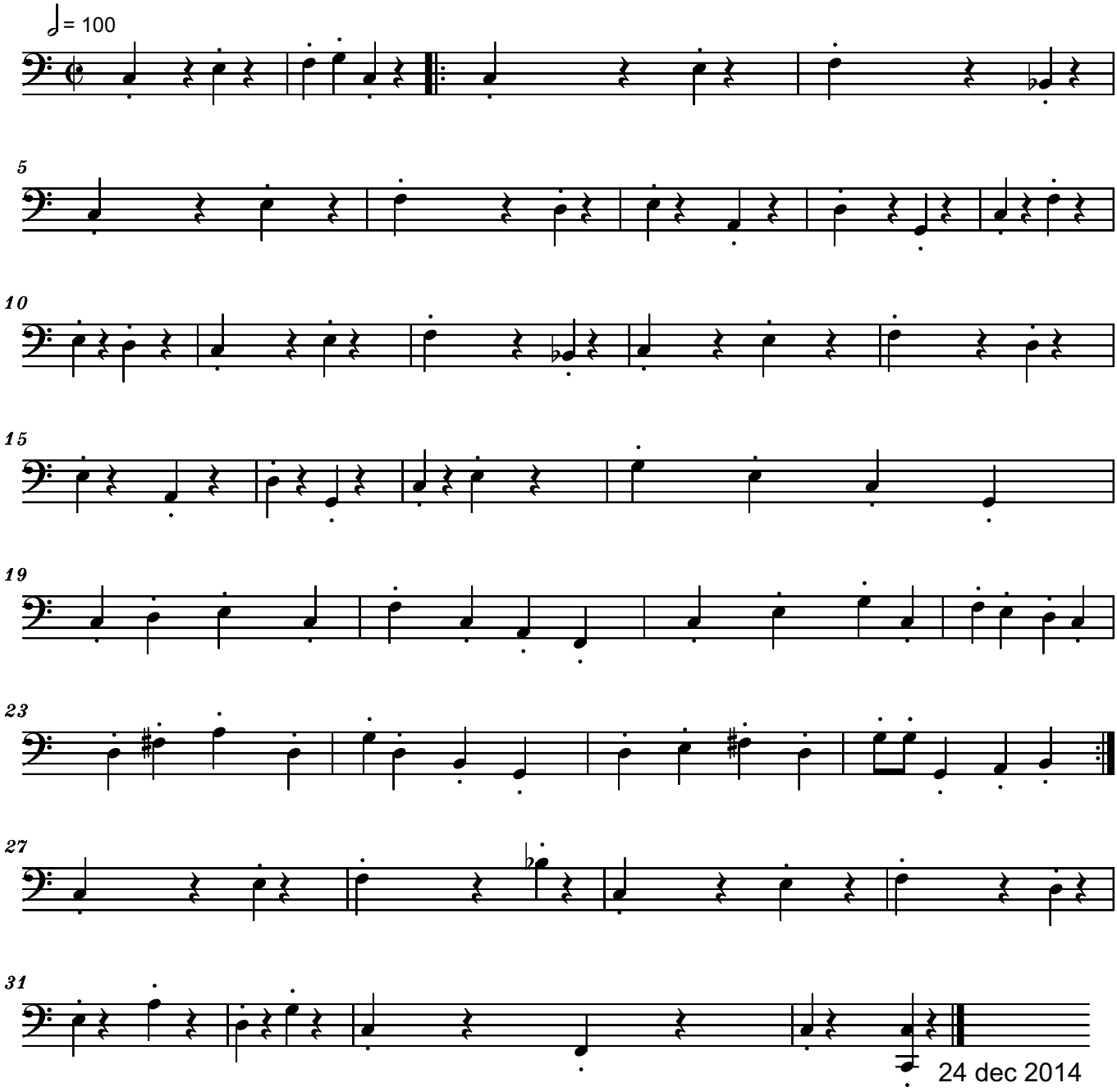
SANTA CLAUS COMIN' TO TOWN

arr. Serban Nichifor

Allegro

Celli & Bassi



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Piano (+ Arpa)

Moderato

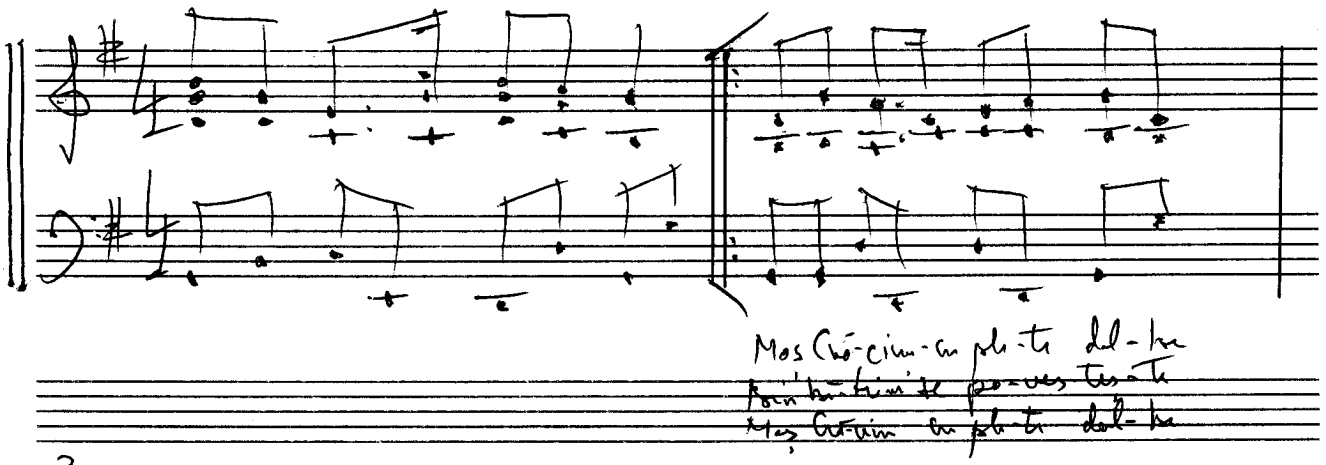
Moș Crăciun

arr. Șuban Nicolae

Moș Crăciun cu plete dalbe
Din bătrâni se povestește
Moș Crăciun cu plete dalbe

3

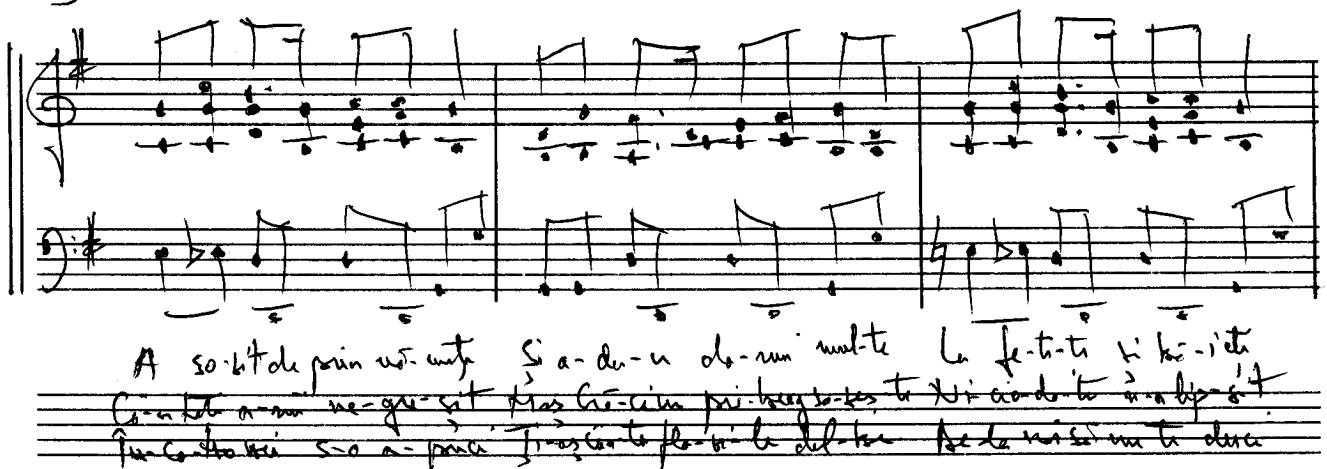
A sosit de prin nămeți Și a-du-n da-rui mul-te La fe-ti-ți și bă-i-ți
Că-n tate a-rui ne-gre-șit Moș Crăciun pri-beag so-seș-te Ni-cio-da-tă n-a lip-sit
În-ca-tro-vei s-o a-prin-ci Ți-aș cân-ta fla-vi-le dal-be De-la noi să-mi te duci

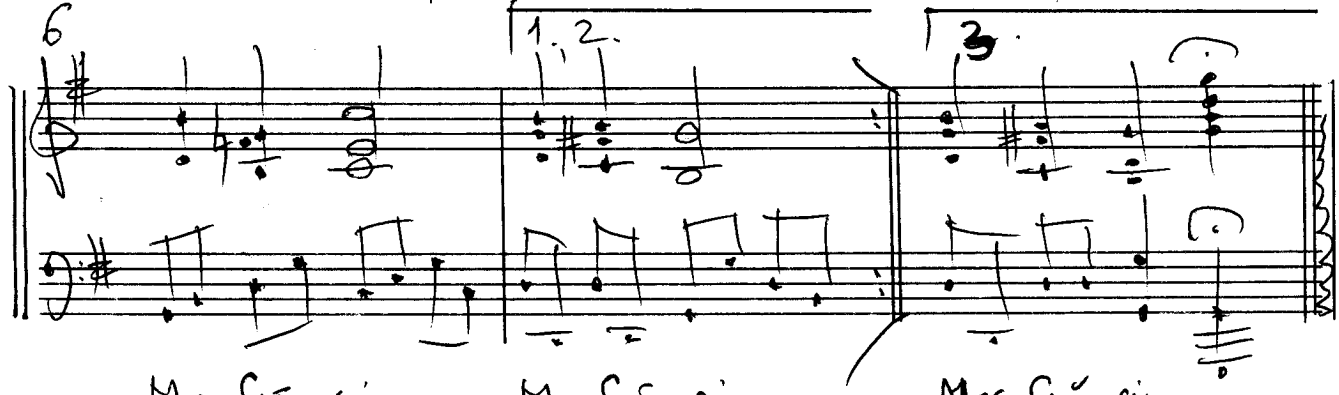


6

1, 2.

3.





Moș Crăciun Moș Crăciun Moș Crăciun

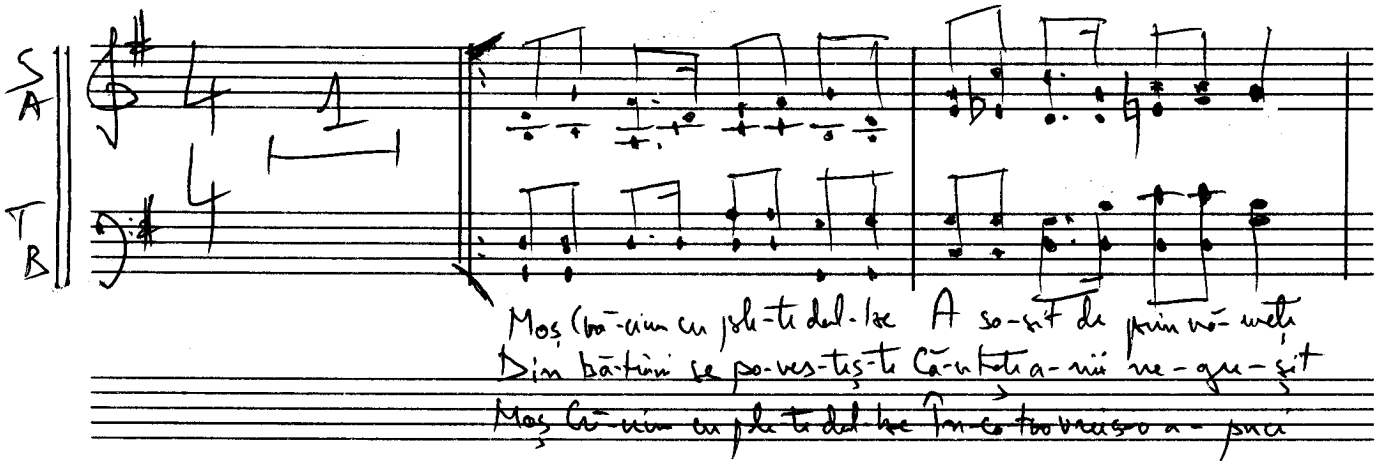
DACO®

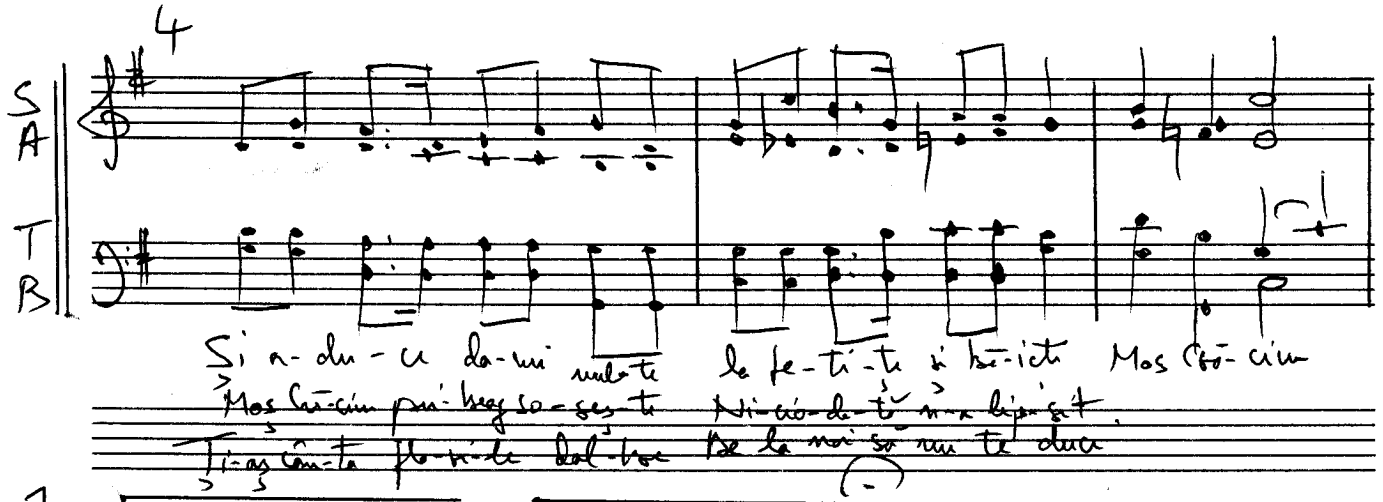
Soli (SATB)

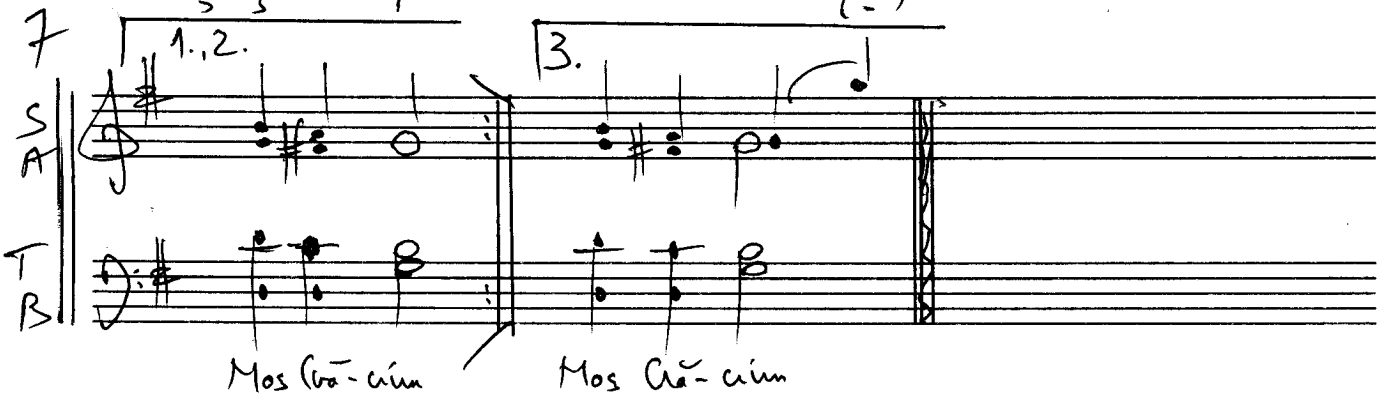
Moș Crăciun

arr. Suban Nichifor

Moderato







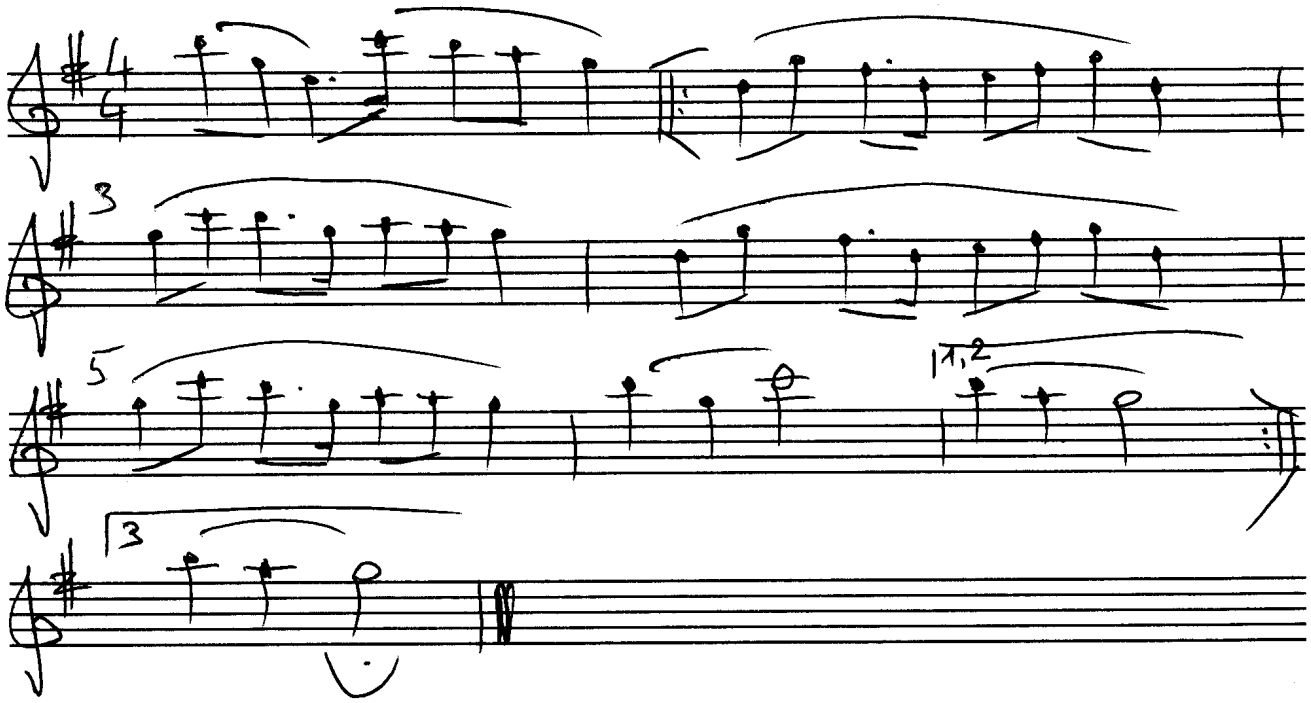
DACO®

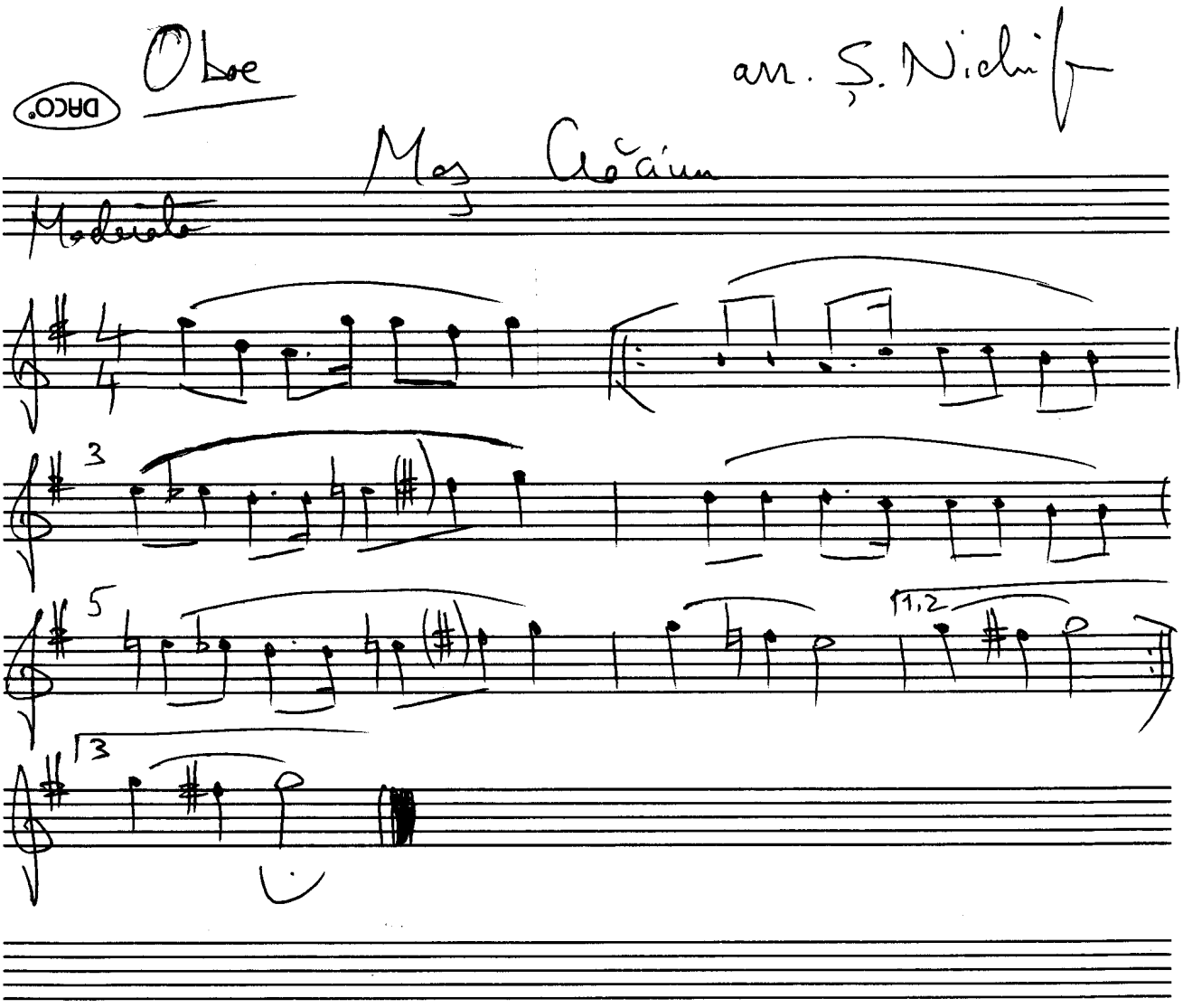
Flauto

arr. Ș. Nichifor

Moș Crăciun

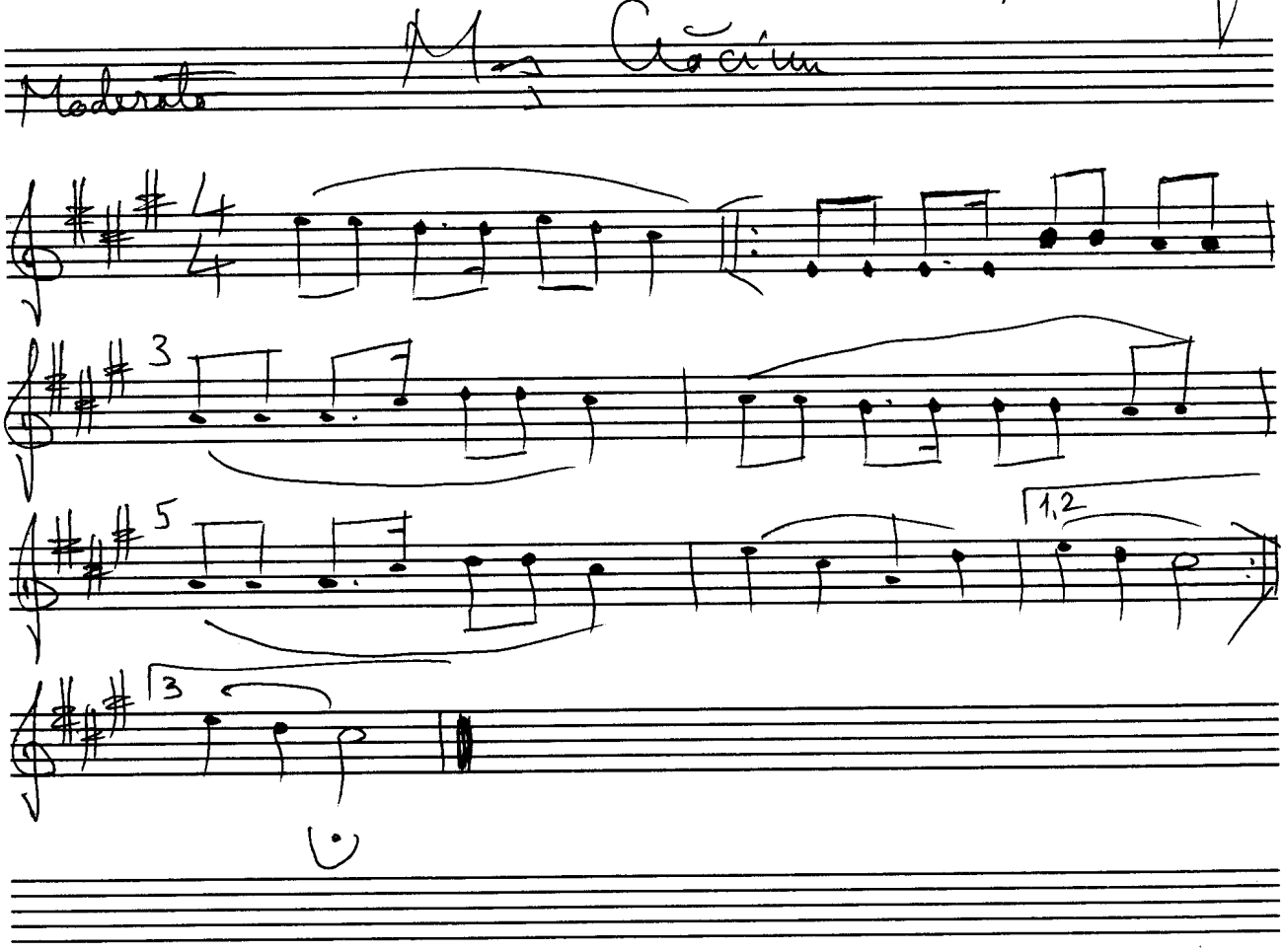
Moderato




Oboe
arr. Ş. Nichifor
Mos Crăciun
Moderato
3
5
1,2
3

Clarinetto in Si♭

arr. S. Nichifor



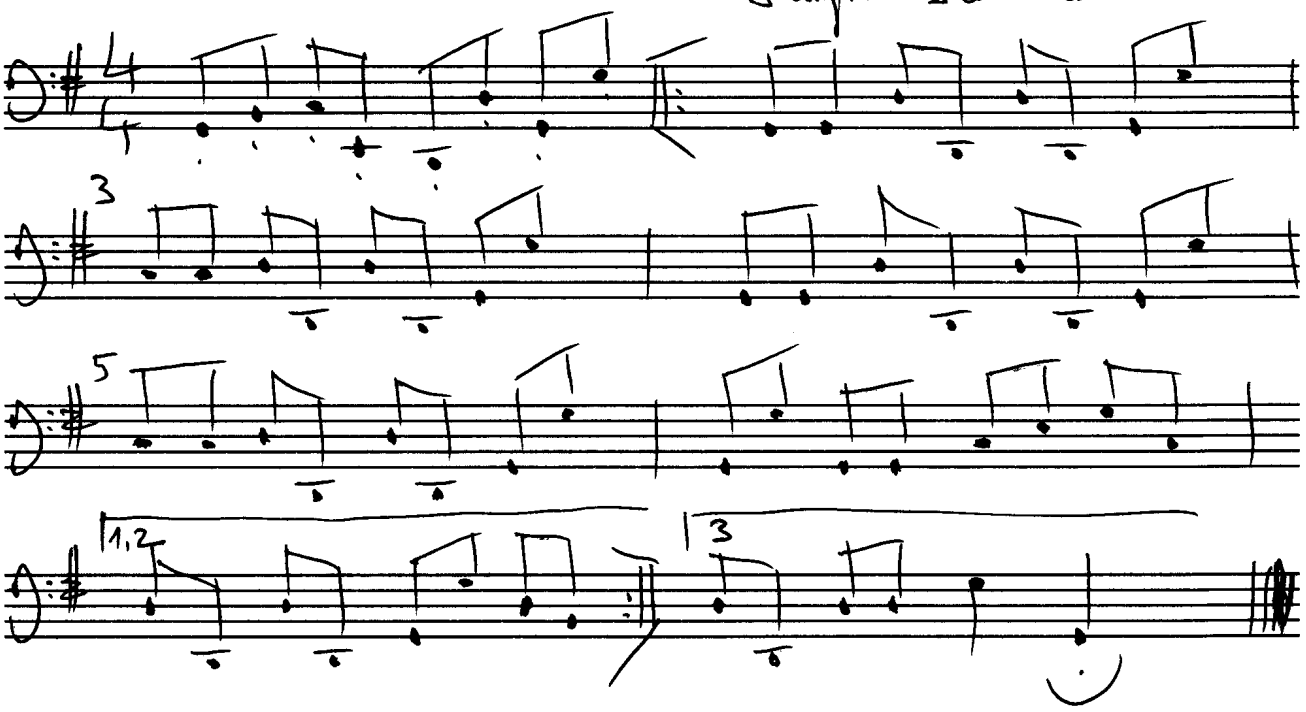
Fagotto

Moz Crăciun

arr. Ș. Nichifor

Moderato

Sempre staccato



Corno in Fa

arr. S. Nichifor

Moș Crăciun

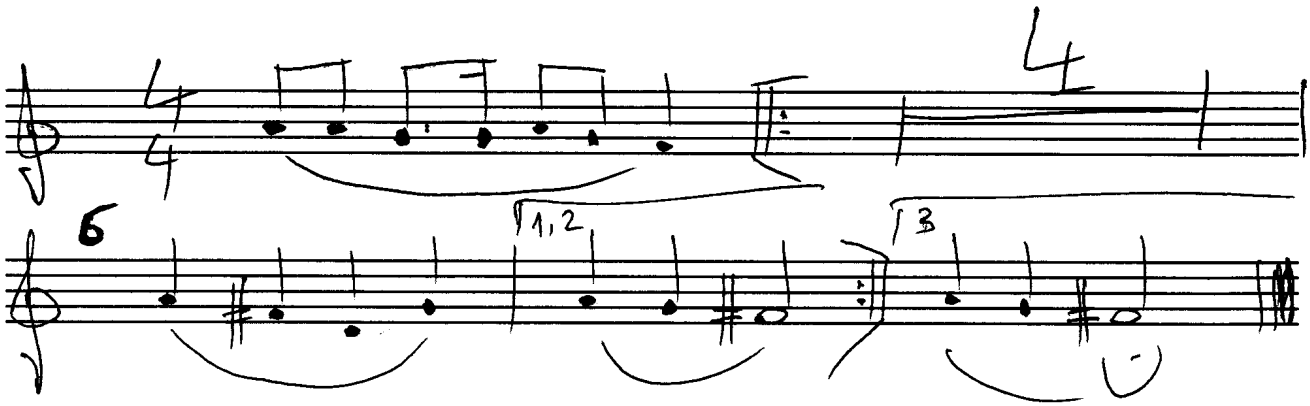
Moderato

4

6

1,2

3

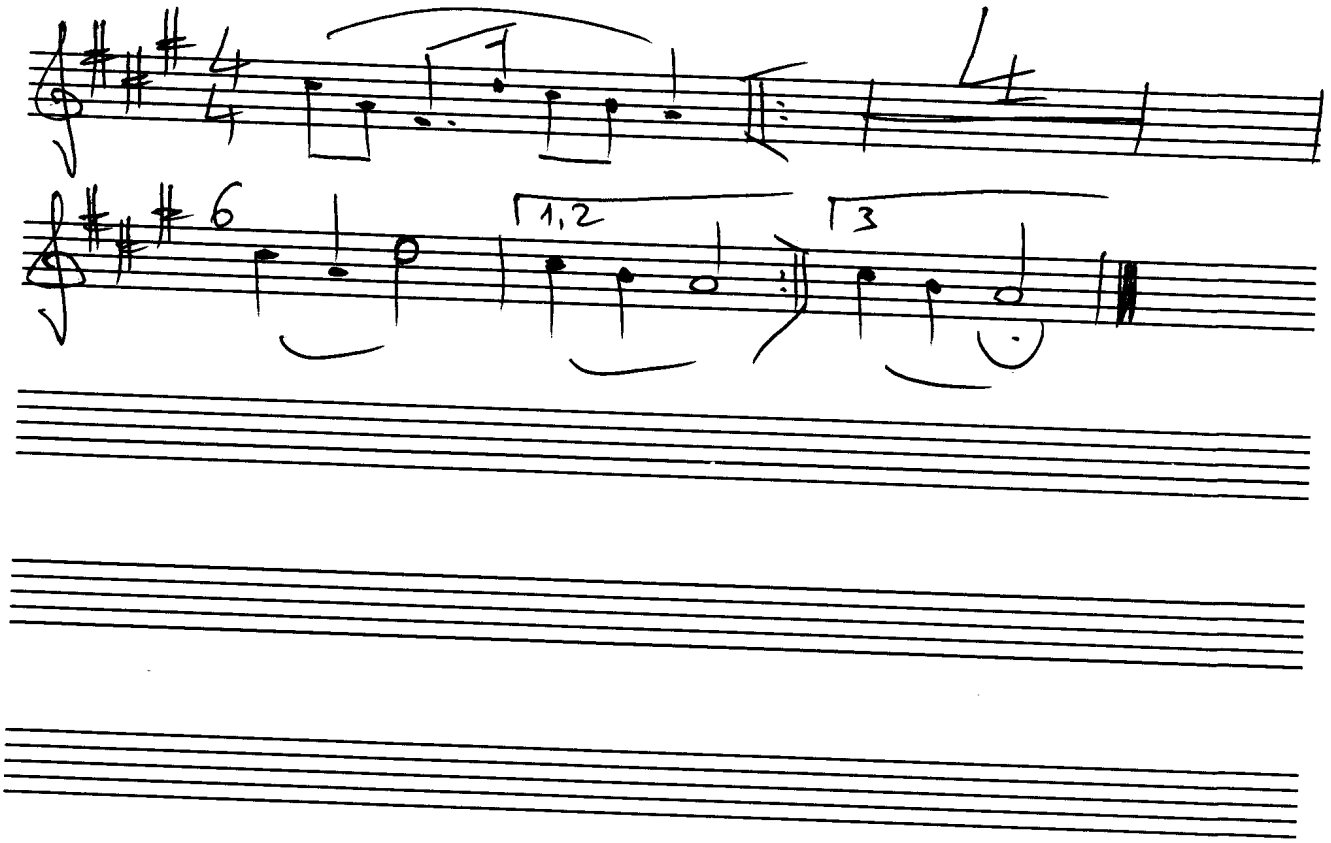


Tromba 1 in Sib

arr. Ș. Nichifa

Moderato

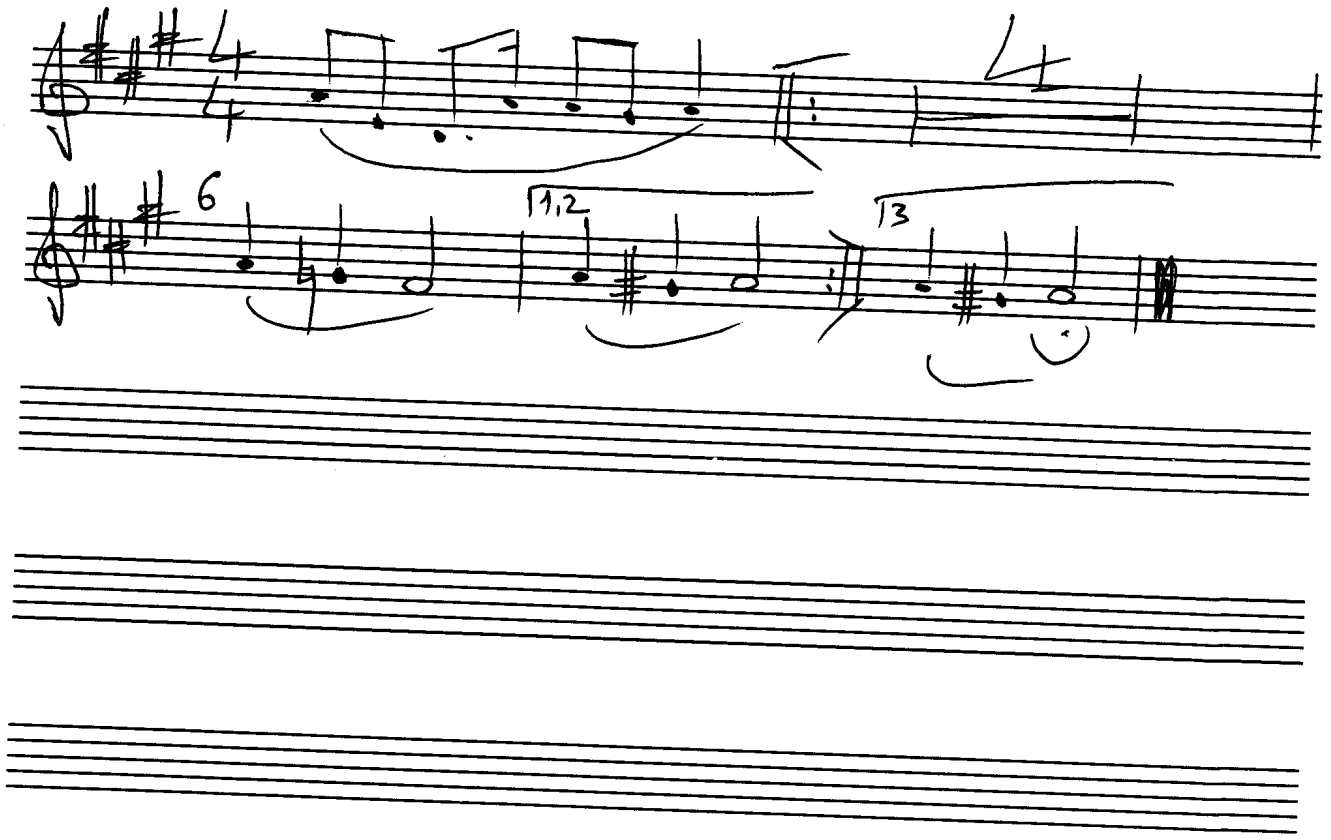
Maș Crăciun



Tromba 2 in Sib

arr. Ş. Nichef

Moderato — Moş Crăciun

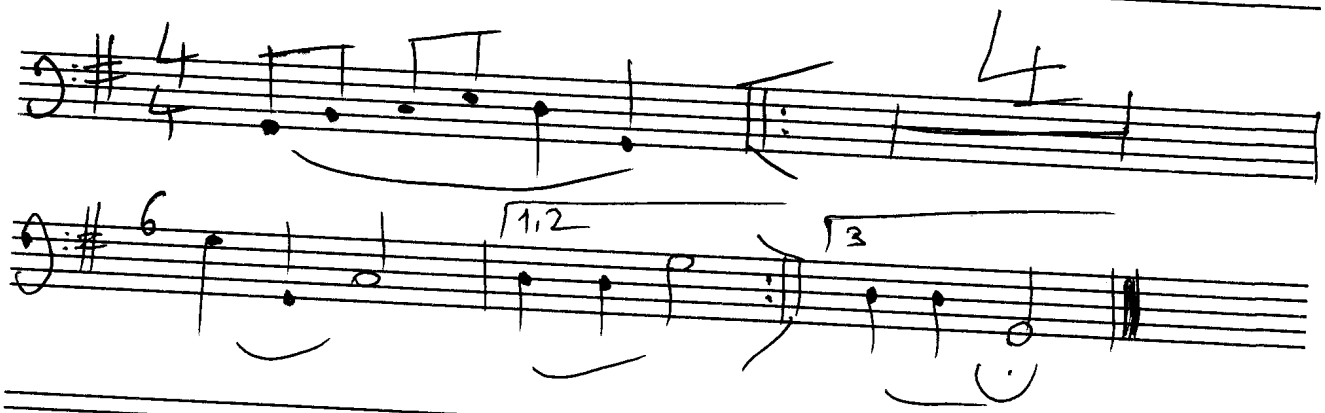


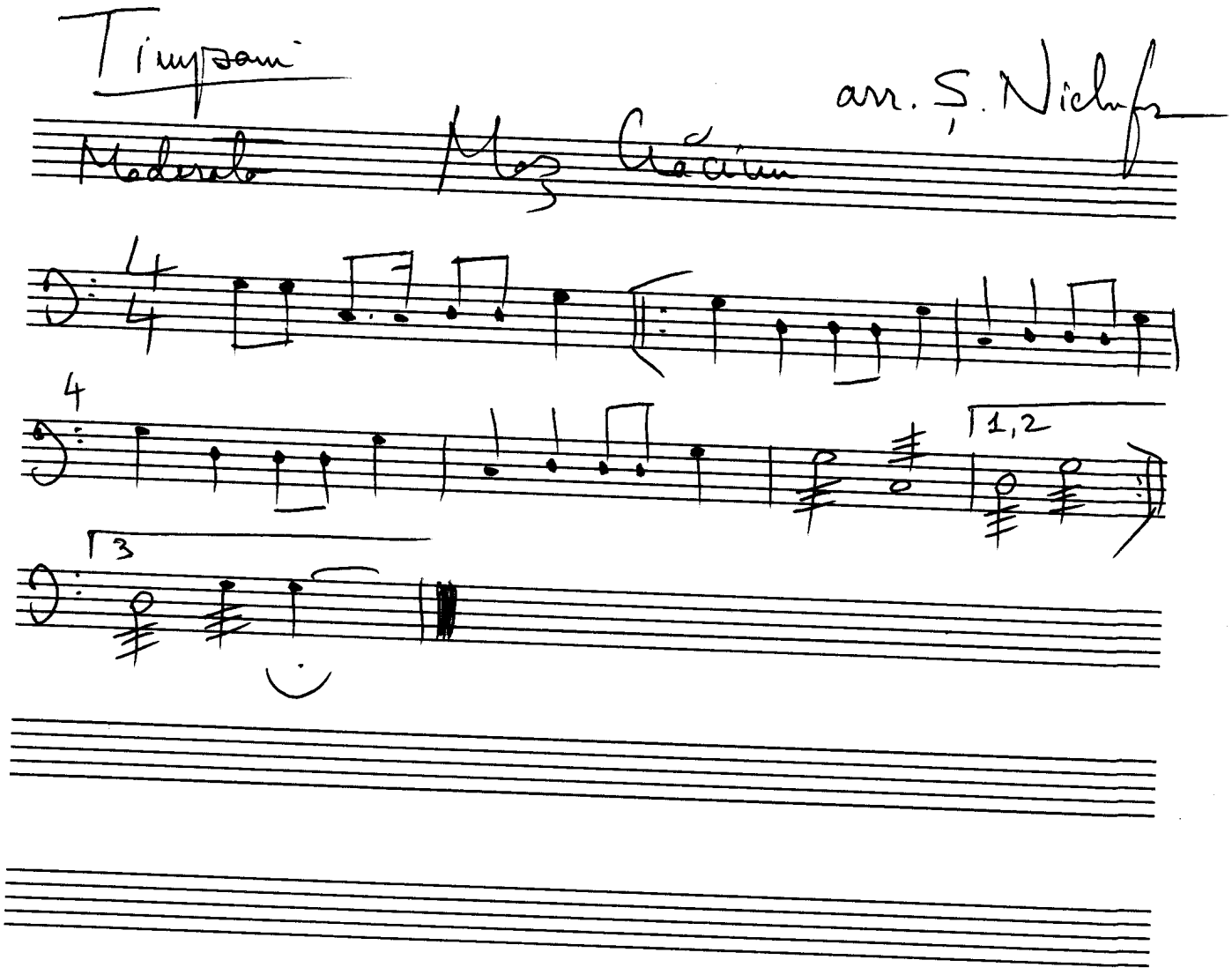
Trombone

arr. Ș. Nichifor

Moderato

Moș Crăciun



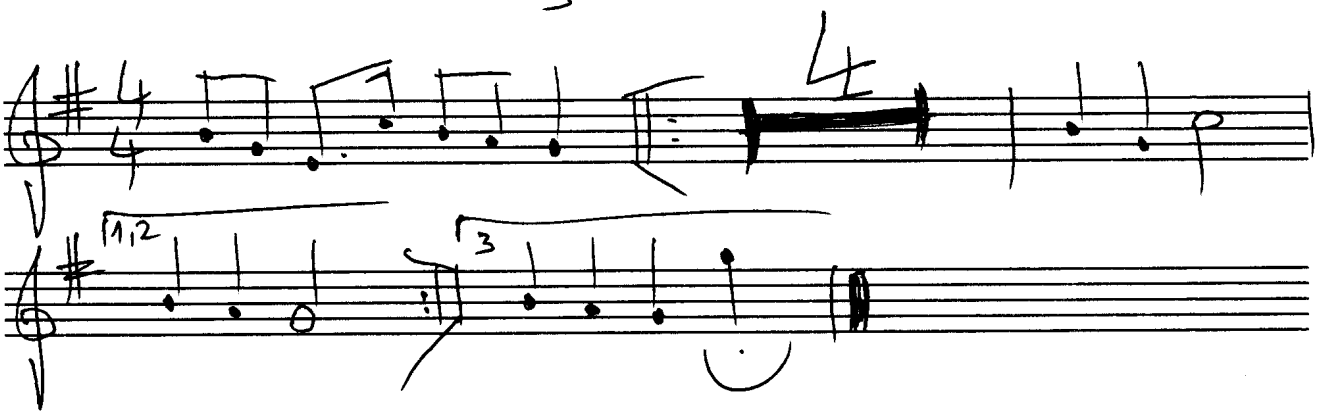

Timpani
arr. S. Nichols
Moderato
Marche Slave
1,2
3

Campanelli

arr. S. Nichols

Moderato

Mes Chéries

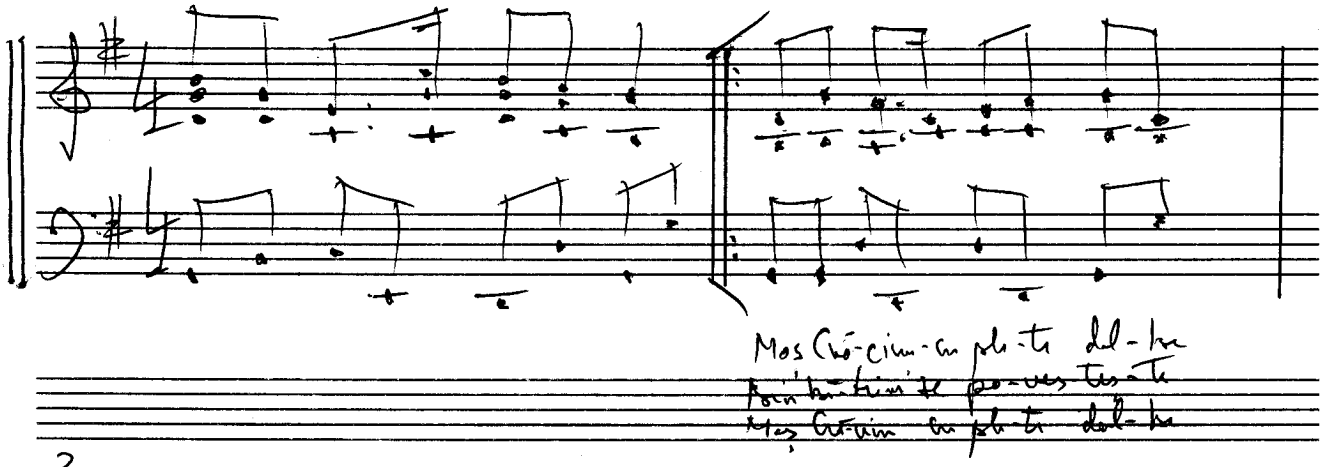


Piano
(+ Arpa)

Mos Crăciun

arr. Şerban Nichifor

Moderato



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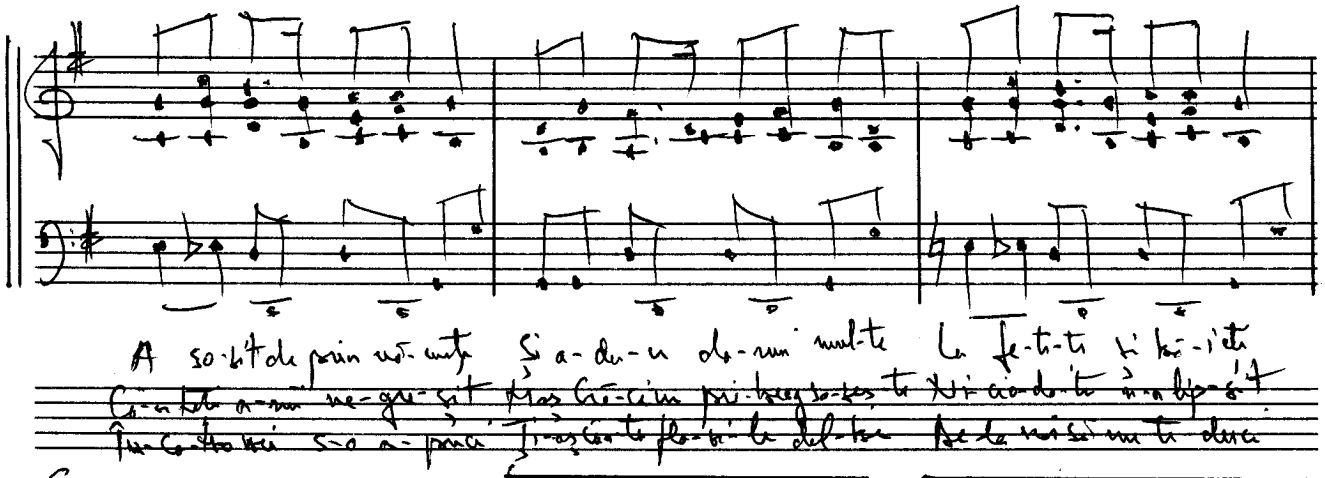
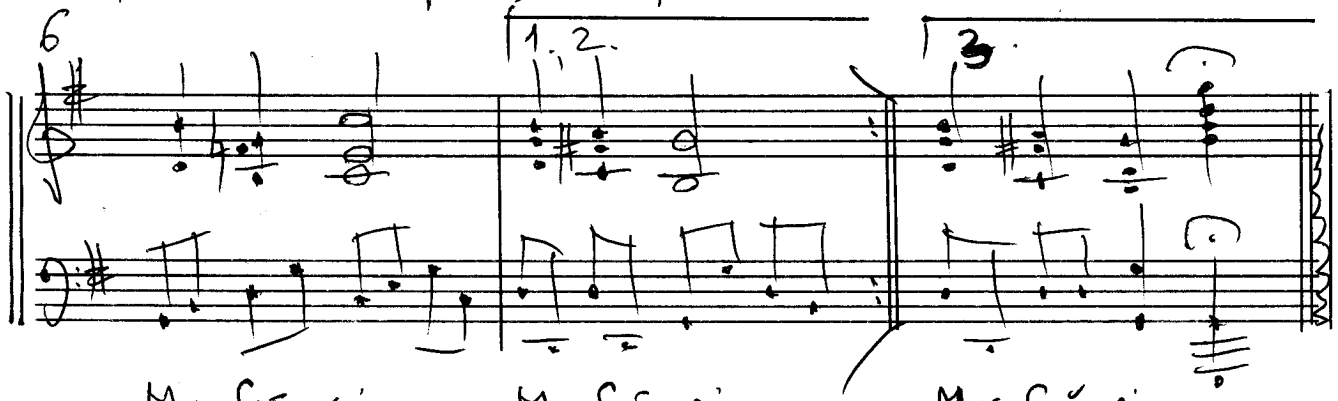


6

1. 2.

3.



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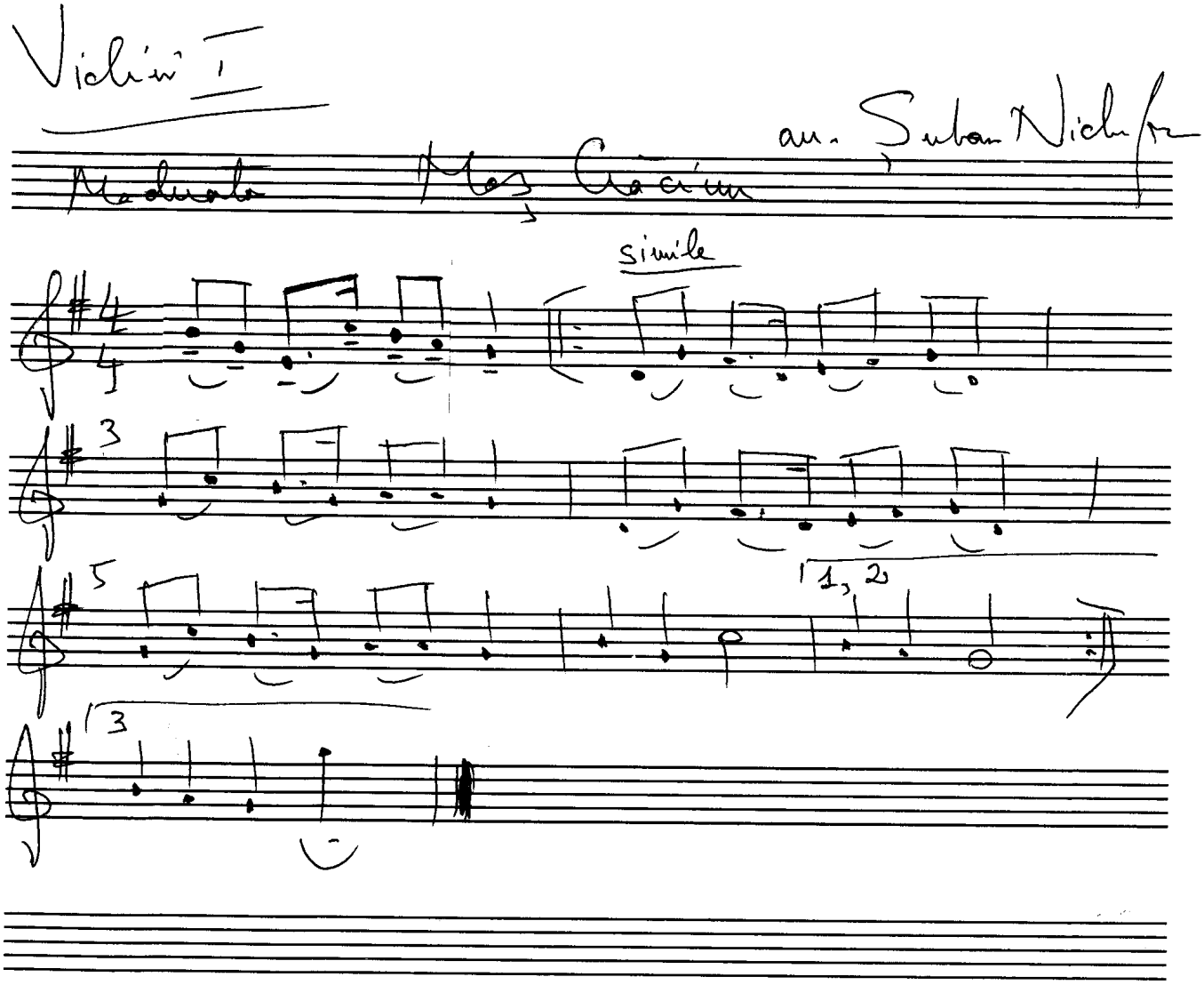
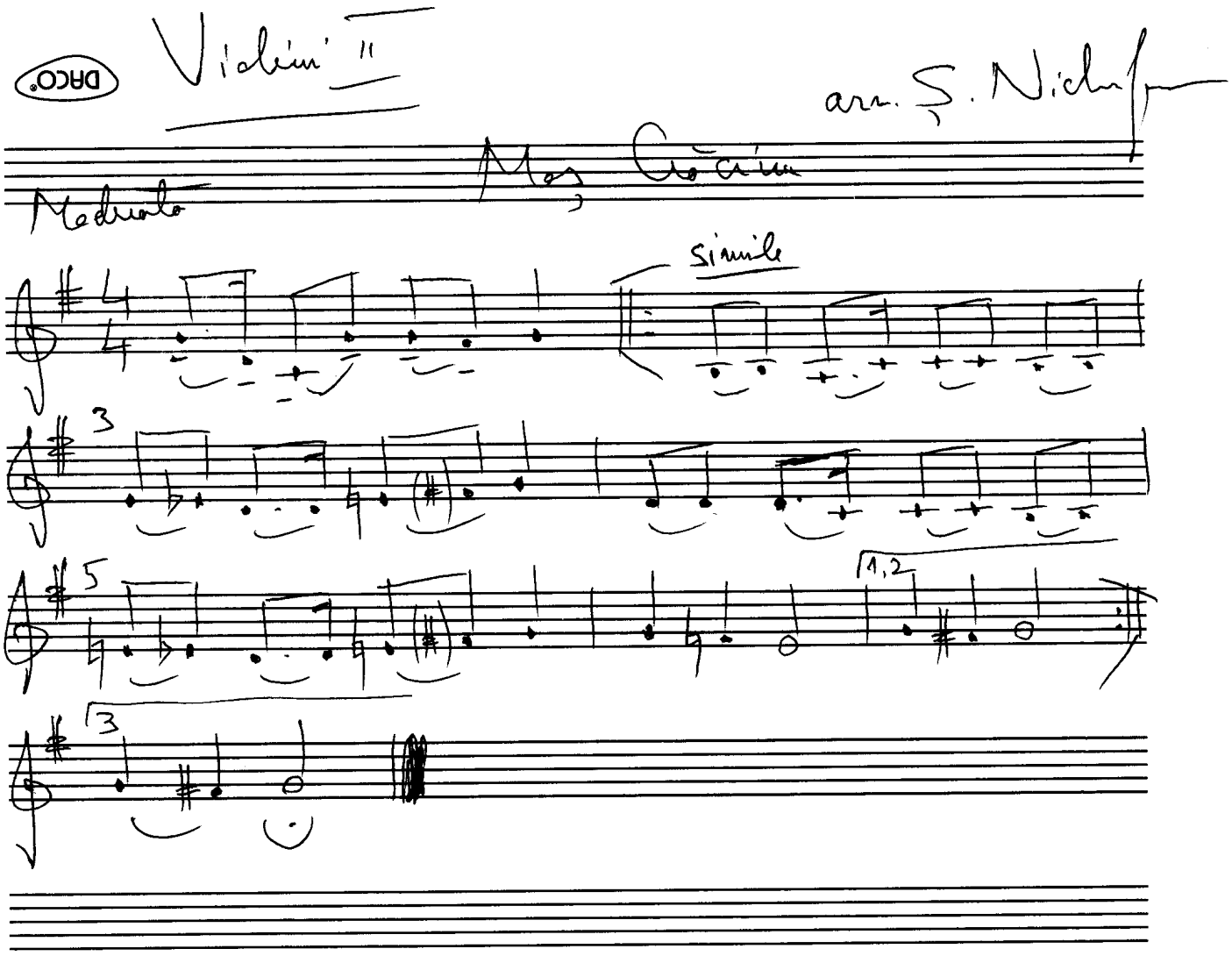
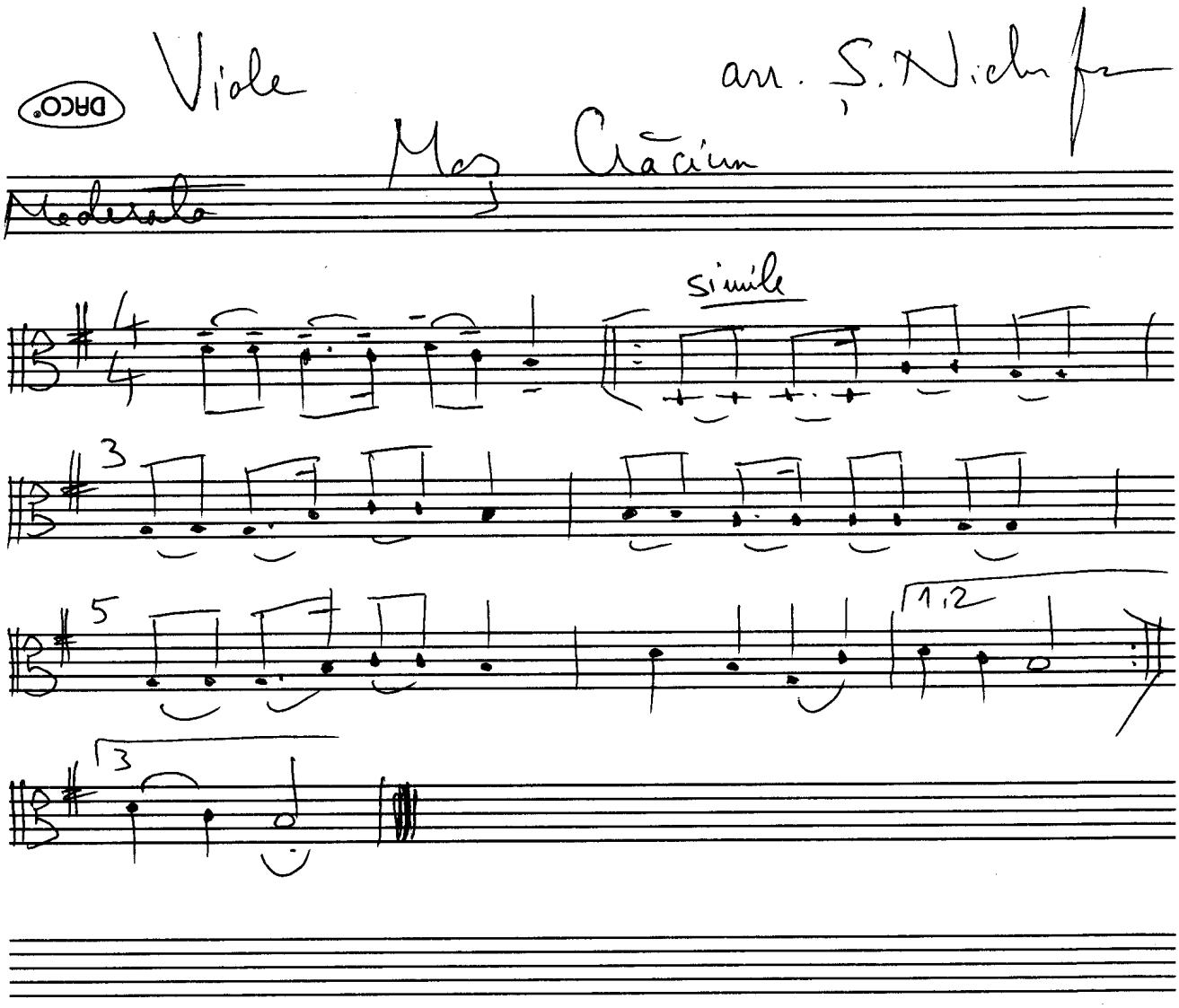
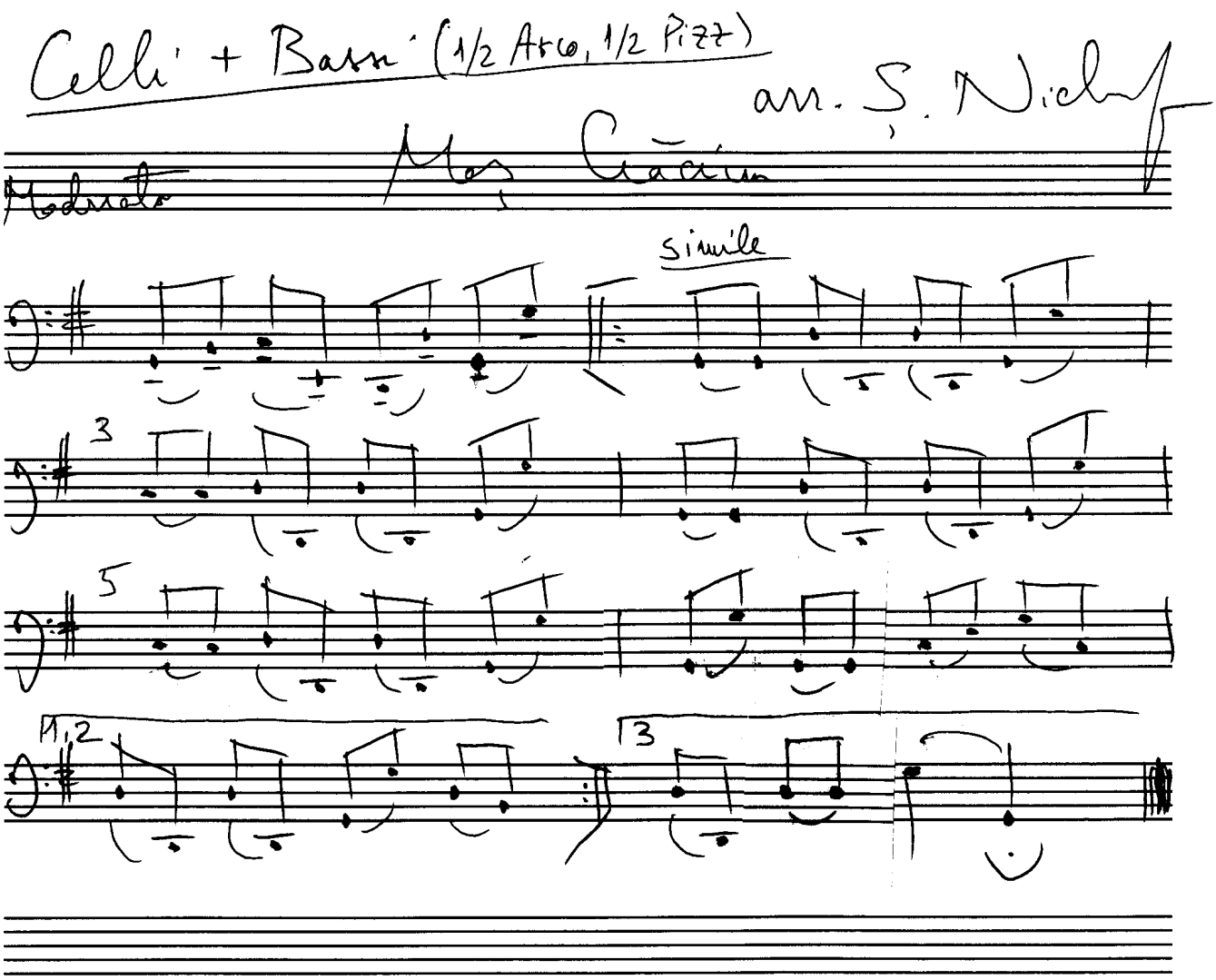

Violin I
arr. Susan Nicholson
simile
1, 2
3


DACO
Violini II
arr. S. Nich
Moderato
simile
1,2


DACO
Viola
arr. S. Nichols
Mes Crăciun
Moderato
simile
1.2



Celli + Bassi (1/2 Arco, 1/2 Pizz)

arr. S. Nichef

Moderato

Moș Crăciun

simile

3

5

1,2

3

File: O_Brad_Frumos_strings.mz

Partitura

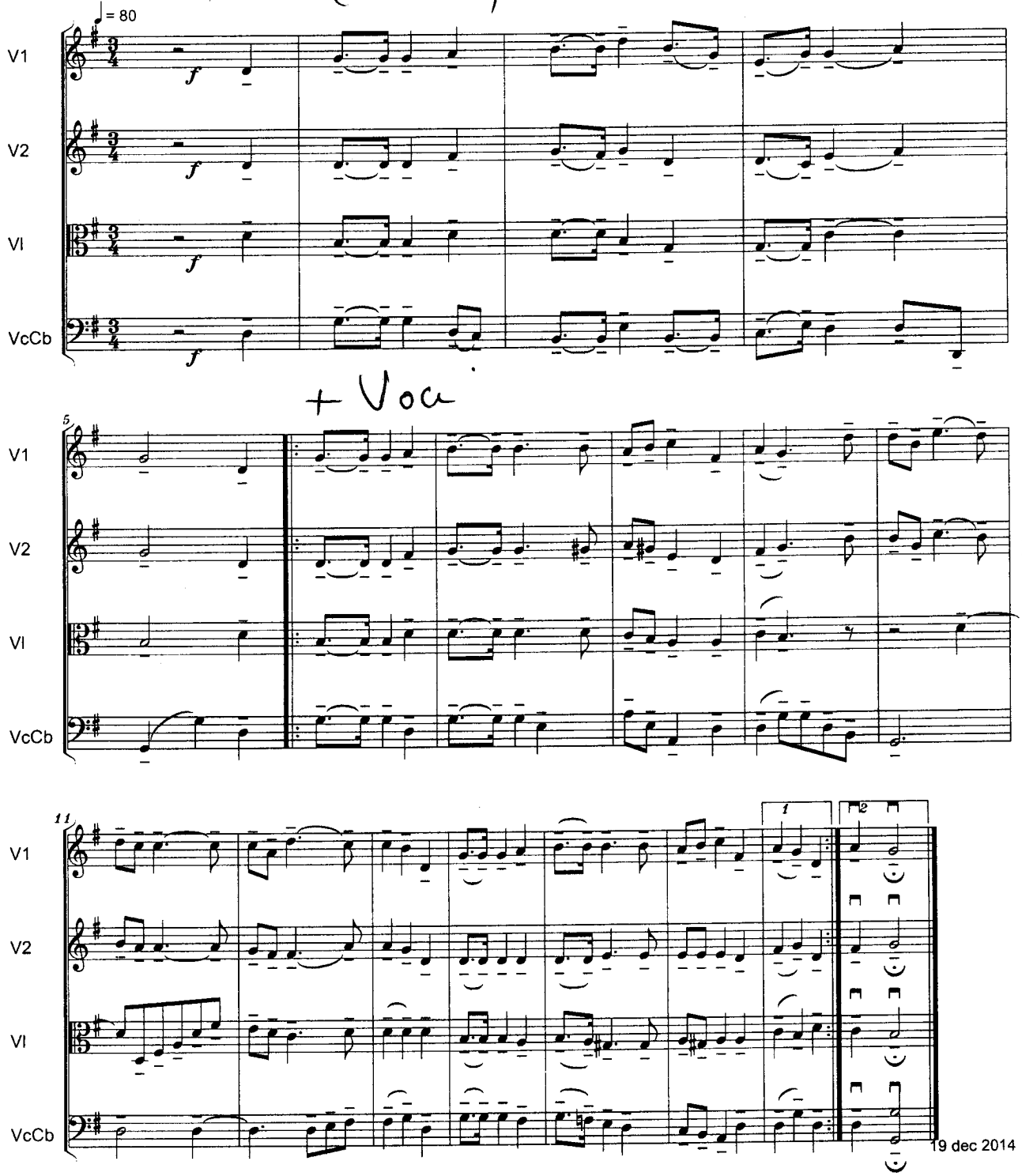
O, BRAD FRUMOS

arr. Serban Nichifor

Intro (Orch)

Maestoso

♩ = 80



19 dec 2014

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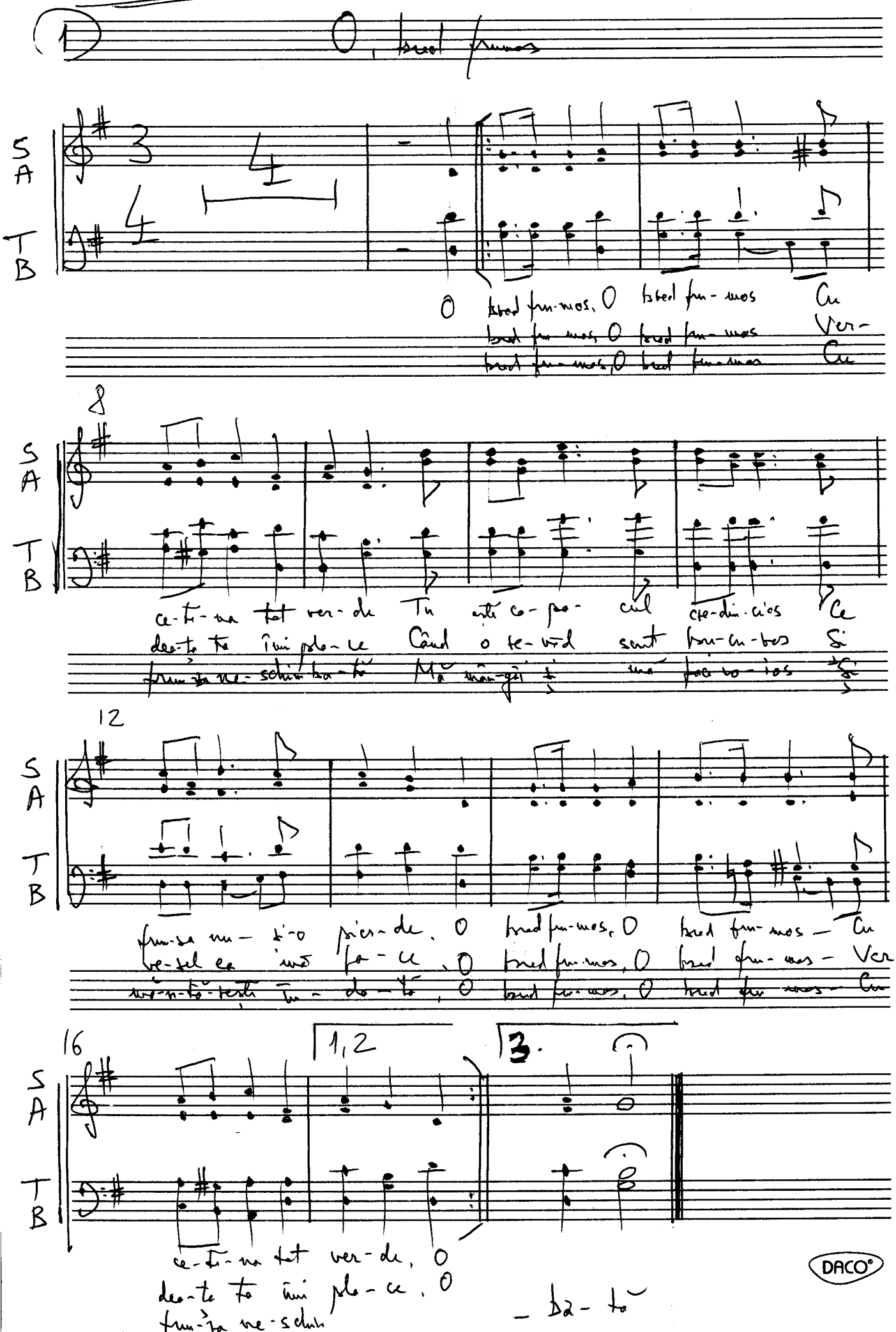
Soli (SATB)



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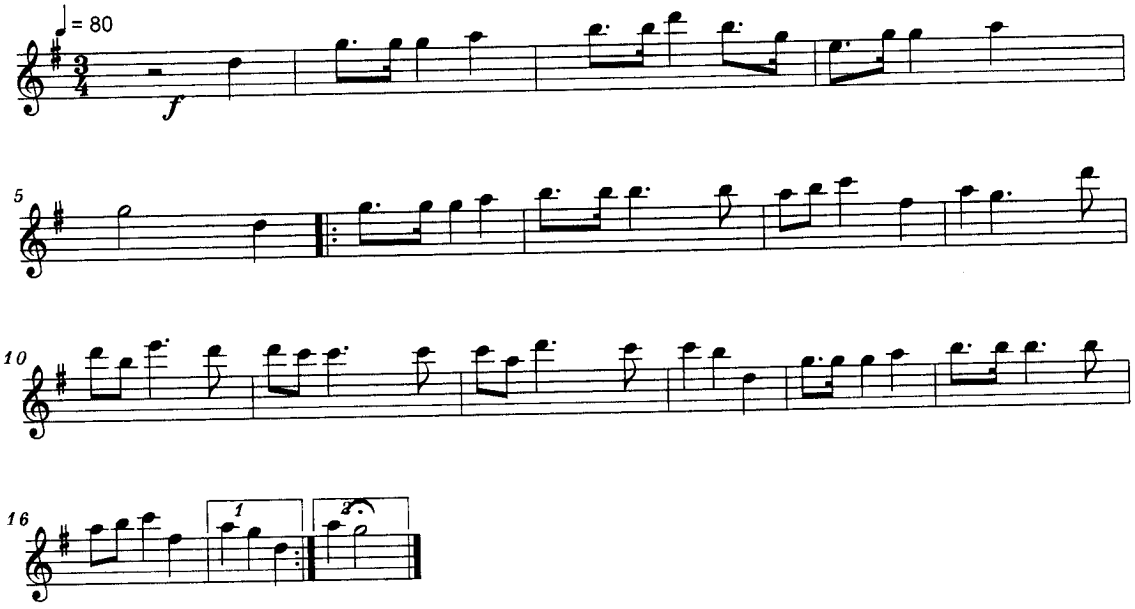
2

O, BRAD FRUMOS

Flauto

arr. Serban Nichifor

Maestoso



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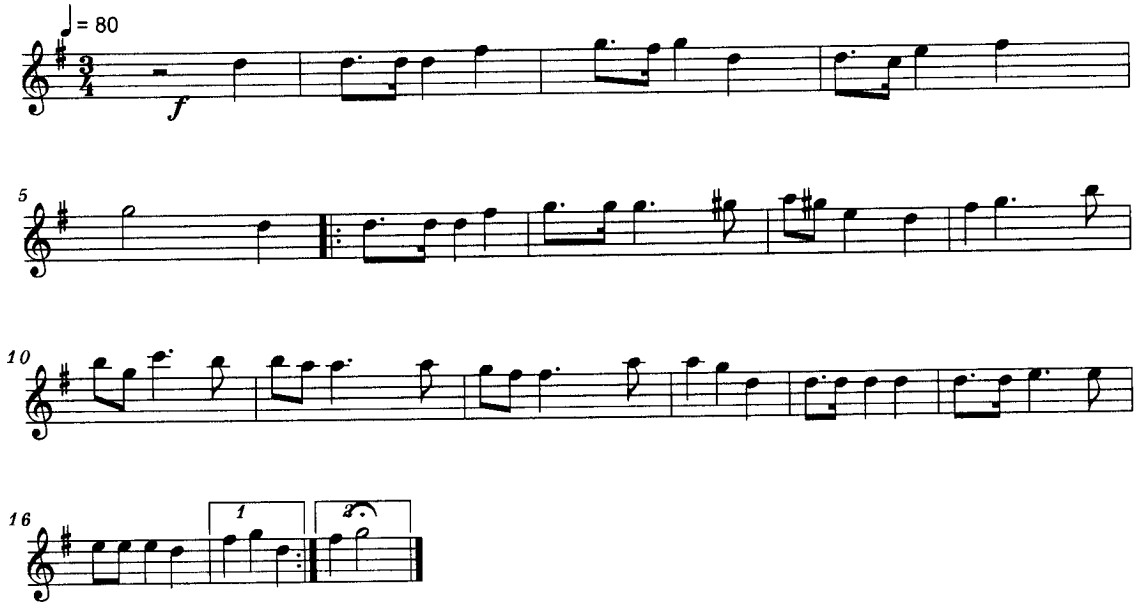
3

O, BRAD FRUMOS
Oboe

arr. Serban Nichifor

Maestoso



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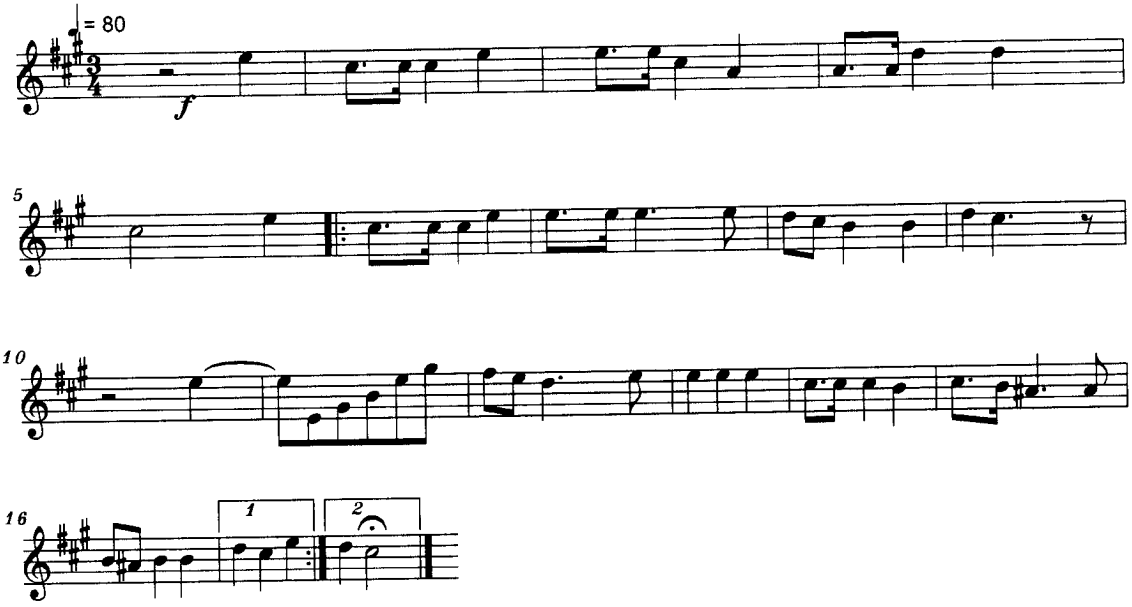
(4)

O, BRAD FRUMOS
Clarinetto in Si b

arr. Serban Nichifor

Maestoso



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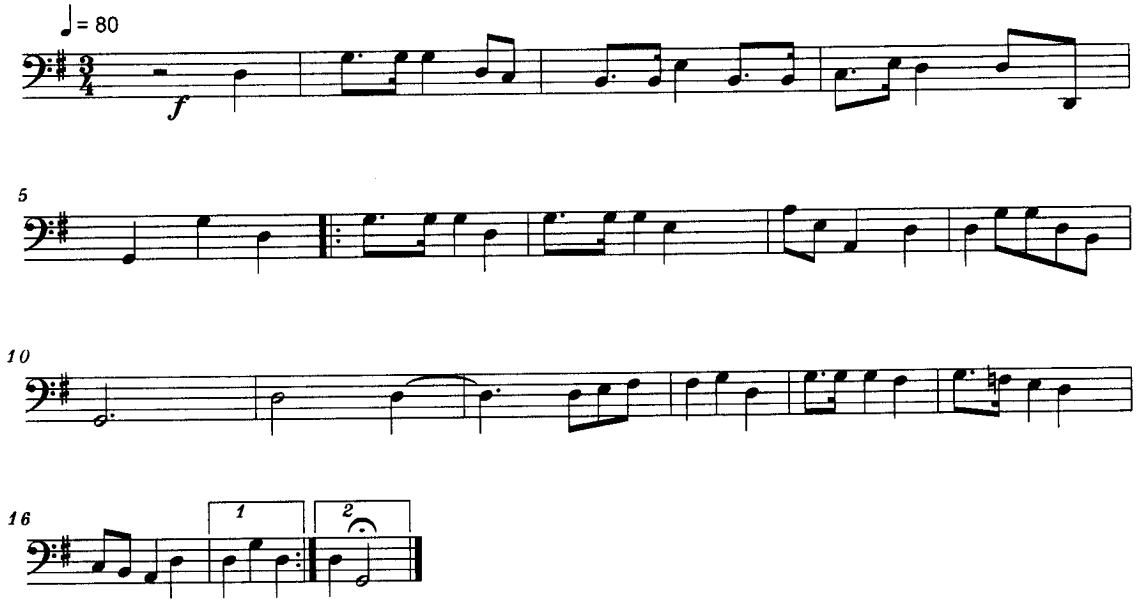
5

O, BRAD FRUMOS
Fagotto

arr. Serban Nichifor

Maestoso



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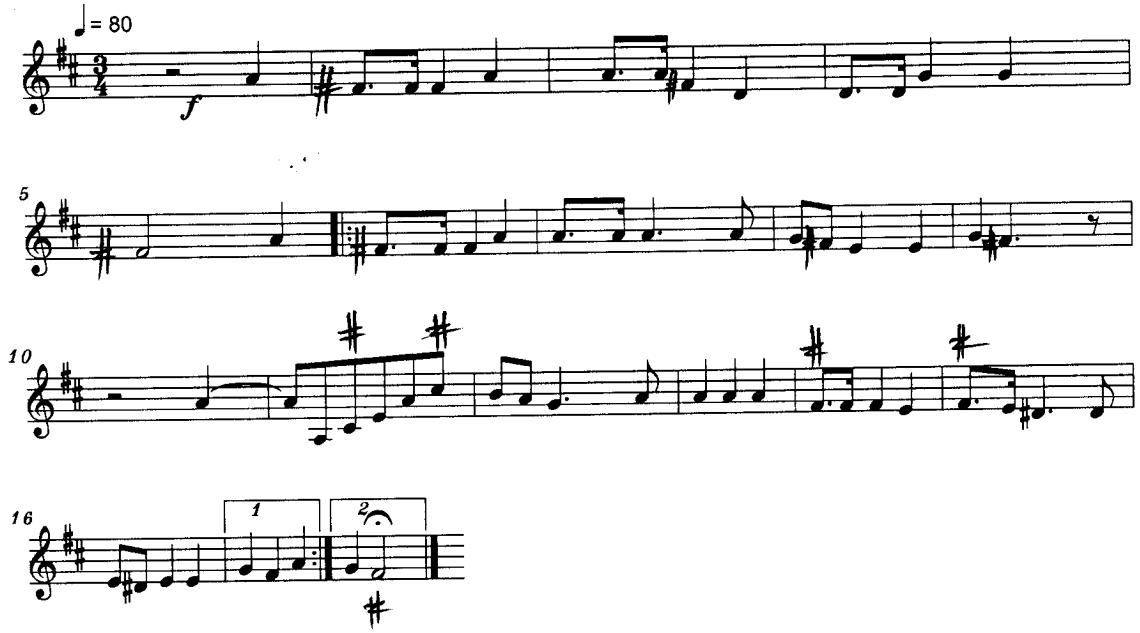
6

O, BRAD FRUMOS
Corno in Fa

arr. Serban Nichifor

Maestoso



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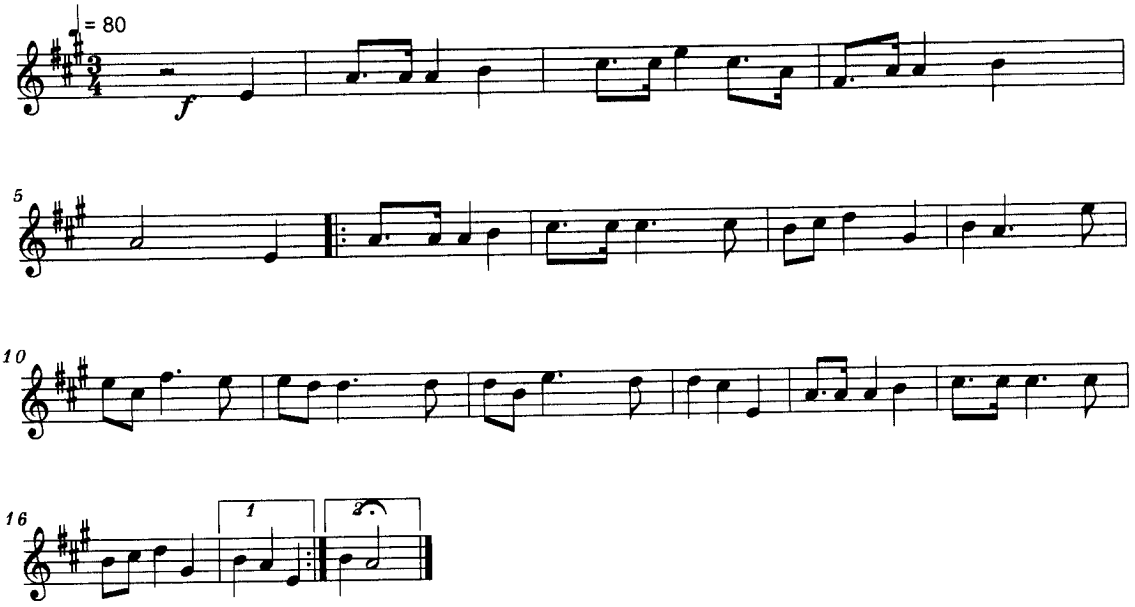
O, BRAD FRUMOS
Tromba 1 in Si b

arr. Serban Nichifor

Maestoso



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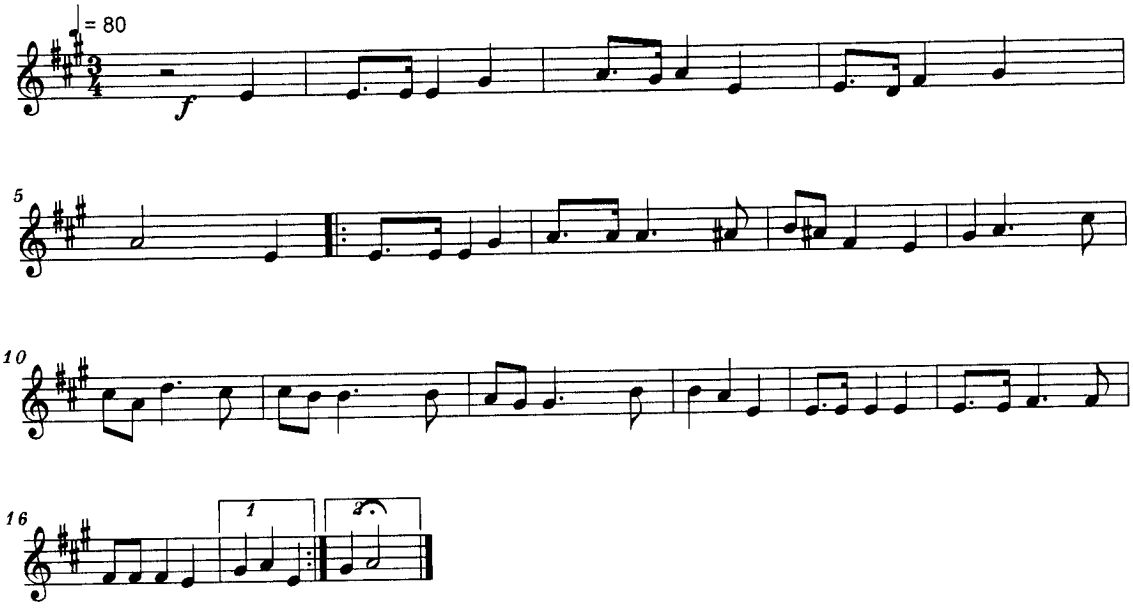
File: tr2.mz

8

O, BRAD FRUMOS
Tromba 2 in Si b

arr. Serban Nichifor

Maestoso



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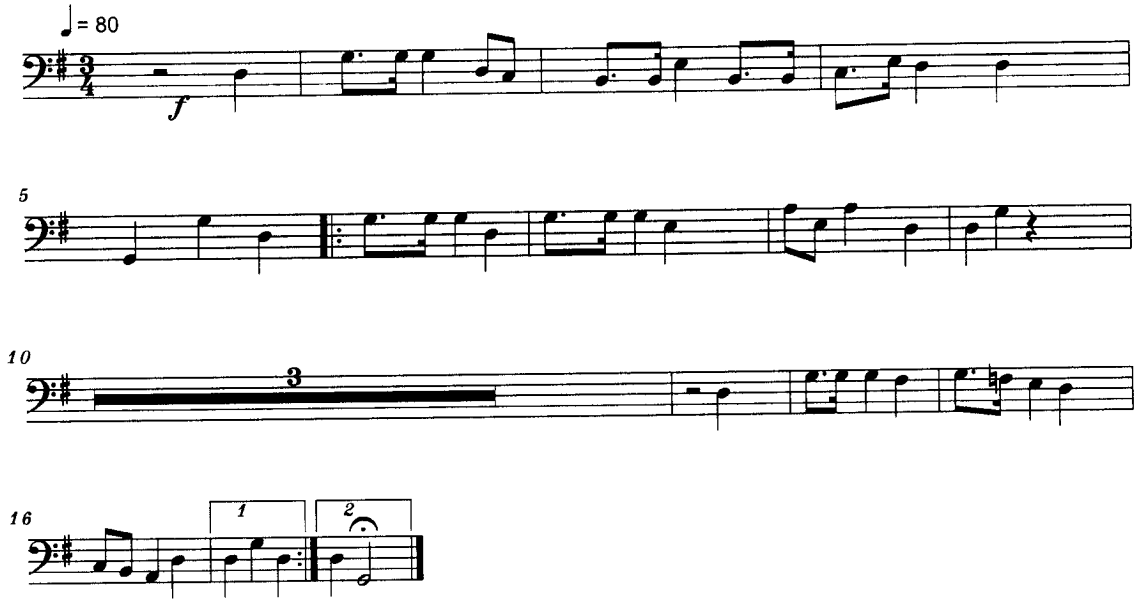
9

O, BRAD FRUMOS

Trombone

arr. Serban Nichifor

Maestoso



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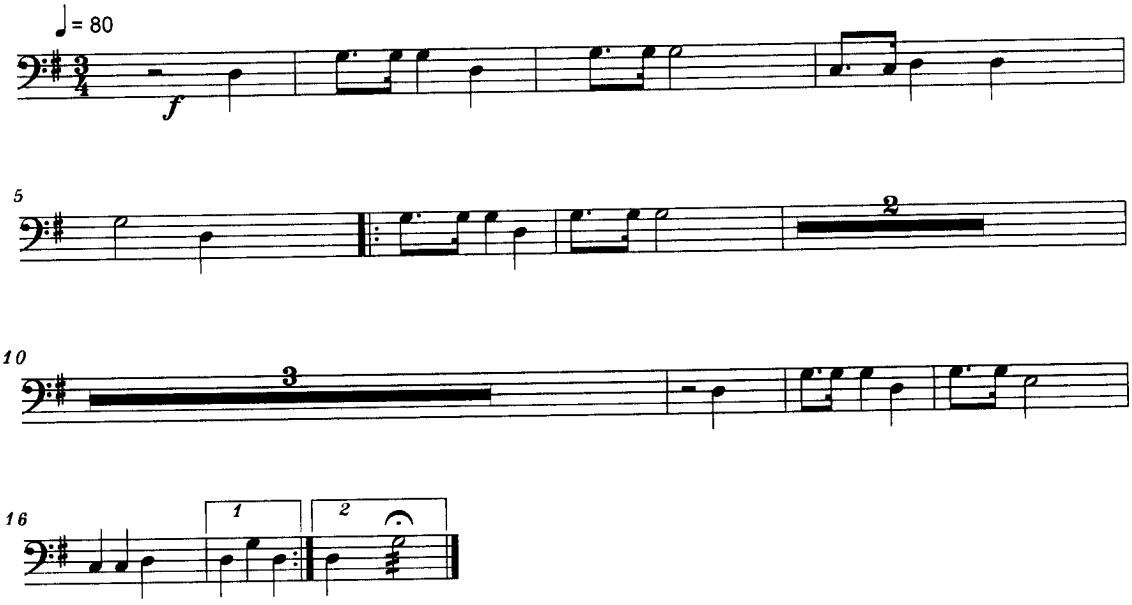
10

O, BRAD FRUMOS
Timpani

arr. Serban Nichifor

Maestoso



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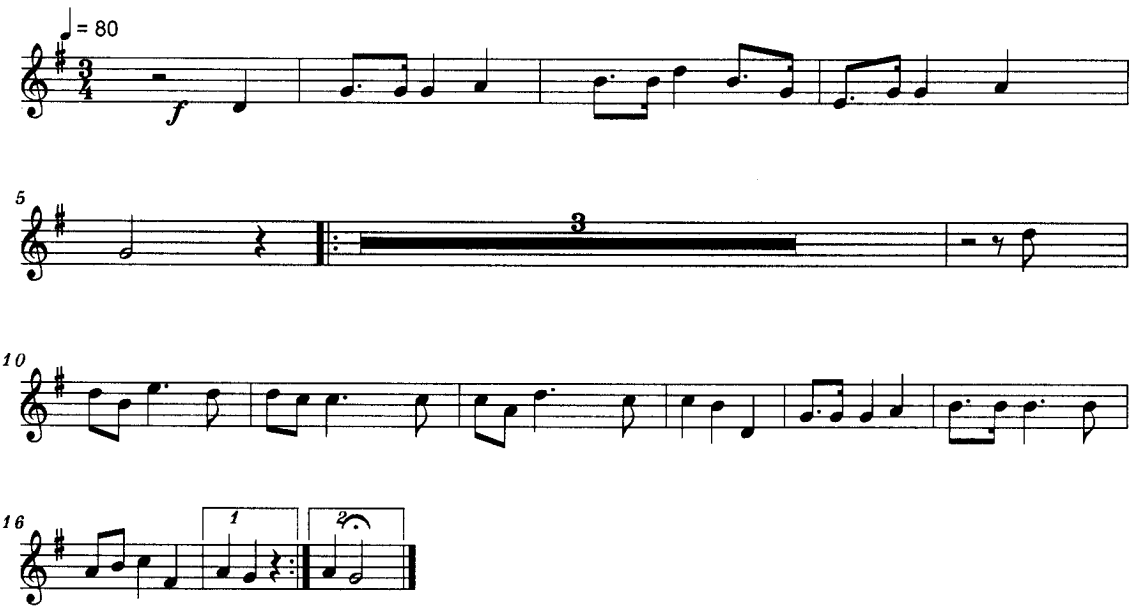
O, BRAD FRUMOS
Campanelli

arr. Serban Nichifor

Maestoso



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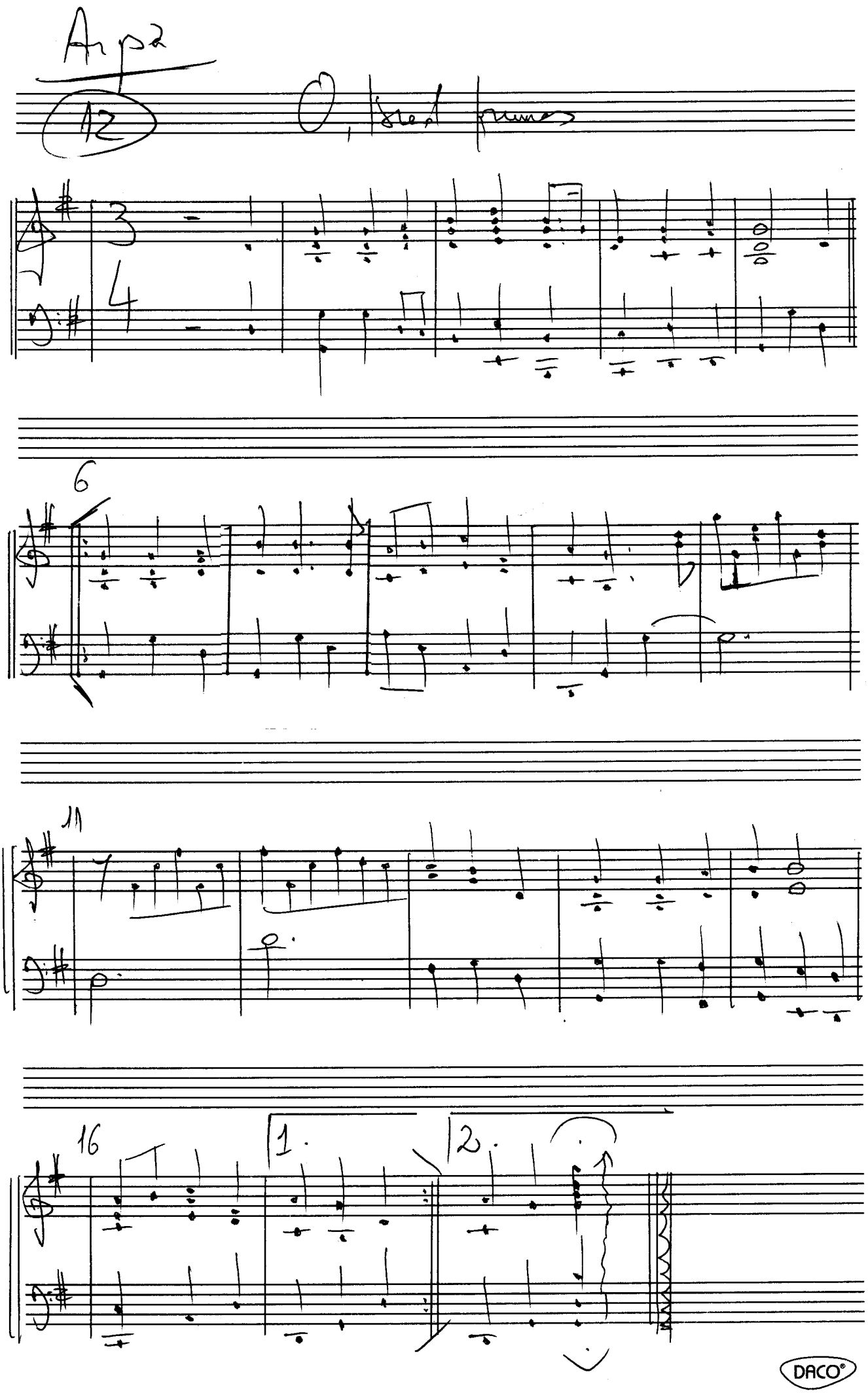
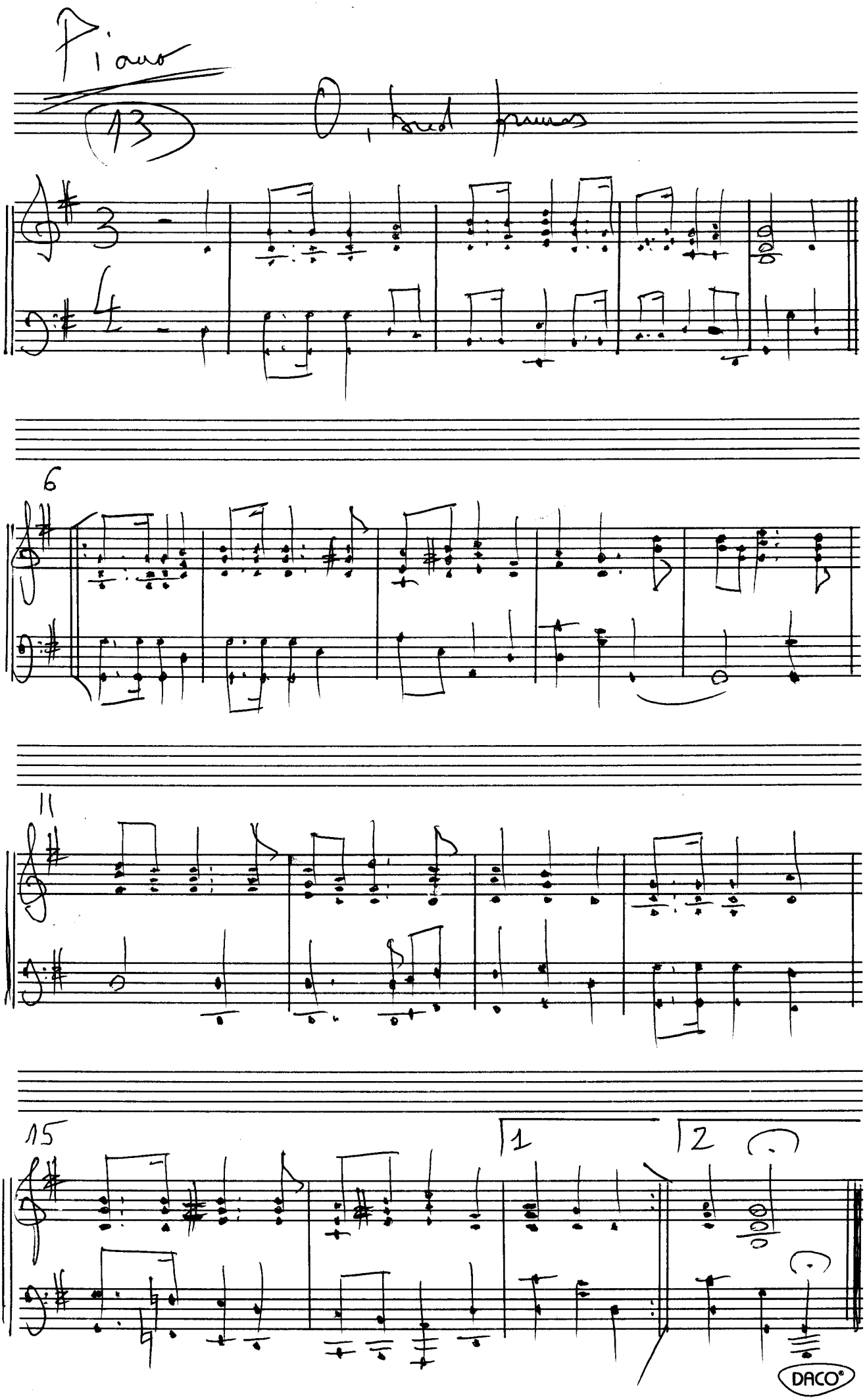

Arp2
12
3
4
6
11
16
1.
2.


Piano
(13)
6
11
15
1
2

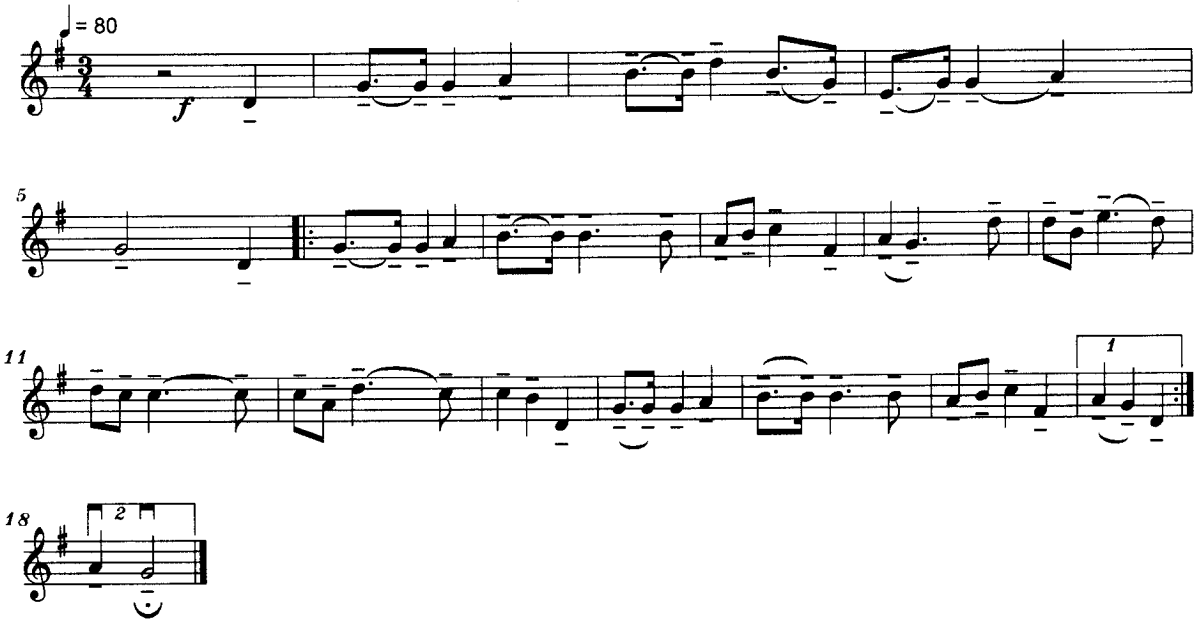
File: v1.mz

14

O, BRAD FRUMOS
Violini I

arr. Serban Nichifor

Maestoso



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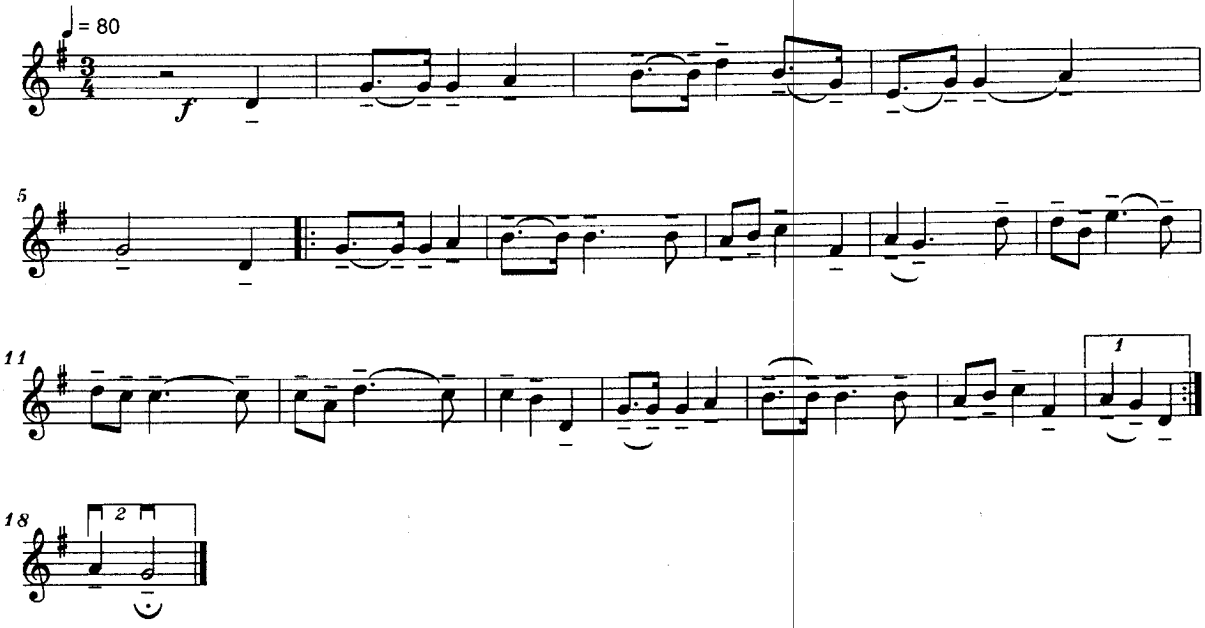
15

O, BRAD FRUMOS
Violini I

arr. Serban Nichifor

Maestoso



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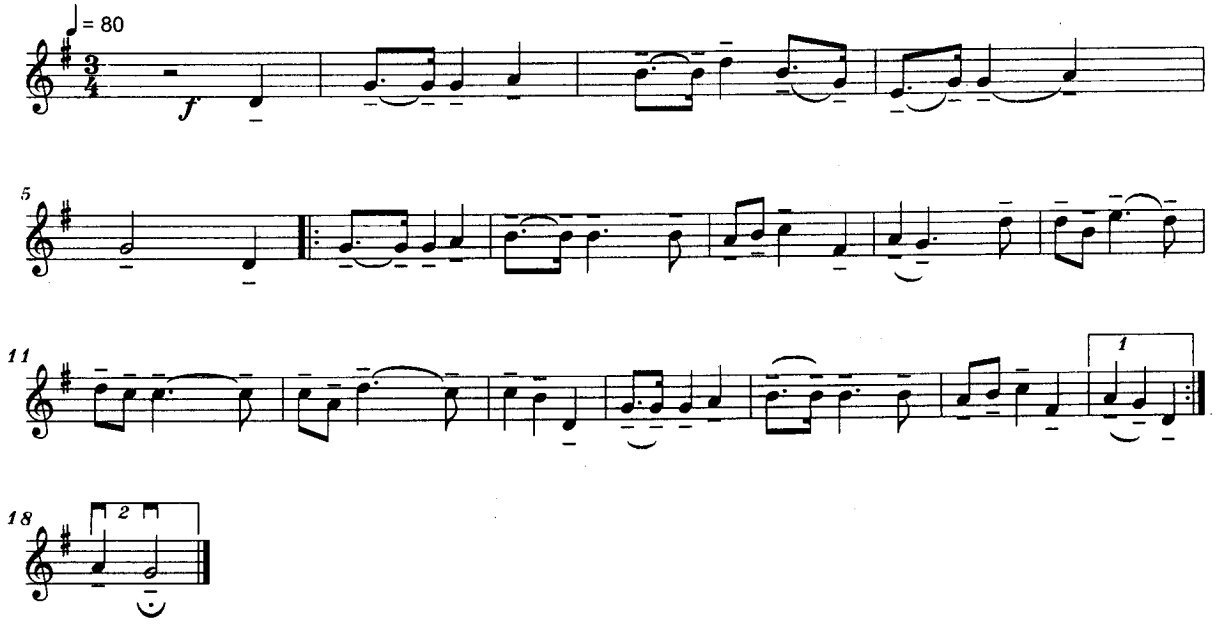
16

O, BRAD FRUMOS
Violini I

arr. Serban Nichifor

Maestoso



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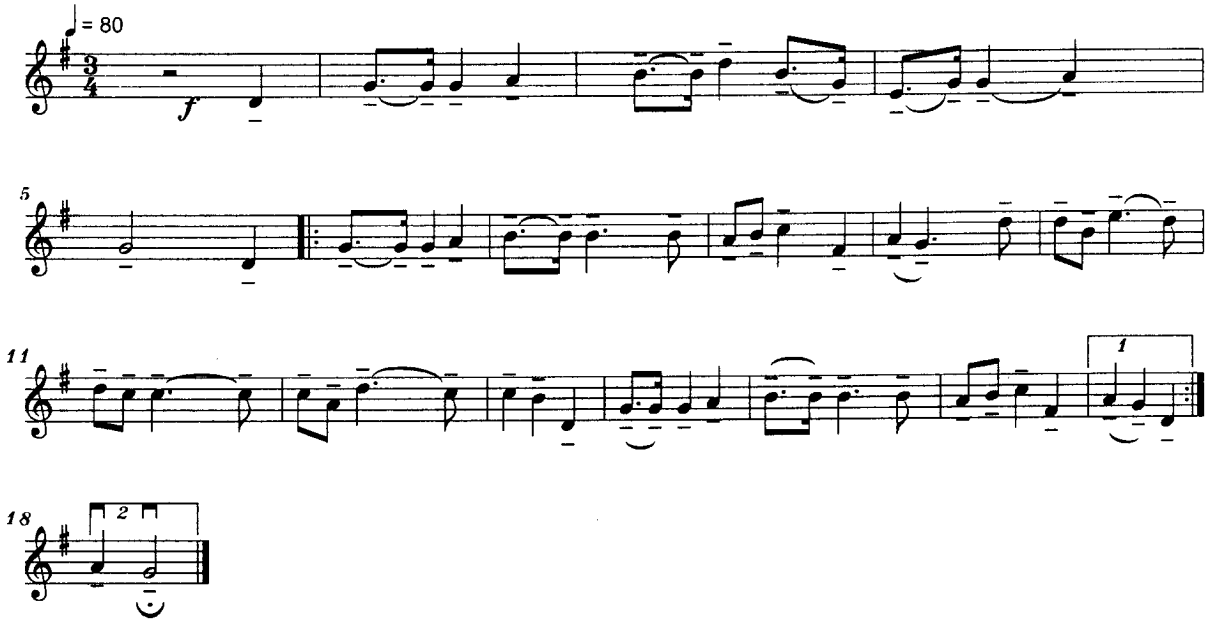
17

O, BRAD FRUMOS
Violini I

arr. Serban Nichifor

Maestoso



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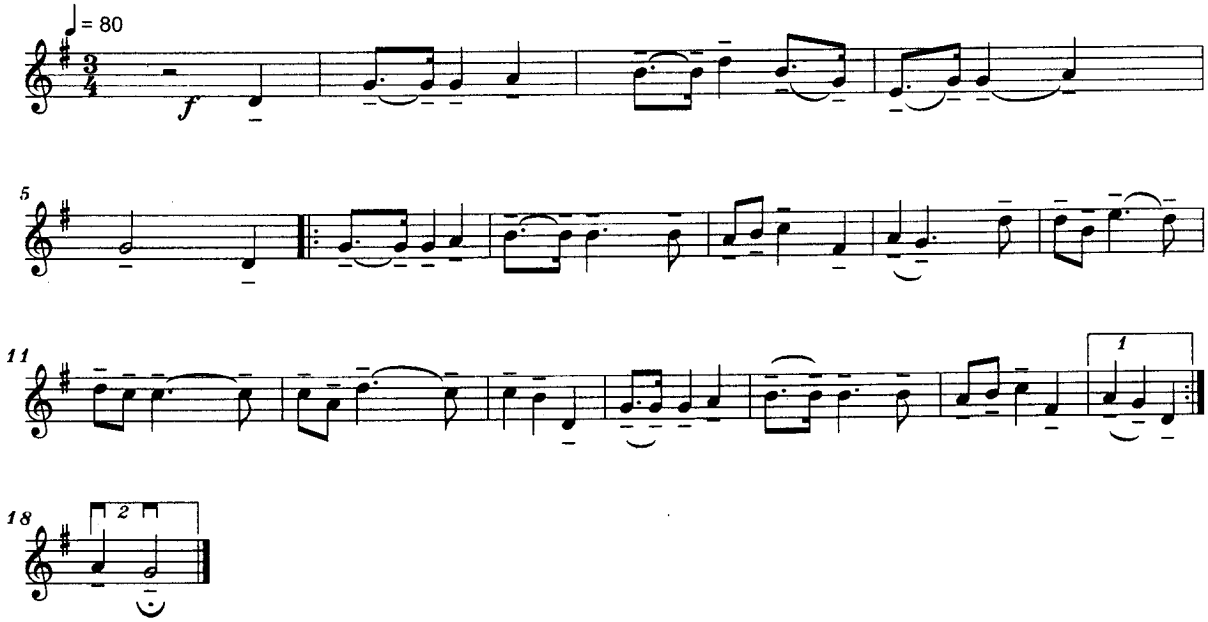
18

O, BRAD FRUMOS
Violini I

arr. Serban Nichifor

Maestoso



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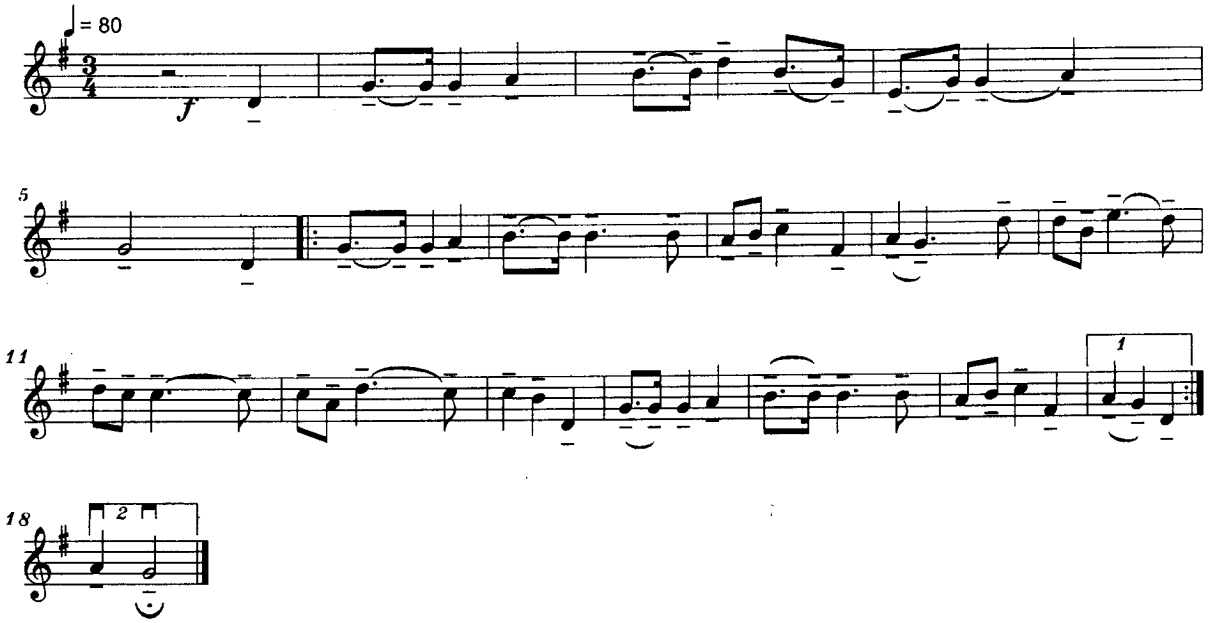
19

O, BRAD FRUMOS
Violini I

arr. Serban Nichifor

Maestoso



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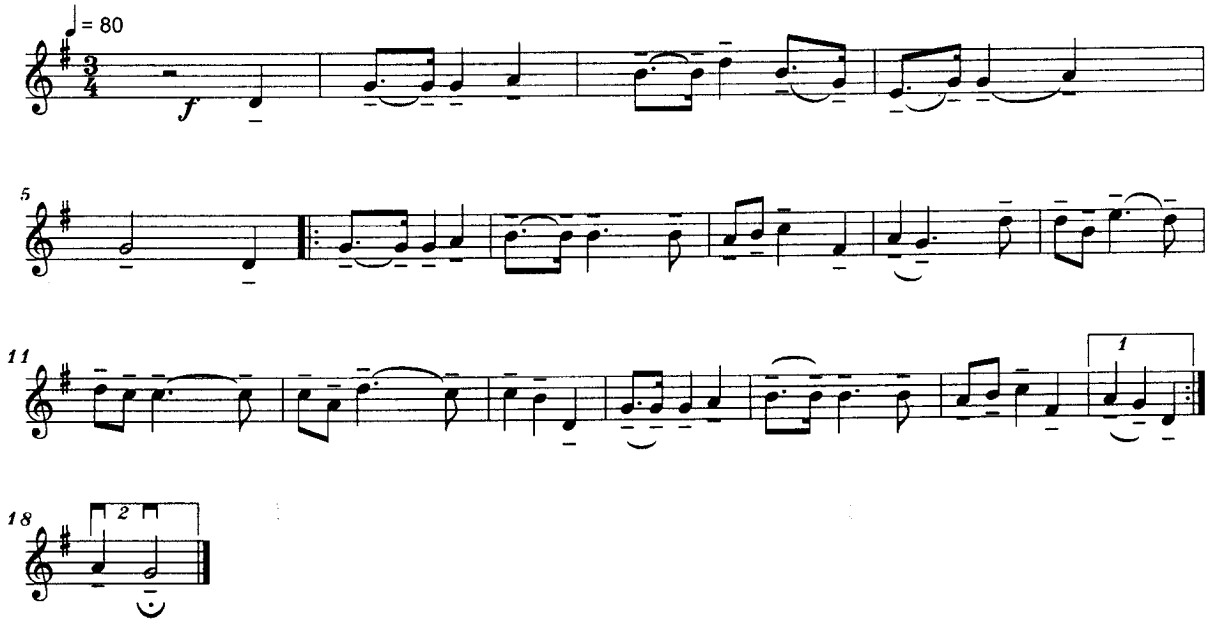
20

O, BRAD FRUMOS
Violini I

arr. Serban Nichifor

Maestoso



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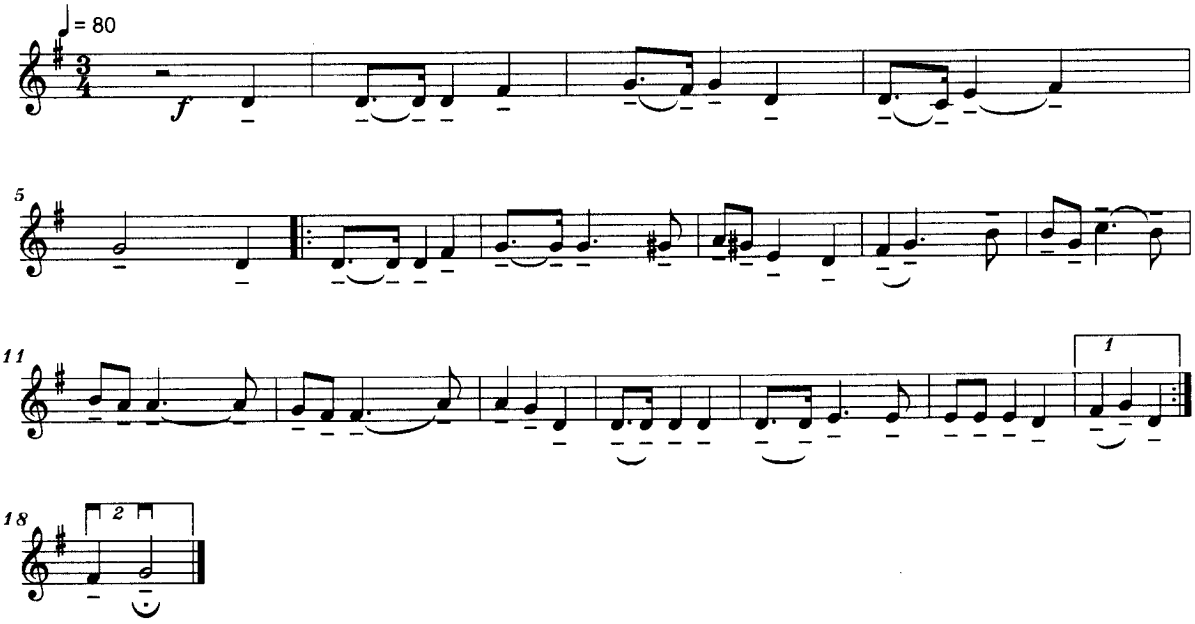
File: v2.mz

21

O, BRAD FRUMOS
Violini II

arr. Serban Nichifor

Maestoso



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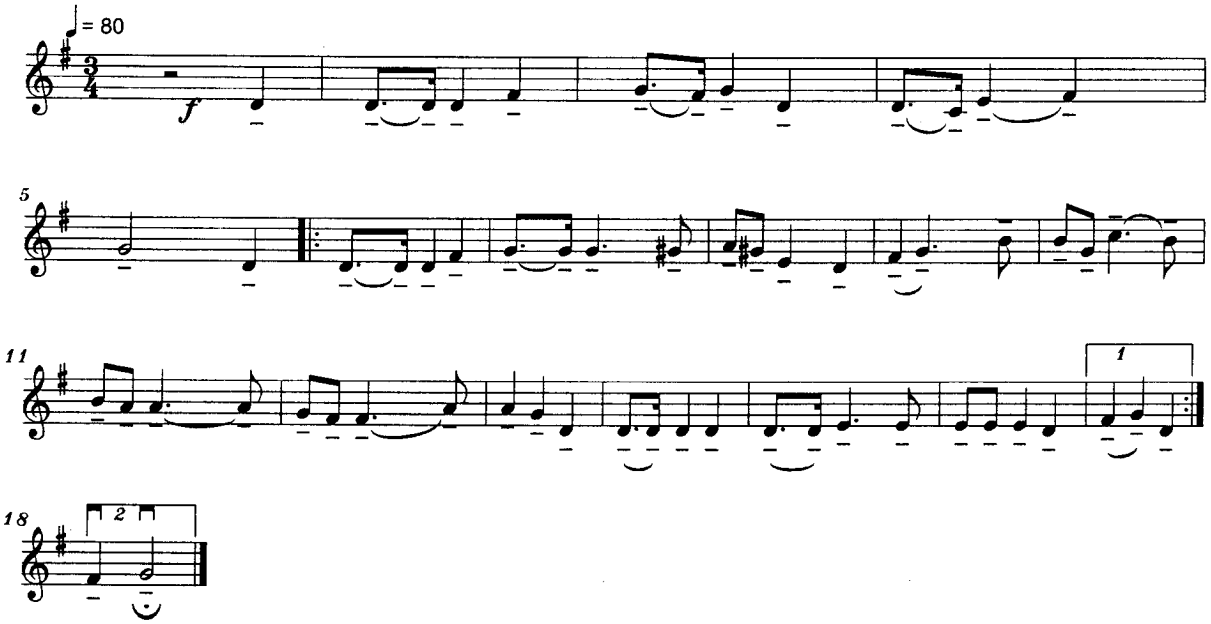
File: v2.mz

22

O, BRAD FRUMOS
Violini II

arr. Serban Nichifor

Maestoso



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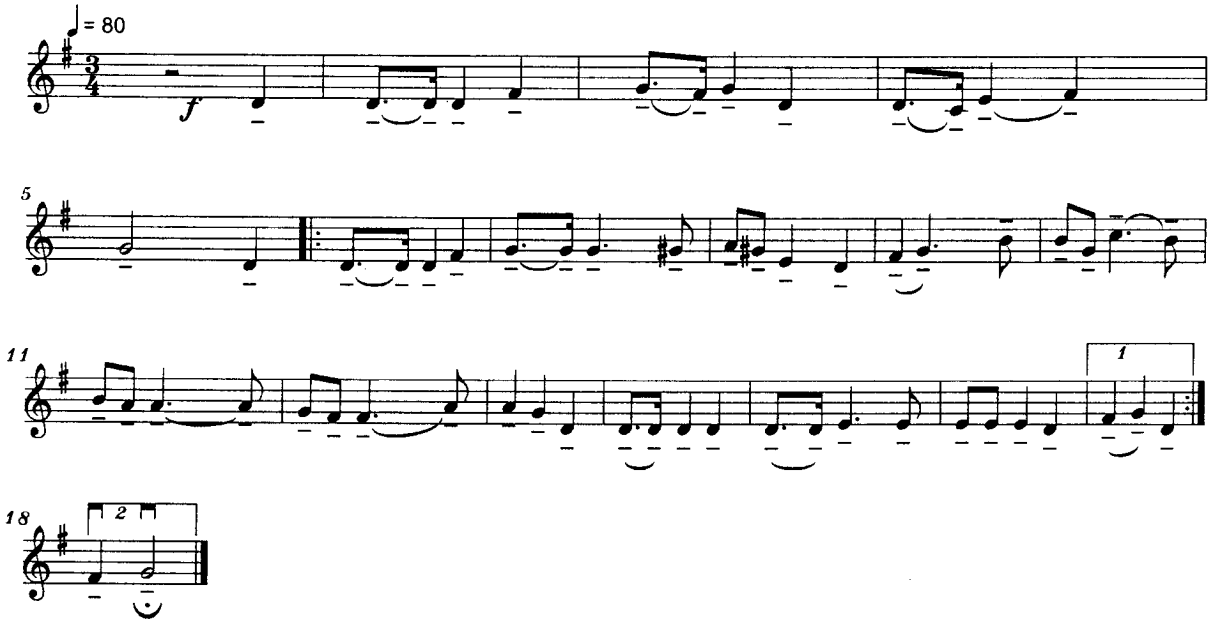
23

O, BRAD FRUMOS
Violini II

arr. Serban Nichifor

Maestoso



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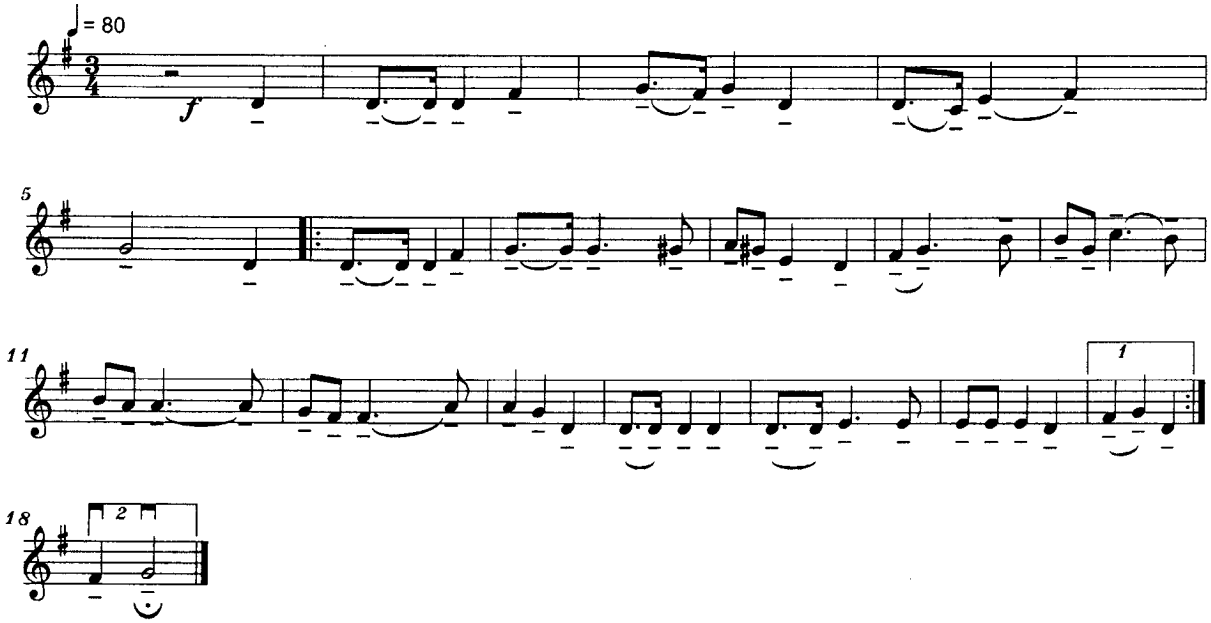
File: v2.mz

24

O, BRAD FRUMOS
Violini II

arr. Serban Nichifor

Maestoso



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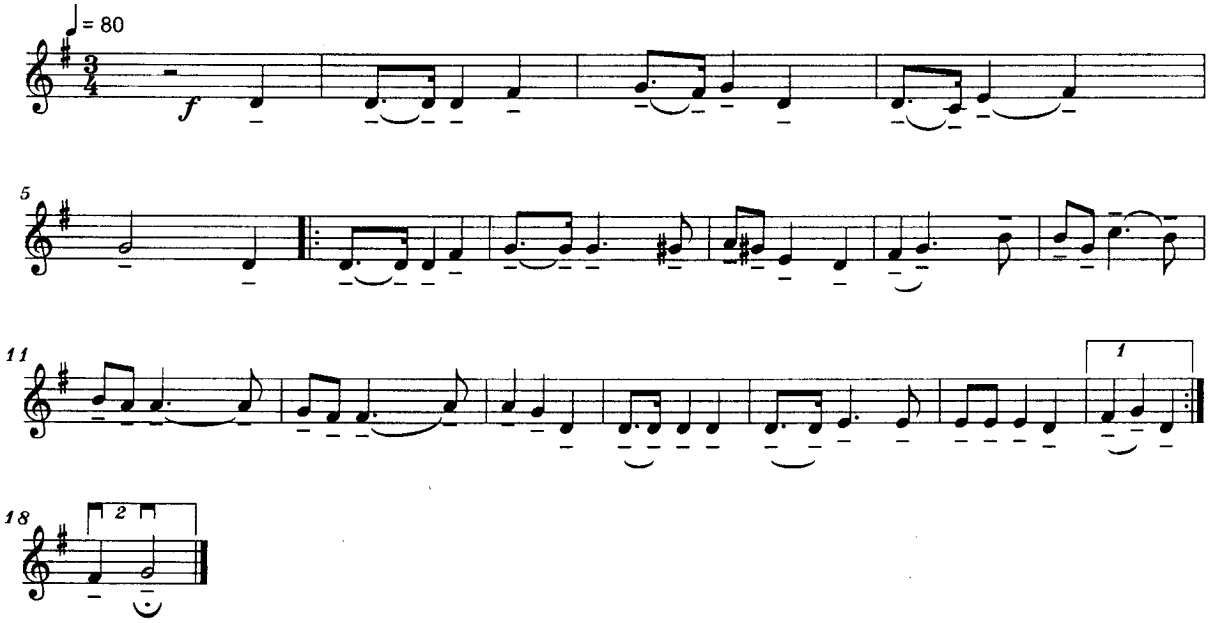
File: v2.mz

25

O, BRAD FRUMOS
Violini II

arr. Serban Nichifor

Maestoso



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Violini II

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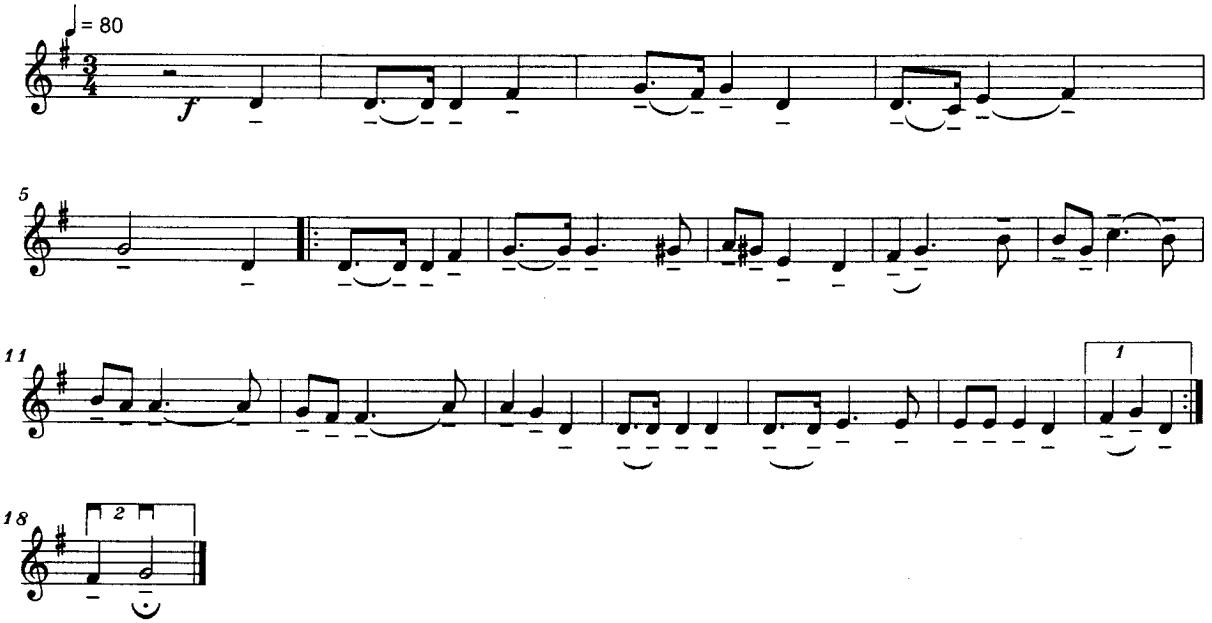

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27

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Viole

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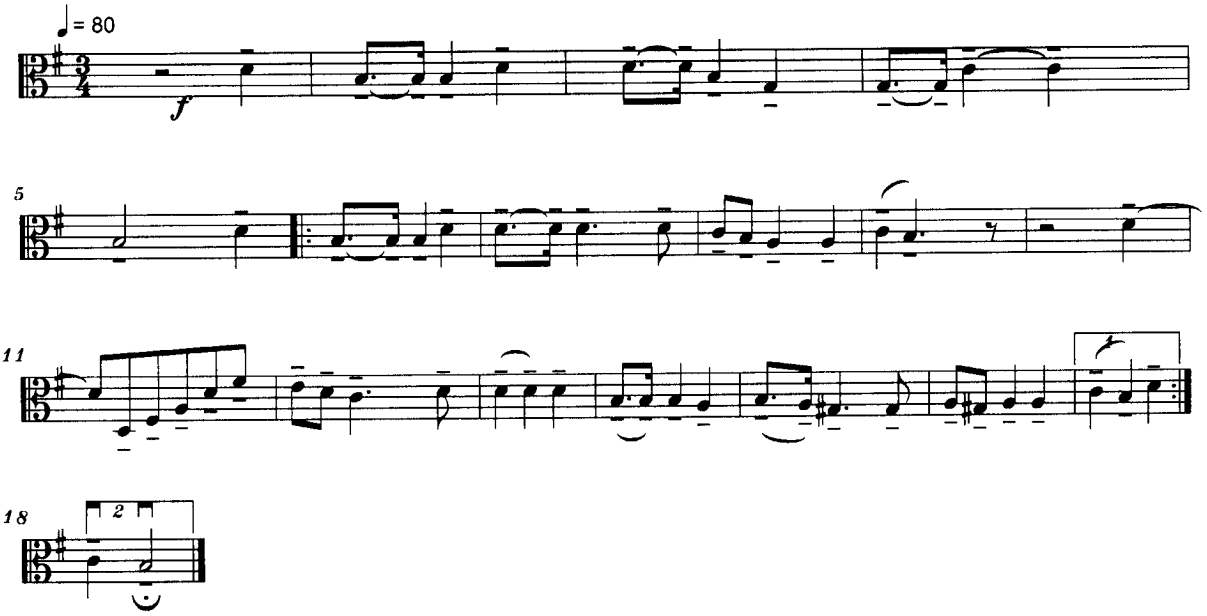

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Viole

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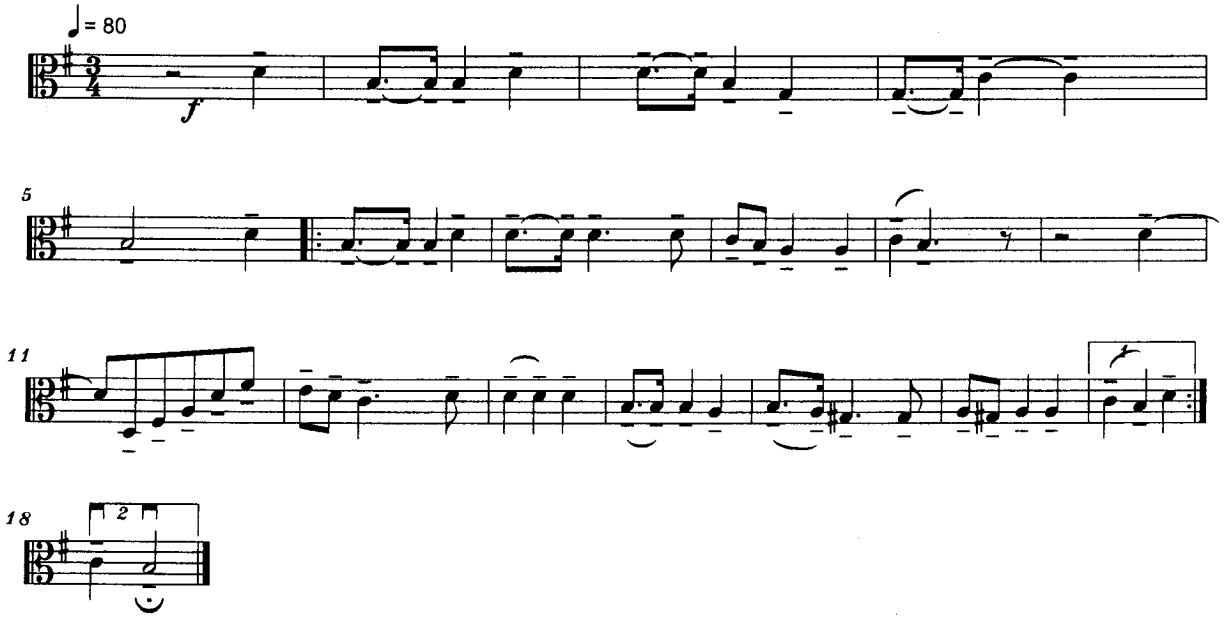

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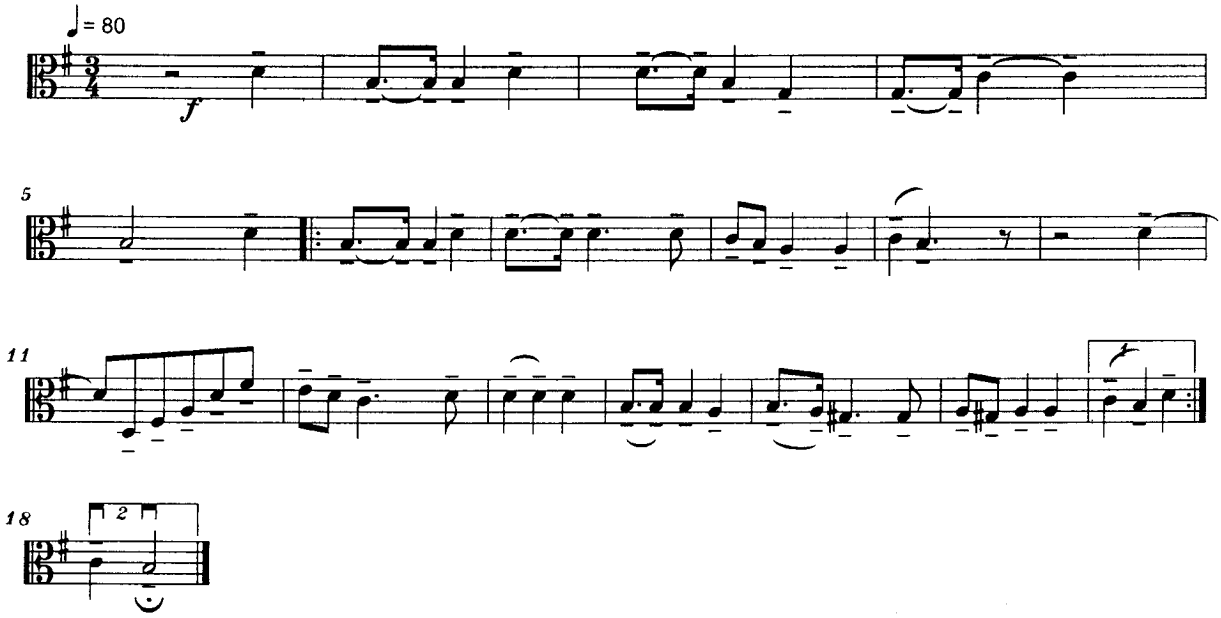

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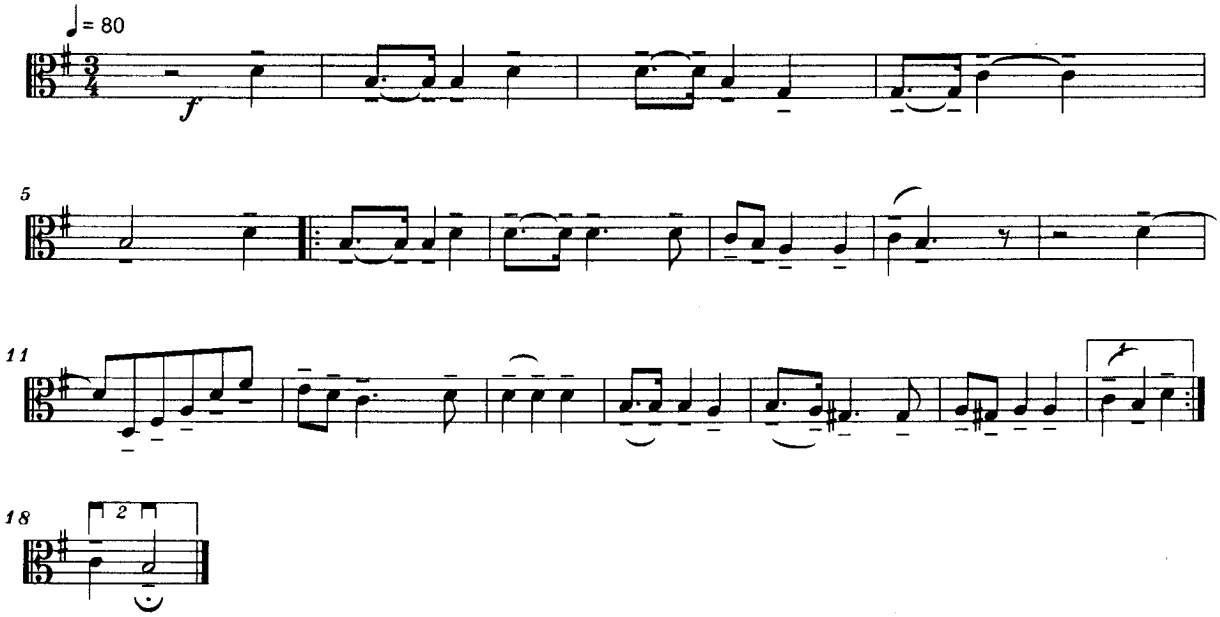

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Viole

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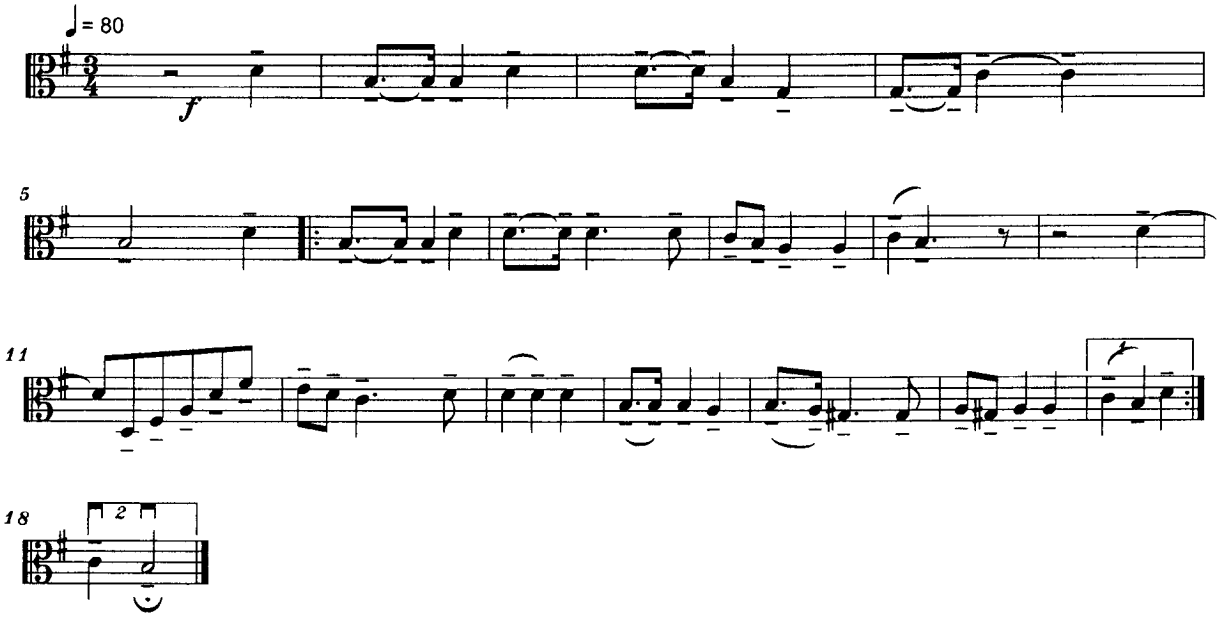

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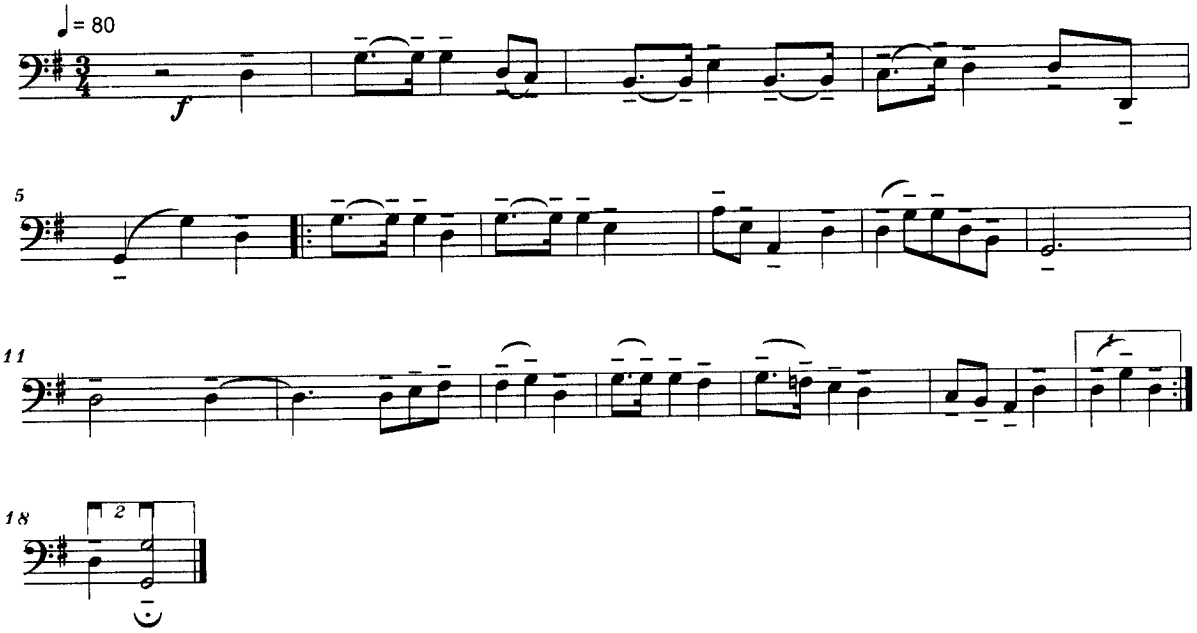
O, BRAD FRUMOS
Celli

arr. Serban Nichifor

Maestoso



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Celli

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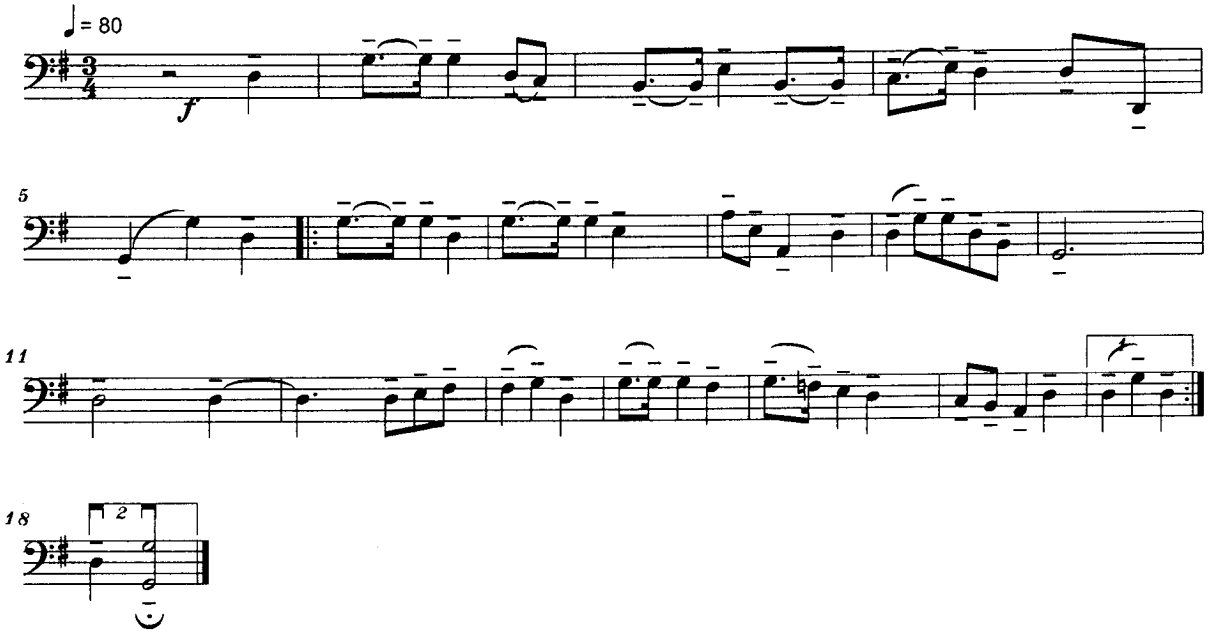
Maestoso



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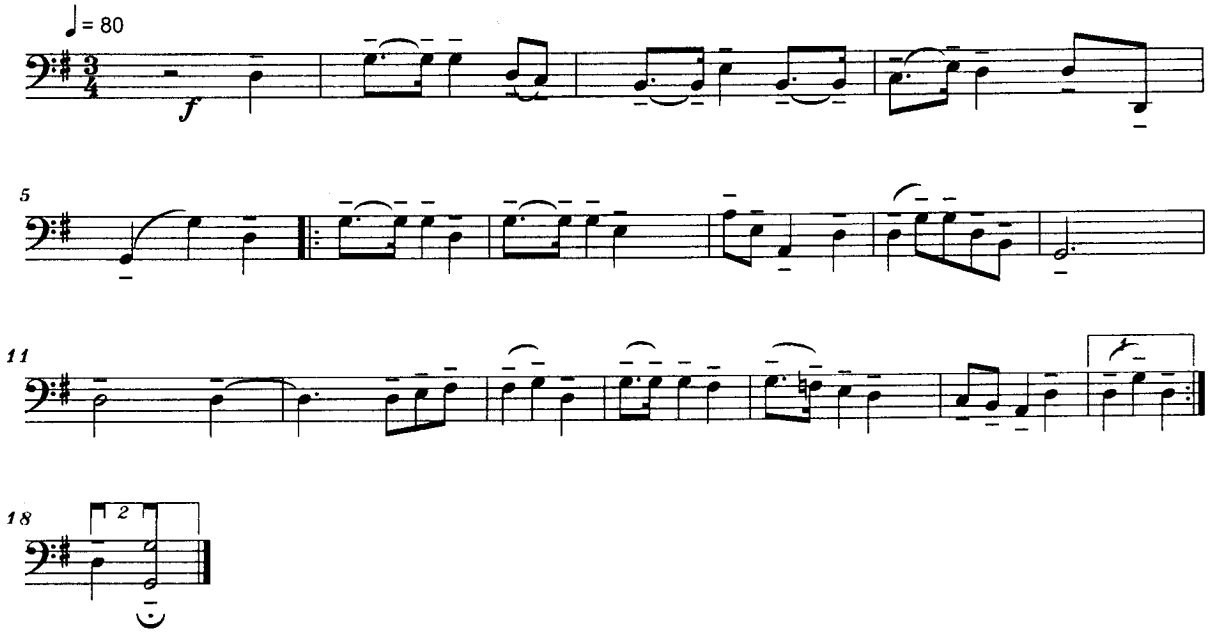
O, BRAD FRUMOS
Celli

arr. Serban Nichifor

Maestoso



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O, BRAD FRUMOS
Celli

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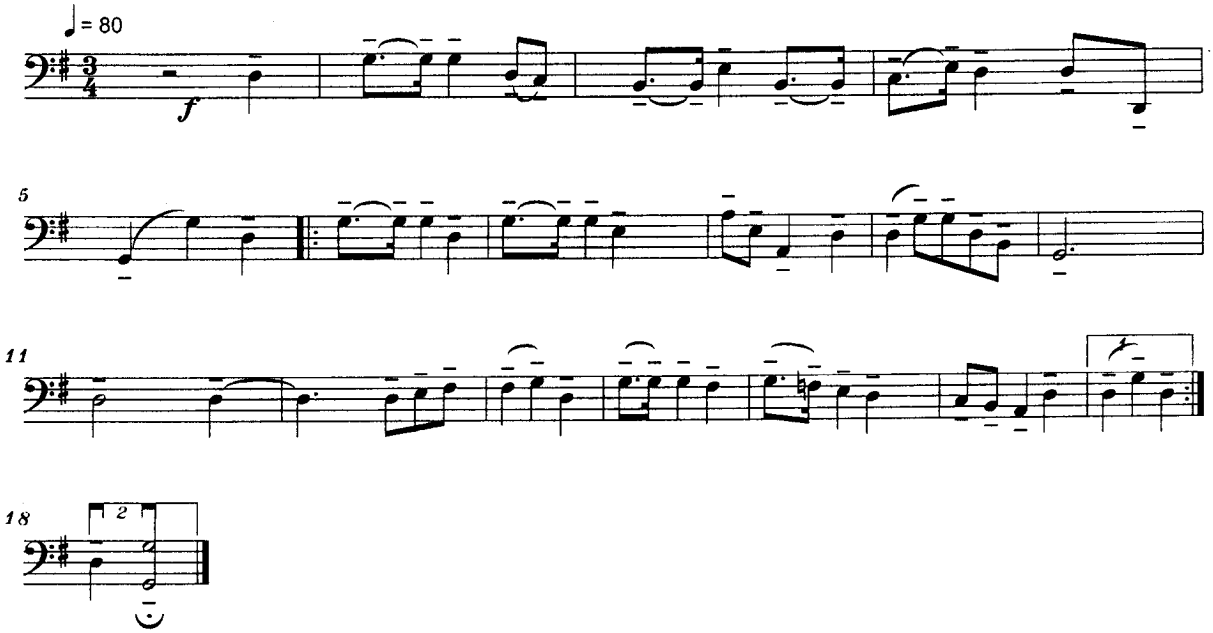
Maestoso



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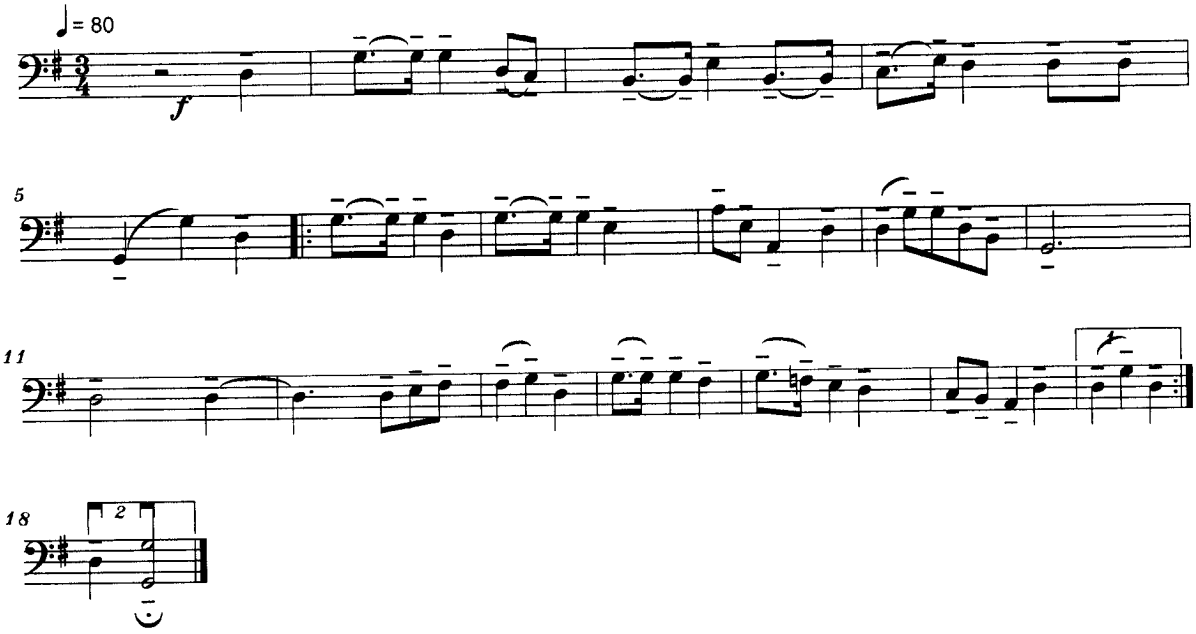
O, BRAD FRUMOS
Bassi

arr. Serban Nichifor

Maestoso



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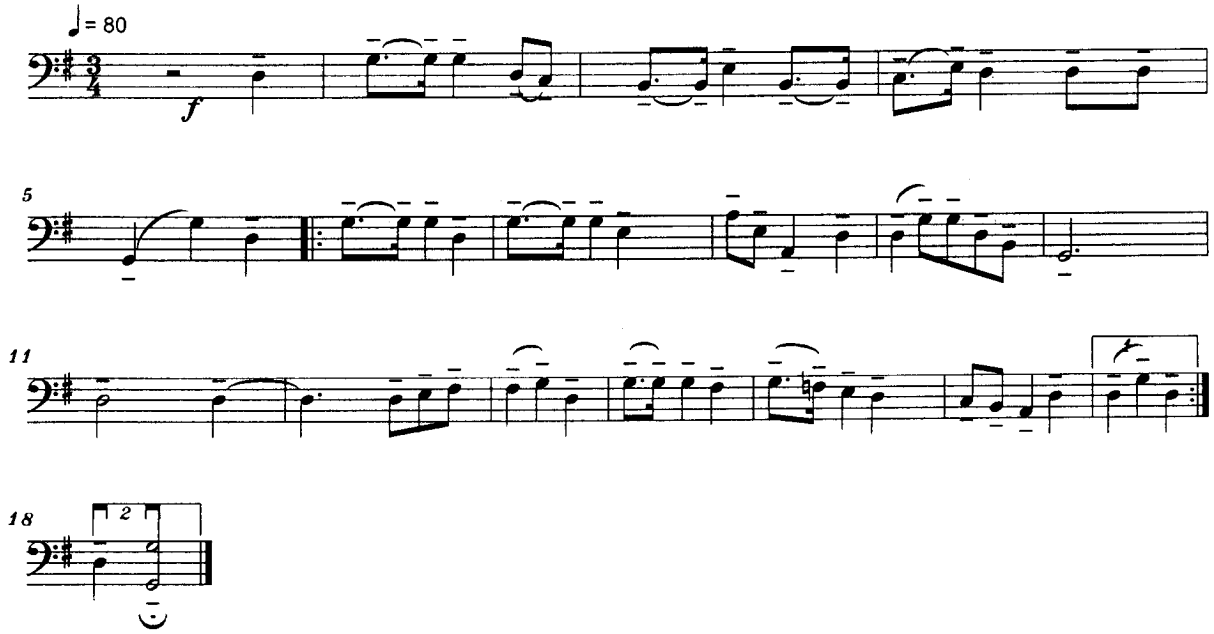
O, BRAD FRUMOS
Bassi

arr. Serban Nichifor

Maestoso



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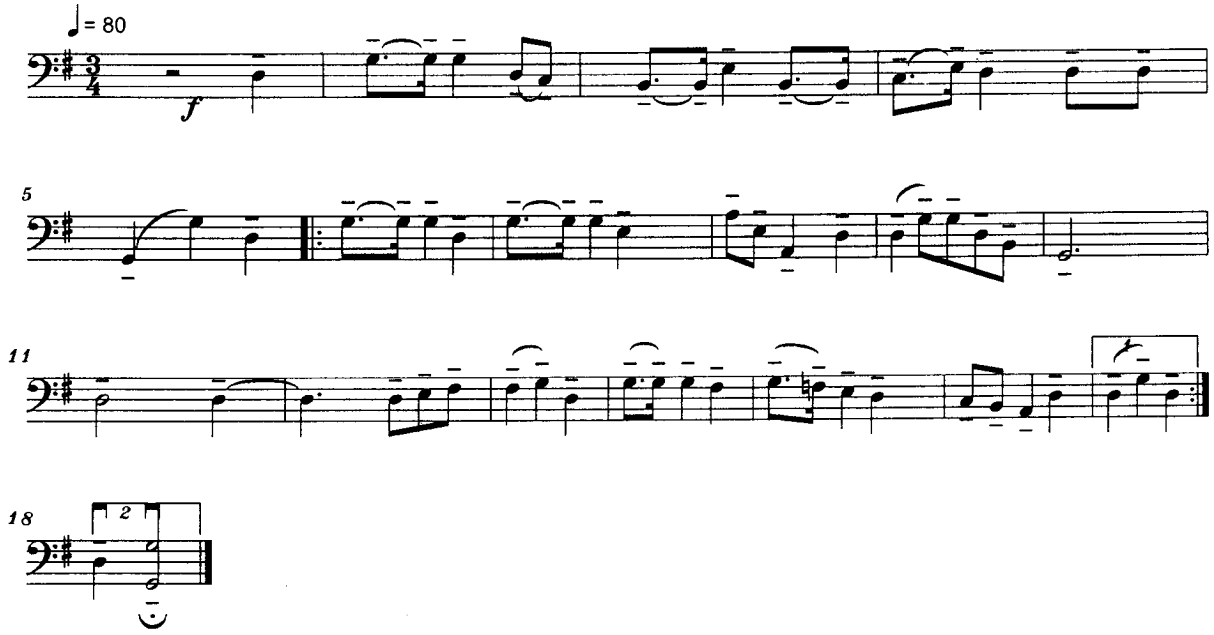
O, BRAD FRUMOS
Bassi

arr. Serban Nichifor

Maestoso



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File: O_Ce_Veste_orch.mz

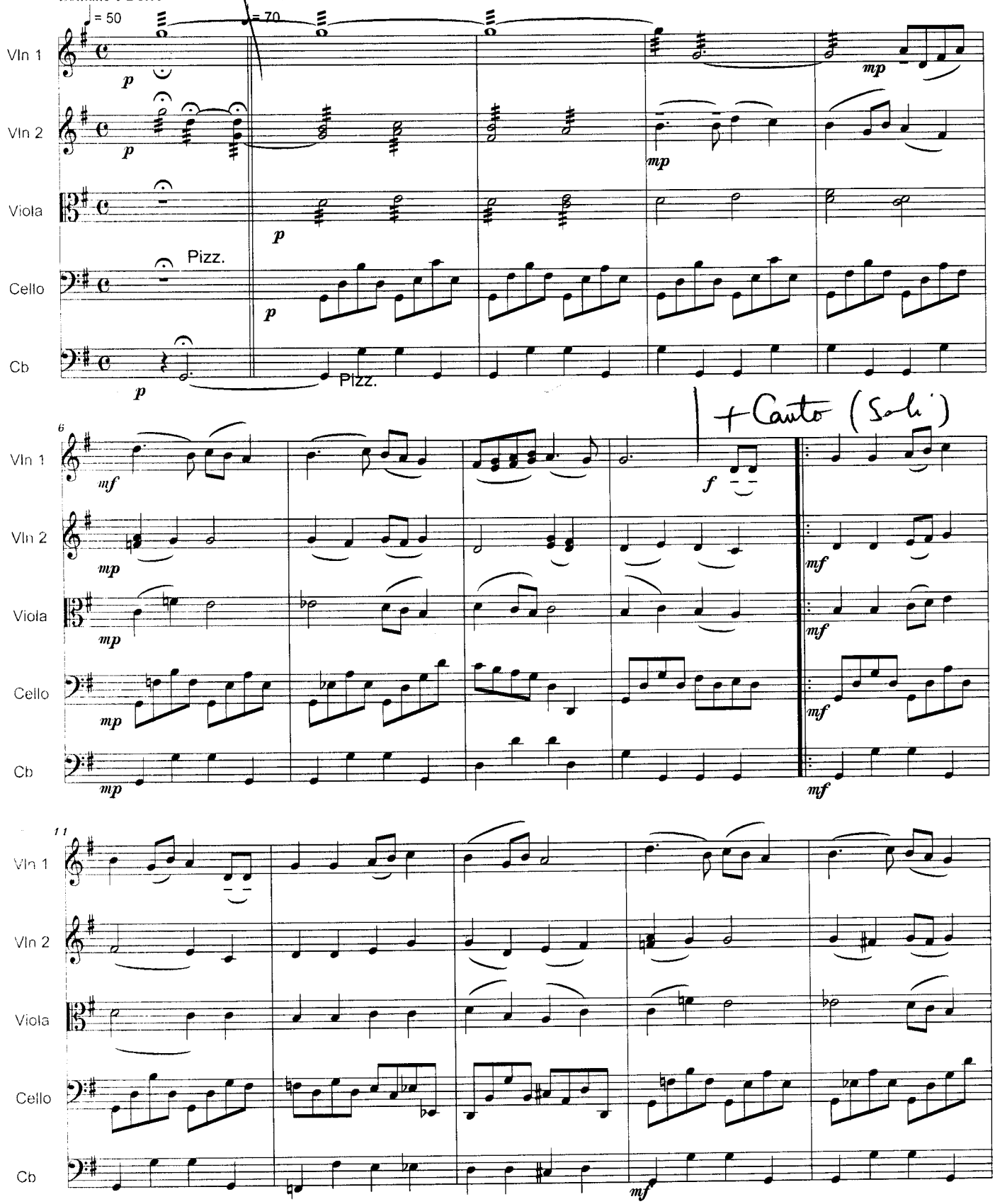
Campanelli
Archi

2.) Variation on "O, What Great News!"
(Romanian Carol)
for String Orchestra

+ Orchestra - Tutti

Lontano e Dolce

Serban Nichifor



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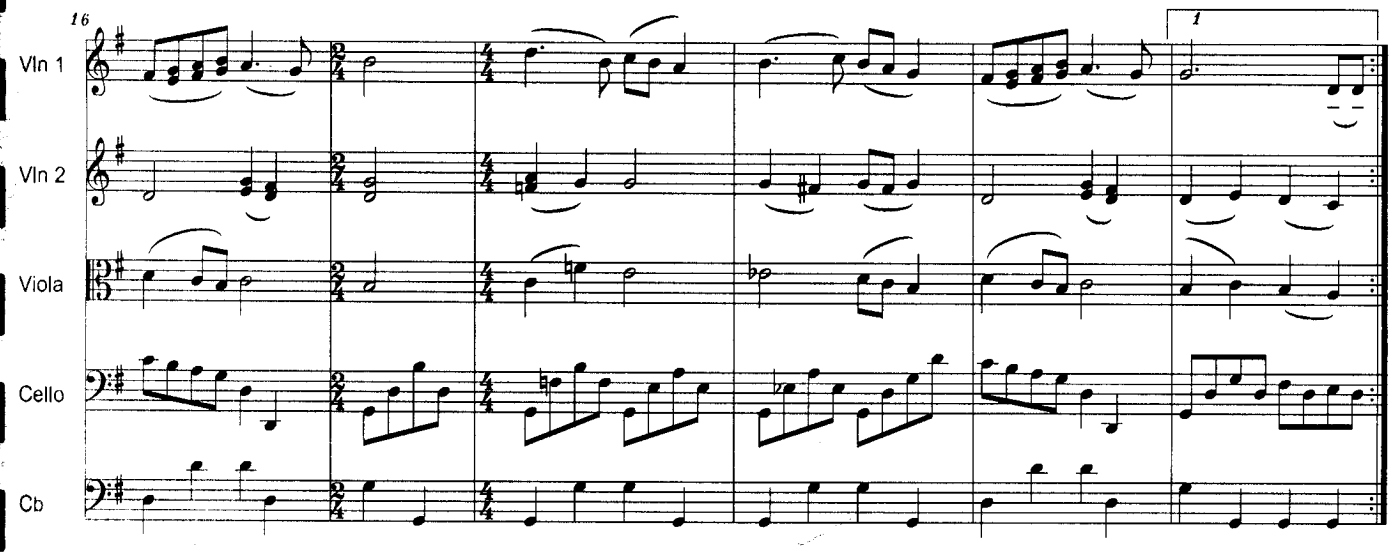
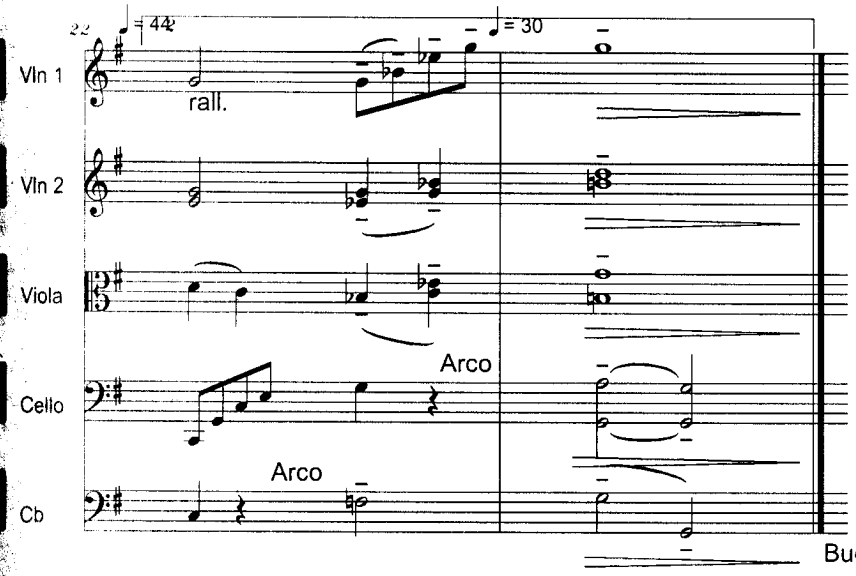




Bucharest, December 15, 2014

Soli (4 voci) (1a)

O, ce veste minunată

Contrano e Dolce

S
A
T
B

O ce ves-te mi-nu-na-tă în Vit-

(12)

S
A
T
B

fla-im în se-a-ra-tă Ce-rul stră-lu-cea

(15)

S
A
T
B

În-ge-nul ve-nea Pe-o-ra-ză cu-ra-tă Ce-rul stră-lu-cea

(19)

1

2 rall.

S
A
T
B

În-ge-nul venea Pe-o-ra-ză cu-ra-tă Că-la A—

DACO®

(1b)

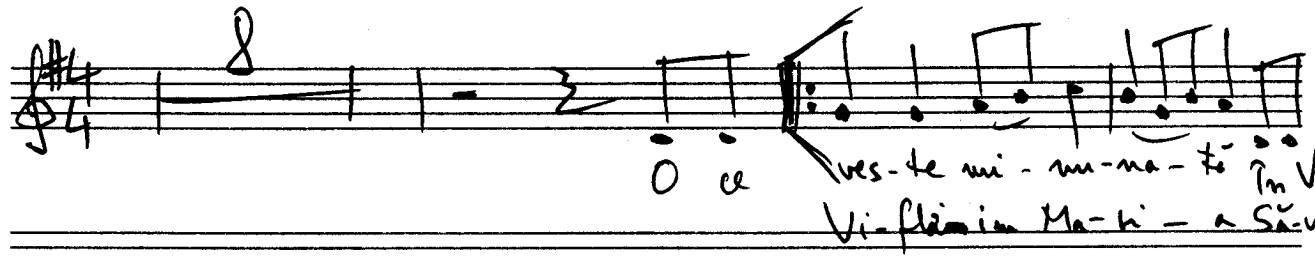
Solí O, ce veste minunată

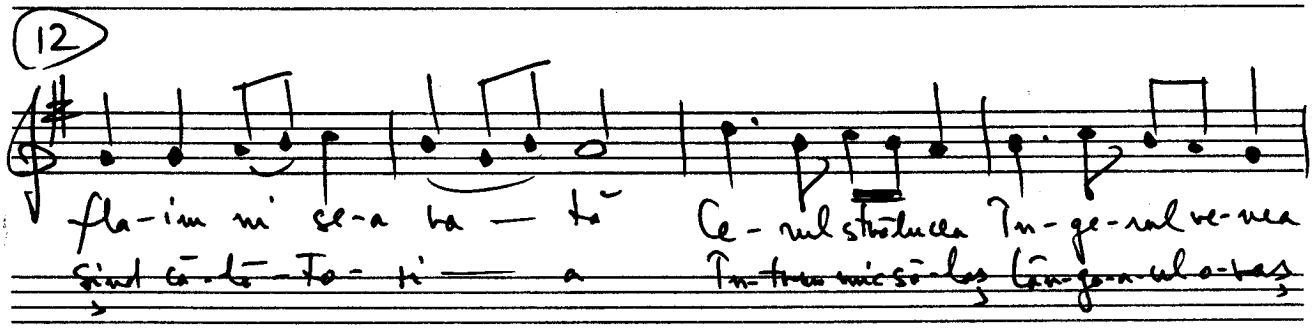
O ce ves-te mi-nu-na-tă în Vi-
Vi-flăim Ma-ri-a Să-vâr-

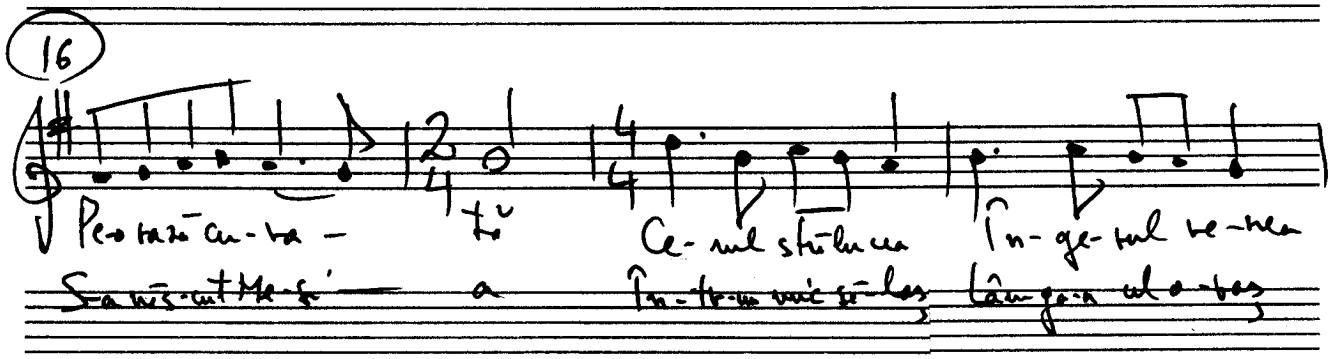
(12)

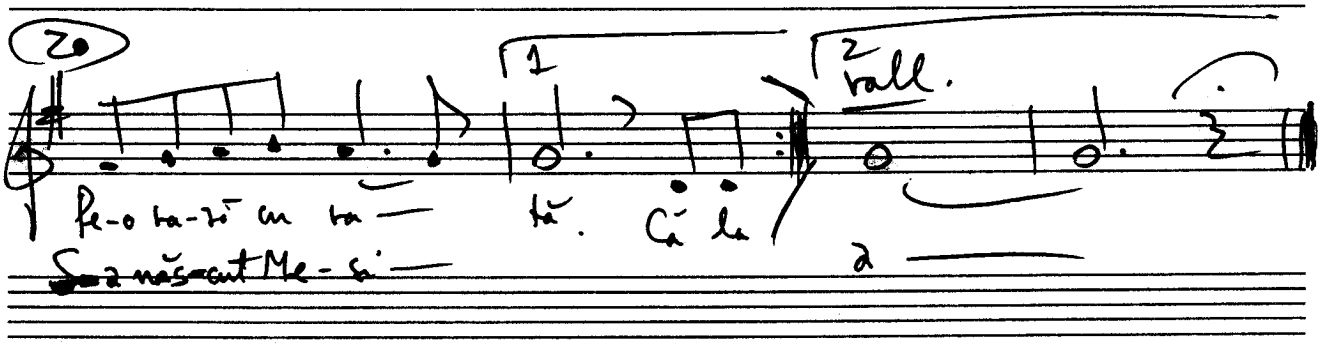
fla-im ni se-a ra-tă Ce-rul strălucea în-ge-rul ve-nea
Sînd că-lă-To-ri-a în-tr-un mic sô-laș lân-go-a-cul o-raș

(16)









Pe-o rază cu-ra-tă Ce-rul strălucea în-ge-rul ve-nea
S-a năs-cut Me-si-a în-tr-un mic sô-laș lân-go-a-cul o-raș

(20)

1 2 rall.

Pe-o ra-ză cu ra-tă. Că la
S-a năs-cut Me-si-a

DACO®

1c

O, ce veste minunata

O, ce veste minunata,
In Viflaim ni se-arata,
Cerul stralucea,
Ingerul venea,
Pe-o raza curata.

Ca, la Viflaim, Maria,
Savarsind calatoria,
Intr-un mic salas,
Langa-acel oras,
S-a nascut Mesia.

Pastorilor din campie
Le vesteste-o bucurie:
Astazi S-a nascut
Cel far-de-nceput,
Cum au zis proorocii.

In coliba pastoreasca,
Vrut-a Domnul sa se nasca
Fiul Sau cel Sfant,
Noua pe pamant
Sa ne mantuiasca.

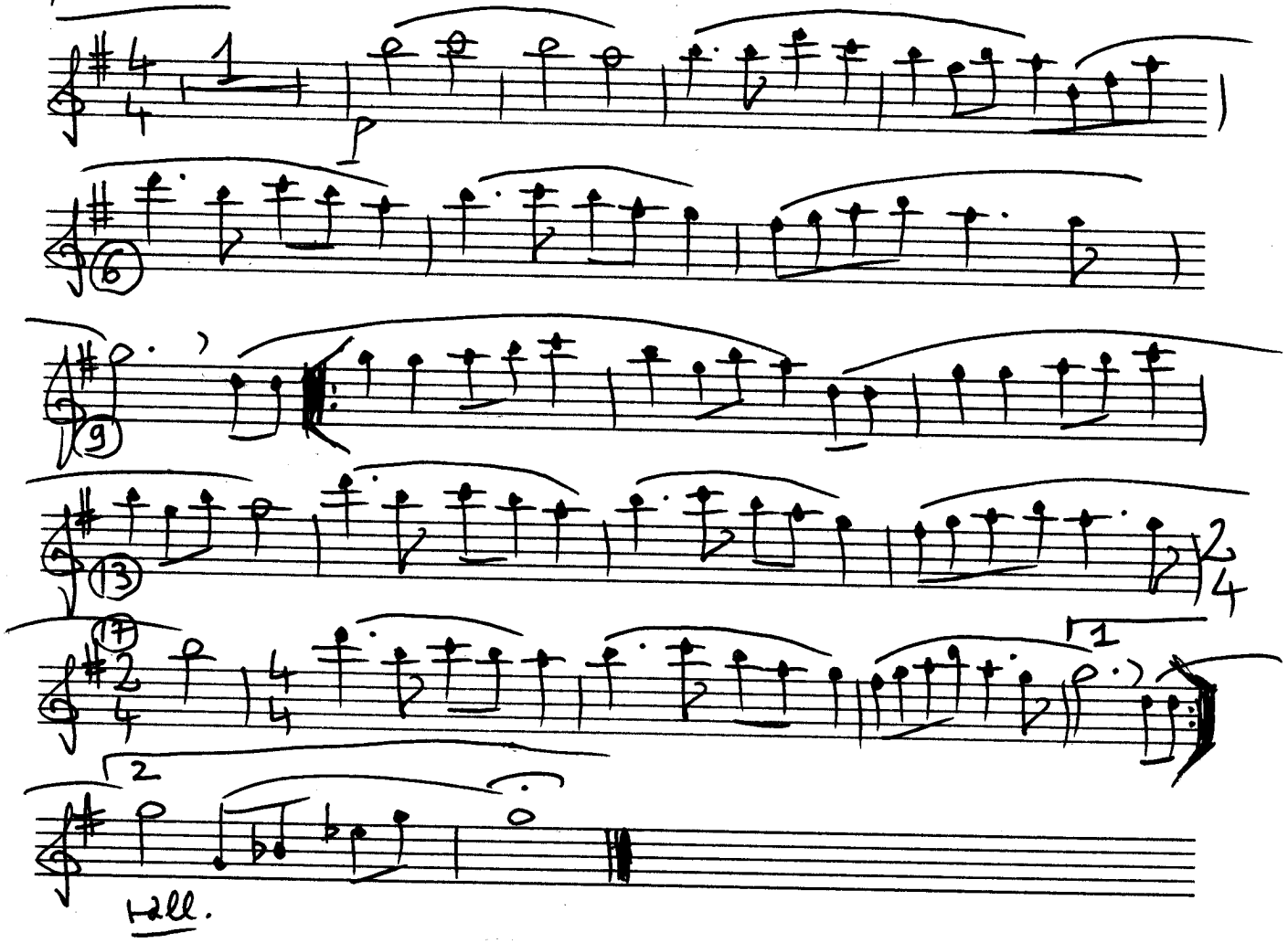
Pastorii cum auzira
Spre lacasul sfant pornira,
Unde au aflat
Prunc prealuminat
Si il preamarira.

Pe Fiul in al Sau nume
Pe Fiul in al Sau nume
Sa se nasca
Si sa creasca,
Sa ne mantuïasca.

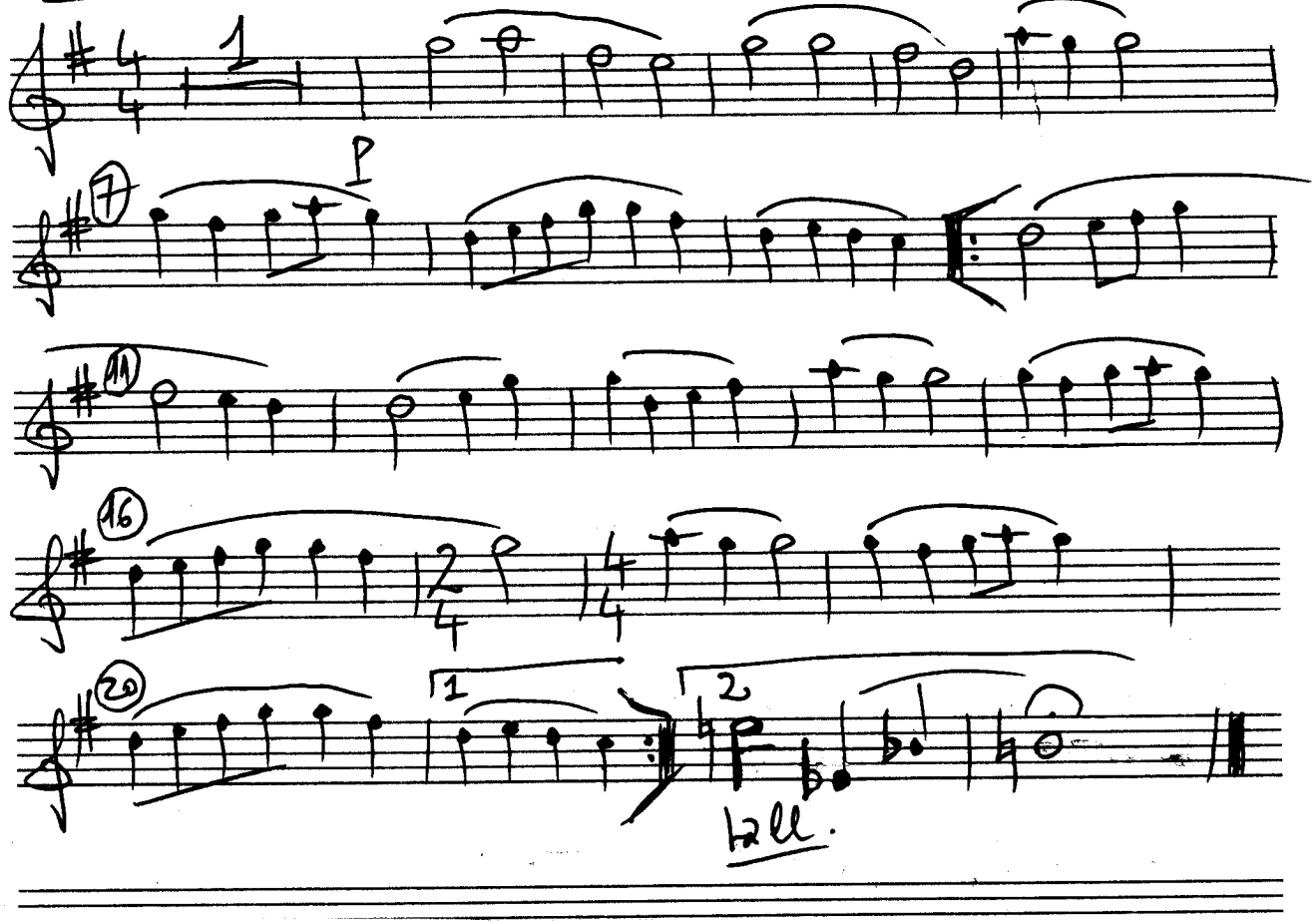
(2)

Flauta

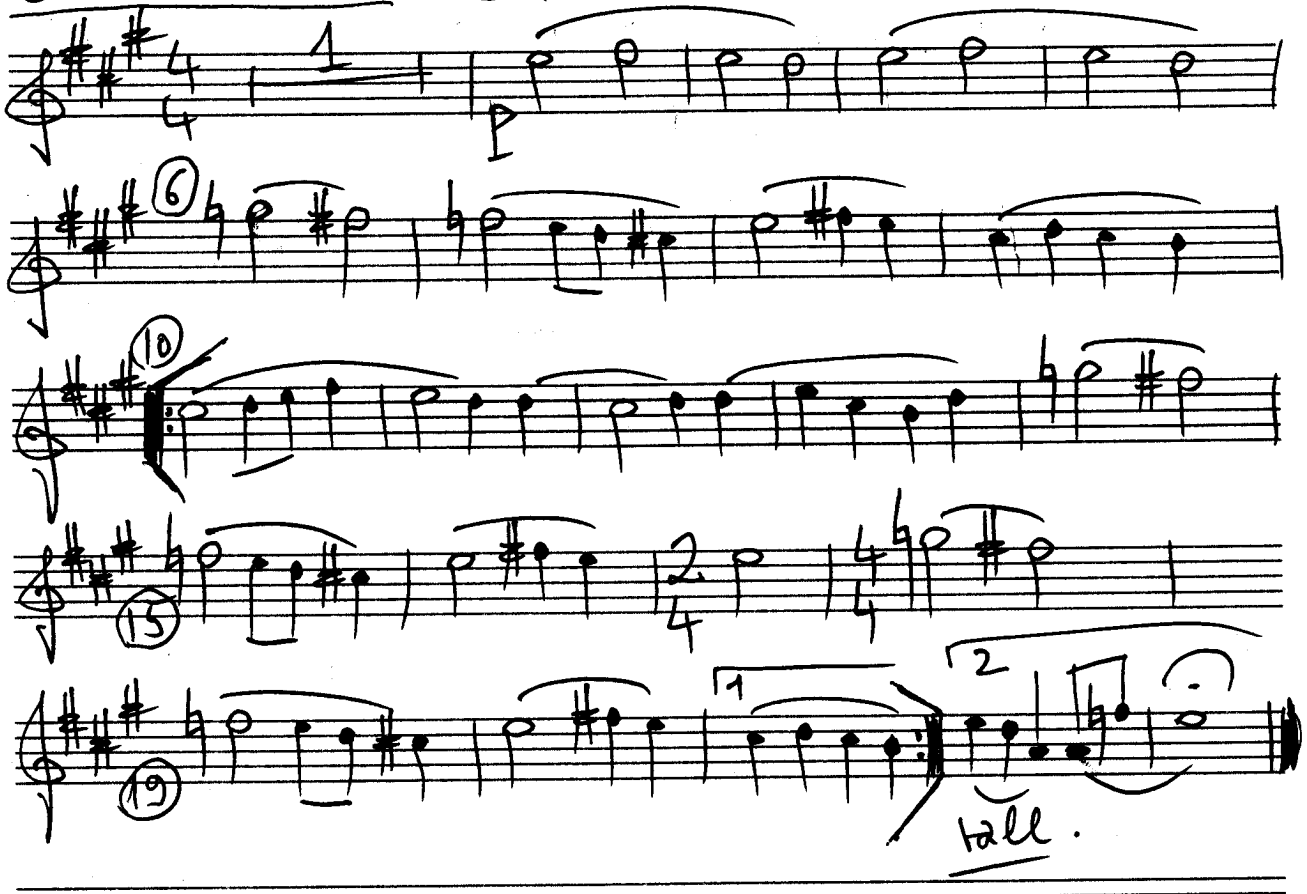
O, ce vesti minunată



Oboe O, ce veste minunată



Clarinetto Sib O, ce vesti minimale



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5

Fagotto

O, ce veste minimata

1

p

10

18

1

2

rall.

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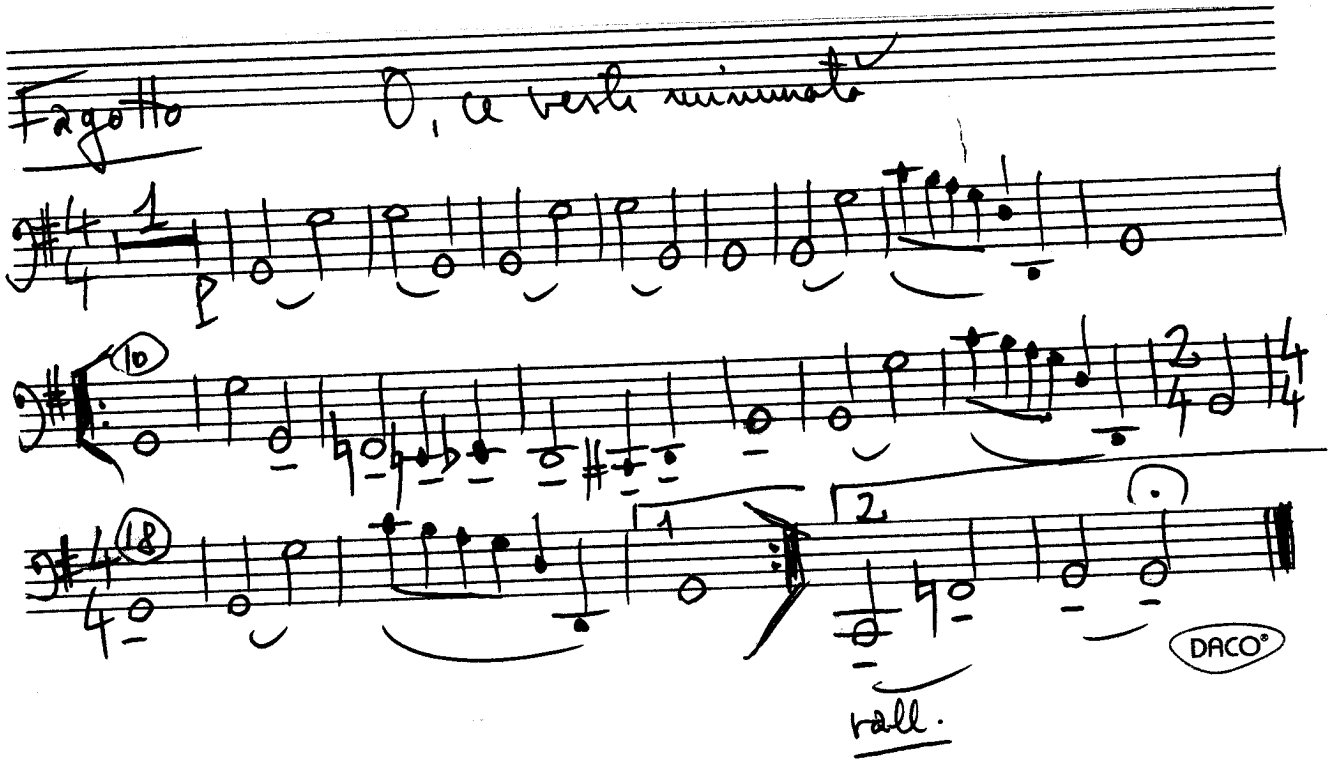
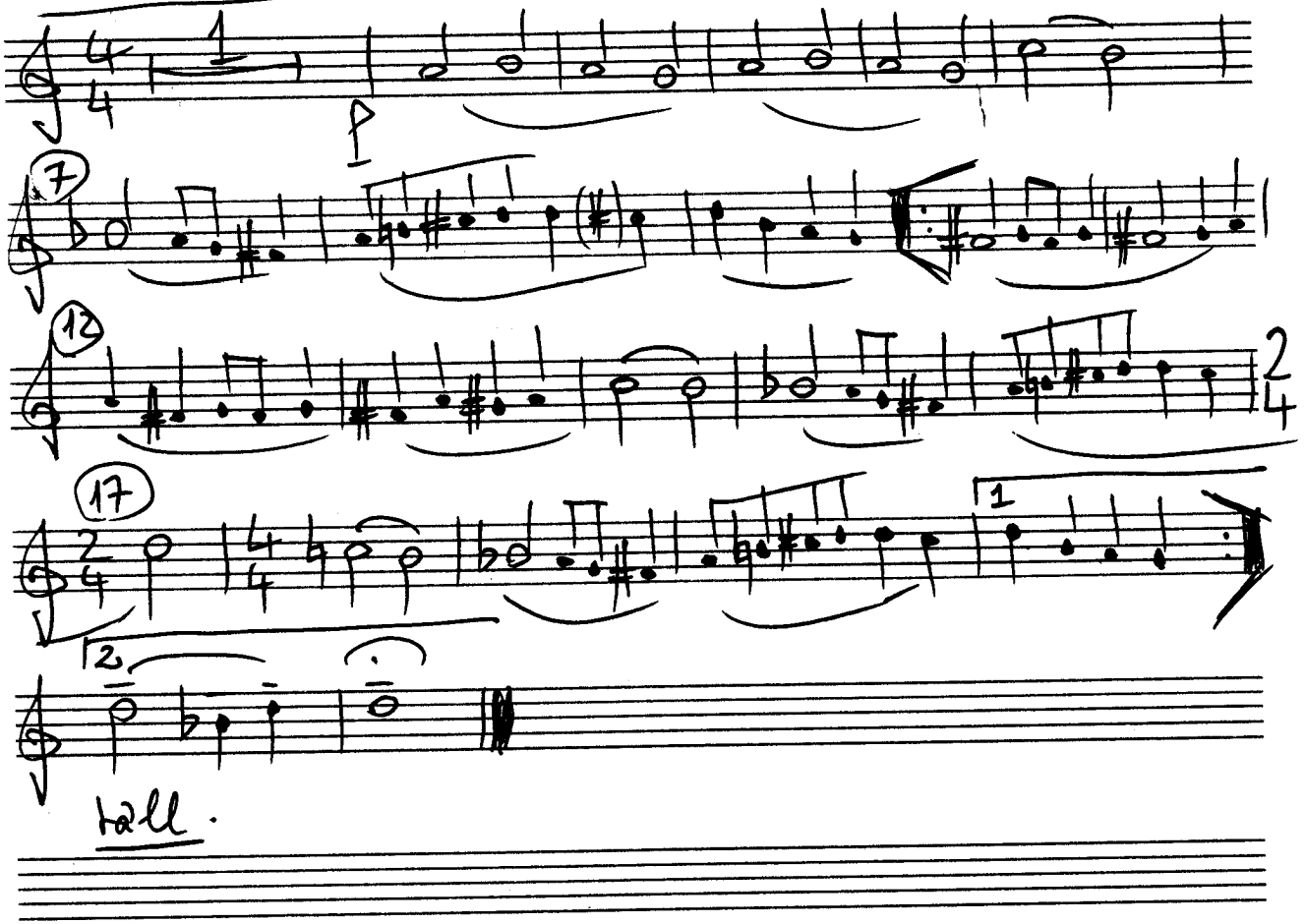
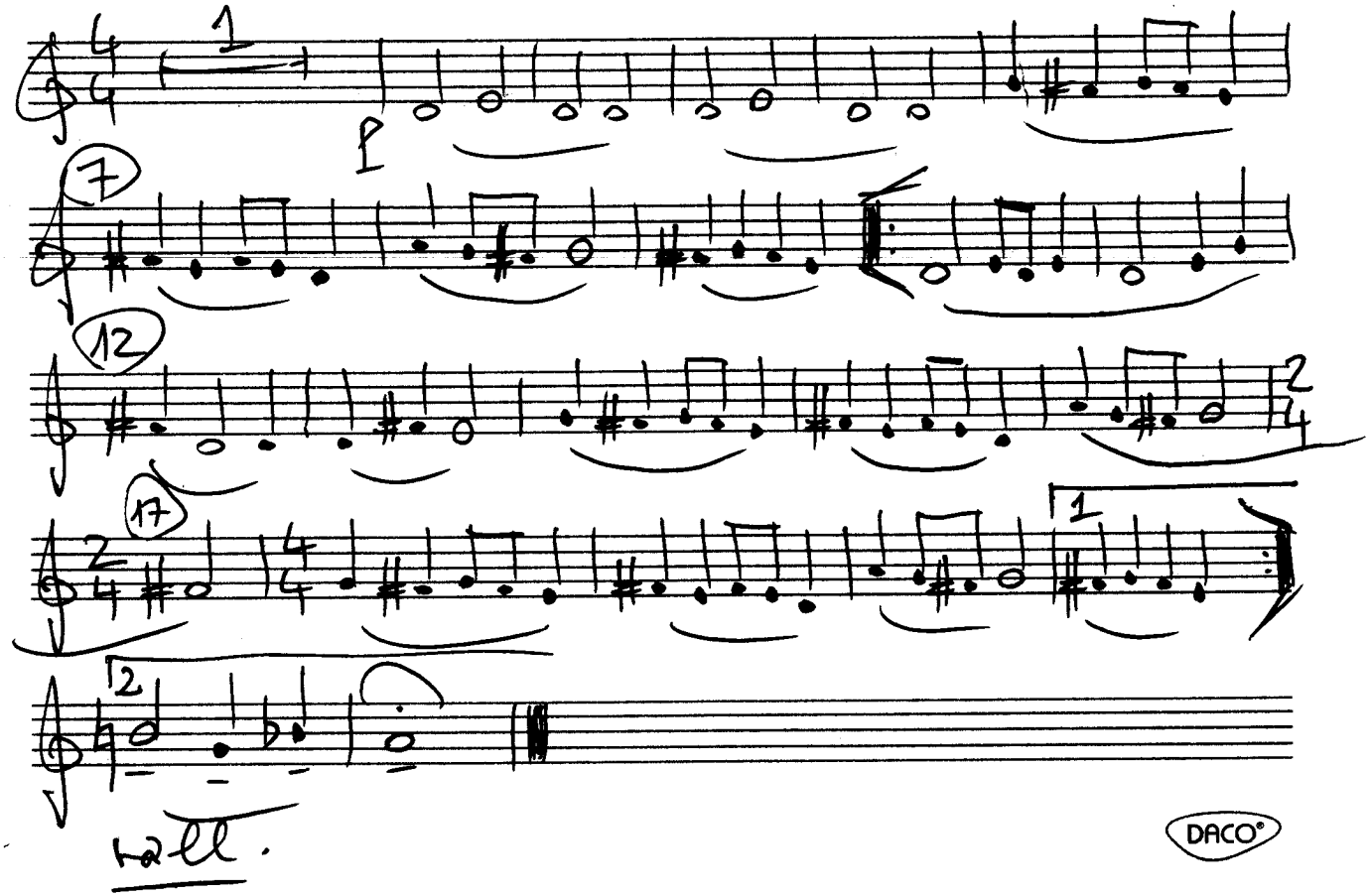


Corno 1 in Fa O, le verte minnate



7

Como 2 in Fa O, ce veste minimato



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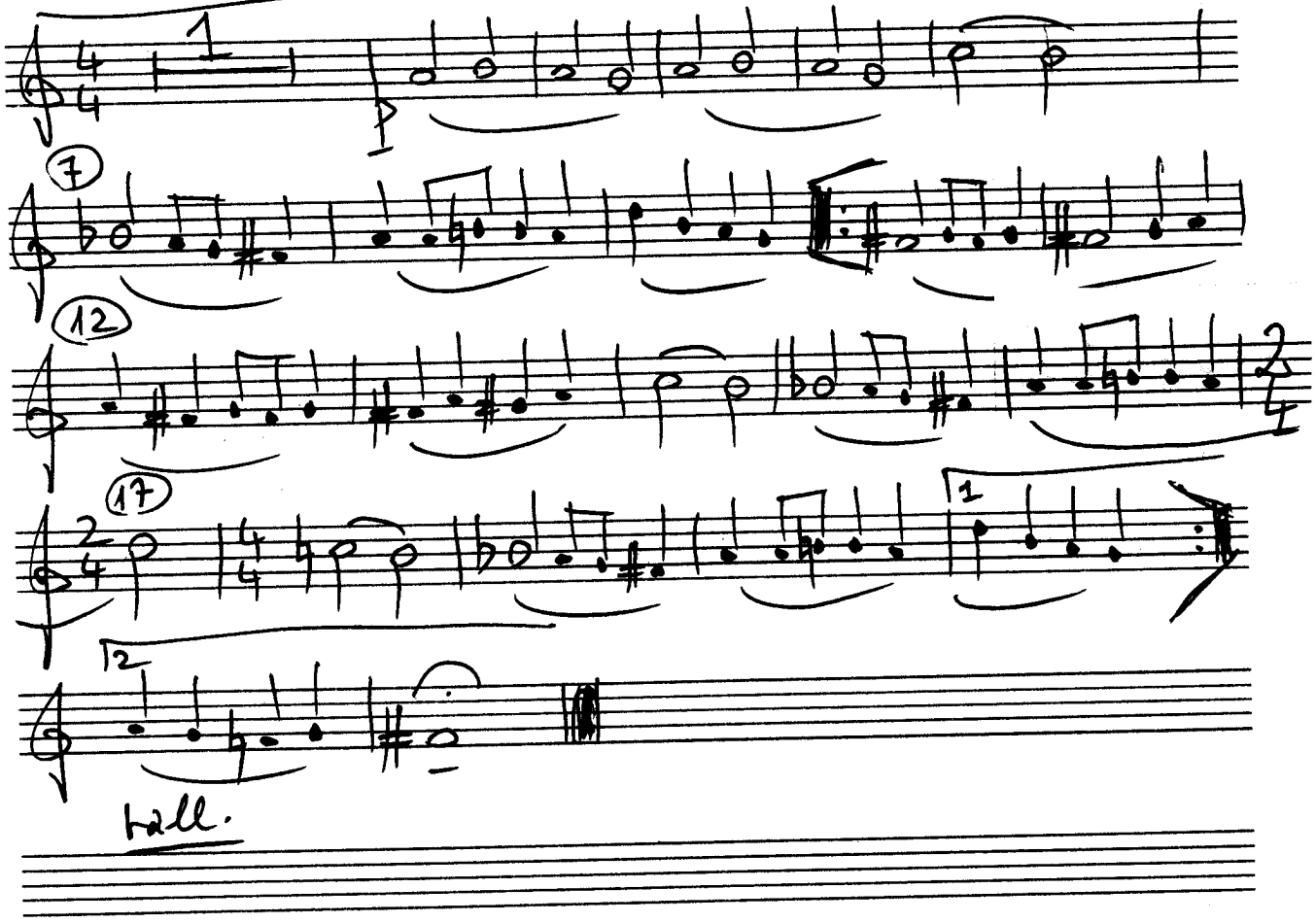
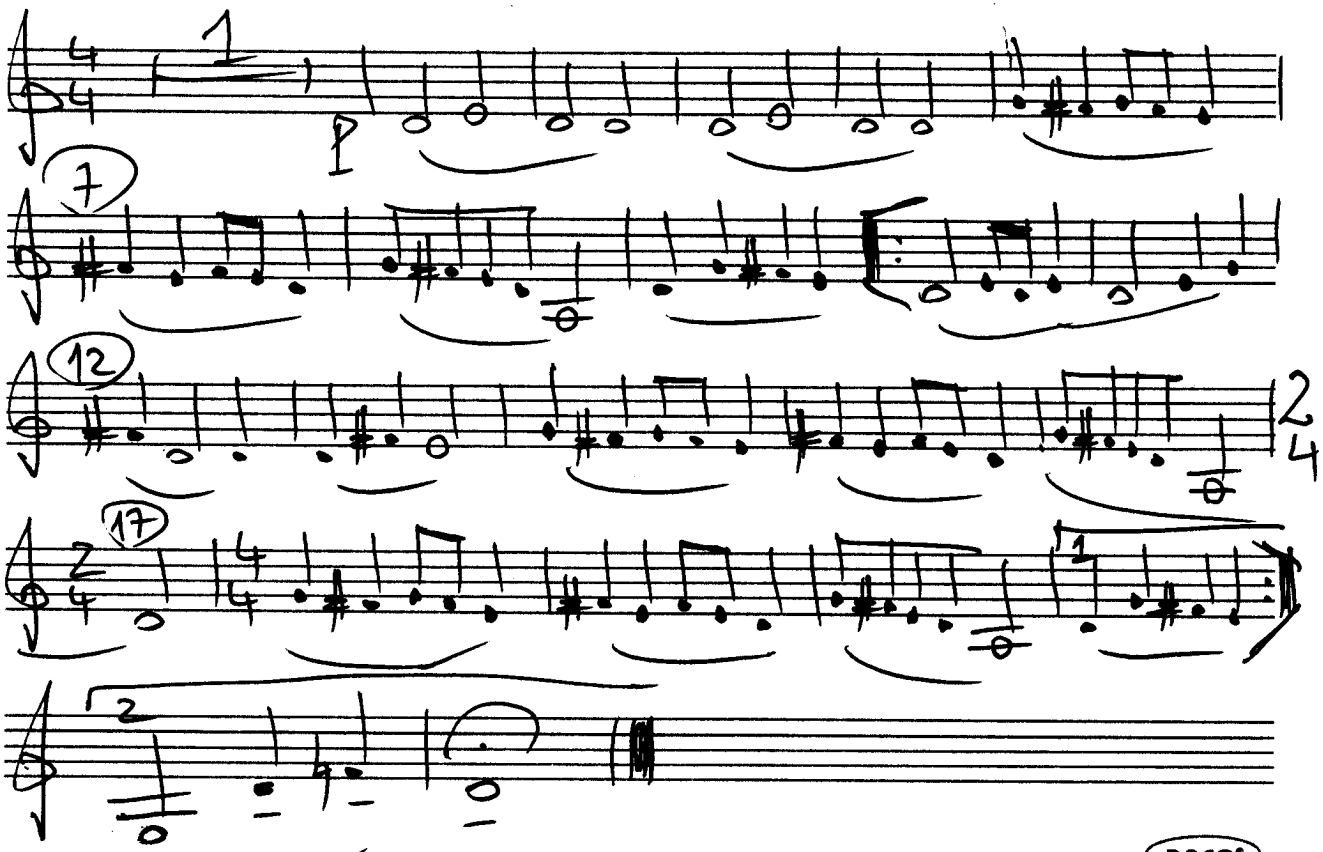
Corno 3 in Fa O, ce veste minunată



9

Corno 4 in Fa 0, ce verte minimate



rall.

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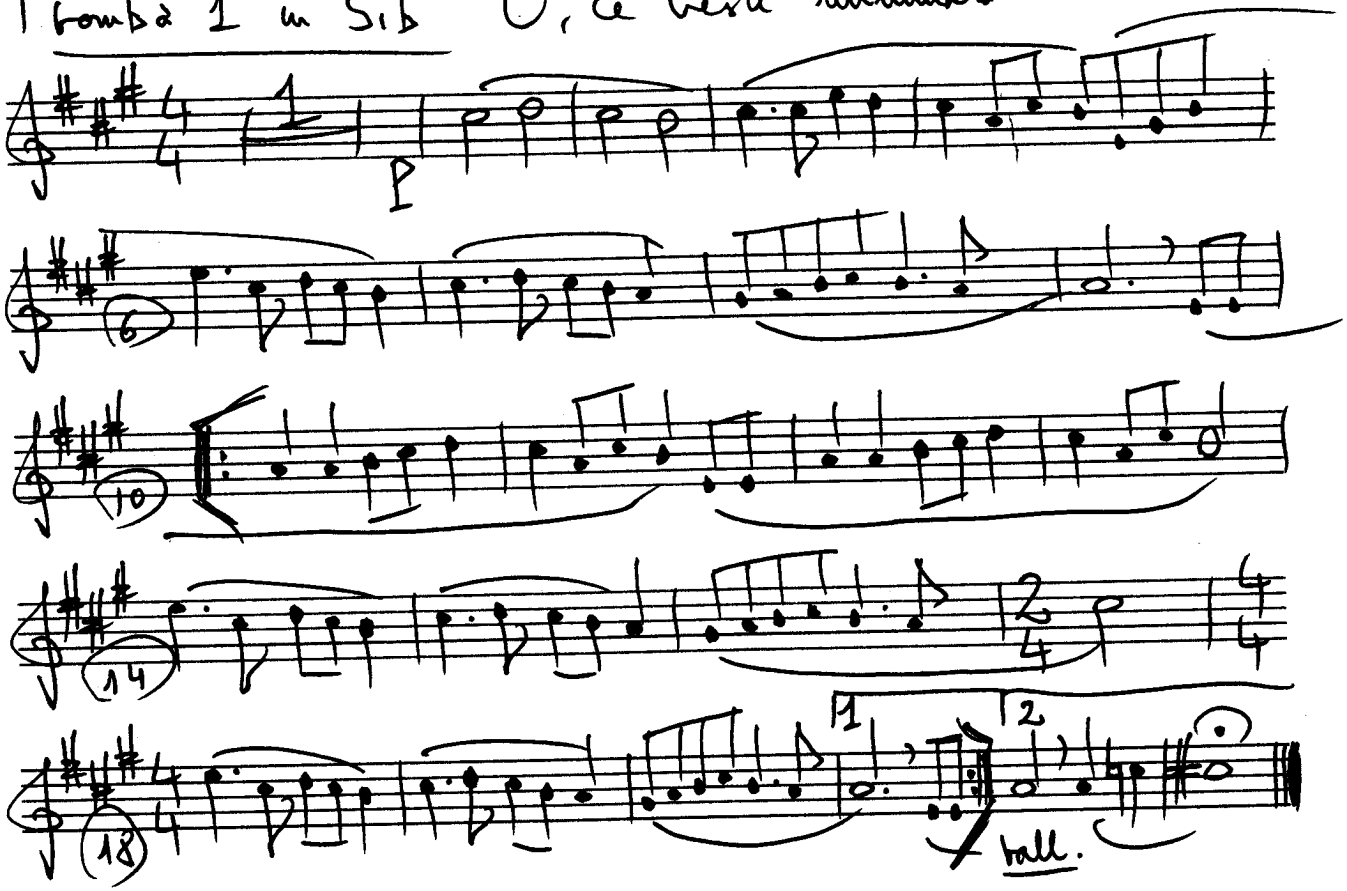
10

Tromba 1 in Sib O, ce veste minunată



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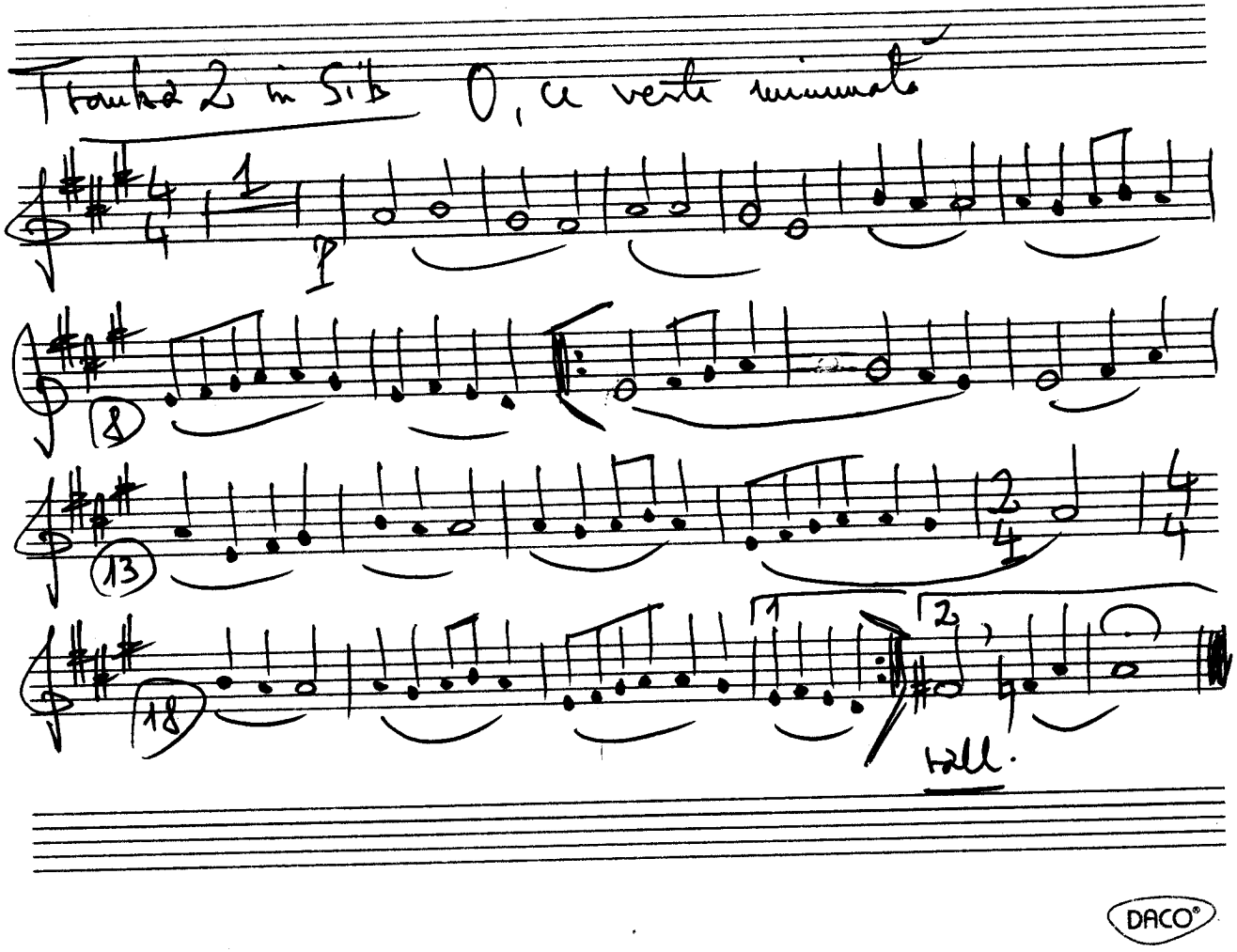

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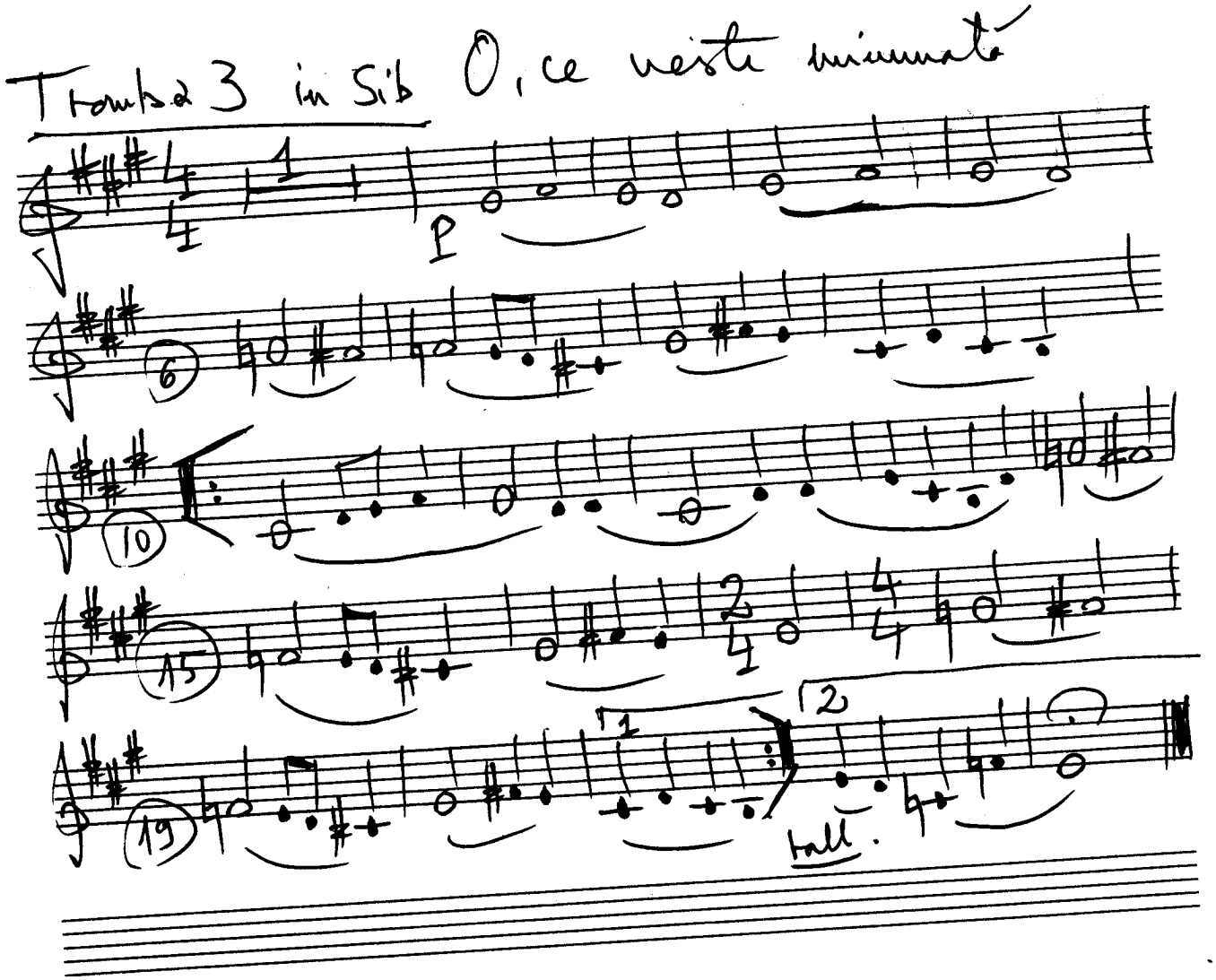
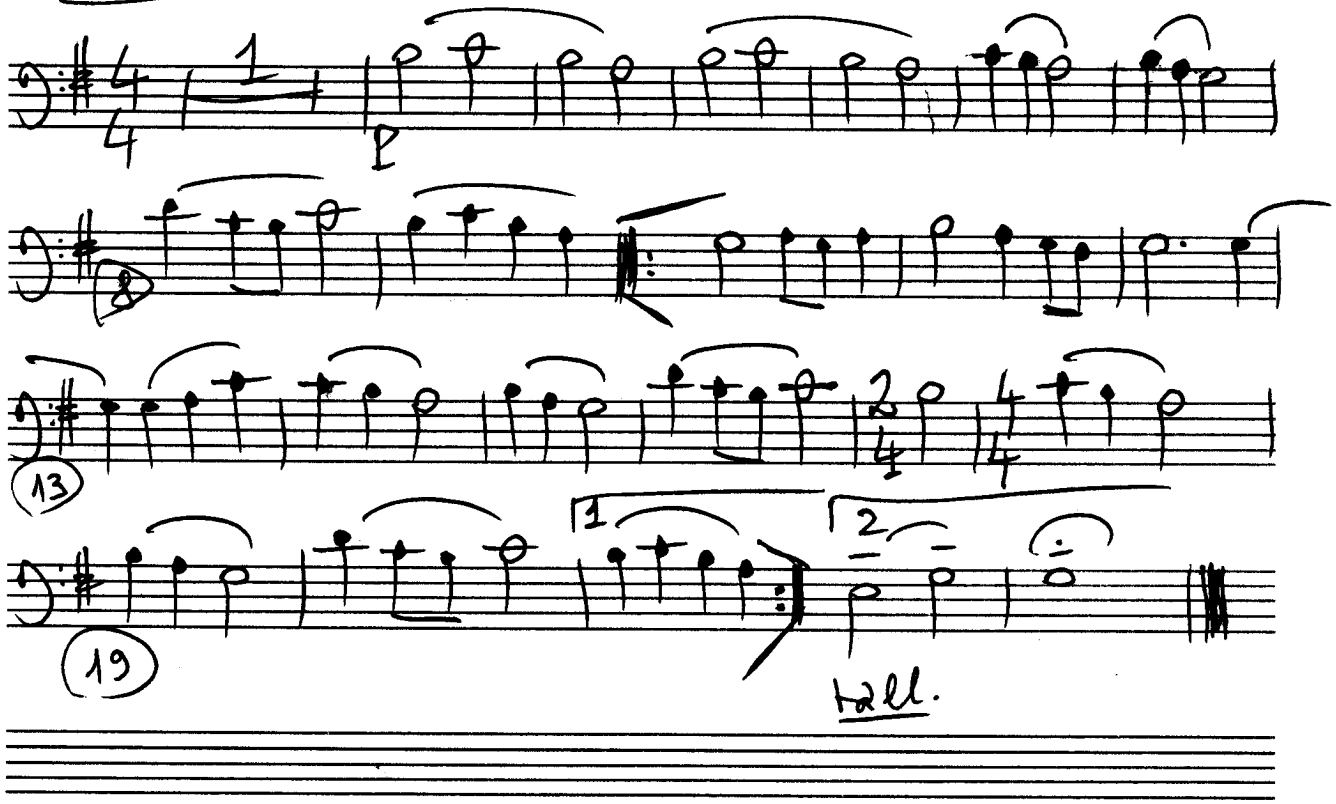
12

Tromba 3 in Sib



13

Trombone 1 O, ce vesti minimato



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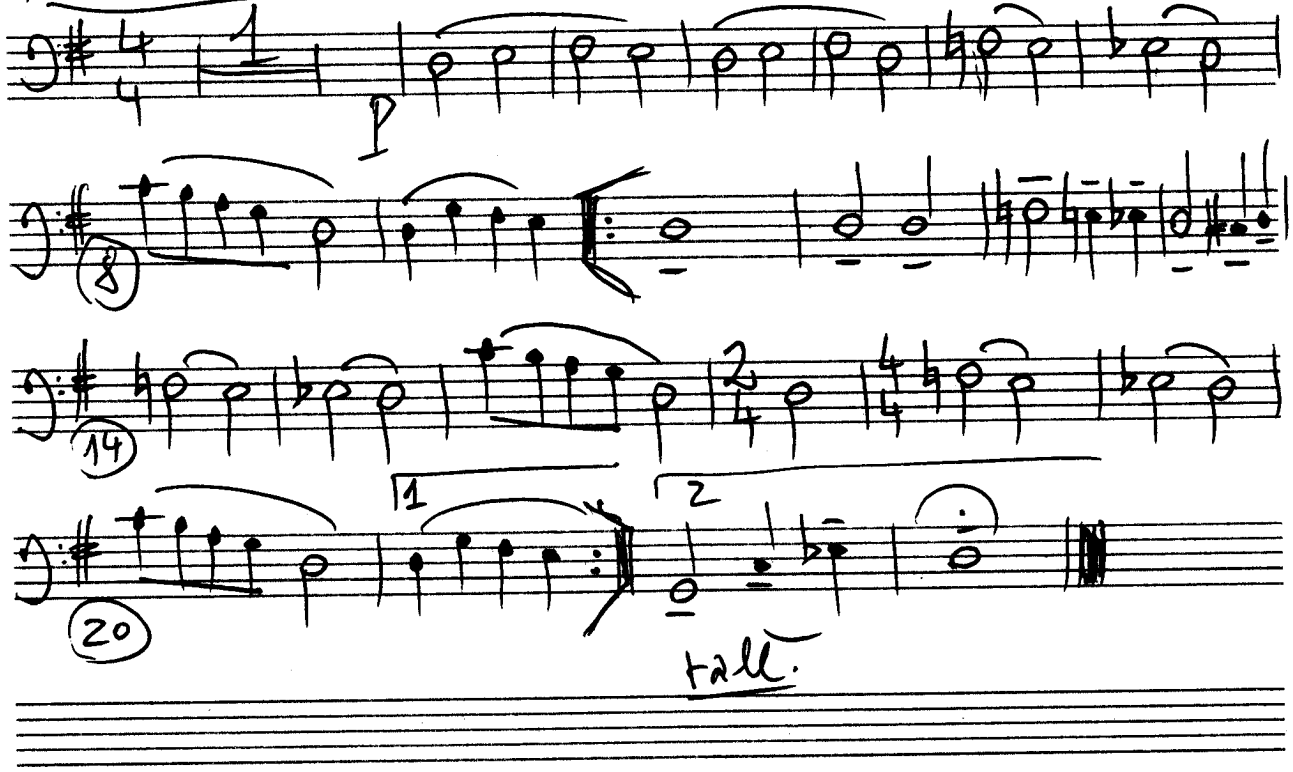
Trombone 2 O, ce veste minimală



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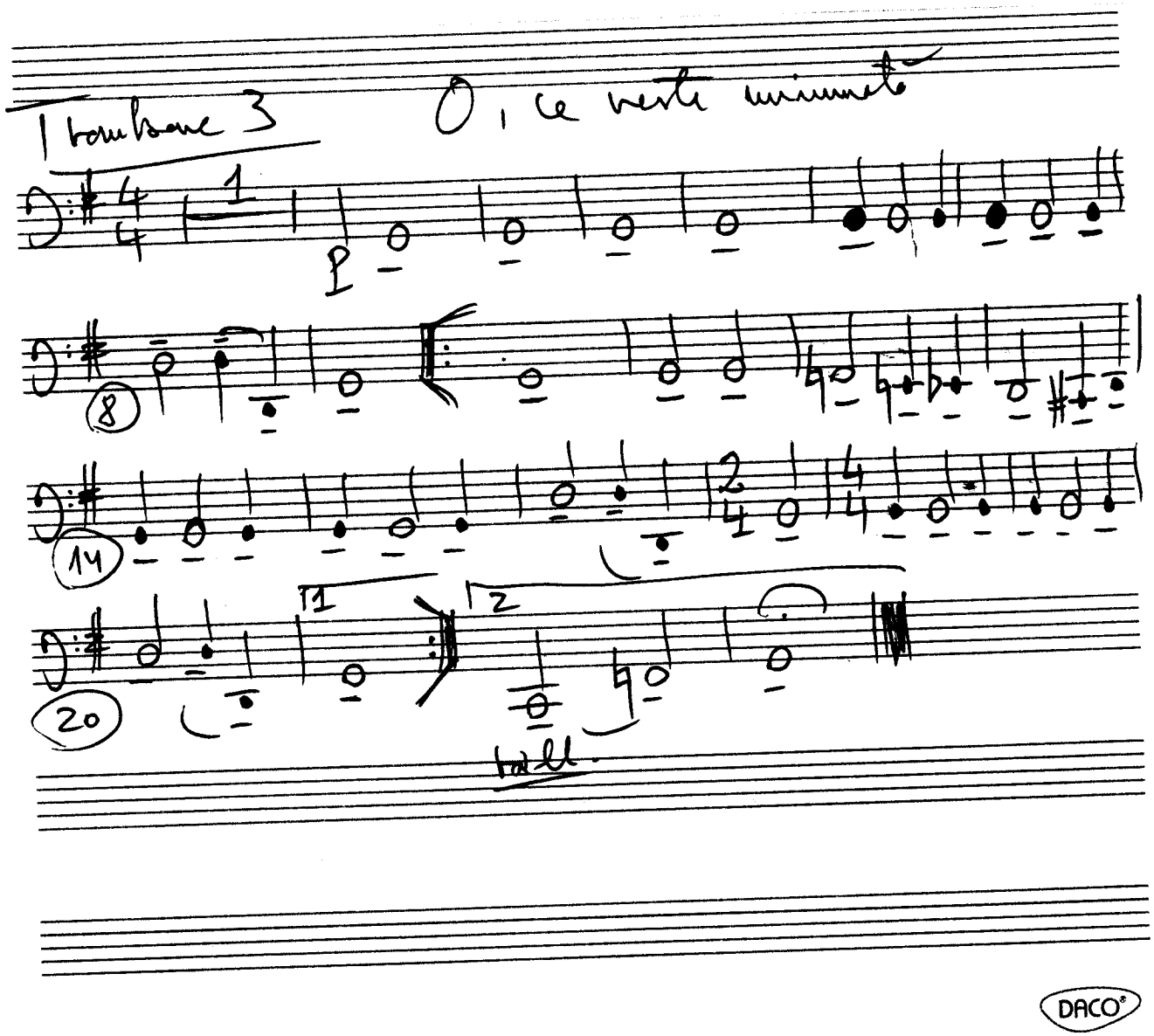

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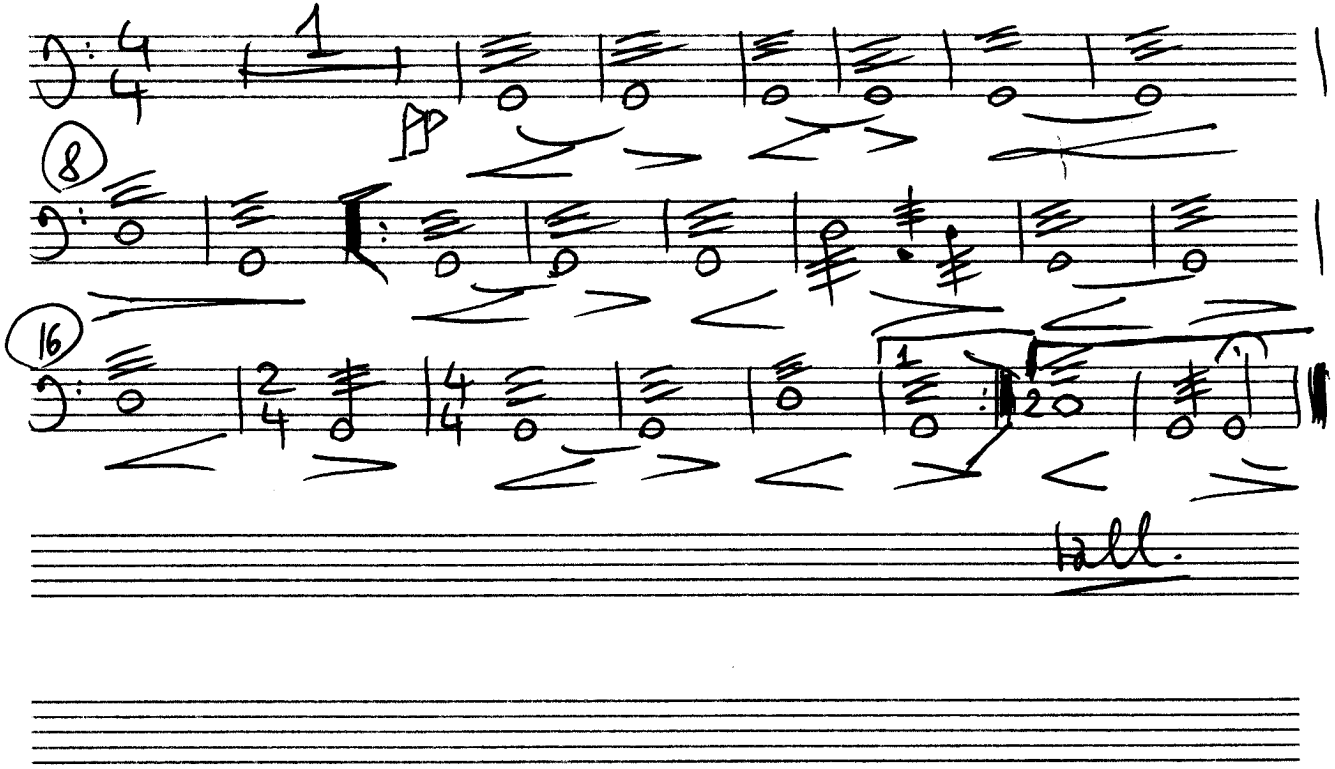
16

Timpani O, ce veste minunata



17

Campanelli O, ce vieste minimalo

6

4

14

2/4 4/4

20

1 2

tall.

(18)

Arpa

O, CE VESTE MINUNATĂ!

Lontano e Dolce, Poco Rubato

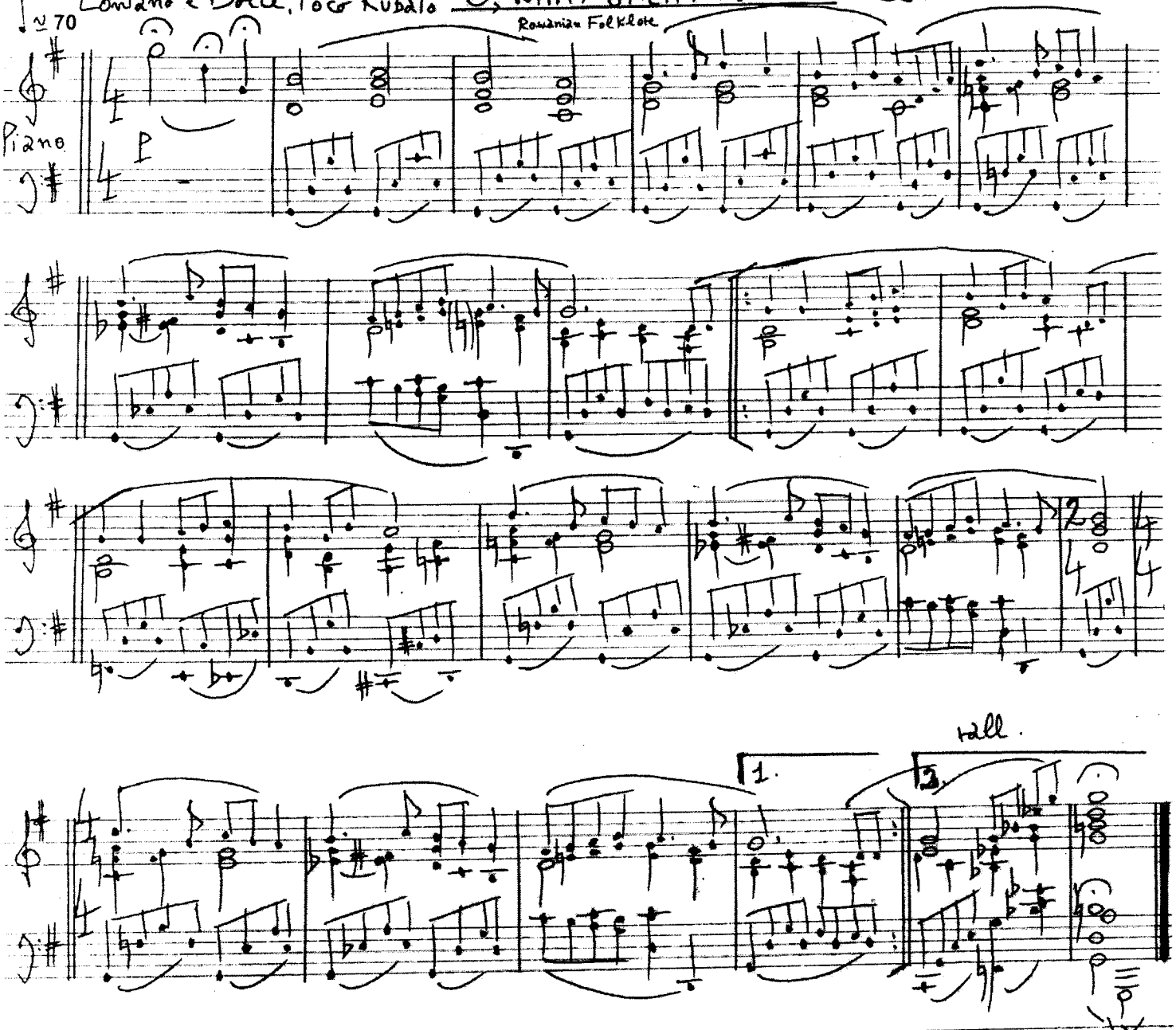
O, WHAT GREAT NEWS!

Serban NICHIFOR

Romanian Folklore

♩≃70

Piano



p

rall.

1.

2.

Serban Nichifor

Bucharest, December 15, 2014

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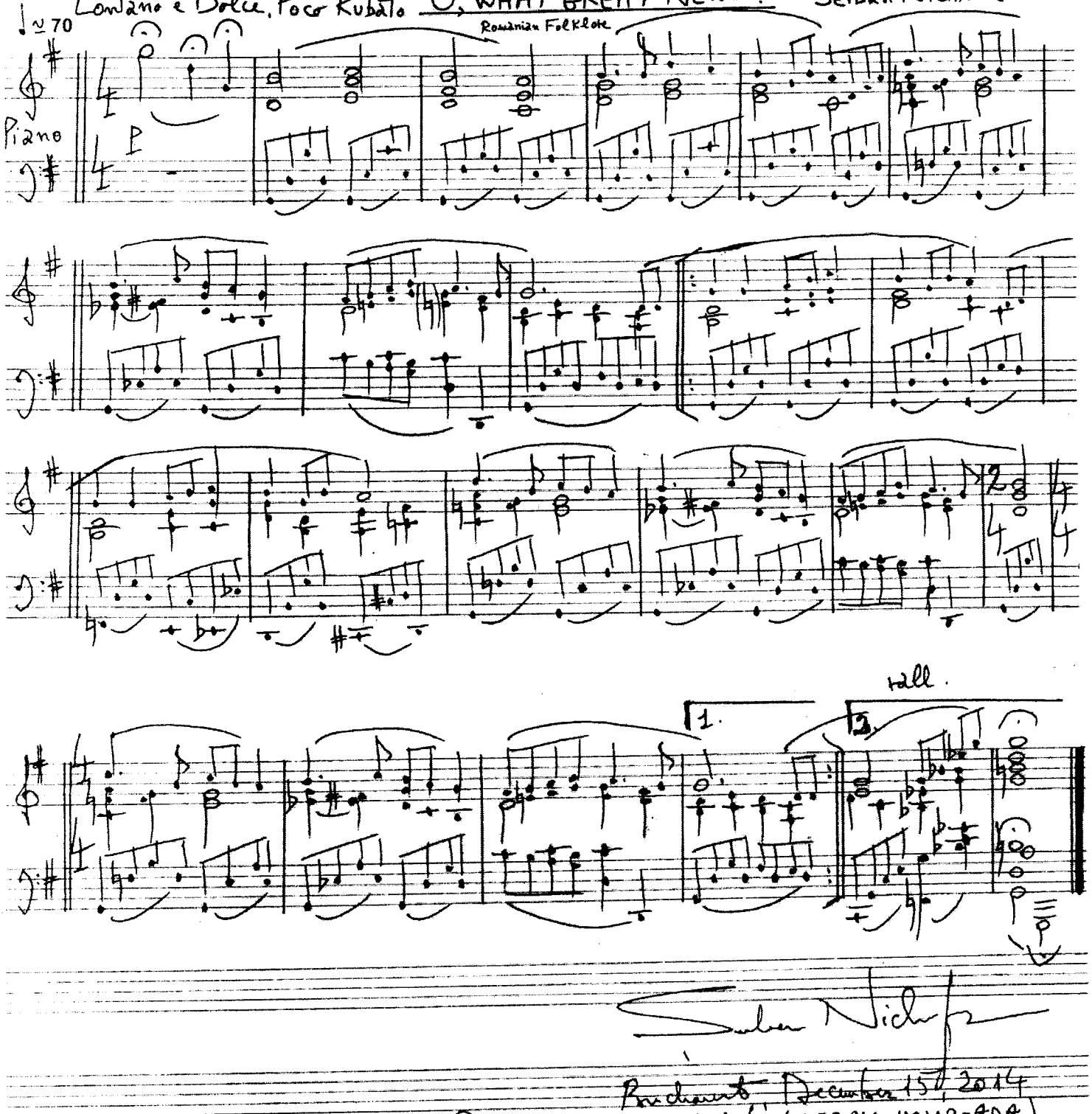
(19) Piano

O, CE VESTE MINUNATĂ!

Lontano e Dolce, Poco Rubato — O, WHAT GREAT NEWS! — Serban NICHIFOR

Romanian Folklore



Bucharest December 15th 2014

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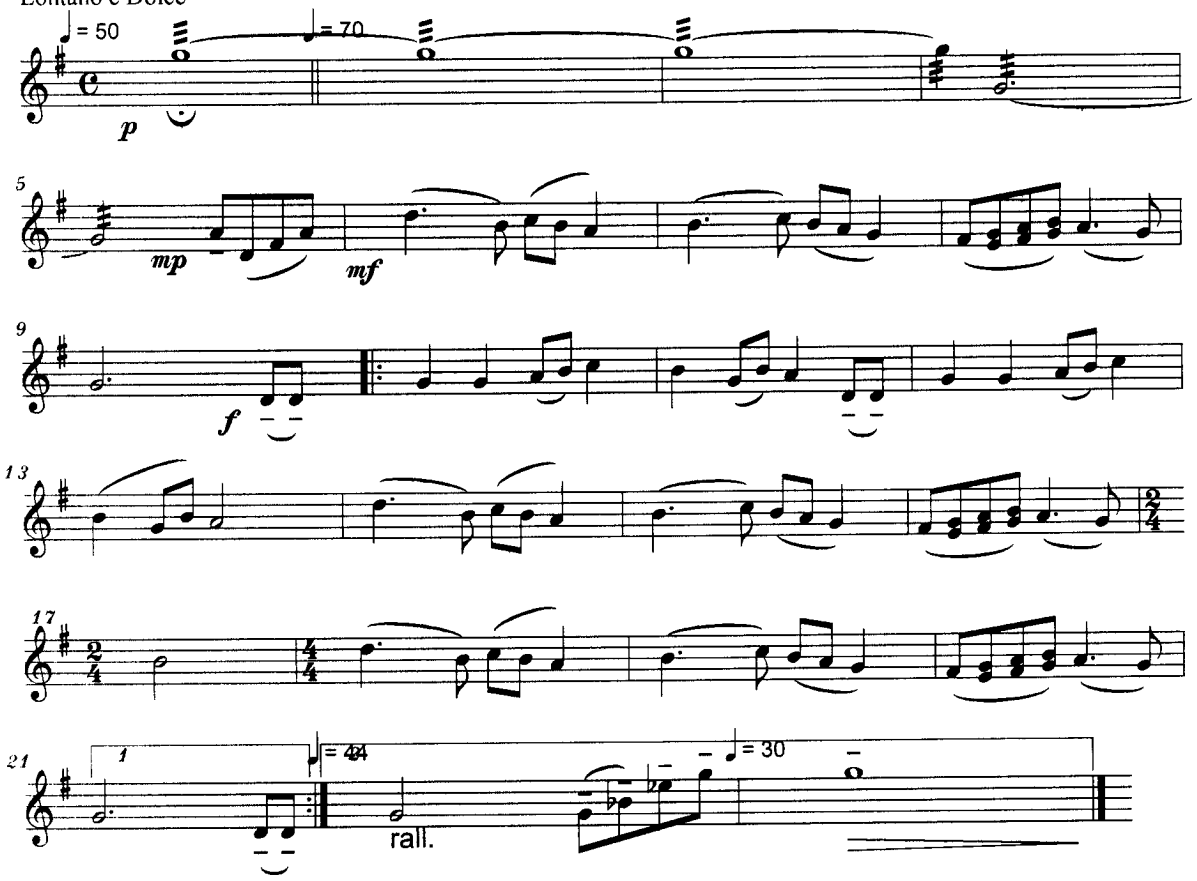
20

Variation on "O, What Great News!"
(Romanian Carol)
Violini I

Lontano e Dolce

Serban Nichifor



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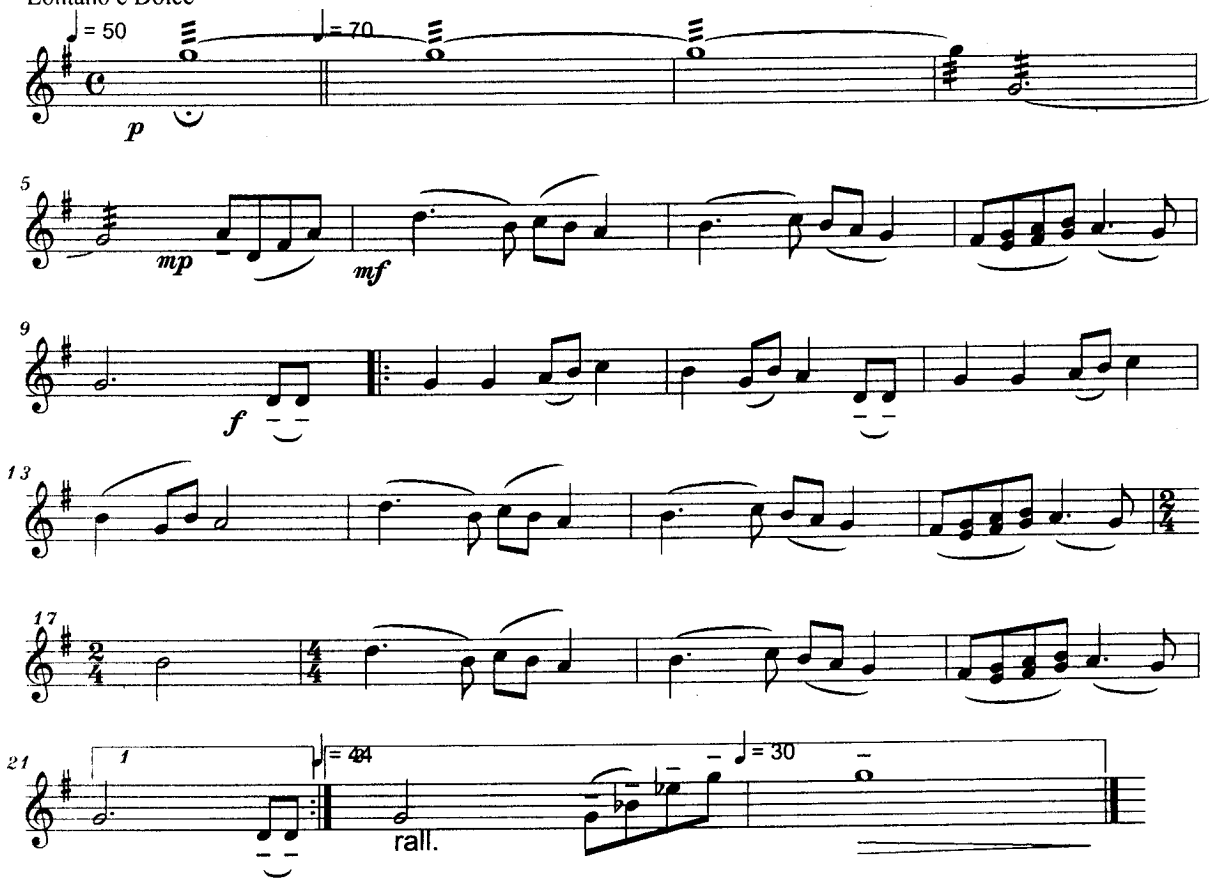
(21)

Variation on "O, What Great News!"
(Romanian Carol)
Violini I

Lontano e Dolce

Serban Nichifor



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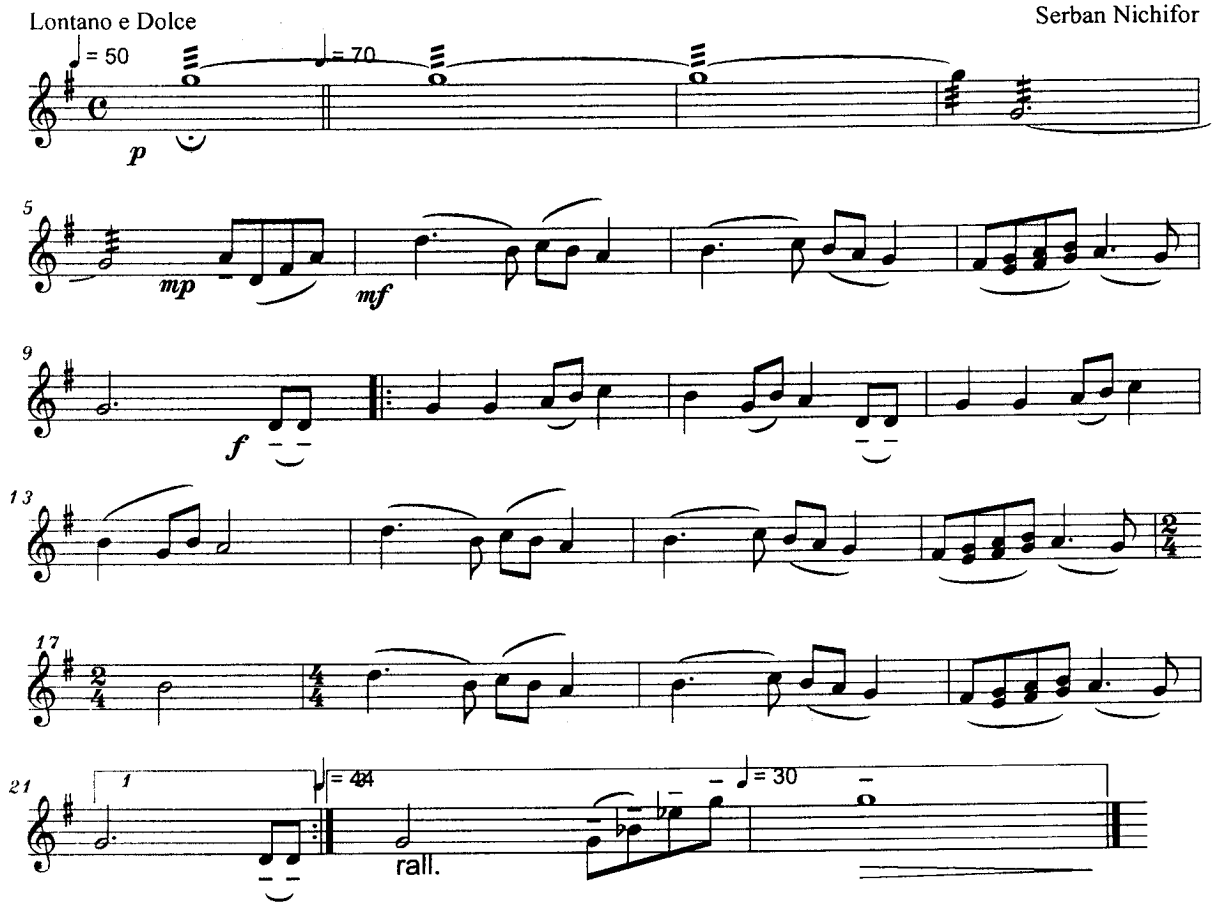
22

Variation on "O, What Great News!"
(Romanian Carol)
Violini I

Lontano e Dolce

Serban Nichifor



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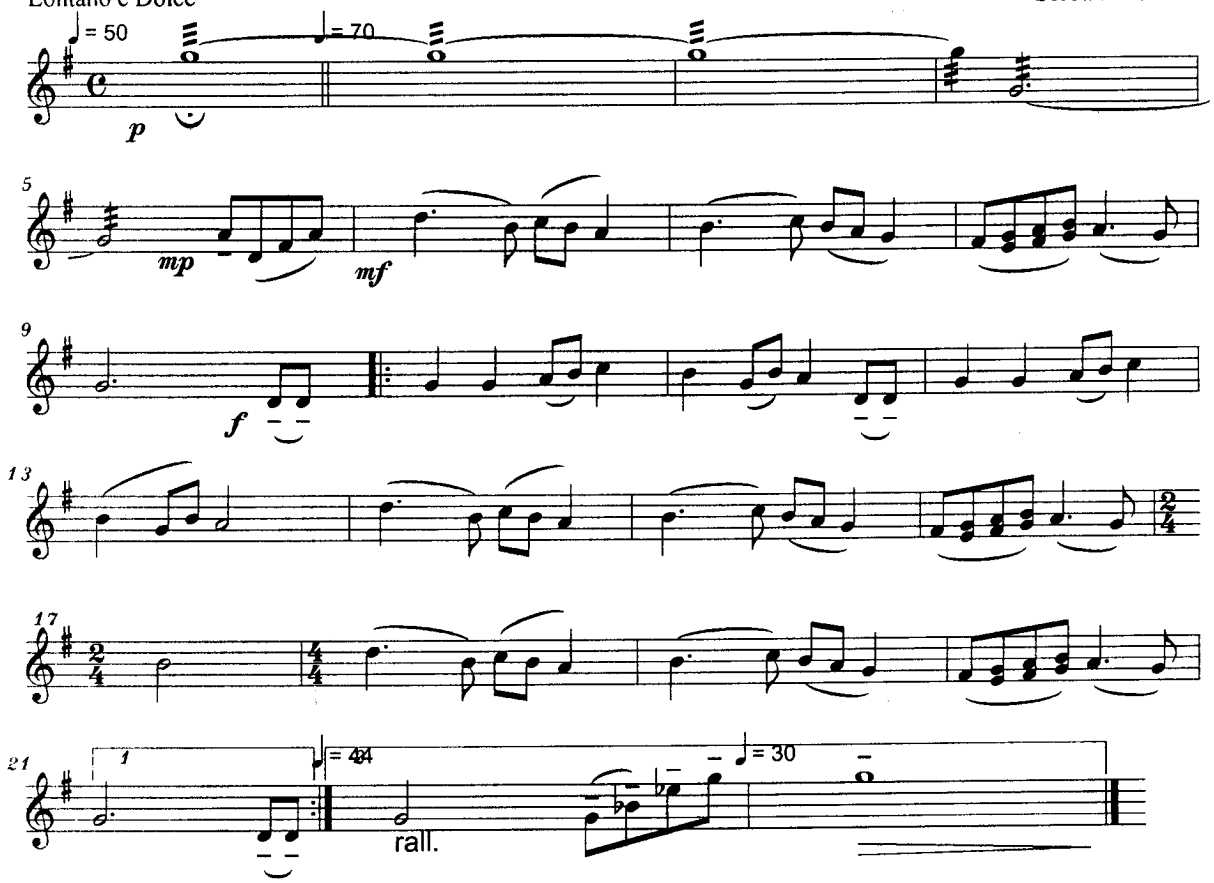
Variation on "O, What Great News!"
(Romanian Carol)
Violini I

Lontano e Dolce

Serban Nichifor



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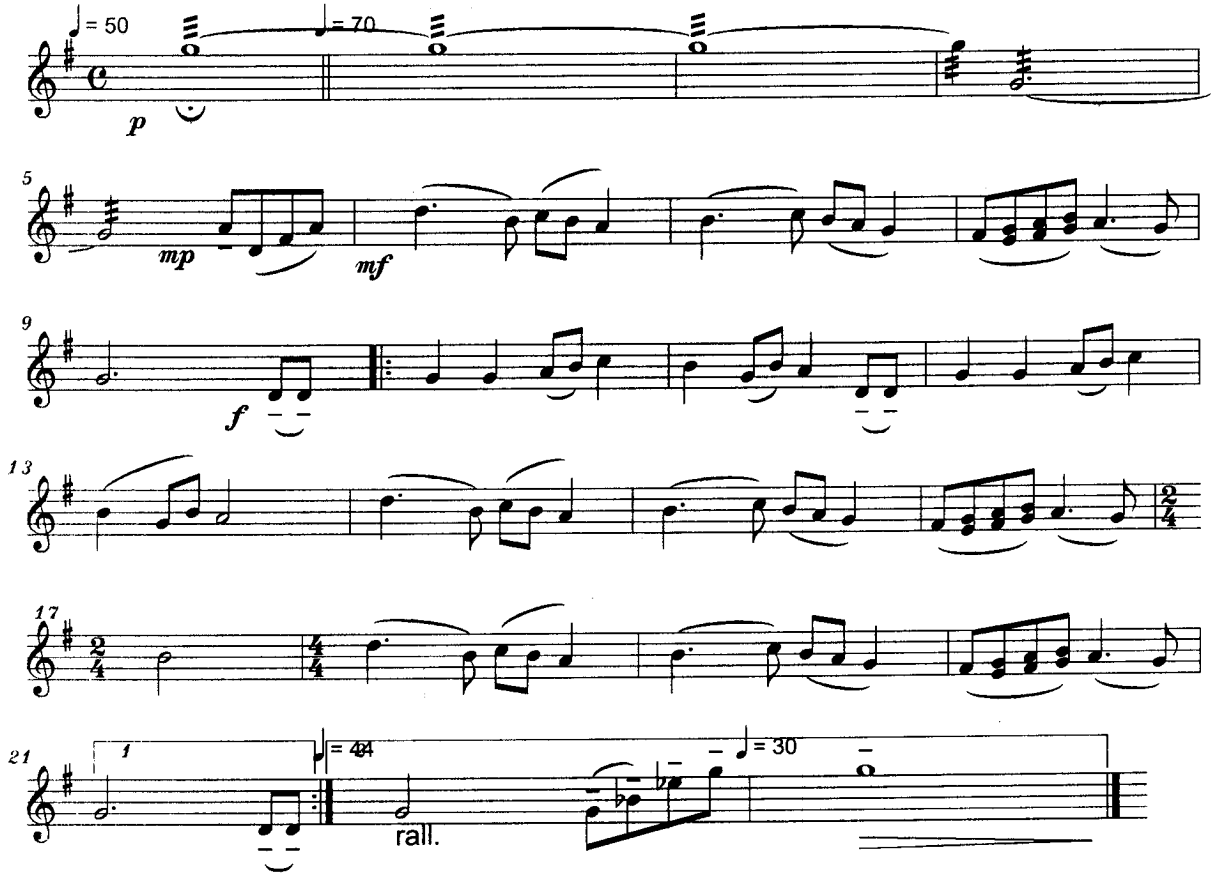
File: v1.mz

24

Variation on "O, What Great News!"
(Romanian Carol)
Violini I

Lontano e Dolce

Serban Nichifor



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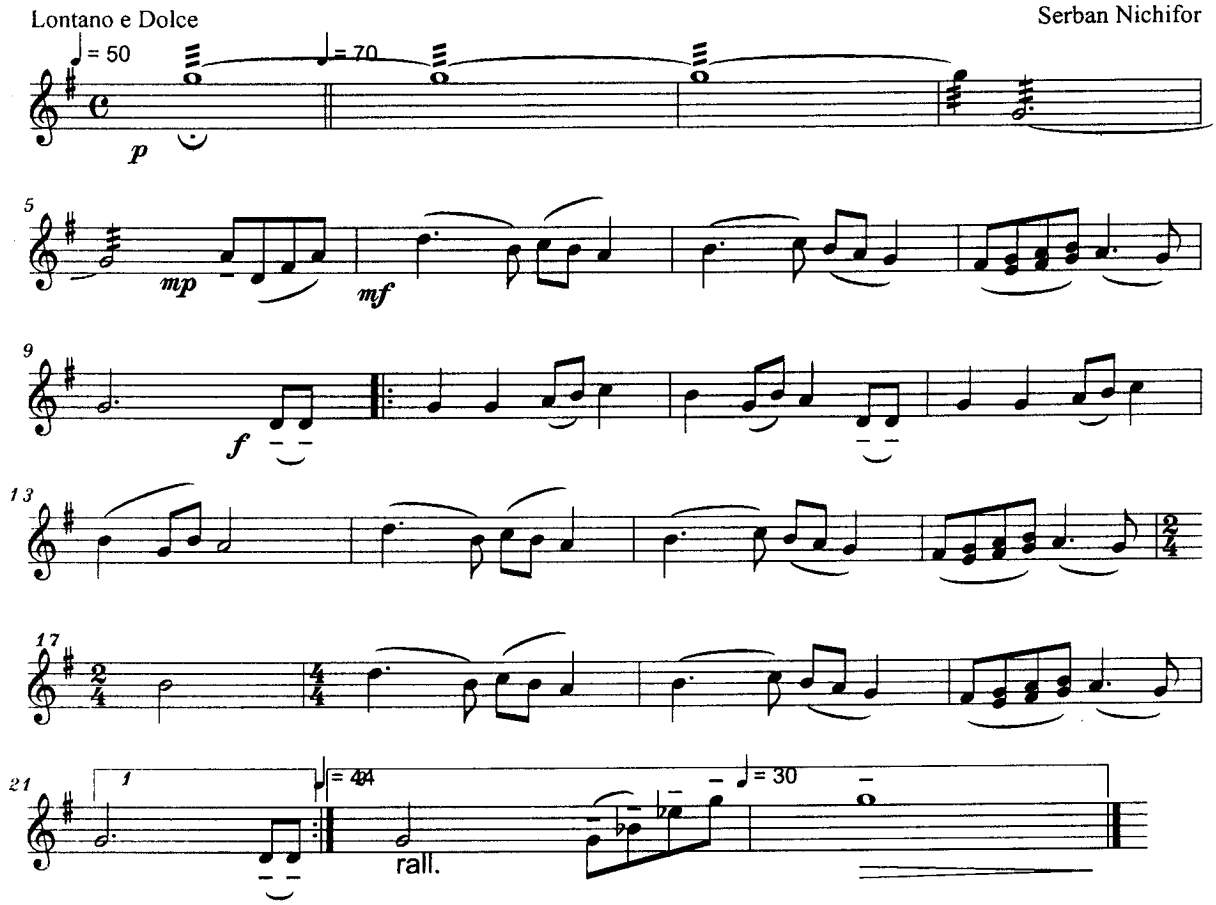
File: v1.mz

25

Variation on "O, What Great News!"
(Romanian Carol)
Violini I

Lontano e Dolce

Serban Nichifor



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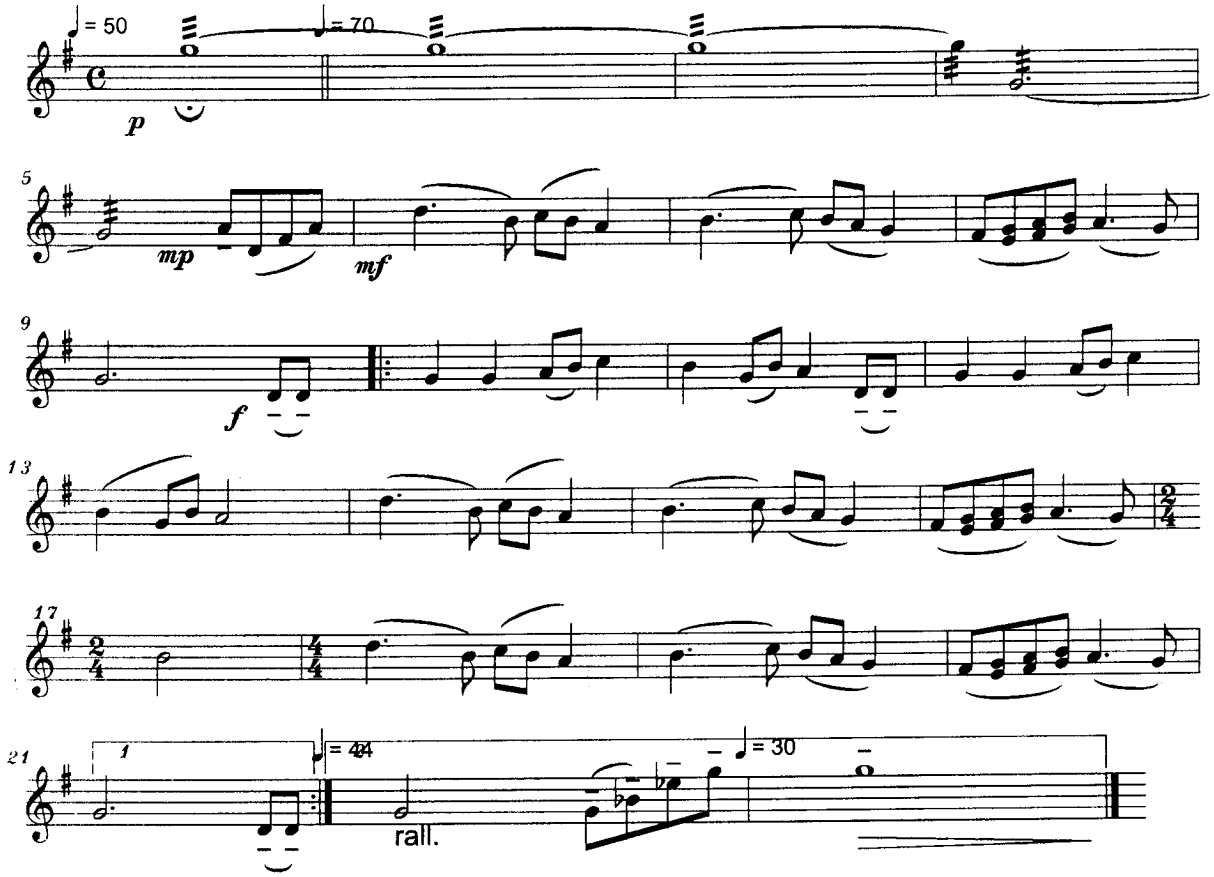
26

Variation on "O, What Great News!"
(Romanian Carol)
Violini I

Lontano e Dolce

Serban Nichifor



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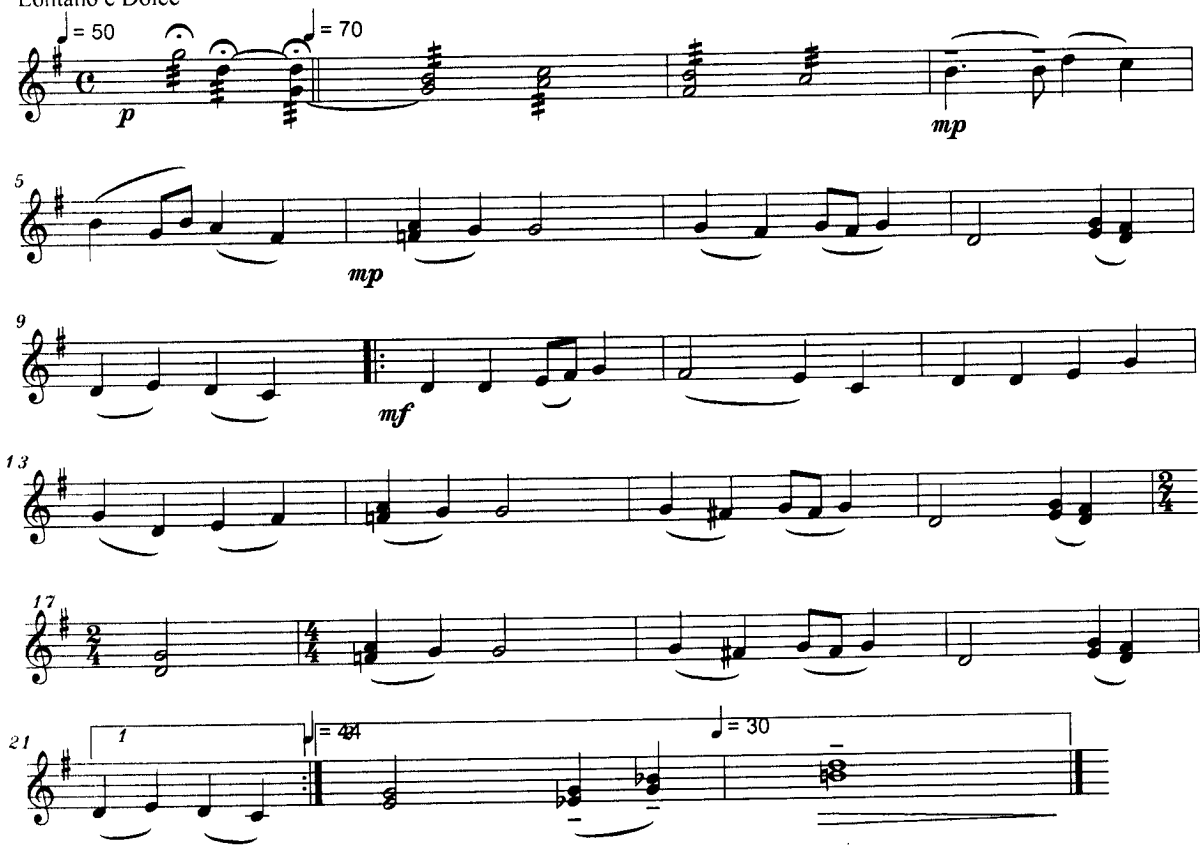
File: v2.mz

27

Variation on "O, What Great News!"
(Romanian Carol)
Violini II

Serban Nichifor



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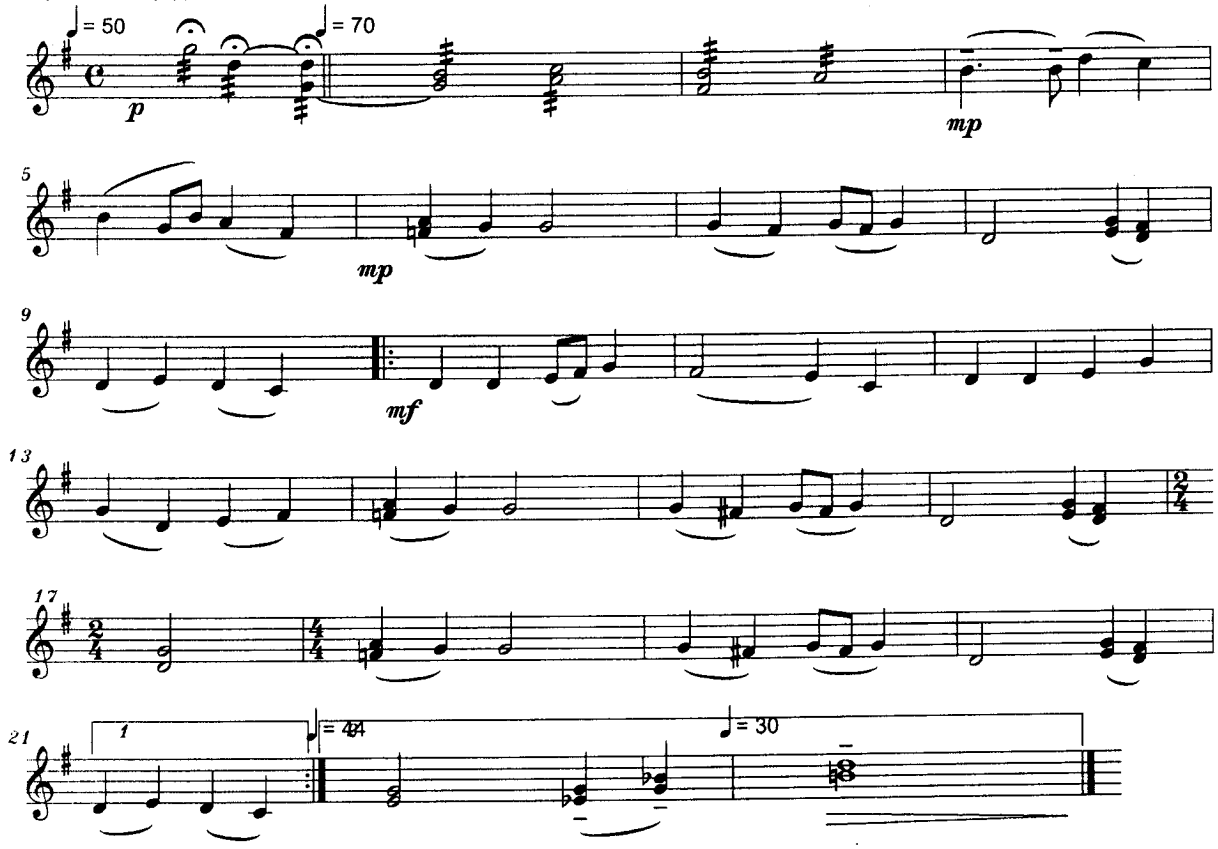
28

Variation on "O, What Great News!"
(Romanian Carol)
Violini II

Lontano e Dolce

Serban Nichifor



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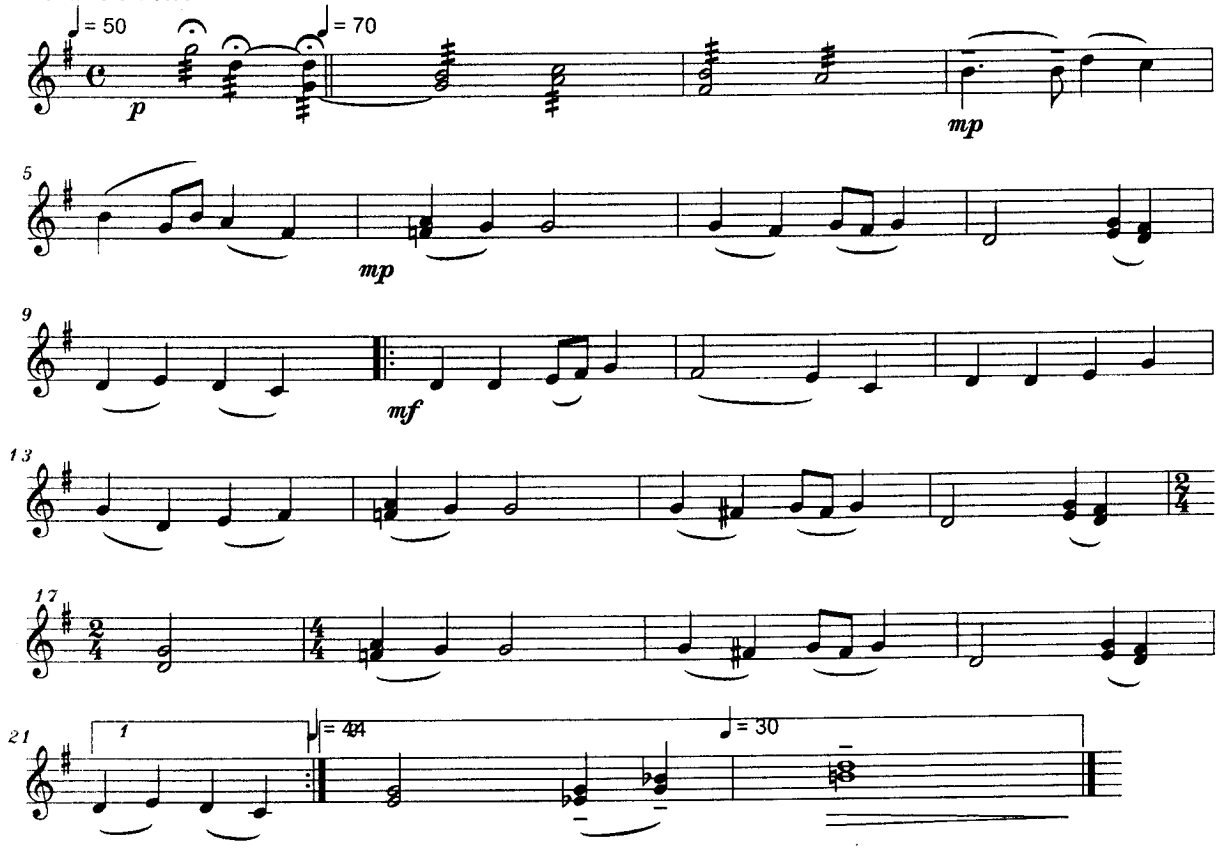
29

Variation on "O, What Great News!"
(Romanian Carol)
Violini II

Lontano e Dolce

Serban Nichifor



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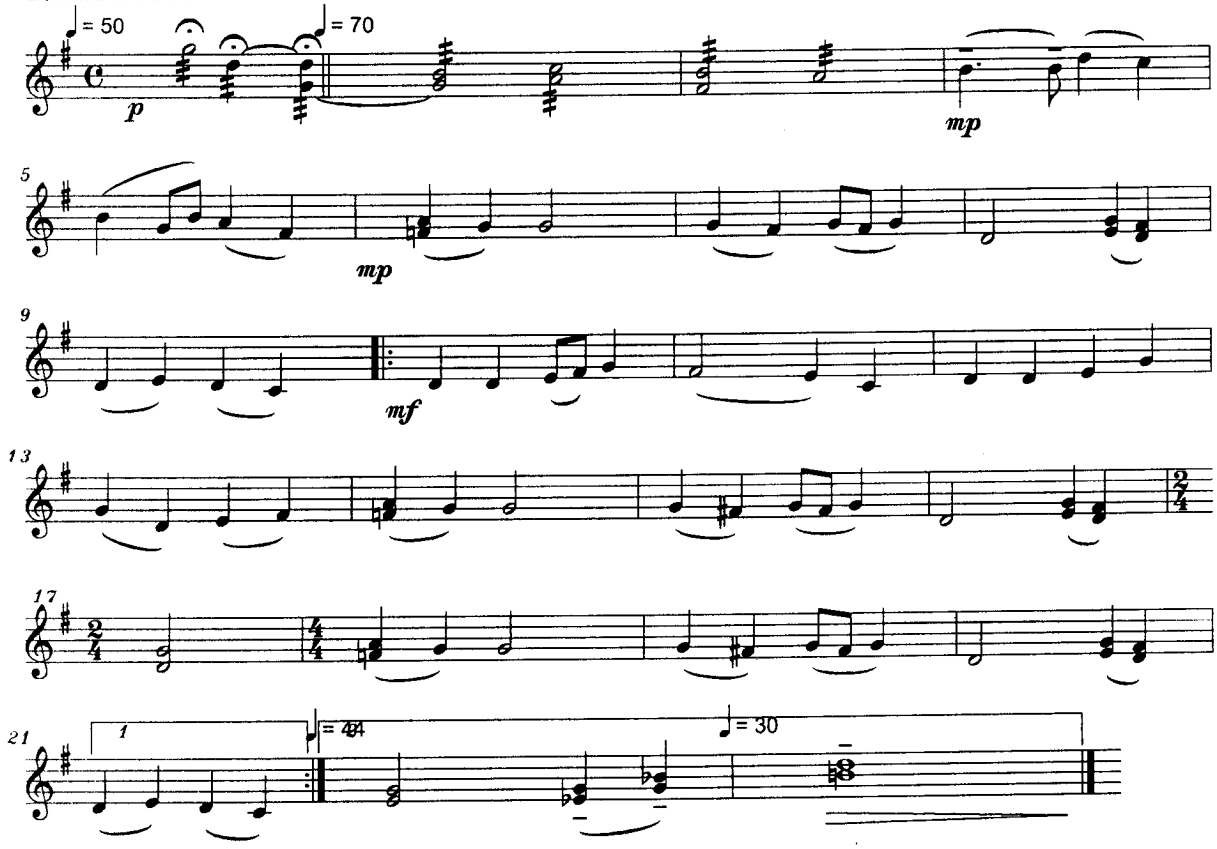
30

Variation on "O, What Great News!"
(Romanian Carol)
Violini II

Lontano e Dolce

Serban Nichifor



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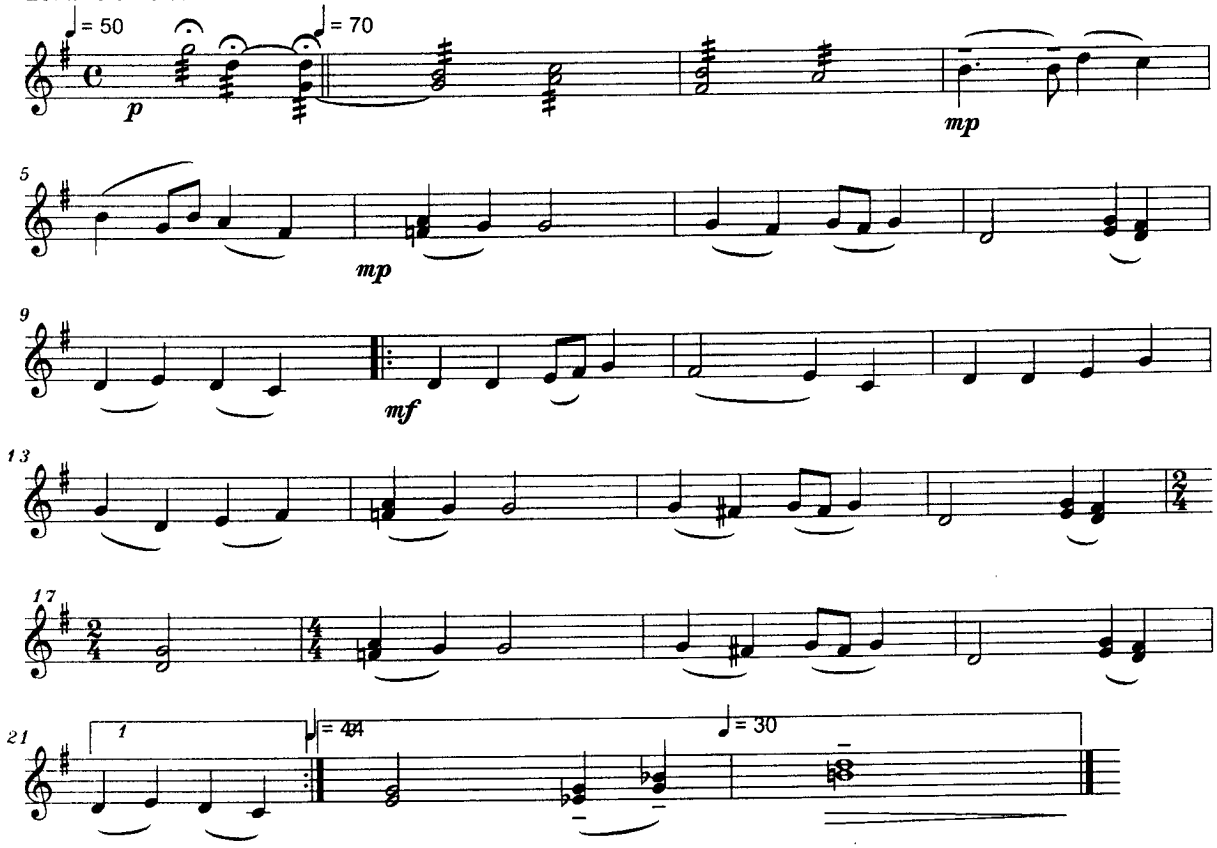
31

Variation on "O, What Great News!"
(Romanian Carol)
Violini II

Lontano e Dolce

Serban Nichifor



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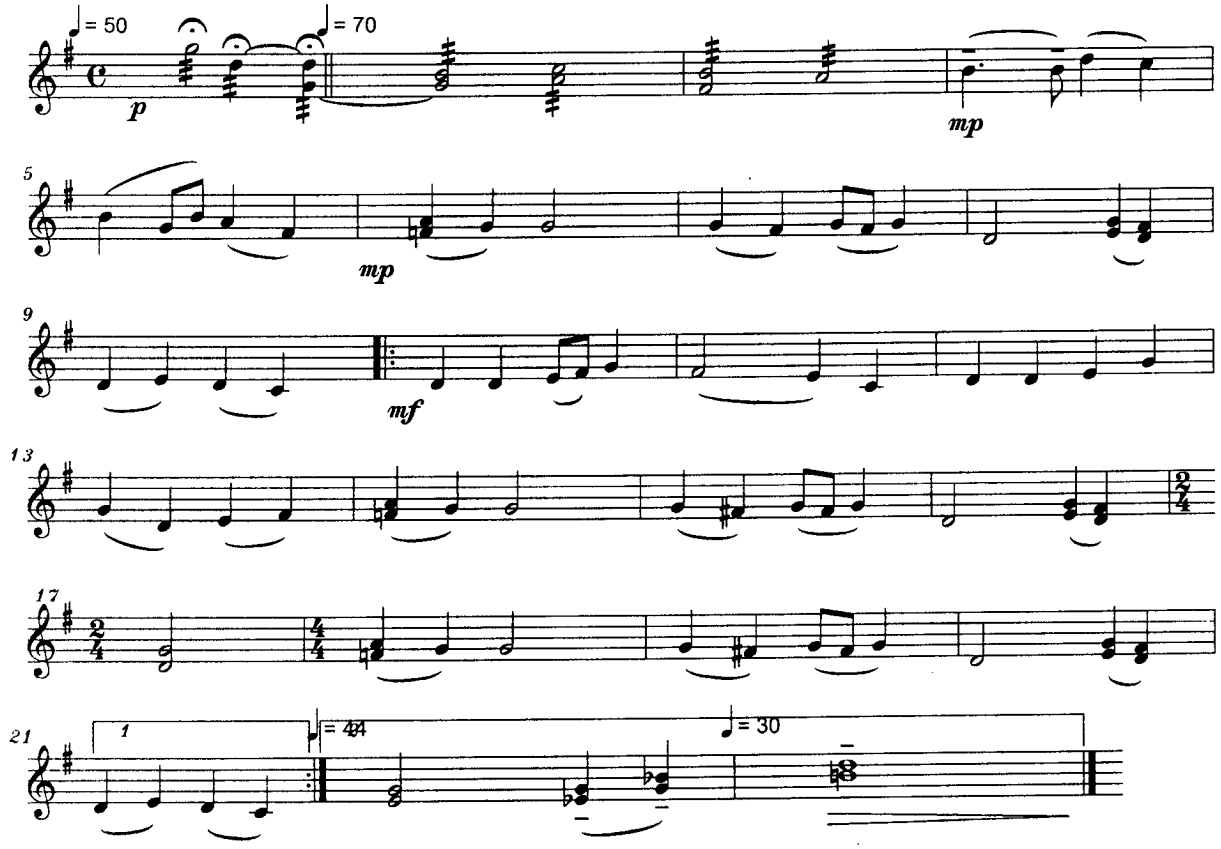
32

Variation on "O, What Great News!"
(Romanian Carol)
Violini II

Lontano e Dolce

Serban Nichifor



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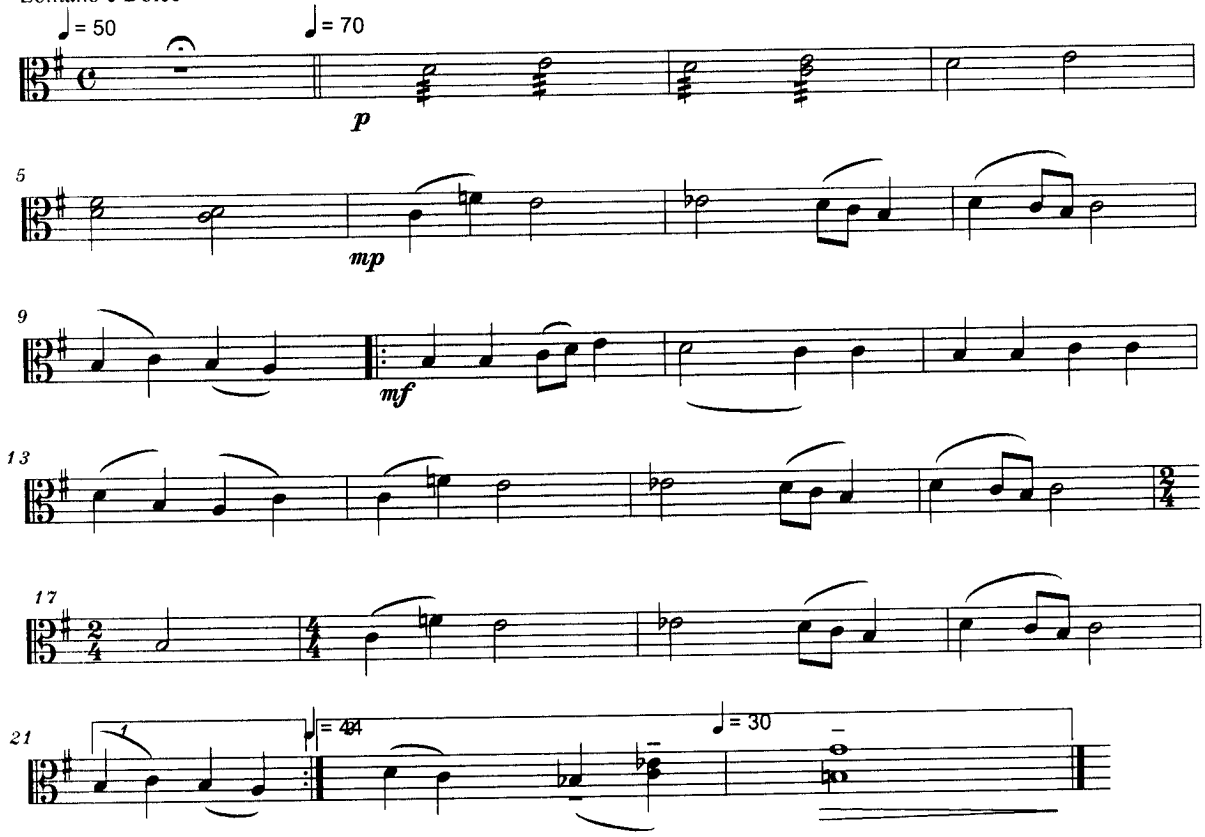
33

Variation on "O, What Great News!"
(Romanian Carol)
Viole

Lontano e Dolce

Serban Nichifor



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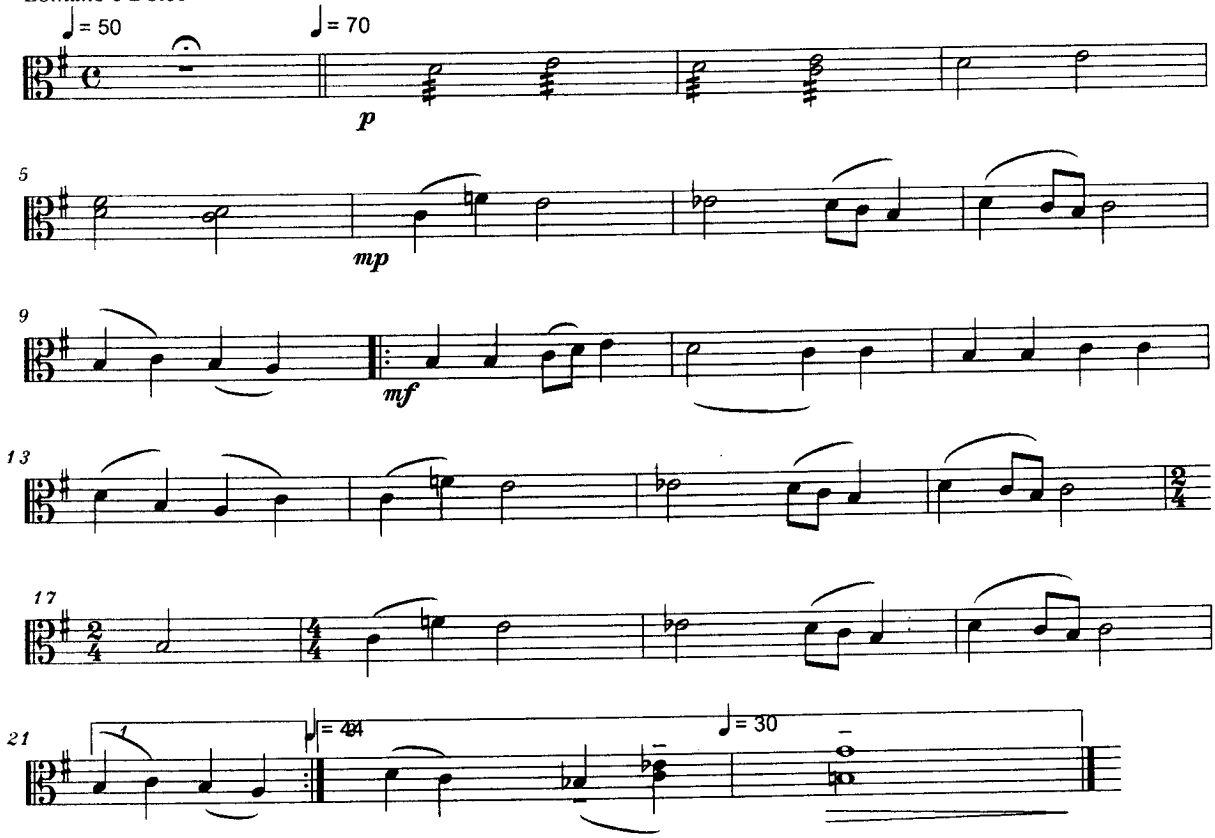
34

Variation on "O, What Great News!"
(Romanian Carol)
Viole

Lontano e Dolce

Serban Nichifor



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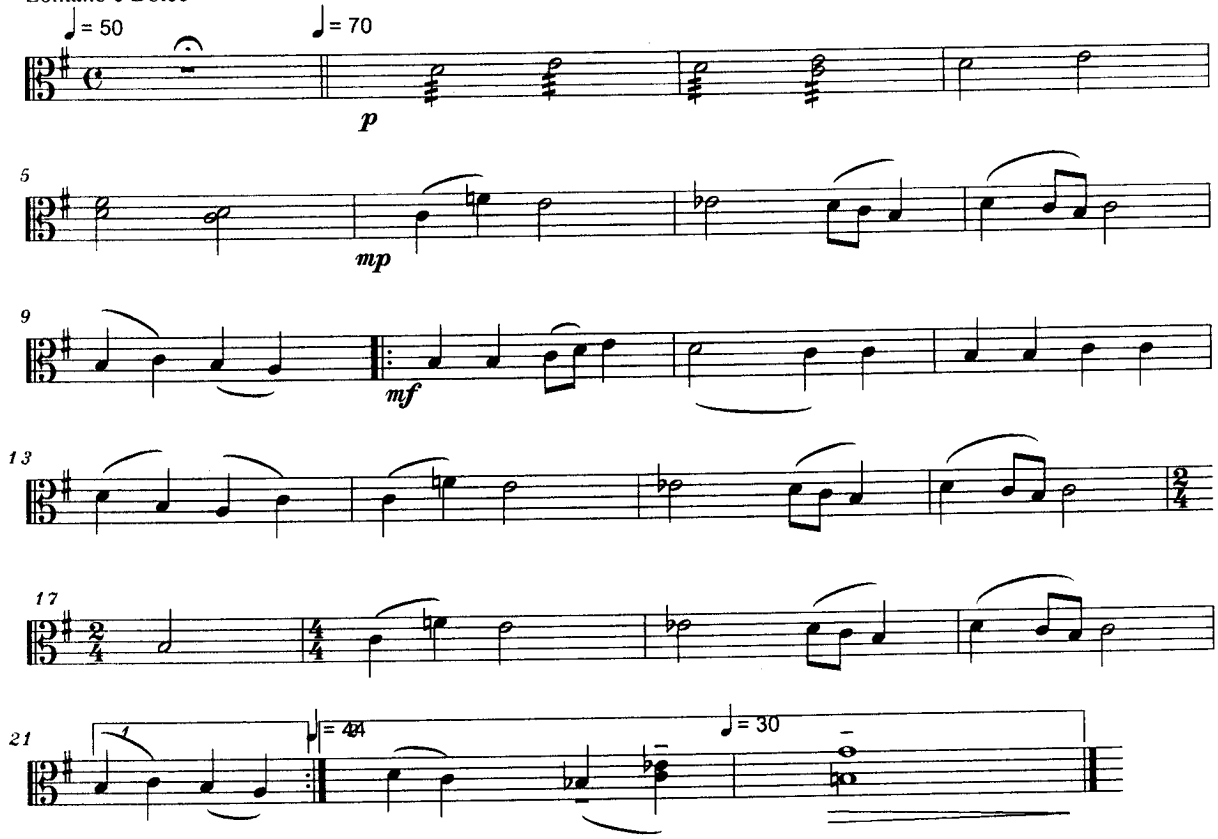
35

Variation on "O, What Great News!"
(Romanian Carol)
Viole

Lontano e Dolce

Serban Nichifor



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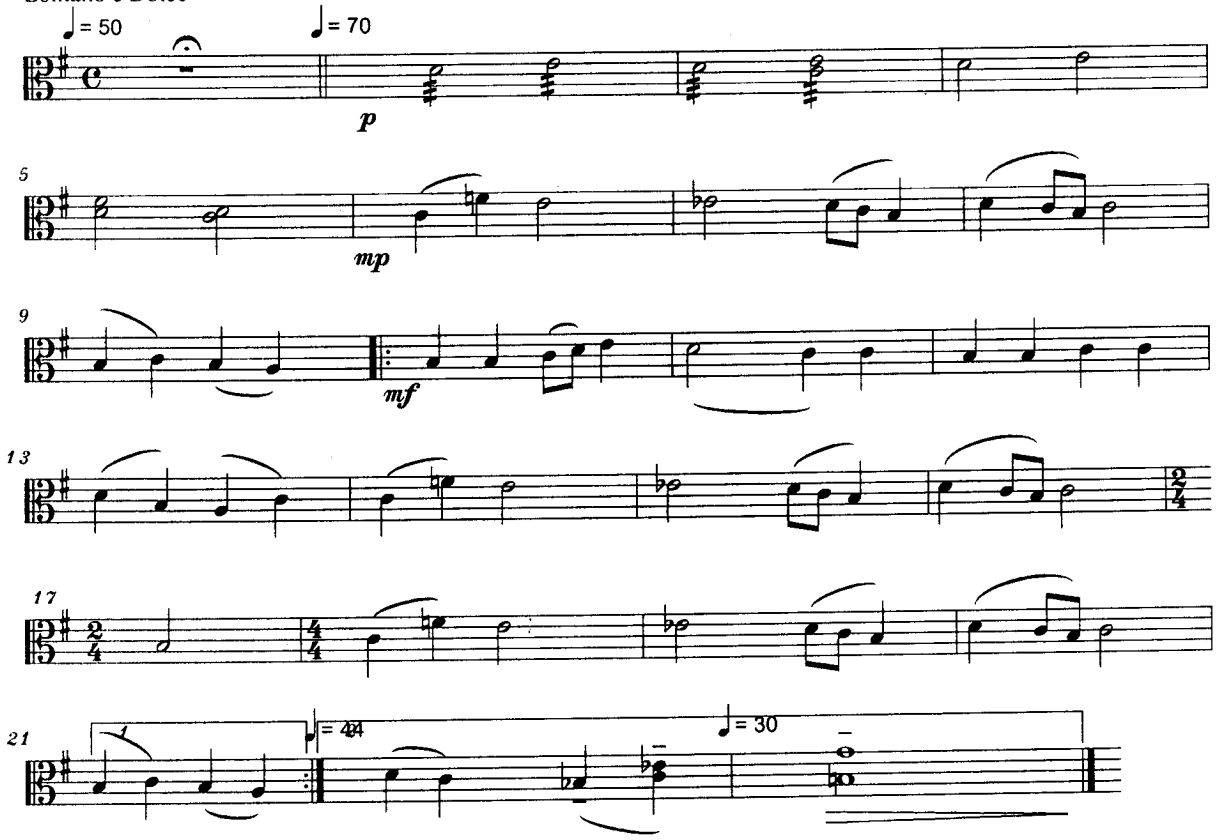
36

Variation on "O, What Great News!"
(Romanian Carol)
Viole

Lontano e Dolce

Serban Nichifor



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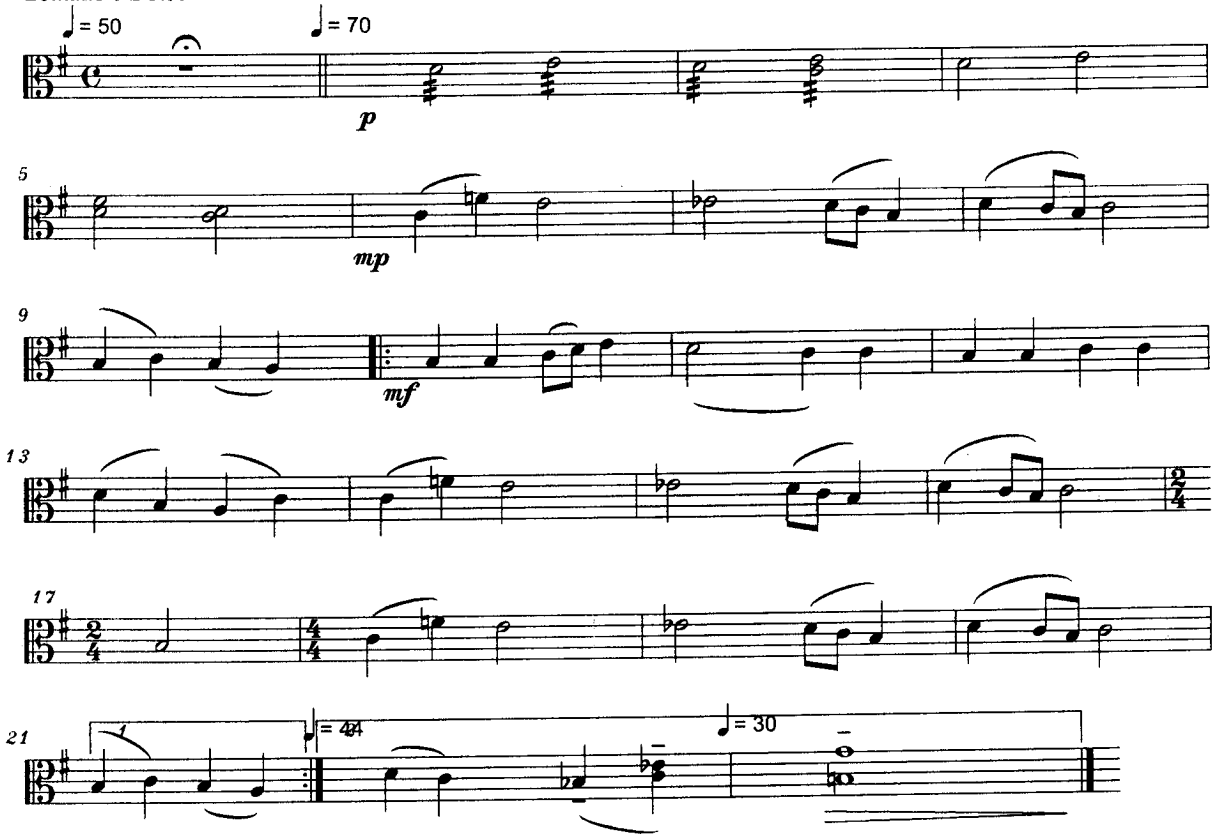
37

Variation on "O, What Great News!"
(Romanian Carol)
Viole

Lontano e Dolce

Serban Nichifor



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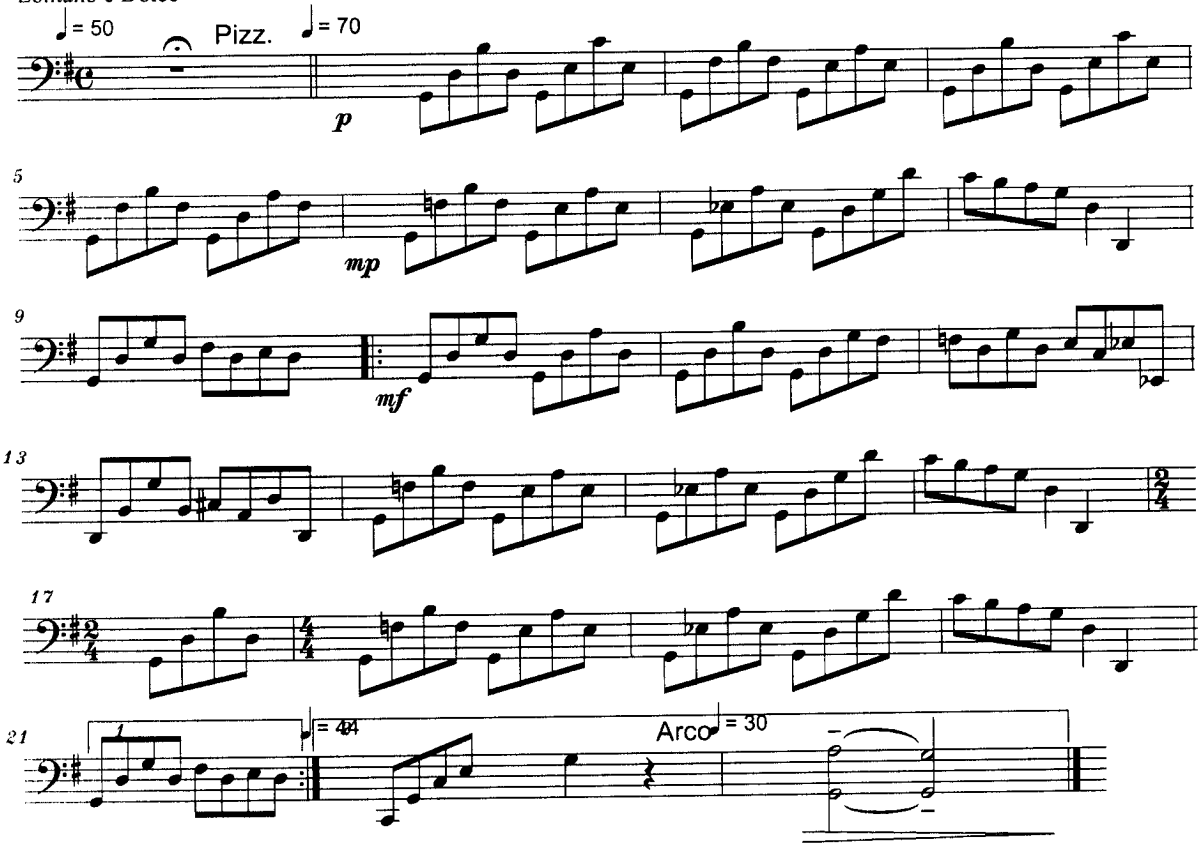
38

Variation on "O, What Great News!"
(Romanian Carol)
Celli

Lontano e Dolce

Serban Nichifor



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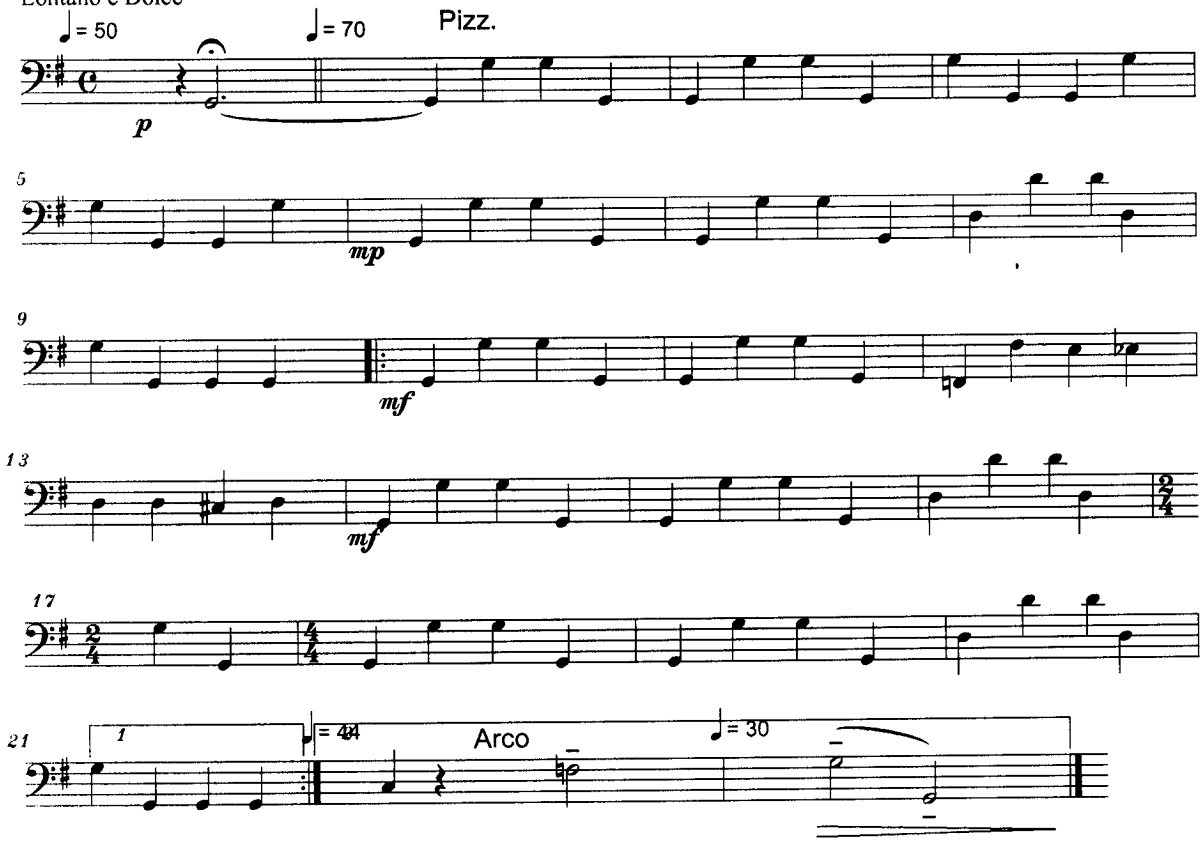
File: cb.mz

39

Variation on "O, What Great News!"
(Romanian Carol)
Bassi

Lontano e Dolce

Serban Nichifor



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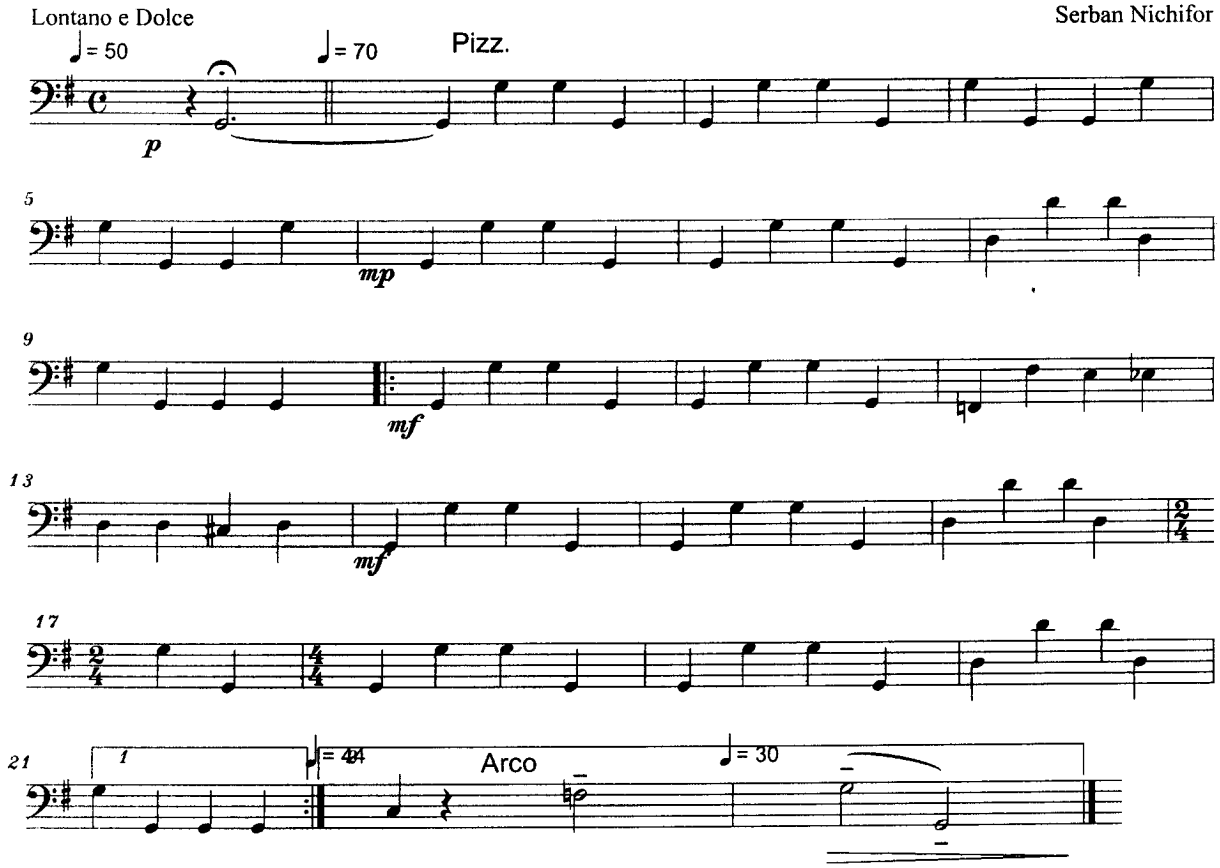
File: cb.mz

40

Variation on "O, What Great News!"
(Romanian Carol)
Bassi

Lontano e Dolce

Serban Nichifor



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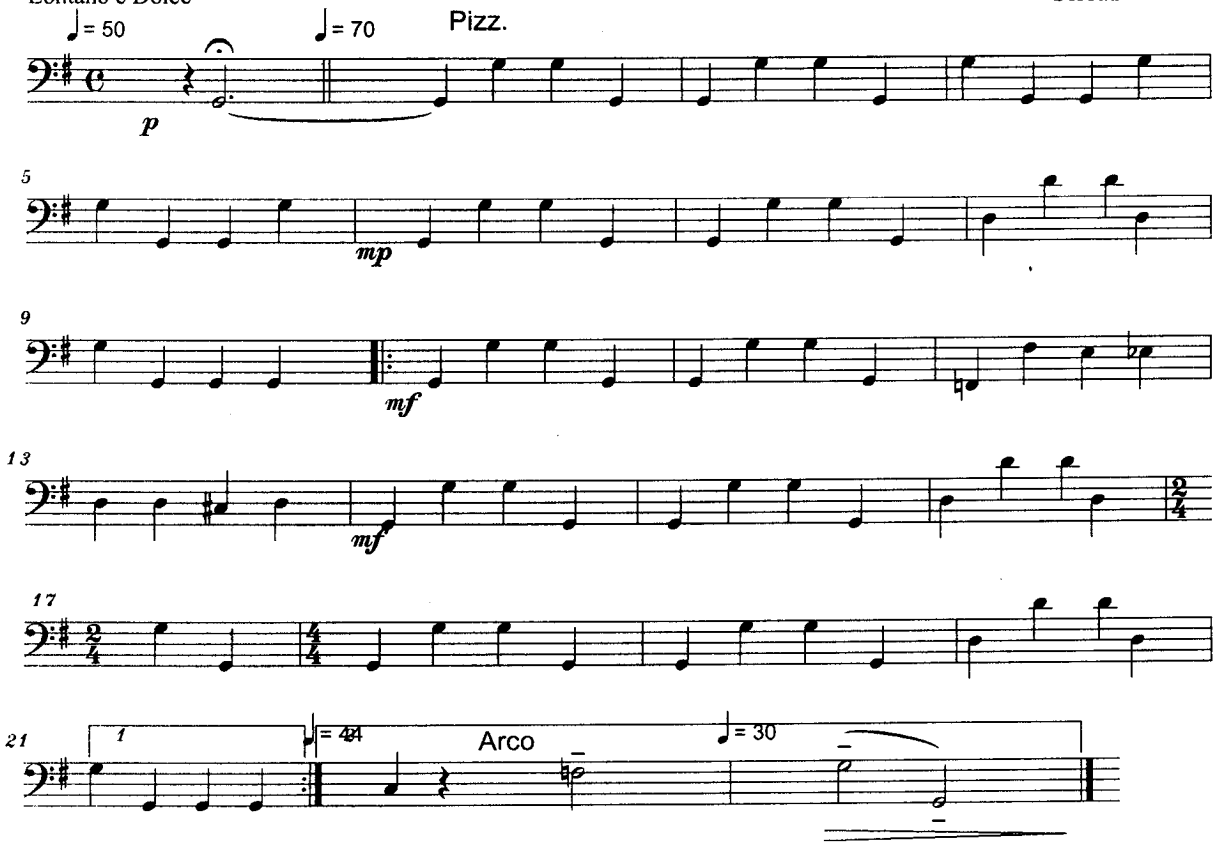
File: cb.mz

41

Variation on "O, What Great News!"
(Romanian Carol)
Bassi

Lontano e Dolce

Serban Nichifor



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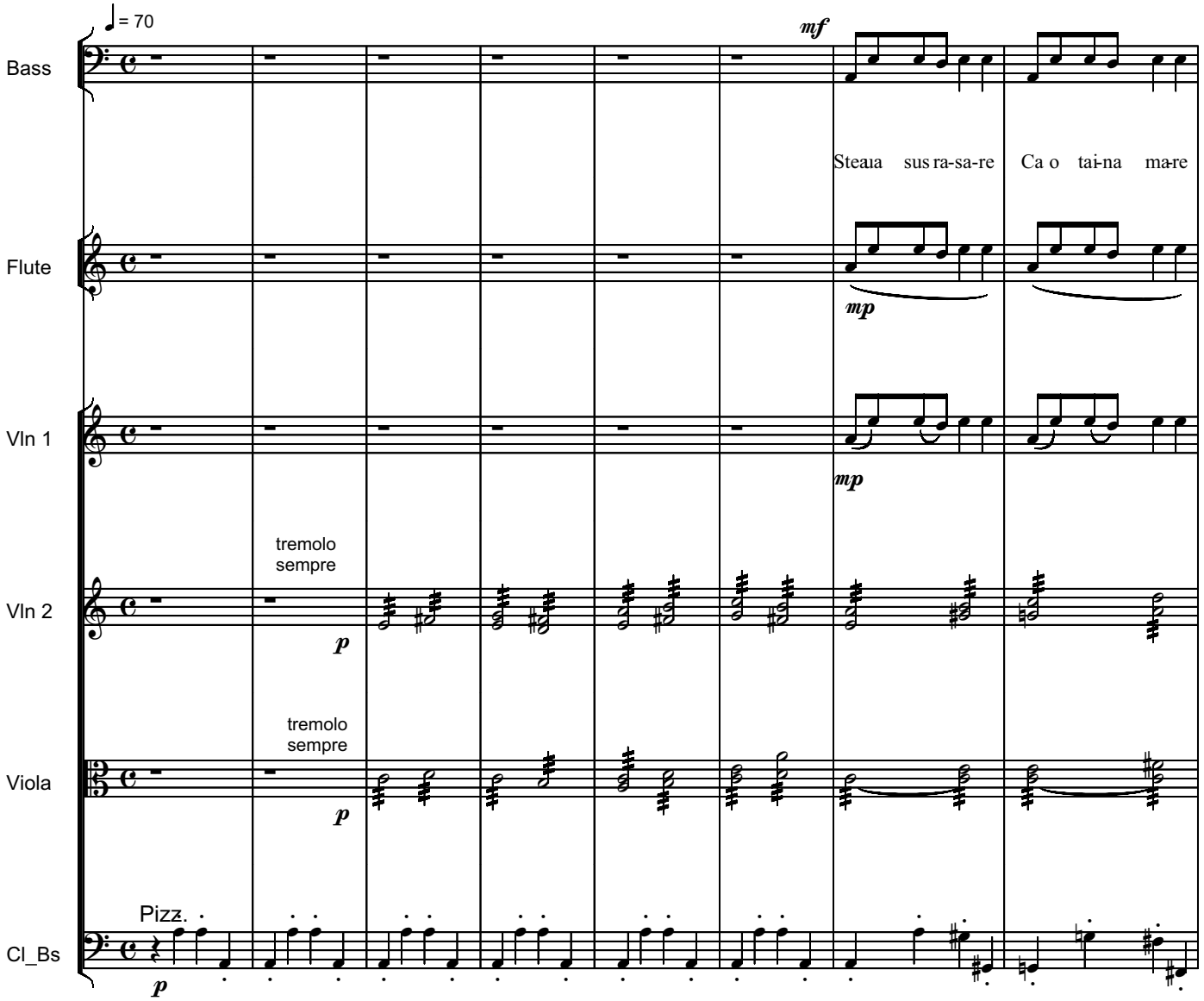
File: !steaua.mz

Dedicated to my Mother

Variation on the Romanian Christmas Song
"Steaua sus rasare"

Serban Nichifor

Lontano e Dolce



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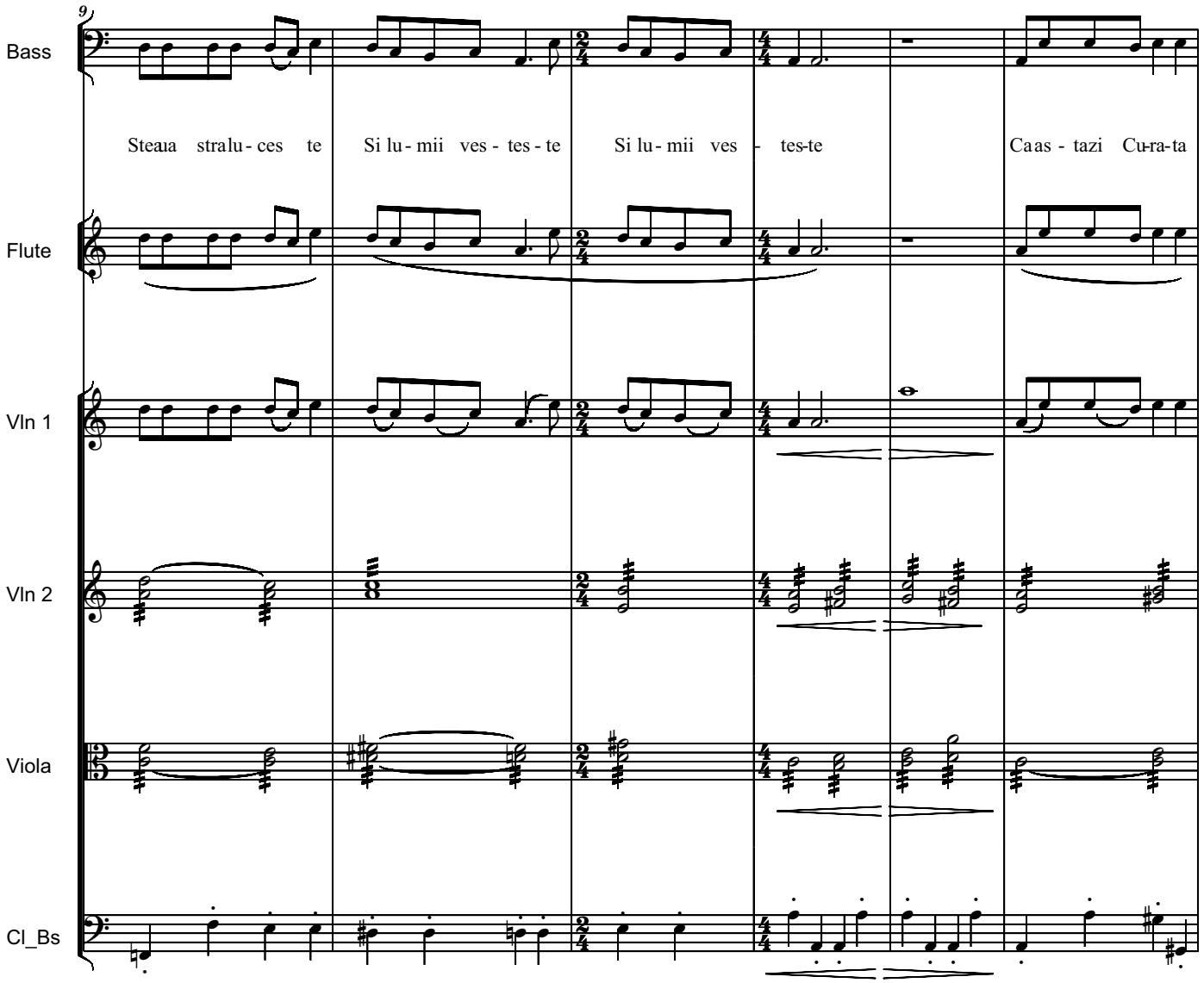
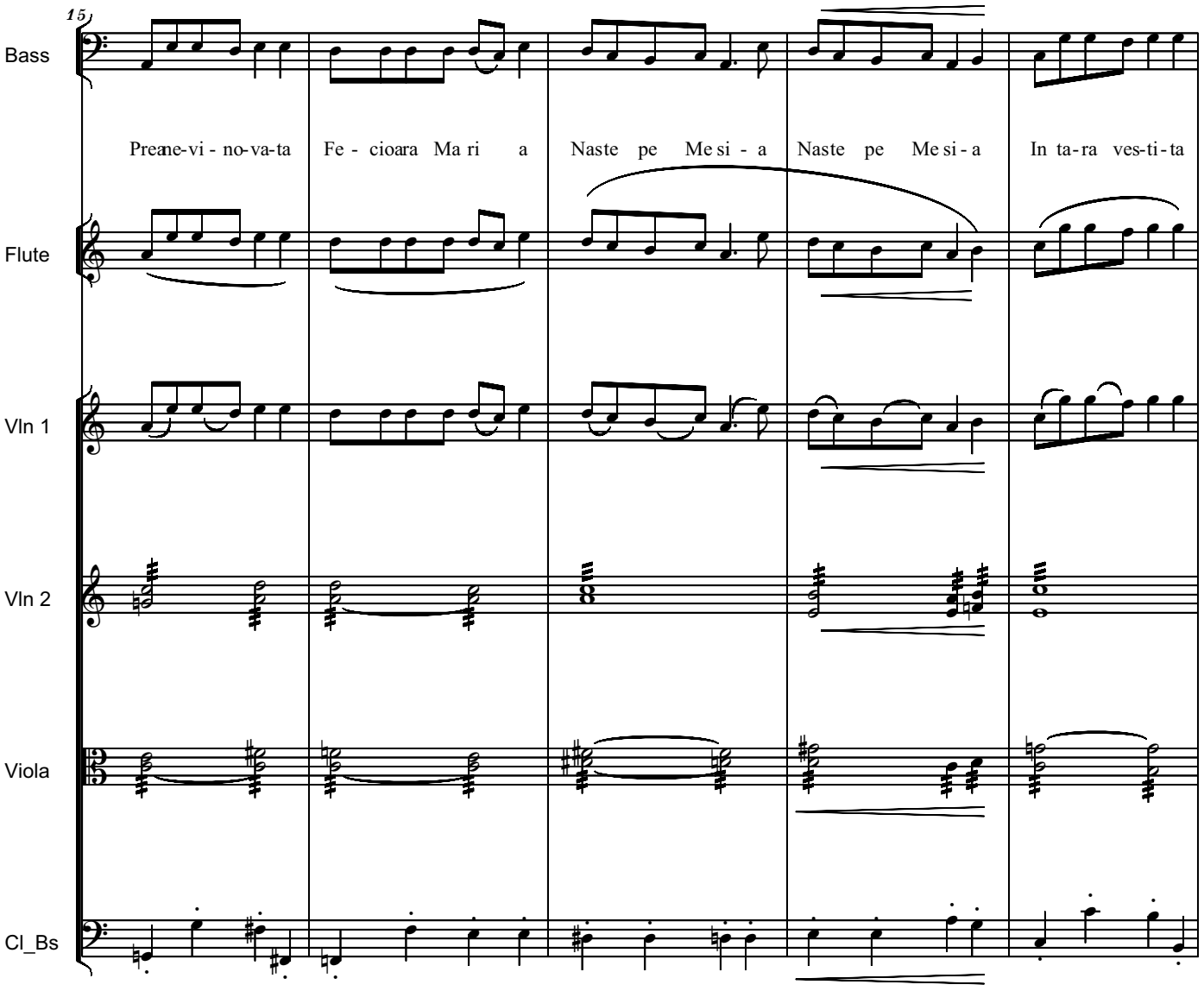
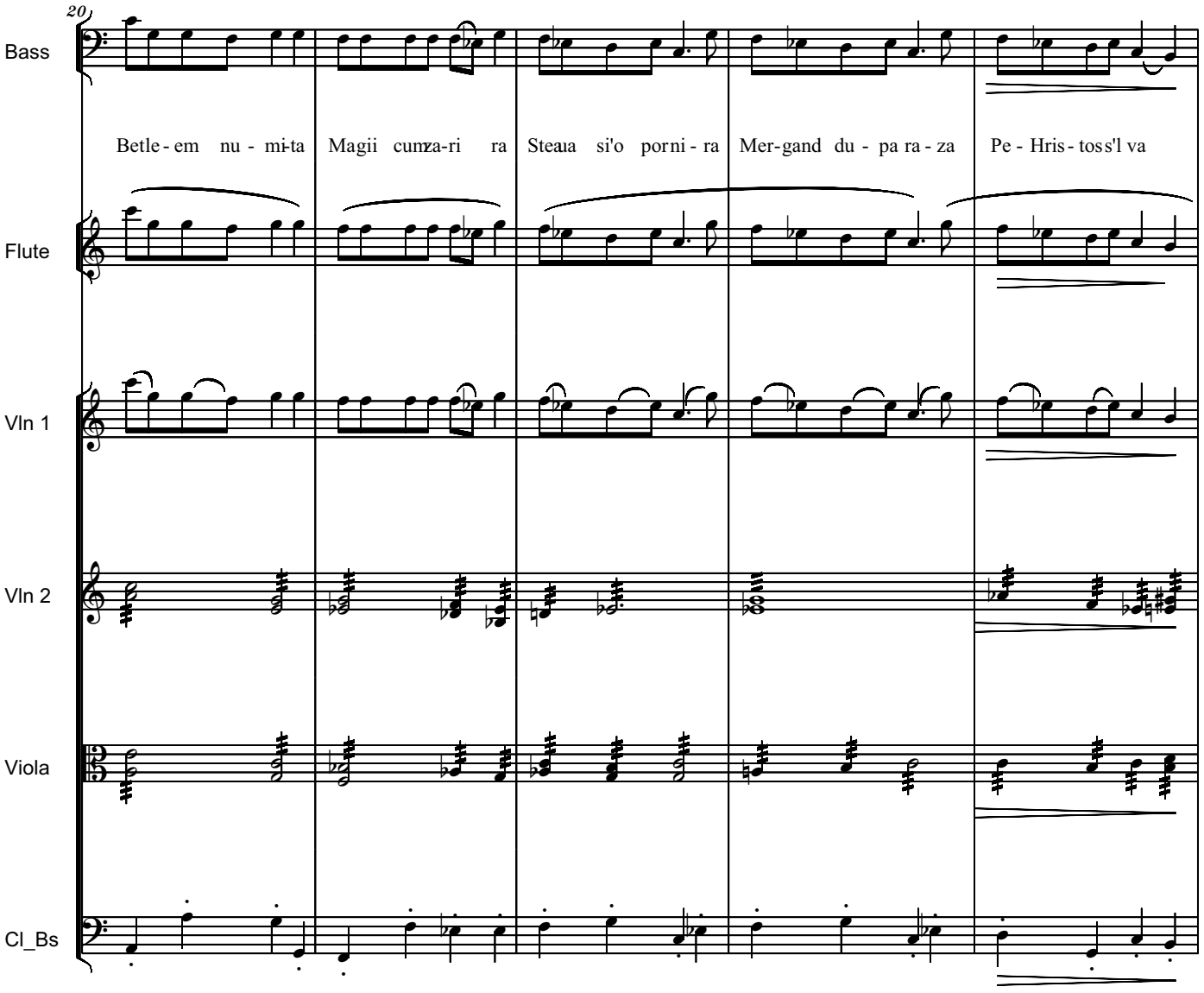
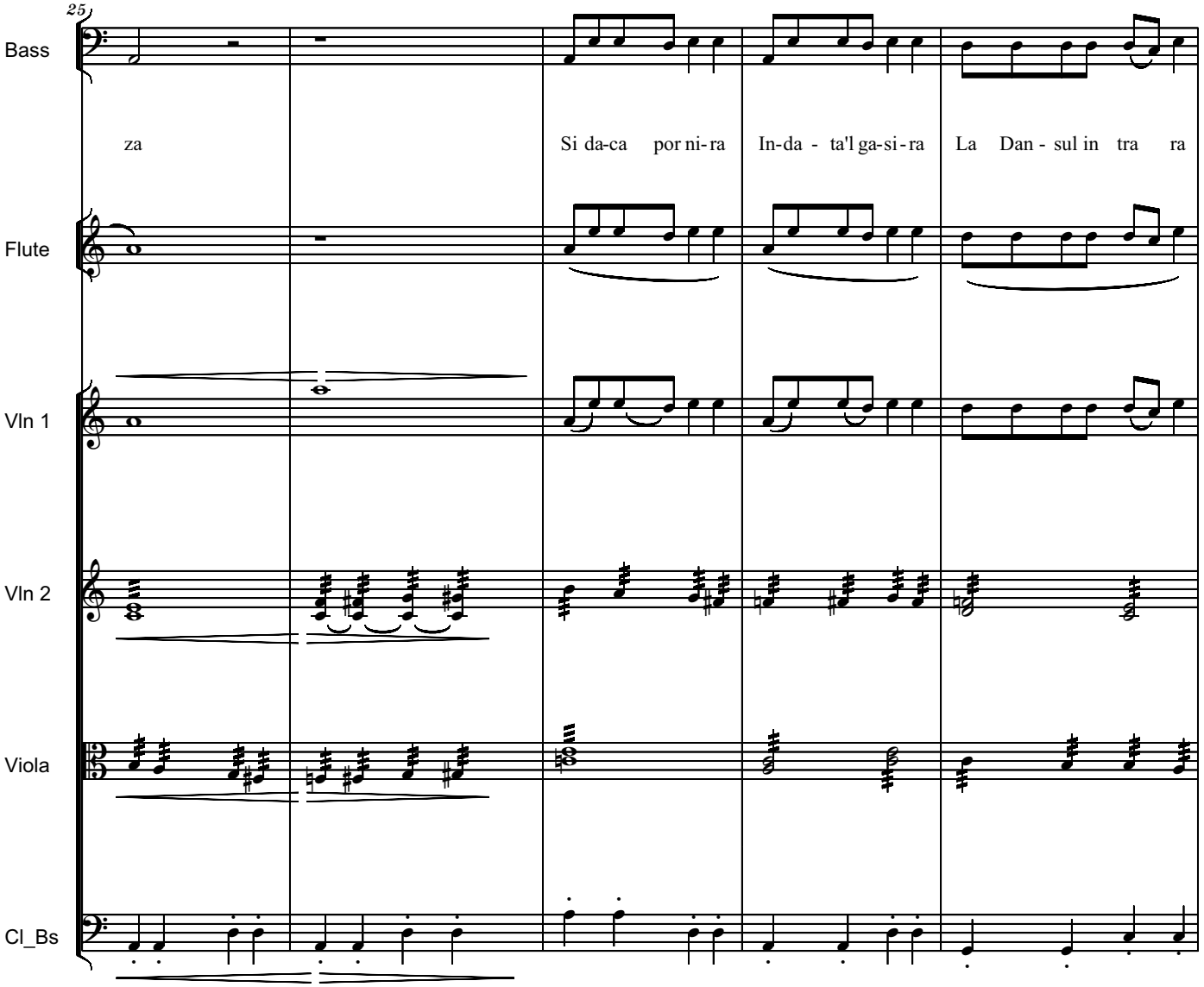
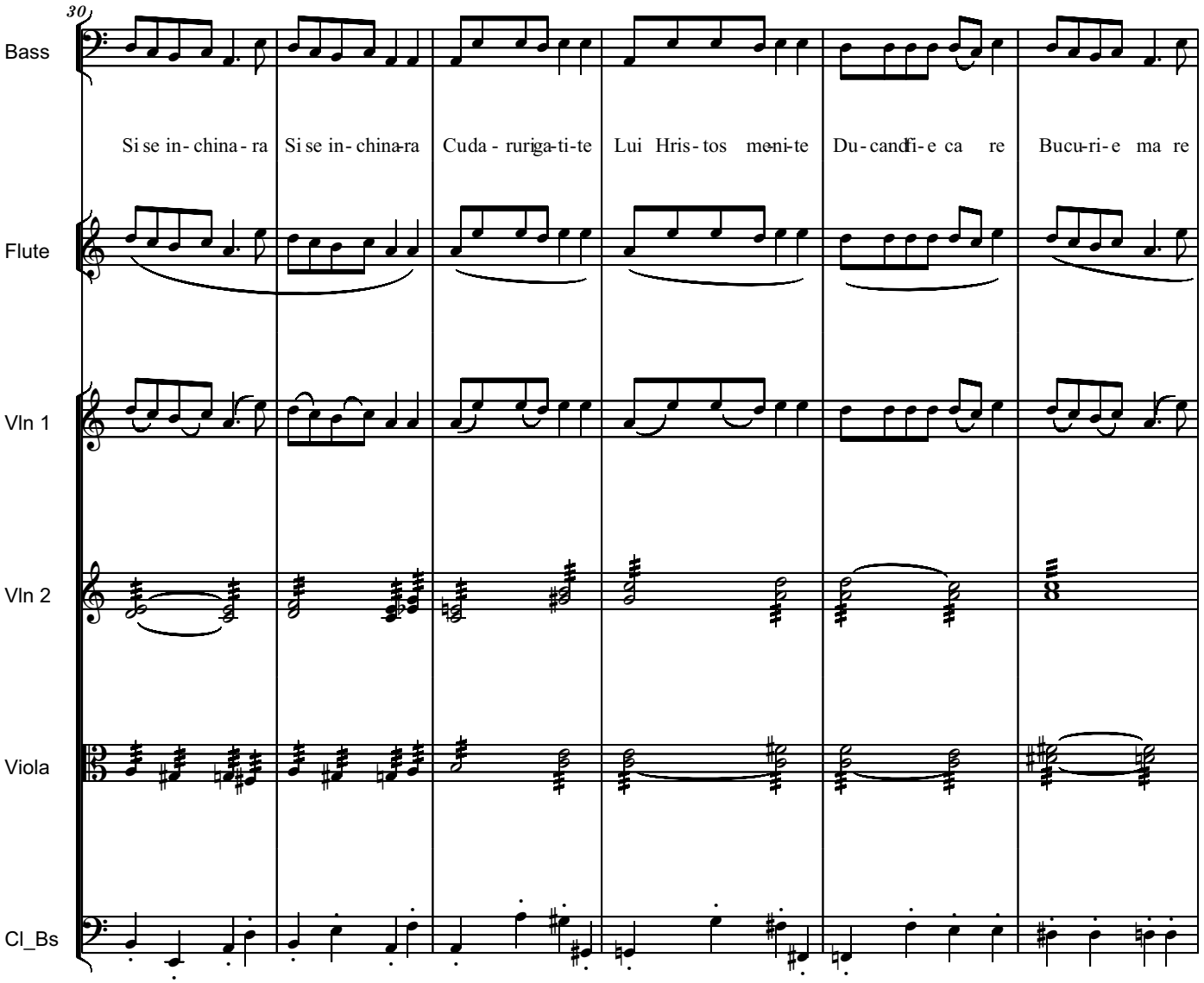
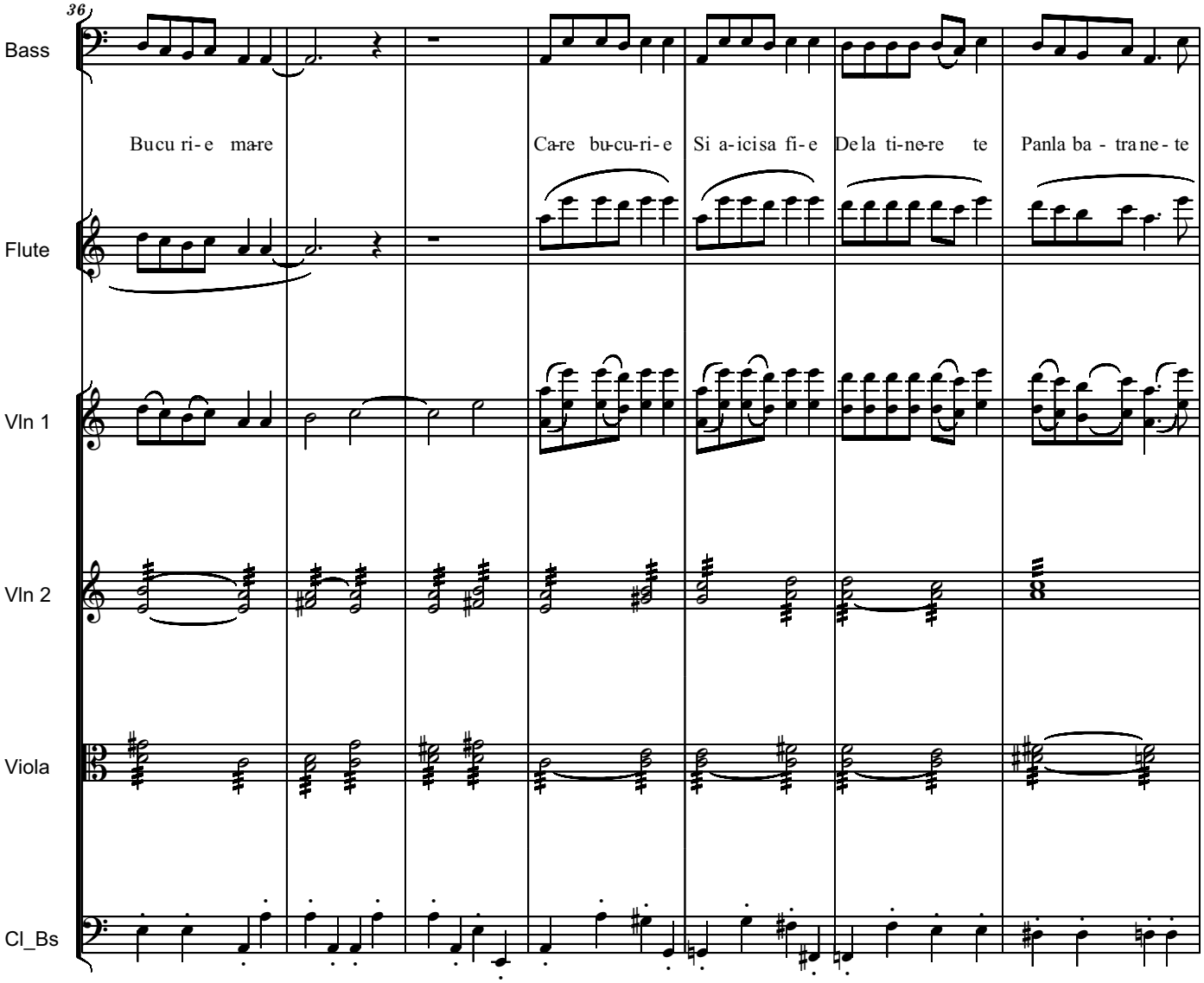

9
Bass
Steaua stralu - ces te
Si lu - mii ves - tes - te
Si lu - mii ves - tes-te
Caas - tazi Cu-ra-ta
Flute
Vln 1
Vln 2
Viola
Cl_Bs

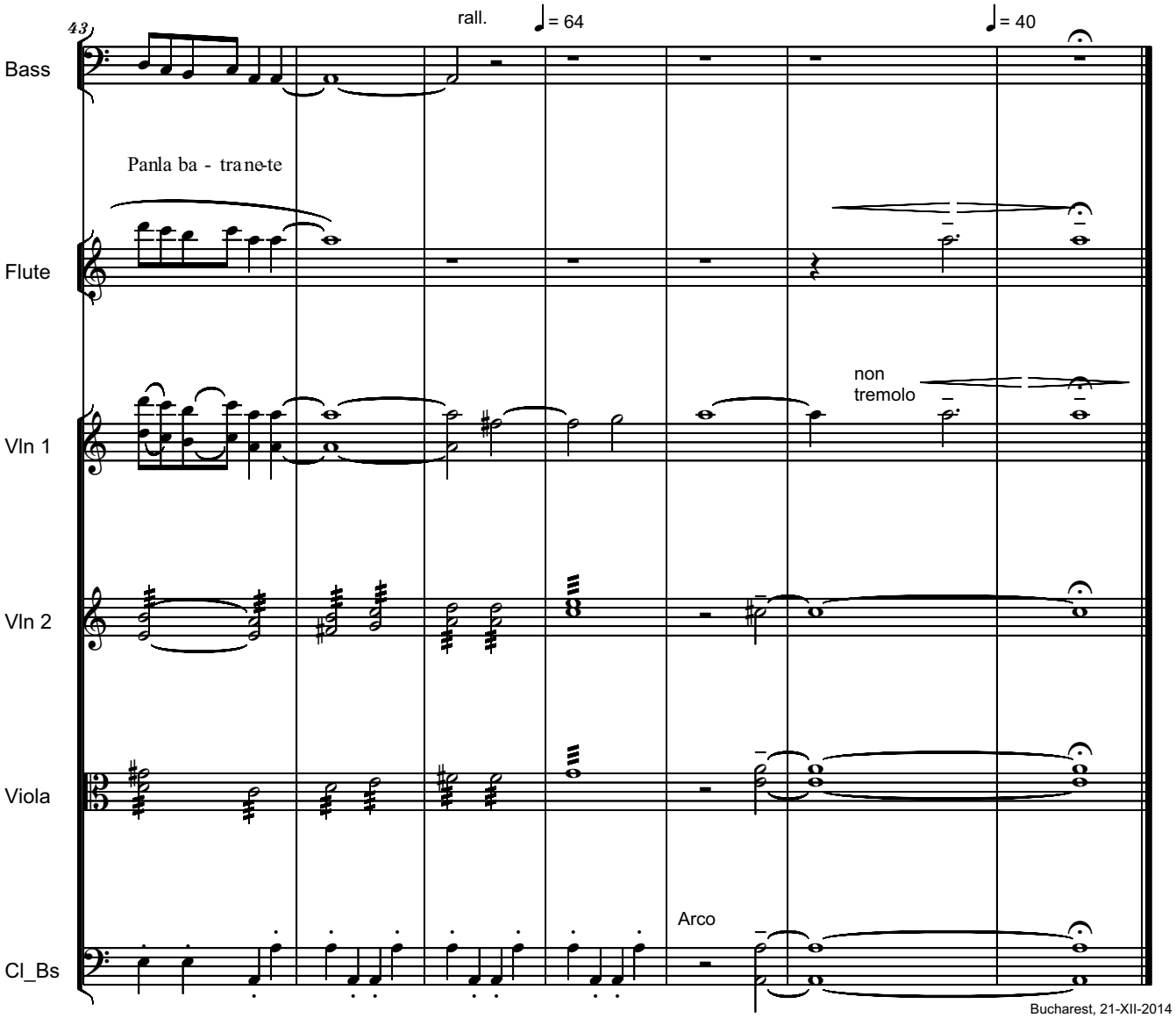

15
Bass
Preane-vi - no-va-ta
Fe - cioara Ma ri a
Naste pe Me si - a
Naste pe Me si - a
In ta-ra ves-ti-ta
Flute
Vln 1
Vln 2
Viola
Cl_Bs


20
Bass
Flute
Vln 1
Vln 2
Viola
Cl_Bs
Betle - em nu - mi-ta
Magii cumza-ri ra
Steaua si'o porni - ra
Mer-gand du - pa ra - za
Pe - Hris - toss'l va


25
Bass
Flute
Vln 1
Vln 2
Viola
Cl_Bs
za
Si da-ca por ni-ra
In-da - ta'l ga-si-ra
La Dan - sul in tra ra


30
Bass
Si se in- china - ra
Si se in- china-ra
Cuda - ruriga-ti-te
Lui Hris - tos me-ni-te
Du - candi-e ca re
Bucu-ri-e ma re
Flute
Vln 1
Vln 2
Viola
Cl_Bs

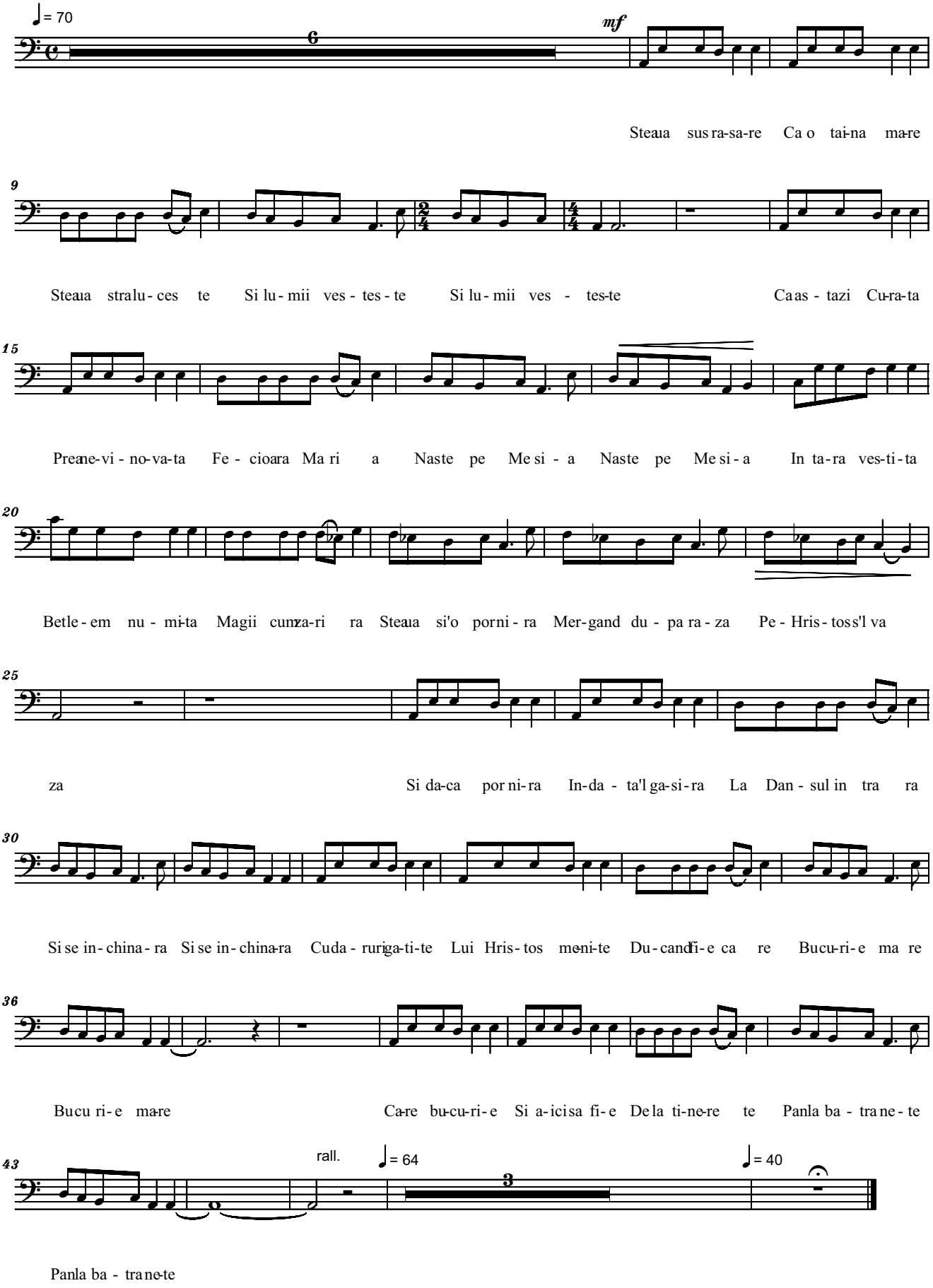

36
Bass
Flute
Vln 1
Vln 2
Viola
Cl_Bs
Bucu ri- e ma-re
Ca-re bu-cu-ri- e
Si a- ici sa fi- e
De la ti-ne-re te
Panla ba - tra ne - te


43
rall.
= 64
= 40
Bass
Panla ba - tra ne-te
Flute
non
tremolo
Vln 1
Vln 2
Viola
Arco
Cl_Bs
Bucharest, 21-XII-2014

Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"
Bass

Serban Nichifor

Lontano e Dolce



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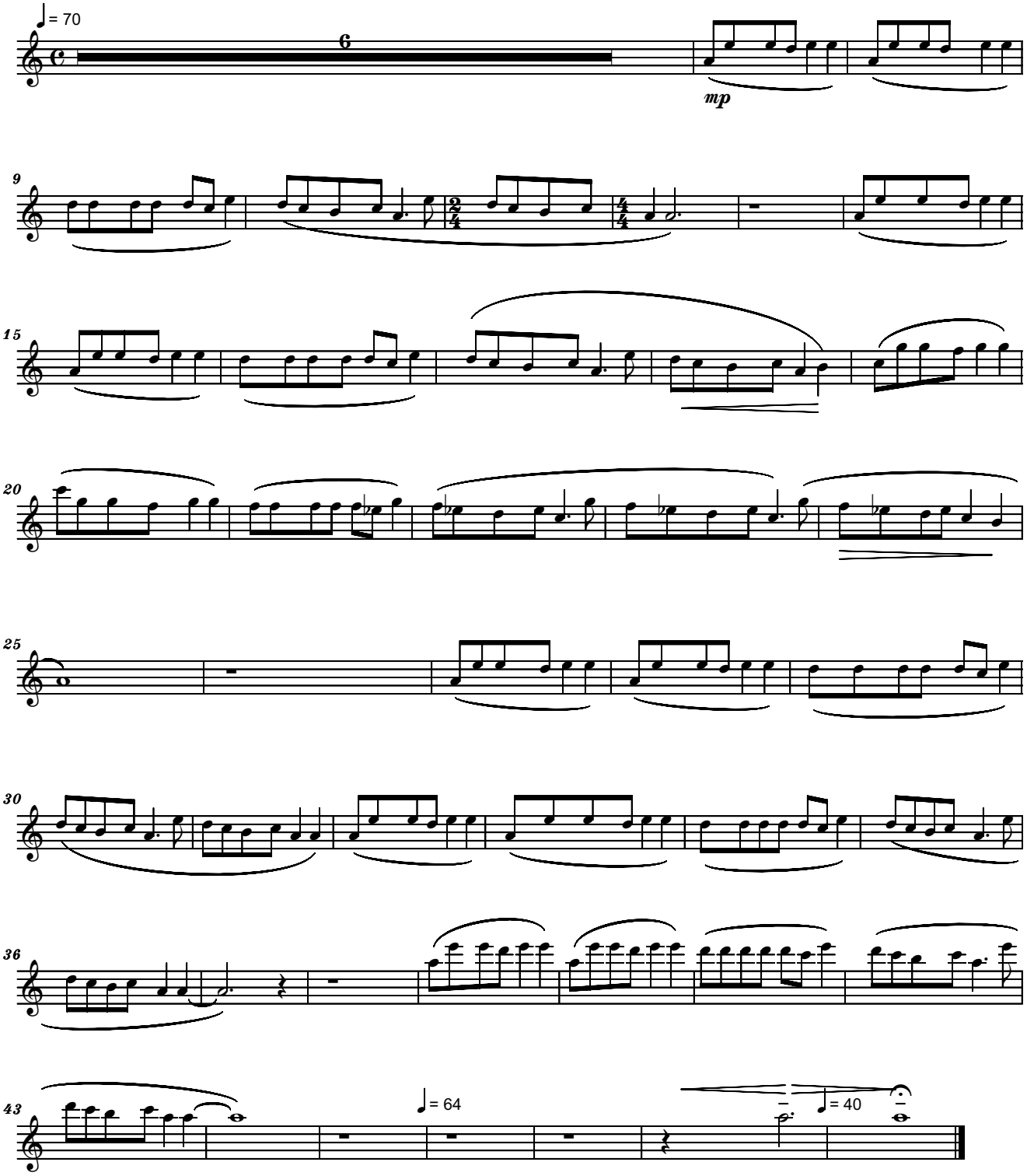
Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"
Flute

Serban Nichifor

Lontano e Dolce



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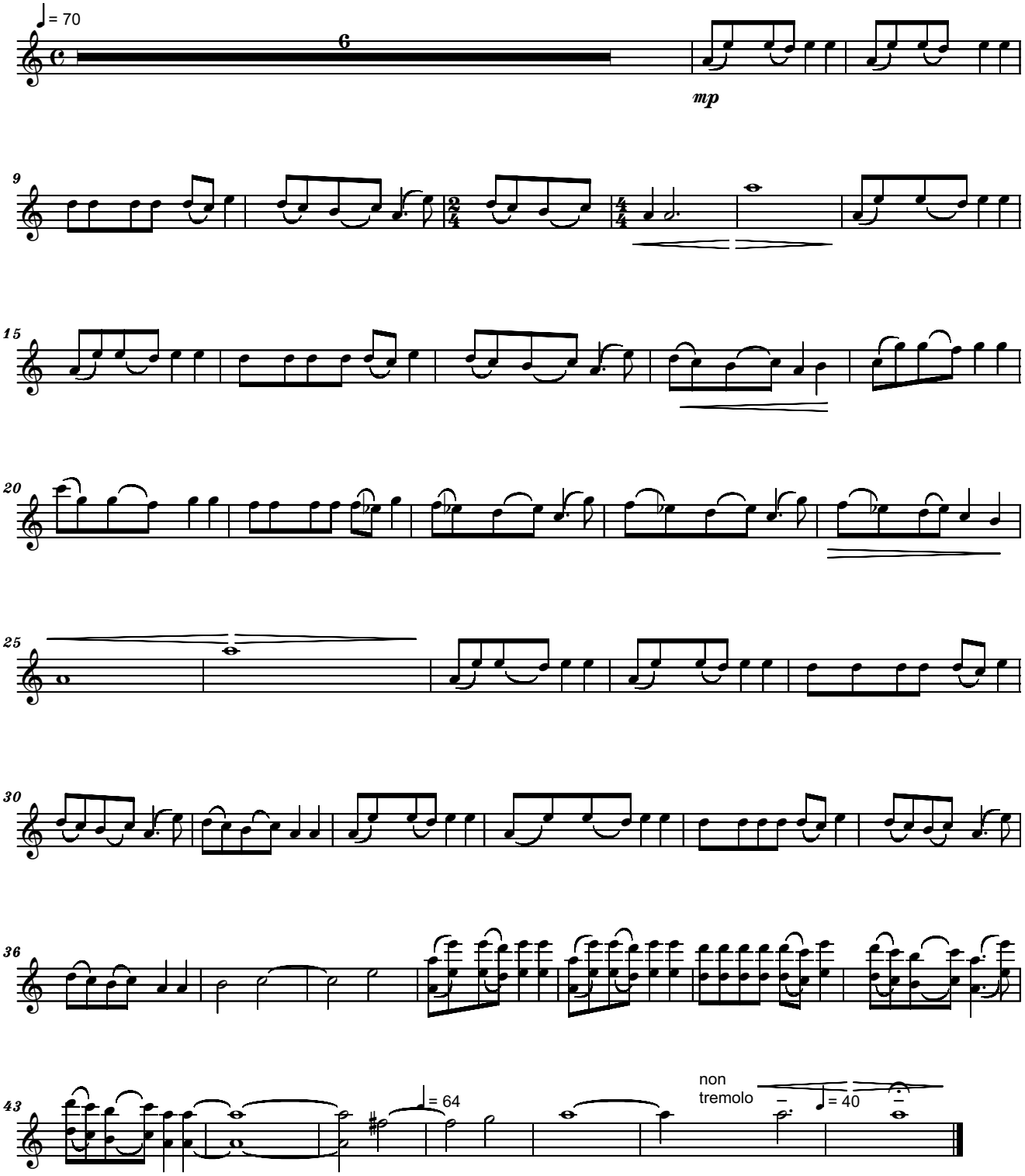
Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"
Violini I

Serban Nichifor

Lontano e Dolce



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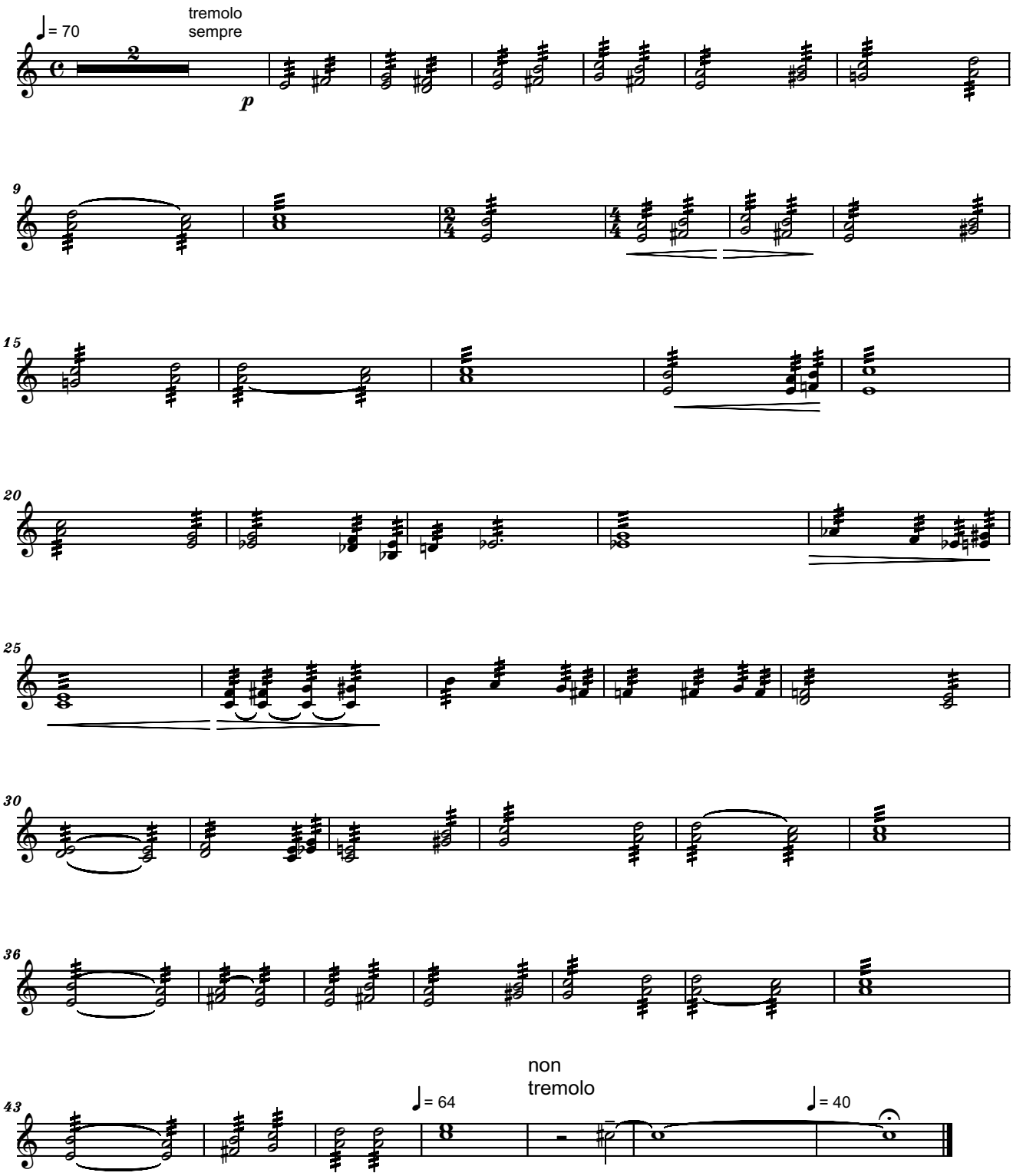
Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"
Violini II

Serban Nichifor

Lontano e Dolce



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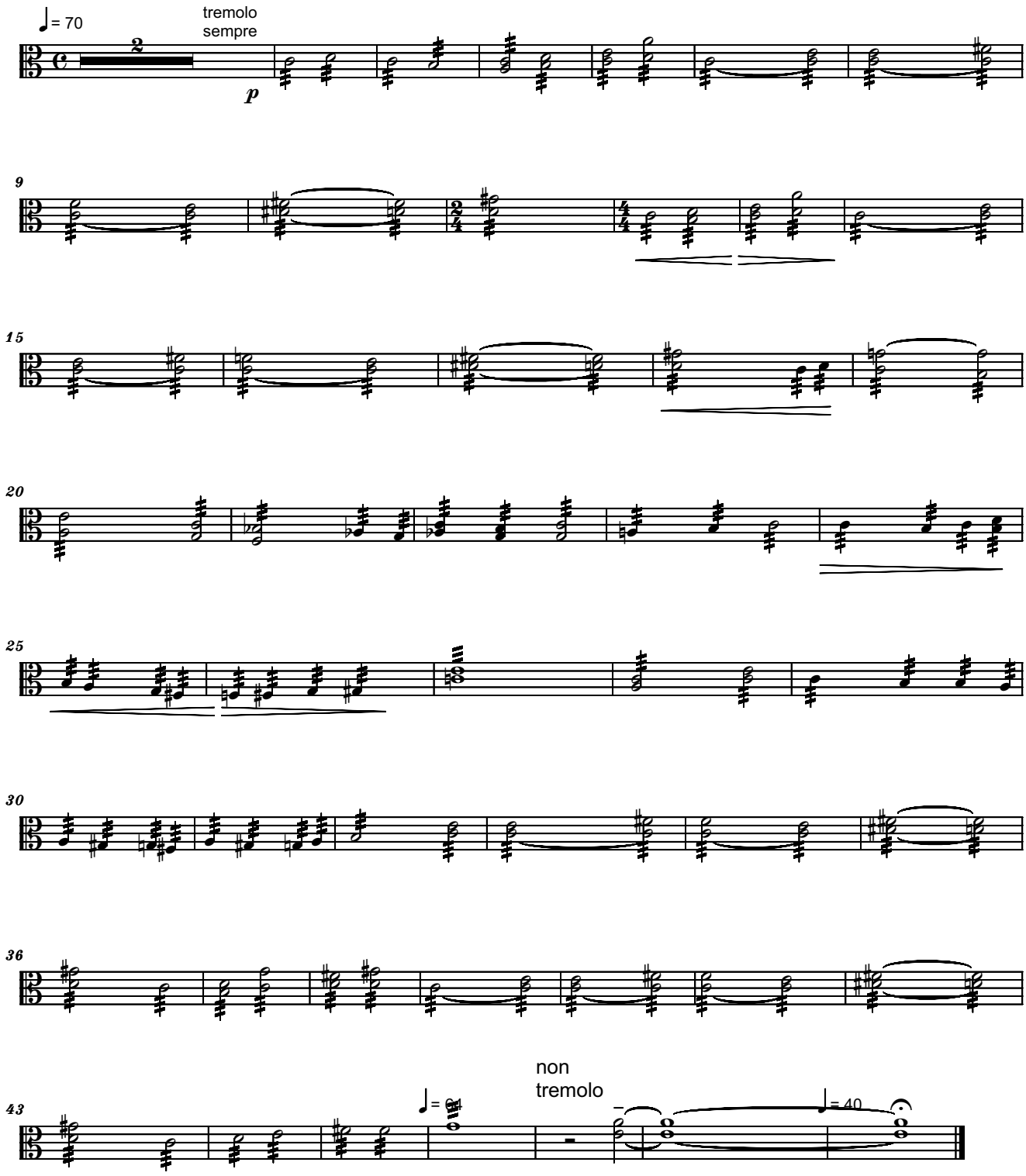
Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"
Viole

Serban Nichifor

Lontano e Dolce



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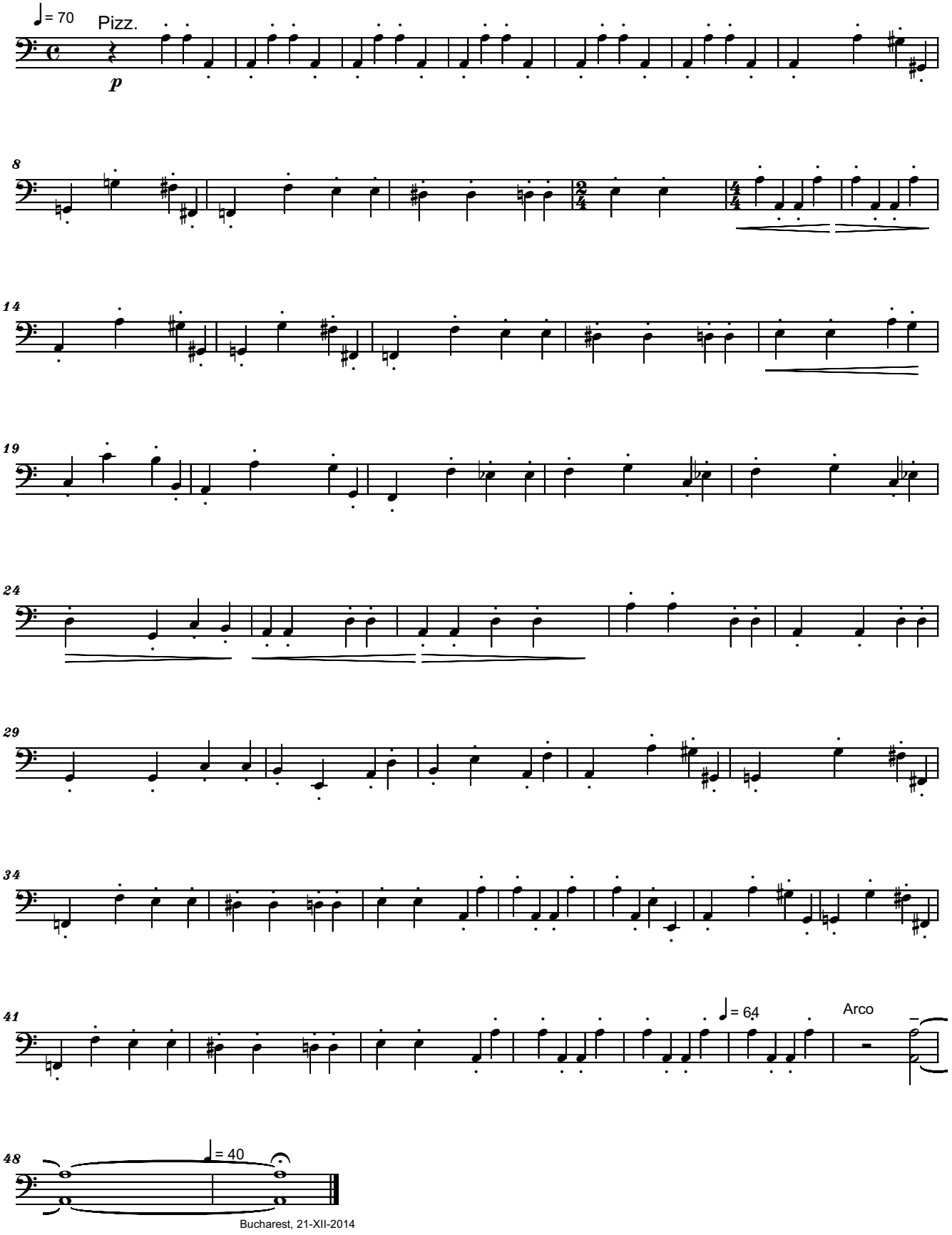
File: vcb.mz

Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"
Celli & Bassi

Serban Nichifor

Lontano e Dolce



Bucharest, 21-XII-2014

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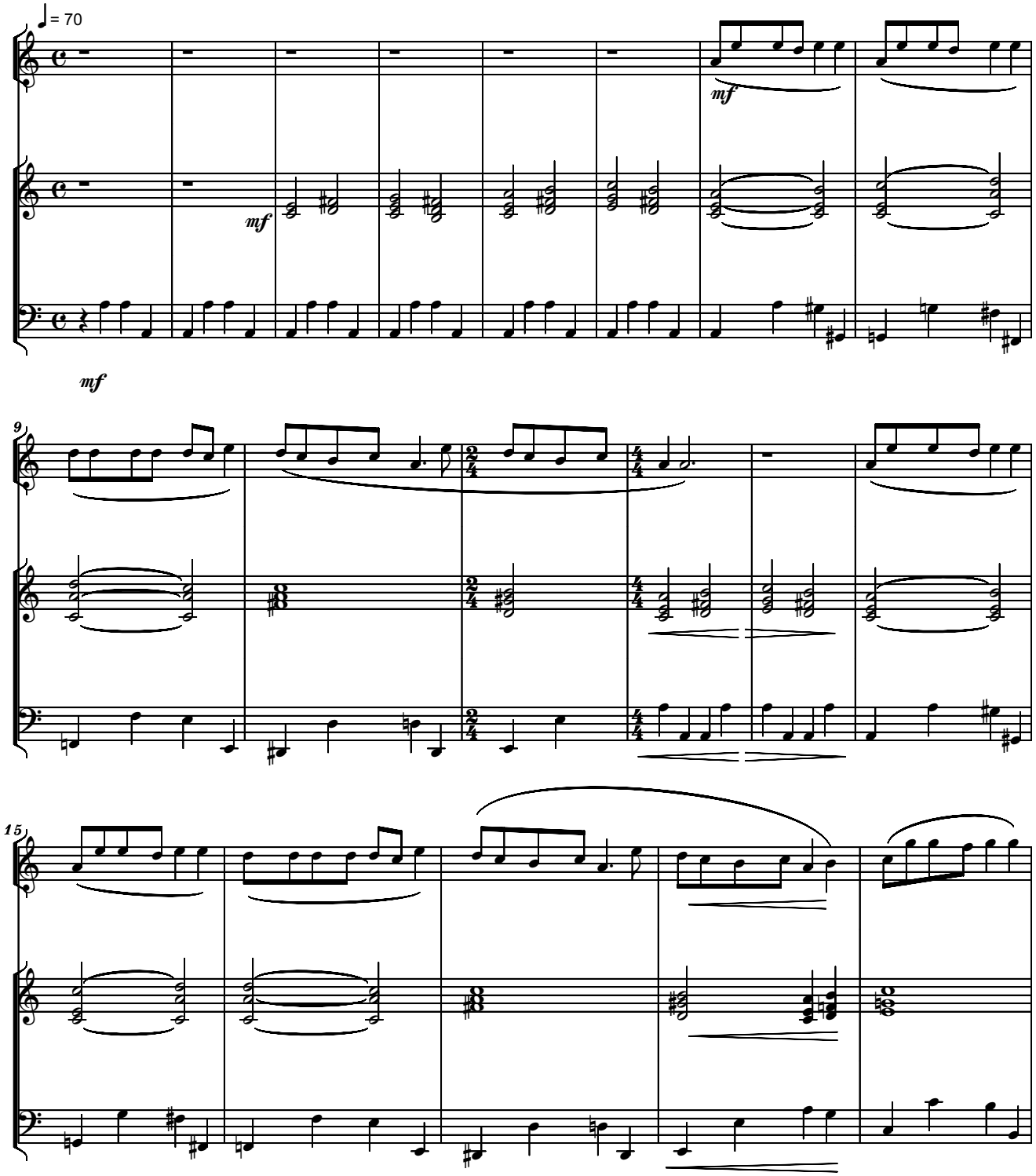
Dedicated to my Mother

Variation on the Romanian Christmas Song "Steaua sus rasare" for Instrument/Voice & Organ/Piano

Serban Nichifor

Lontano e Dolce



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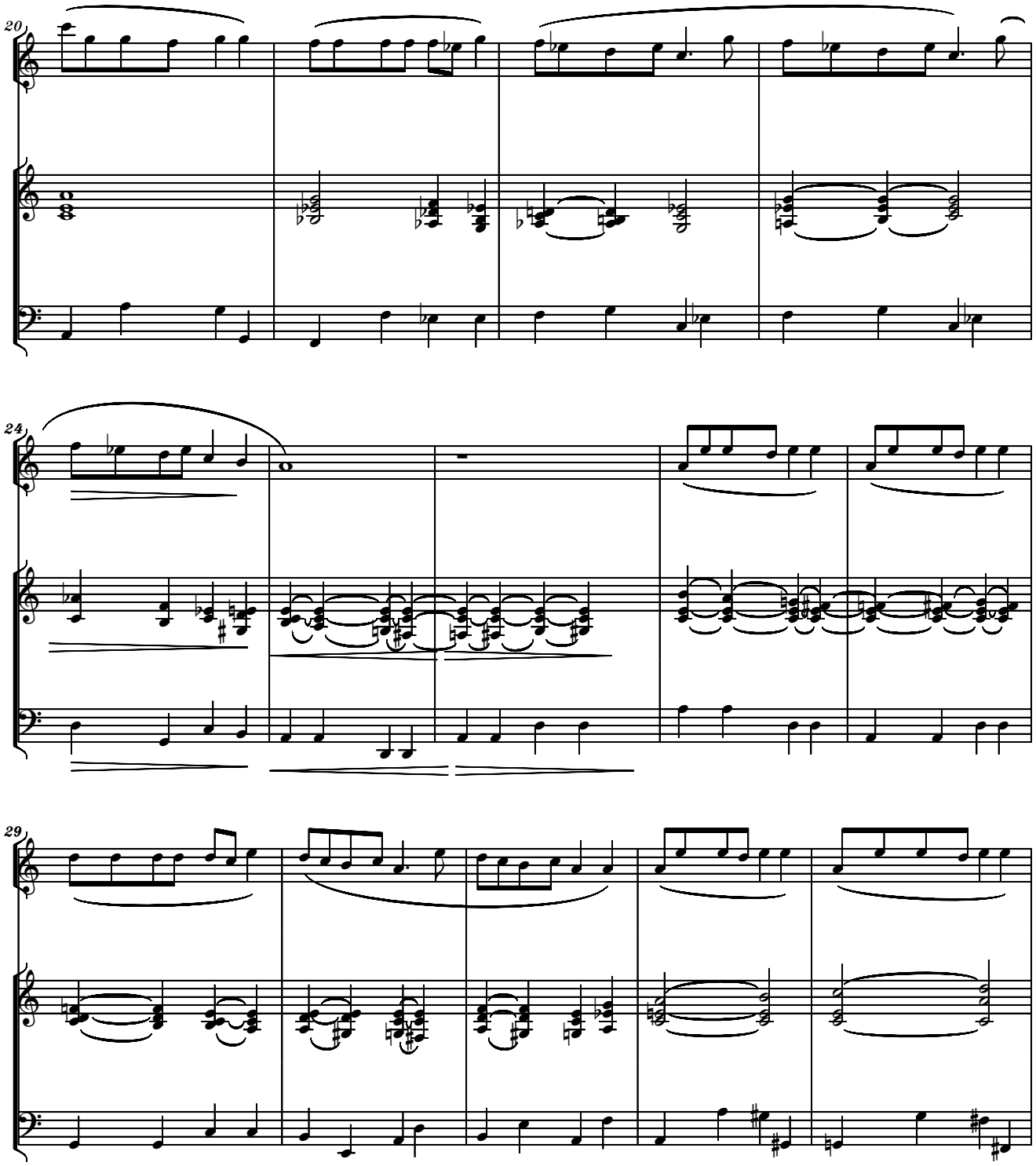
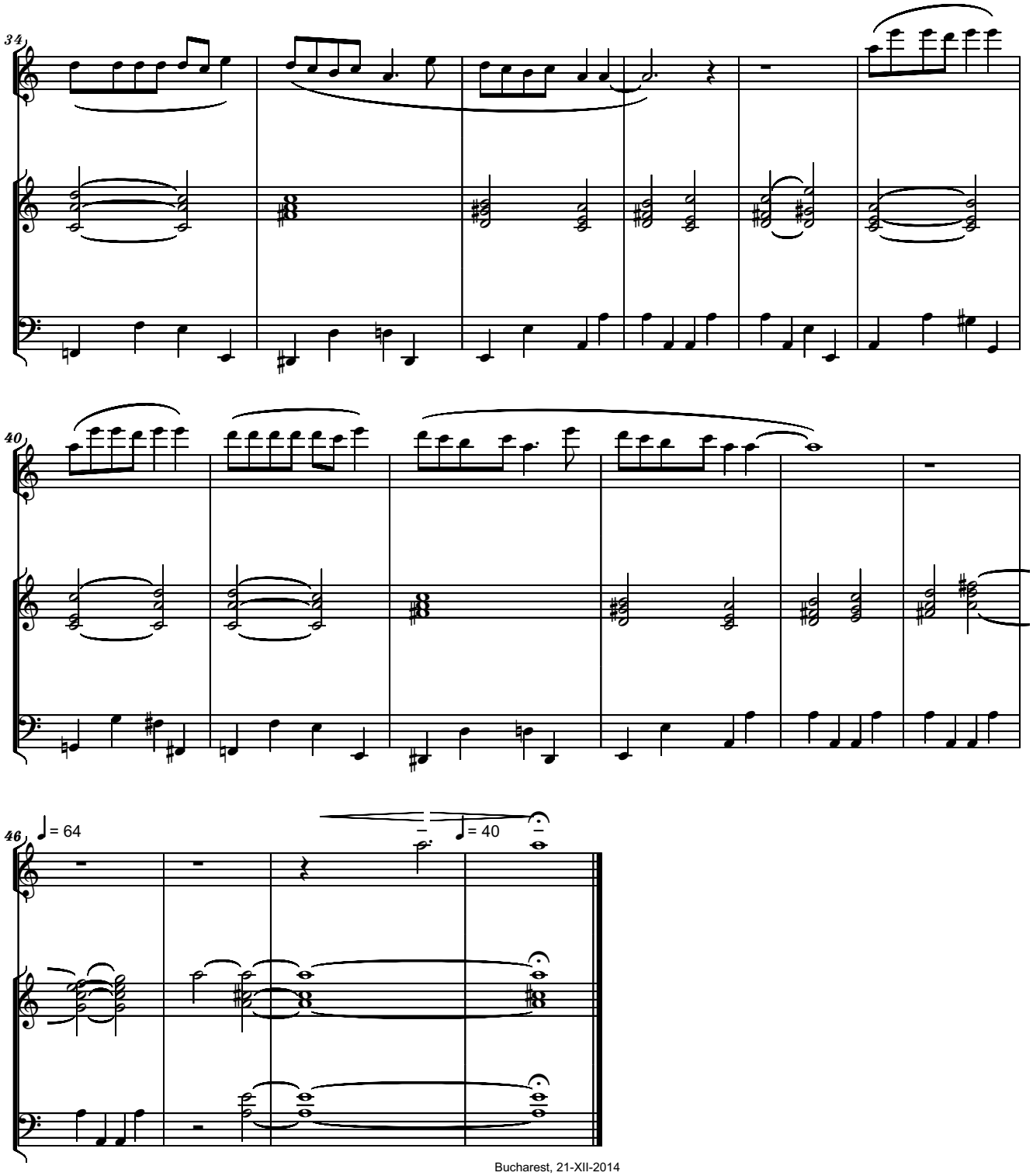

20
24
29



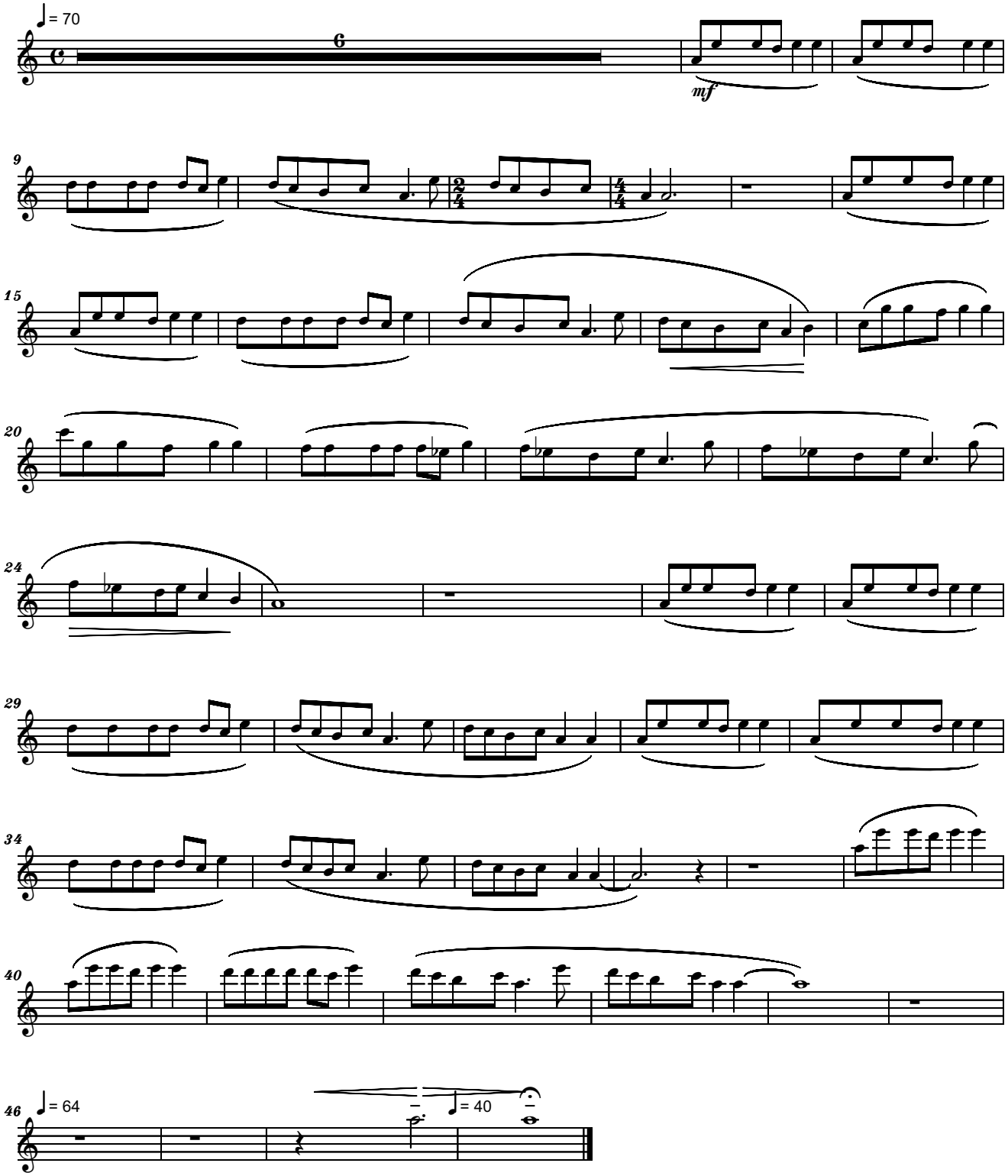
Bucharest, 21-XII-2014

Dedicated to my Mother

Variation on the Romanian Christmas Song
"Steaua sus rasare"
for Instrument/Voice & Organ/Piano

Serban Nichifor

Lontano e Dolce



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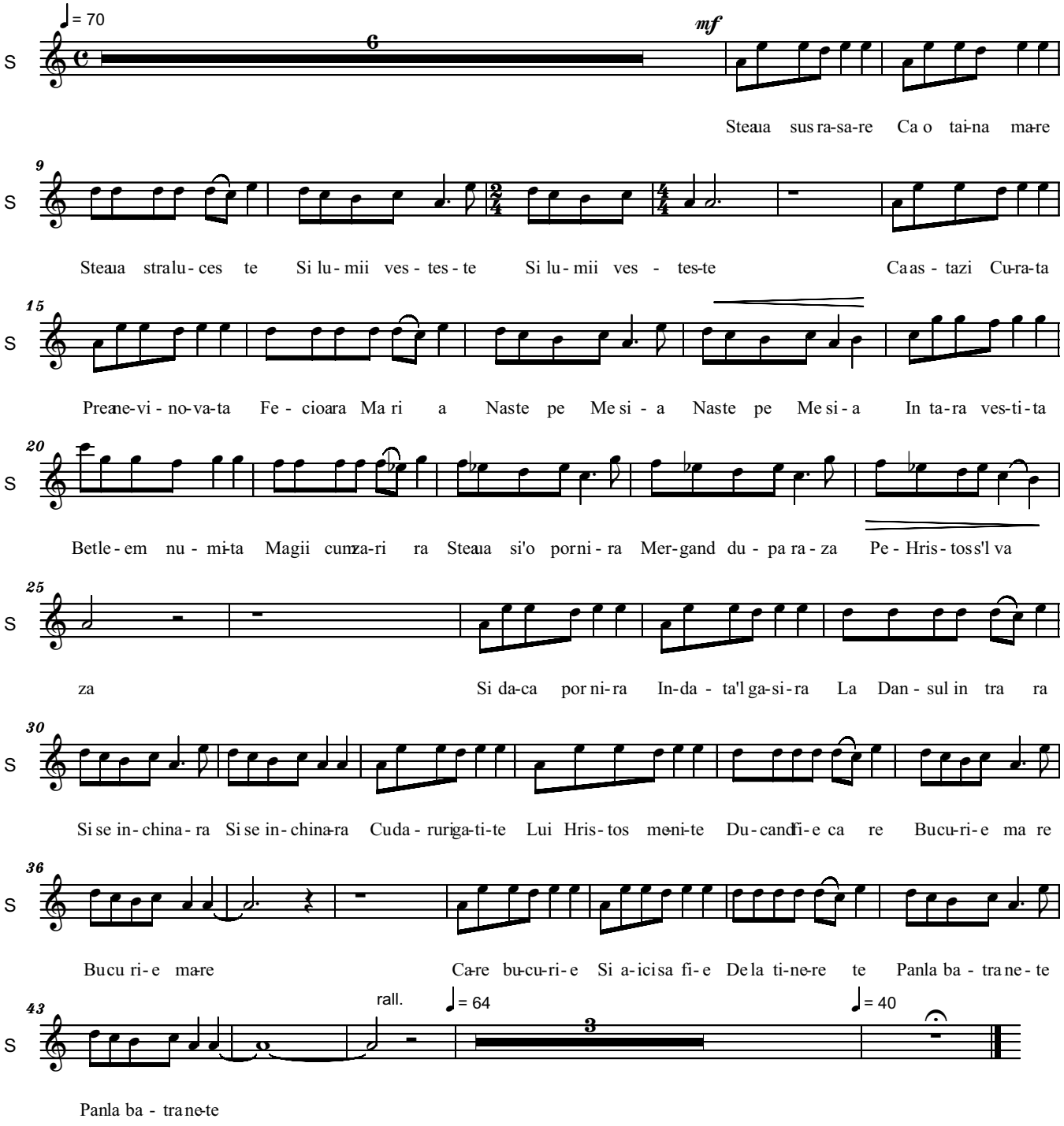
File: voce.mz

Dedicated to my Mother
Variation on the Romanian Christmas Song
"Steaua sus rasare"

Serban Nichifor

Lontano e Dolce



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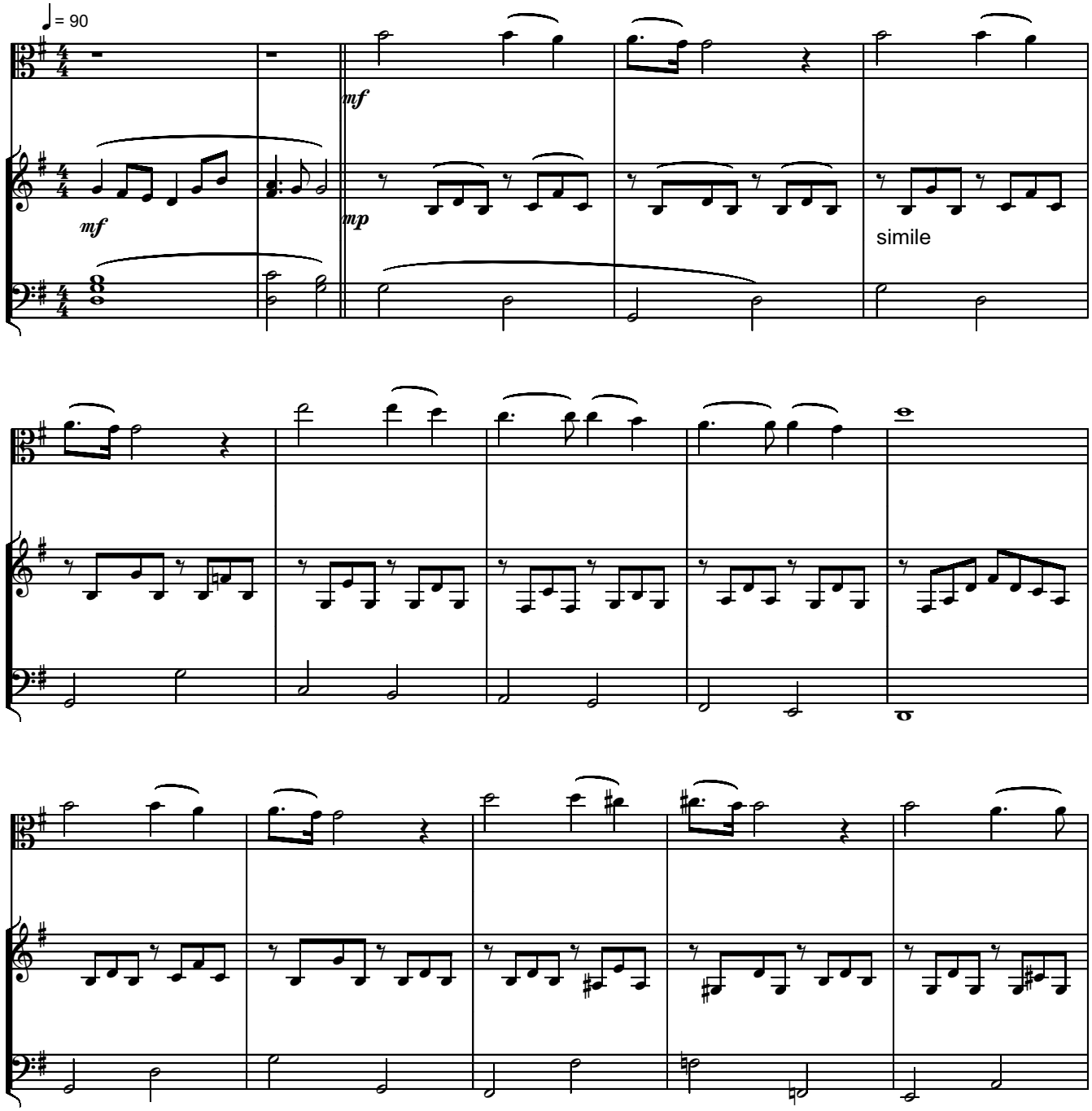
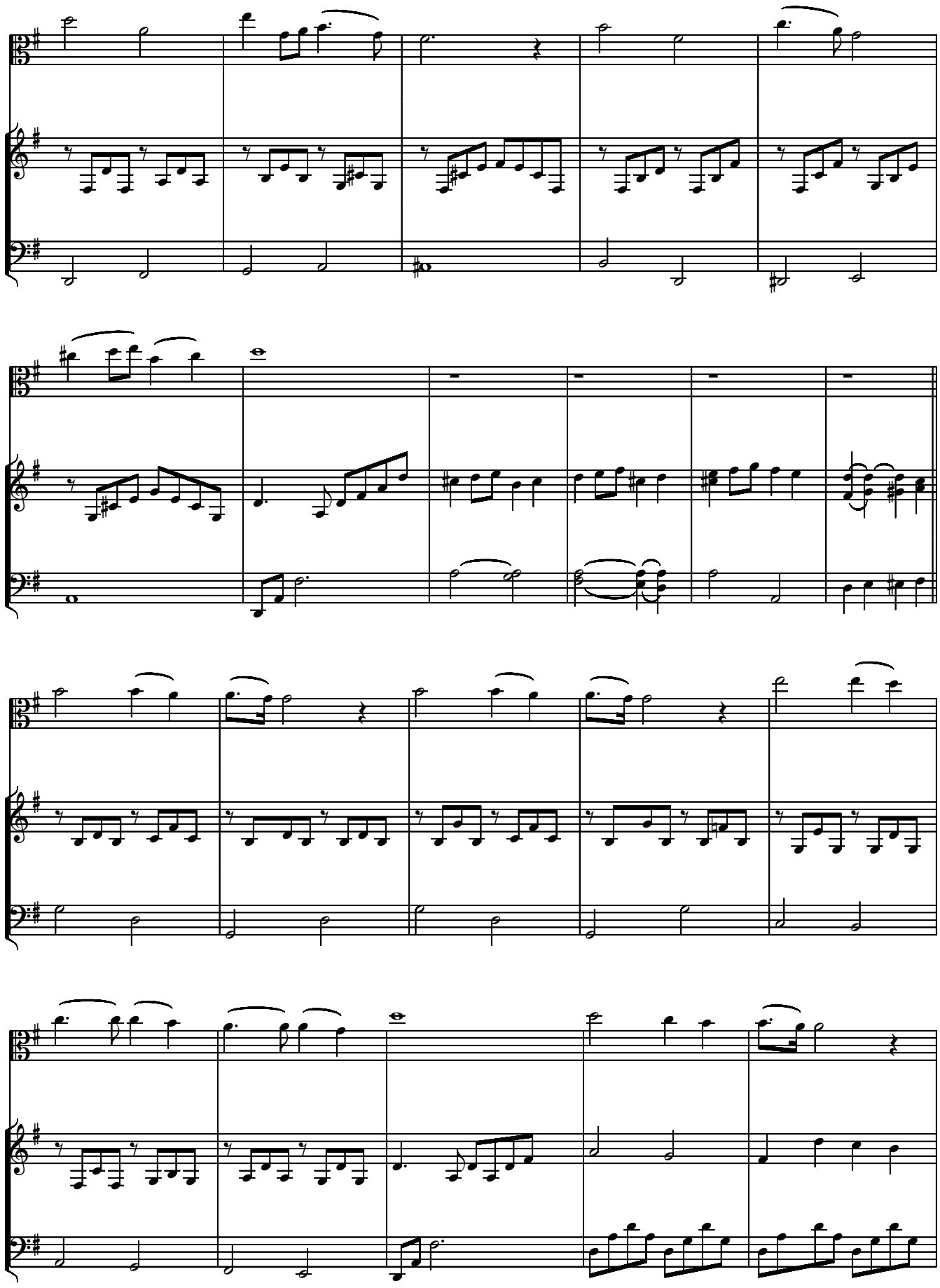
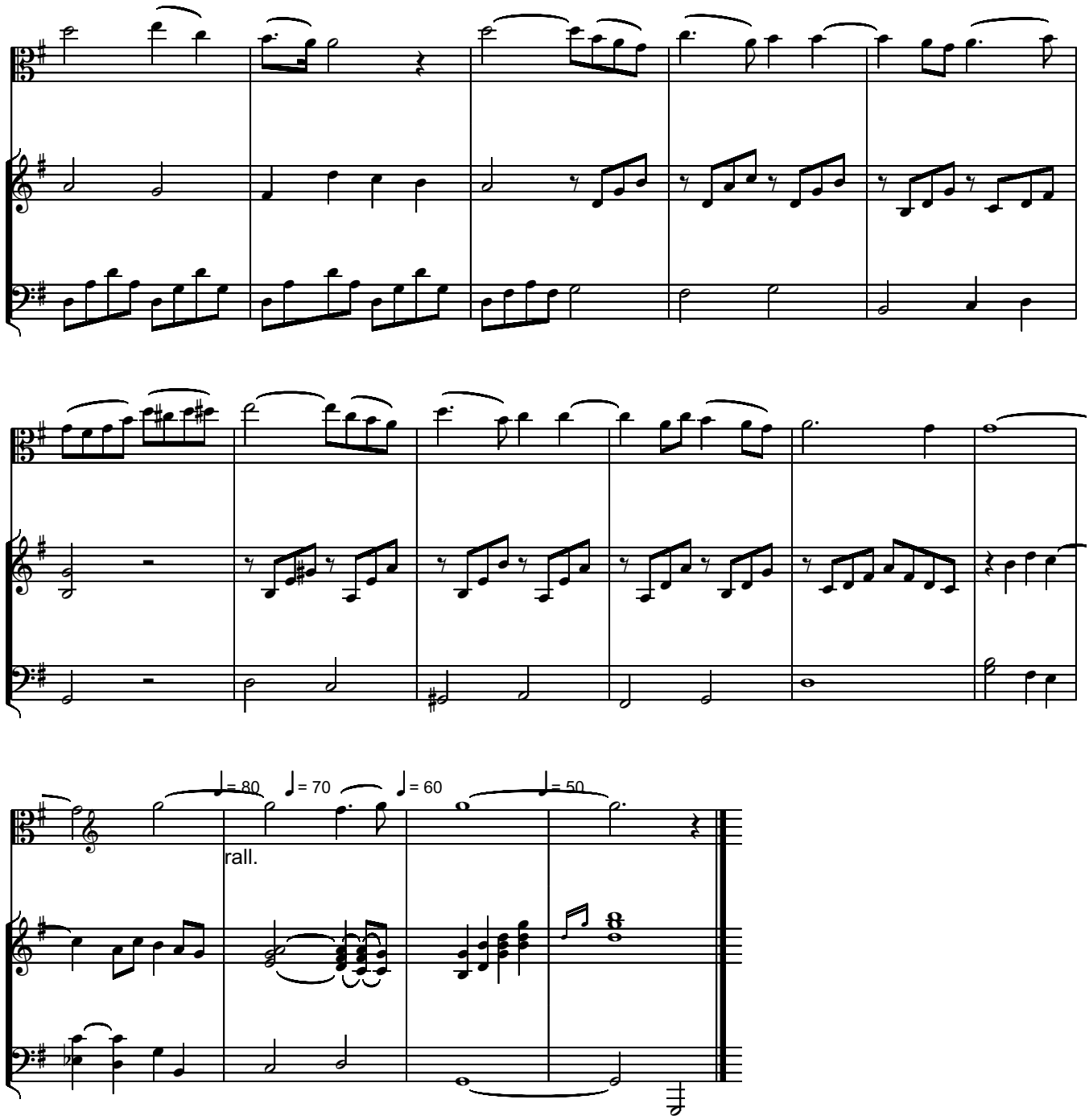
PANIS ANGELICUS
Viola & Piano (or Harp)

Poco Lento,
Dolce, Molto Cantabile

CESAR FRANCK





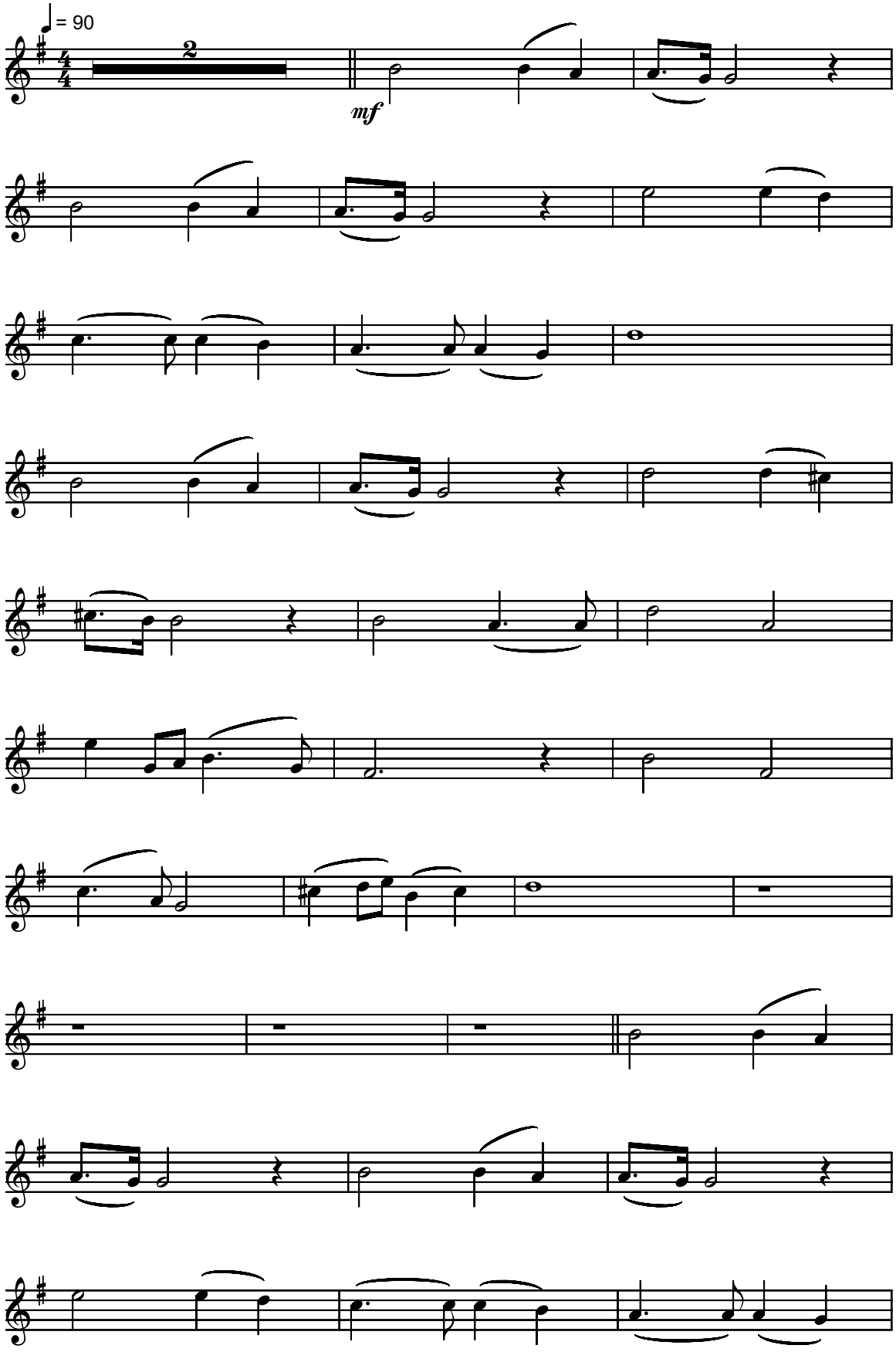

♩= 80
♩= 70
♩= 60
♩= 50
rall.

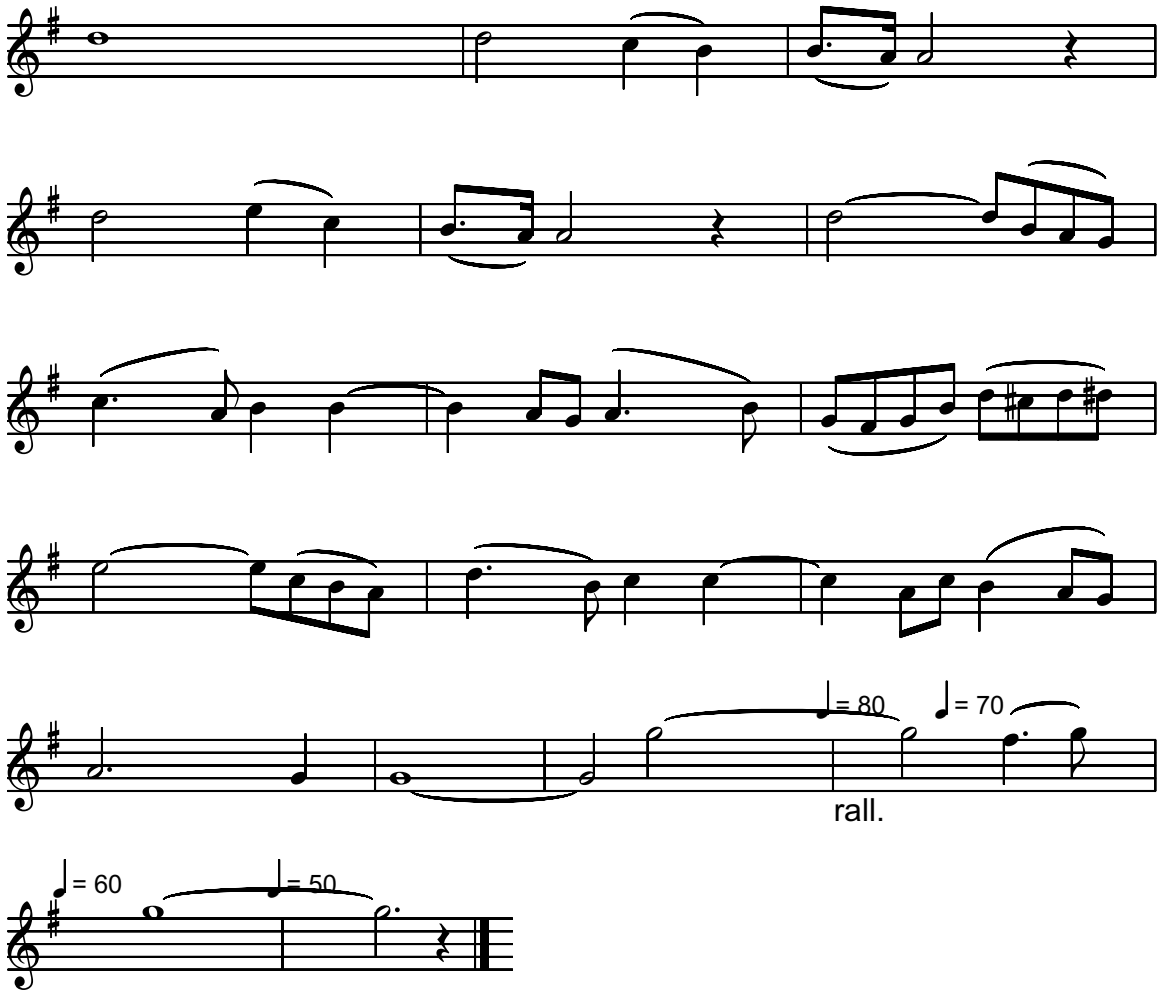
Poco Lento,
Dolce, Molto Cantabile

PANIS ANGELICUS

Violin Part

CESAR FRANCK
arr. Serban Nichifor
16-IX-2014

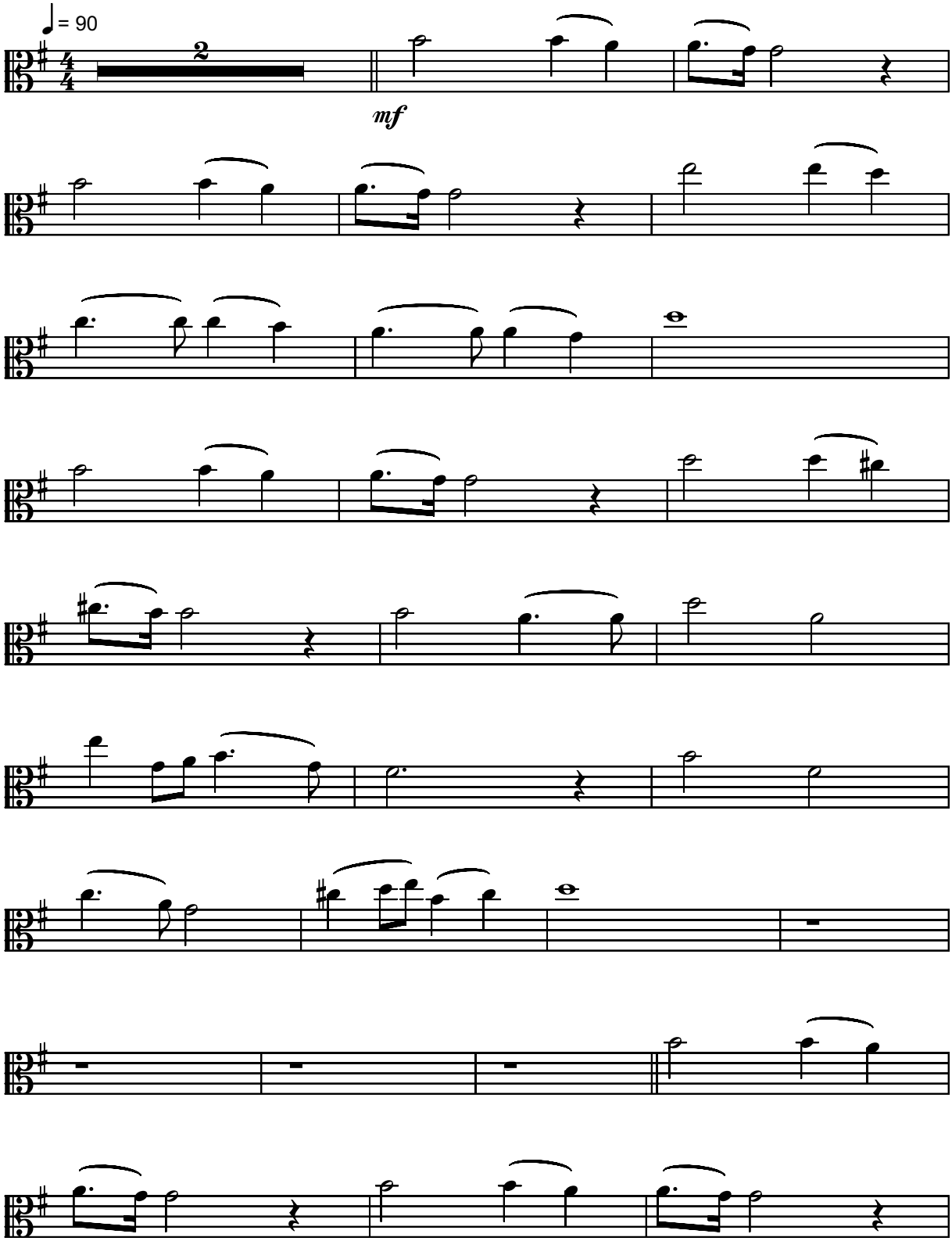


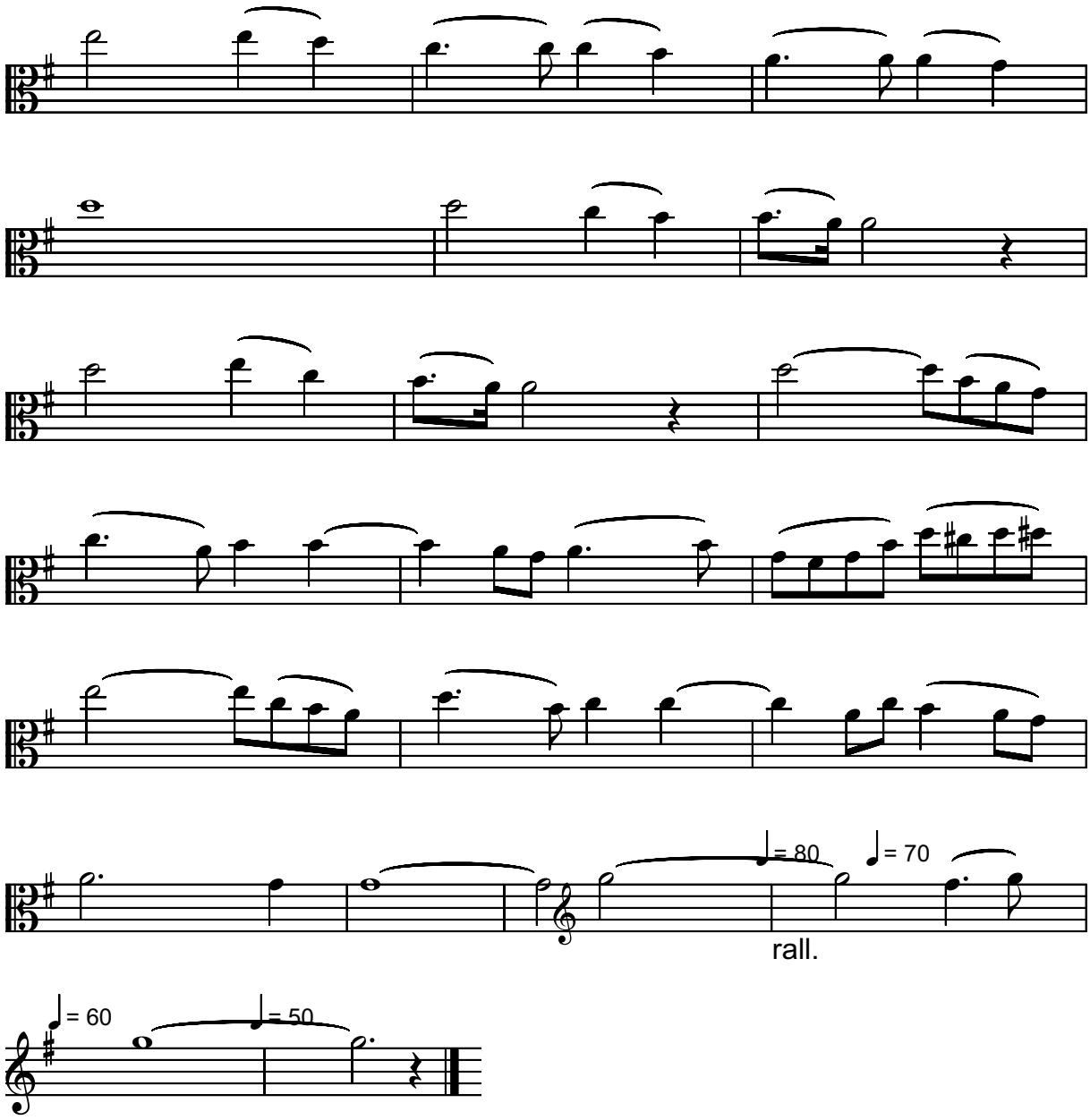

♩= 80
♩= 70
rall.
♩= 60
♩= 50

Poco Lento,
Dolce, Molto Cantabile

PANIS ANGELICUS
Viola Part

CESAR FRANCK
arr. Serban Nichifor
16-IX-2014

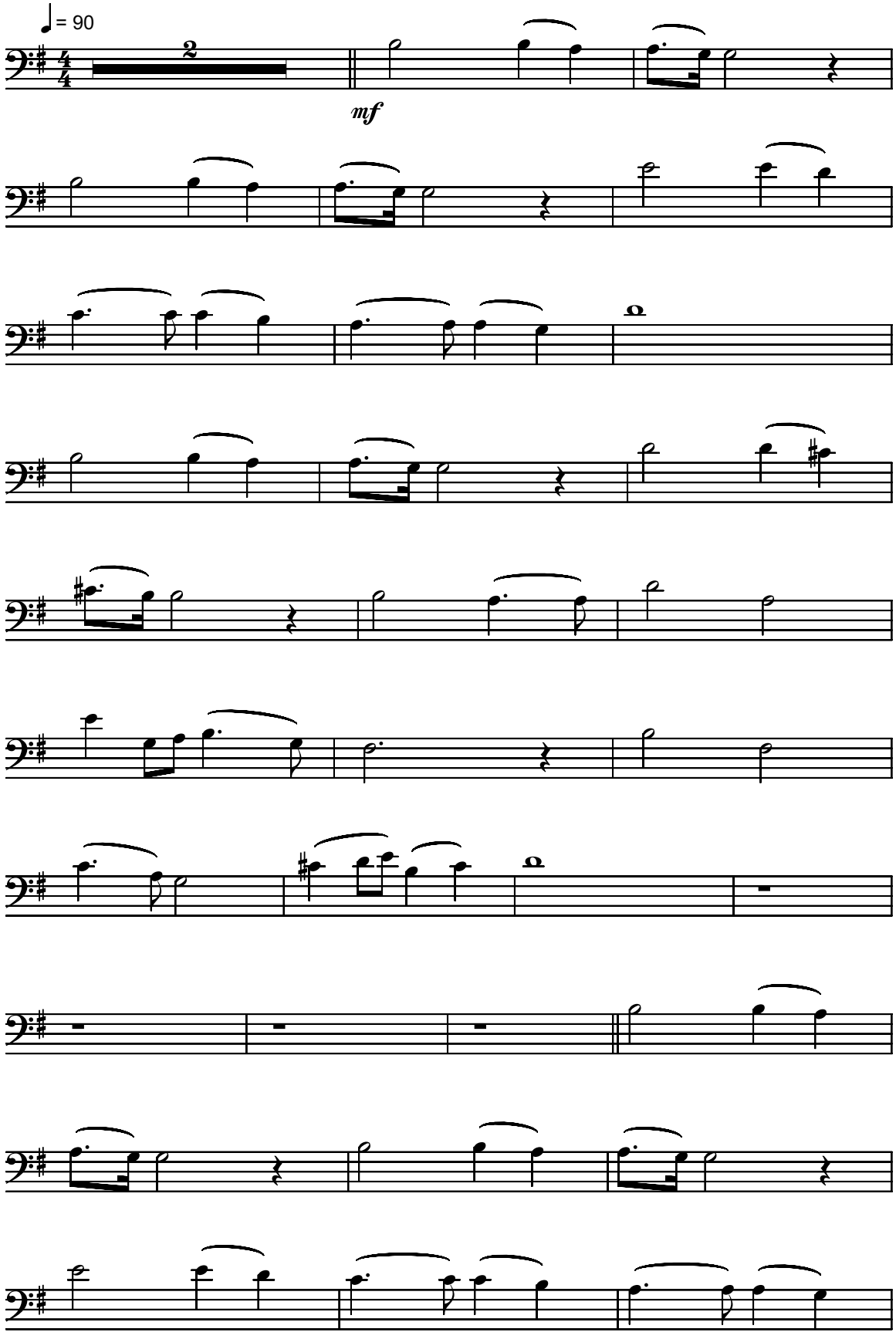


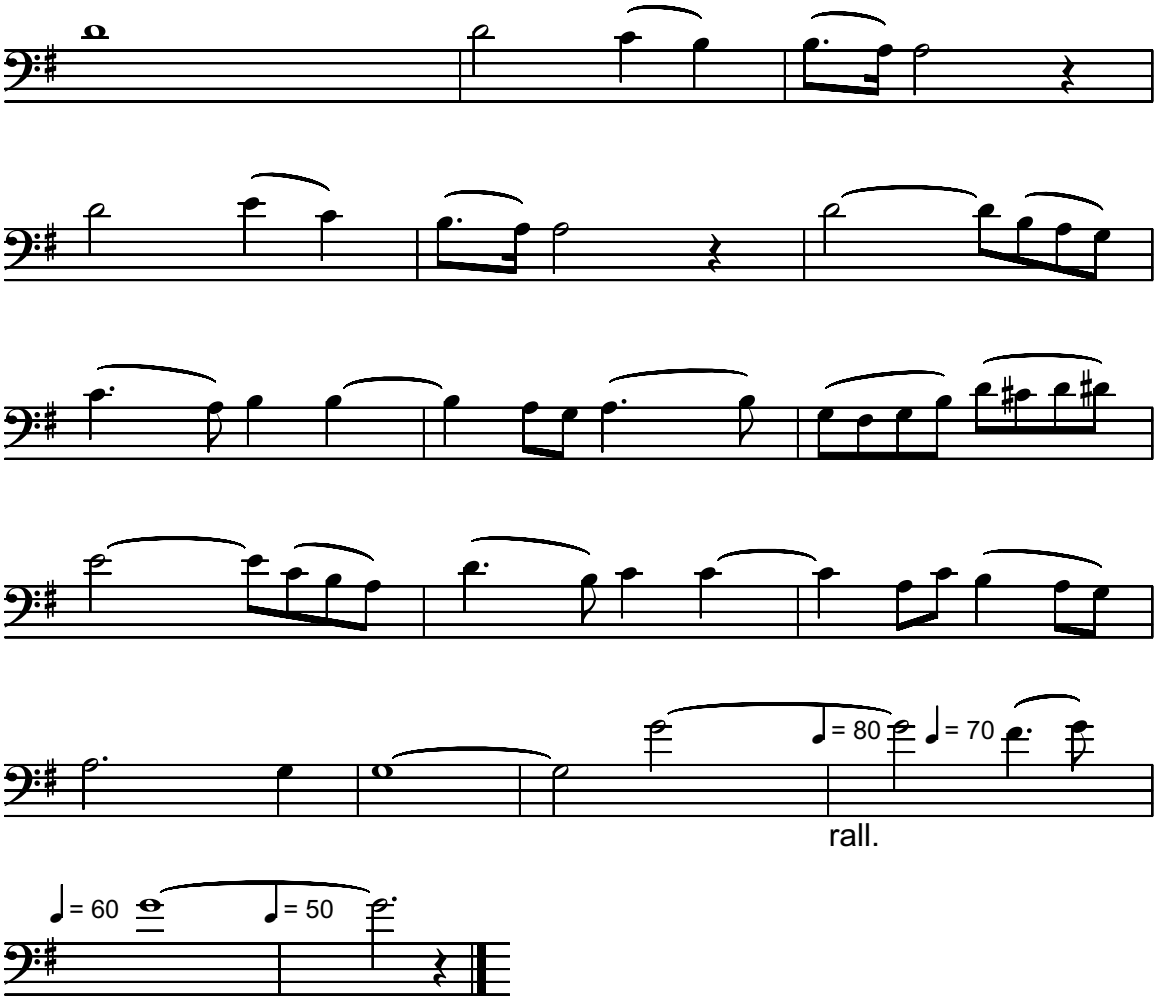

= 80
= 70
rall.
= 60
= 50

Poco Lento,
Dolce, Molto Cantabile

PANIS ANGELICUS
Cello Part

CESAR FRANCK
arr. Serban Nichifor
16-IX-2014

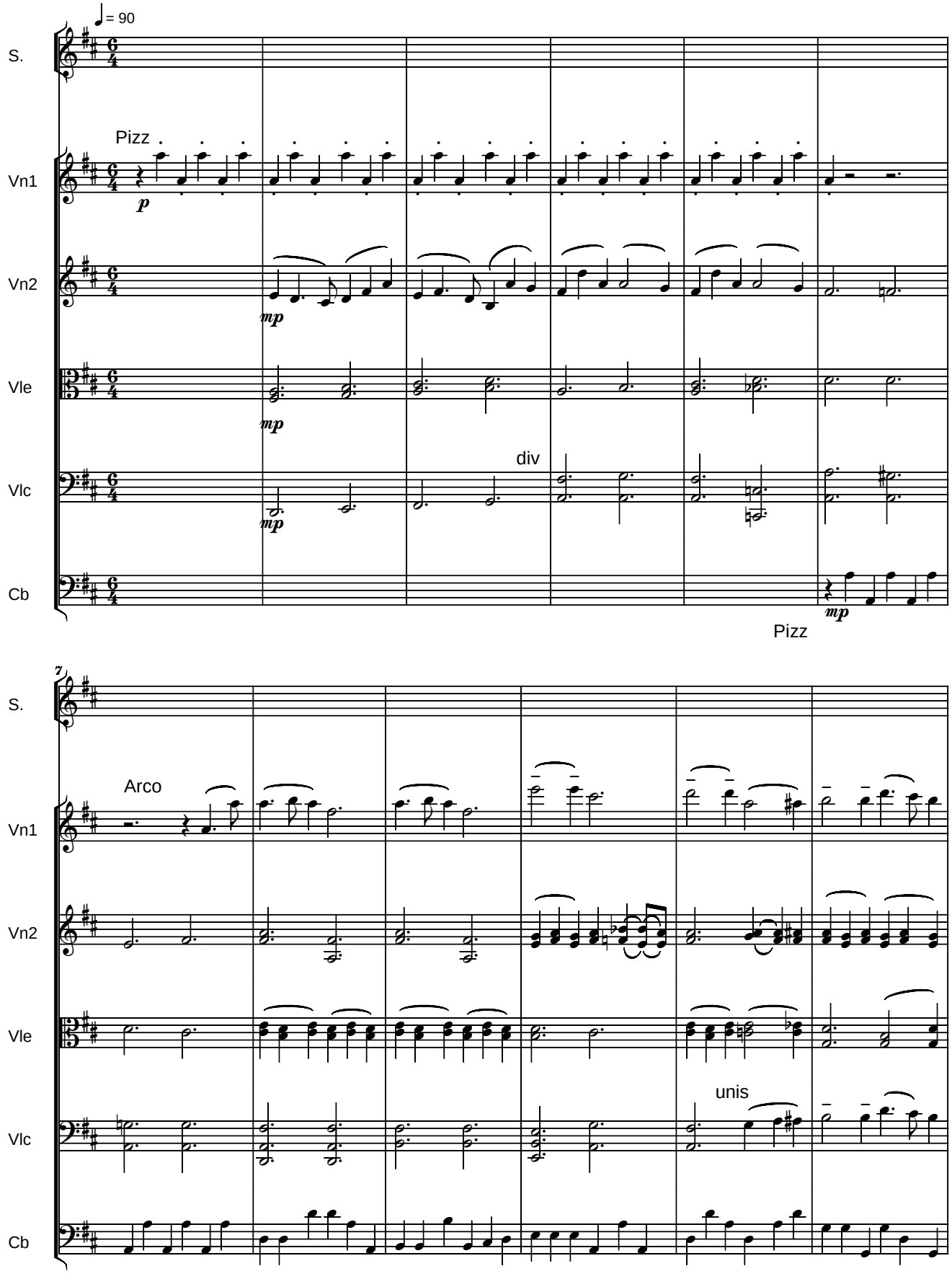



♩= 80
♩= 70
rall.
♩= 60
♩= 50

STILLE NACHT
Soprano and Strings

Molto Cantabile

Franz-Xaver GRUBER
arr. Serban NICHIFOR 12-XII-2005



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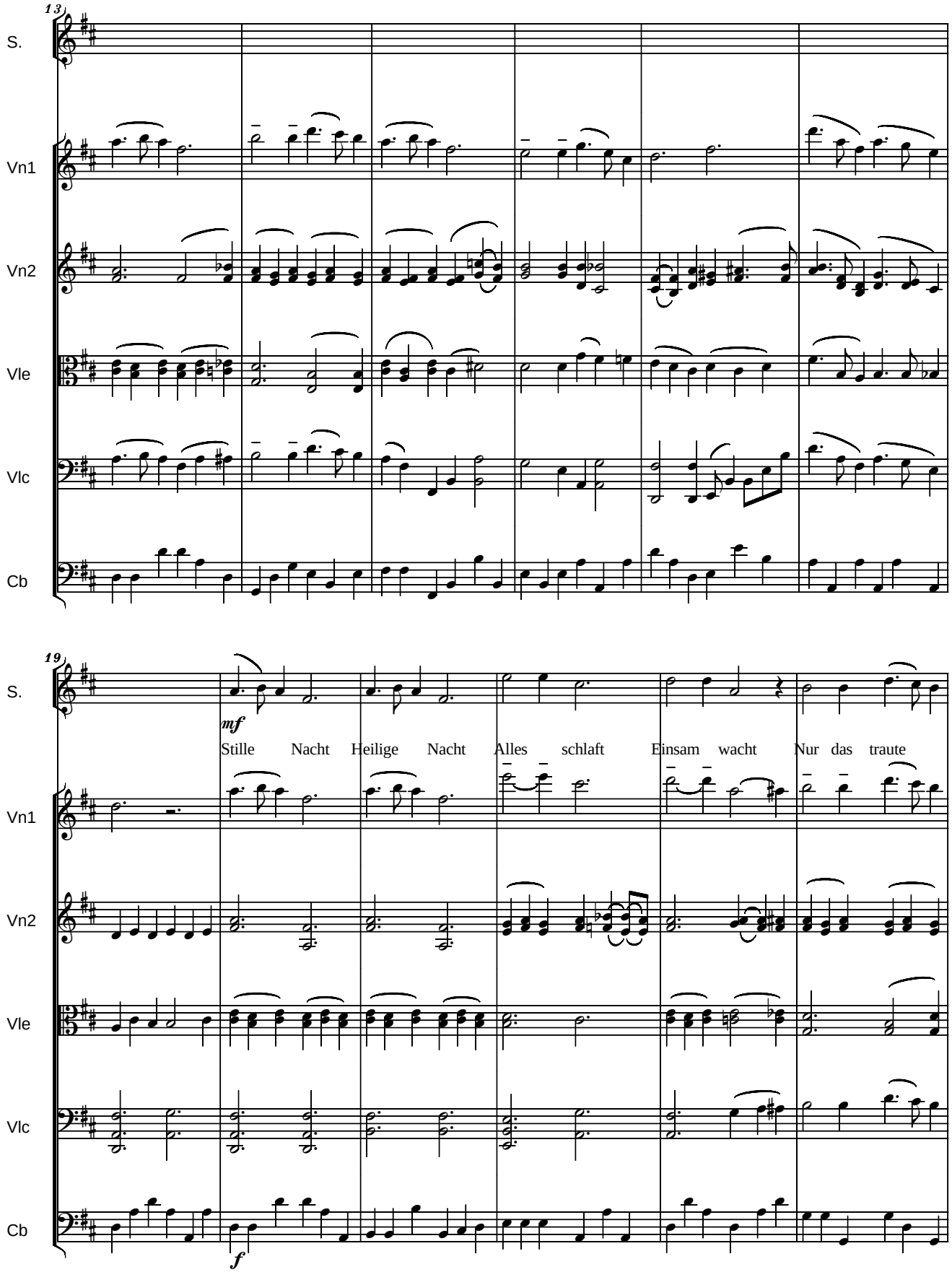
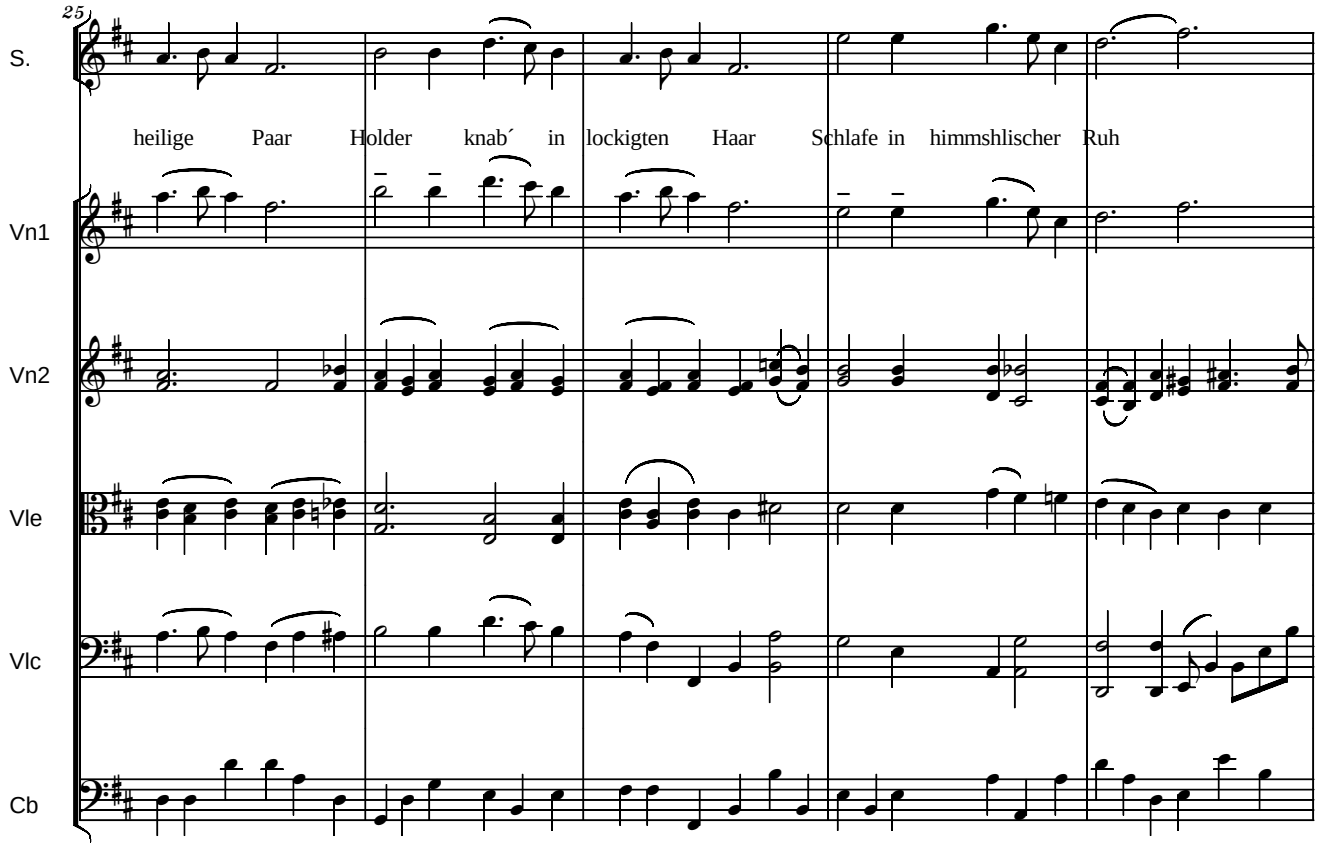
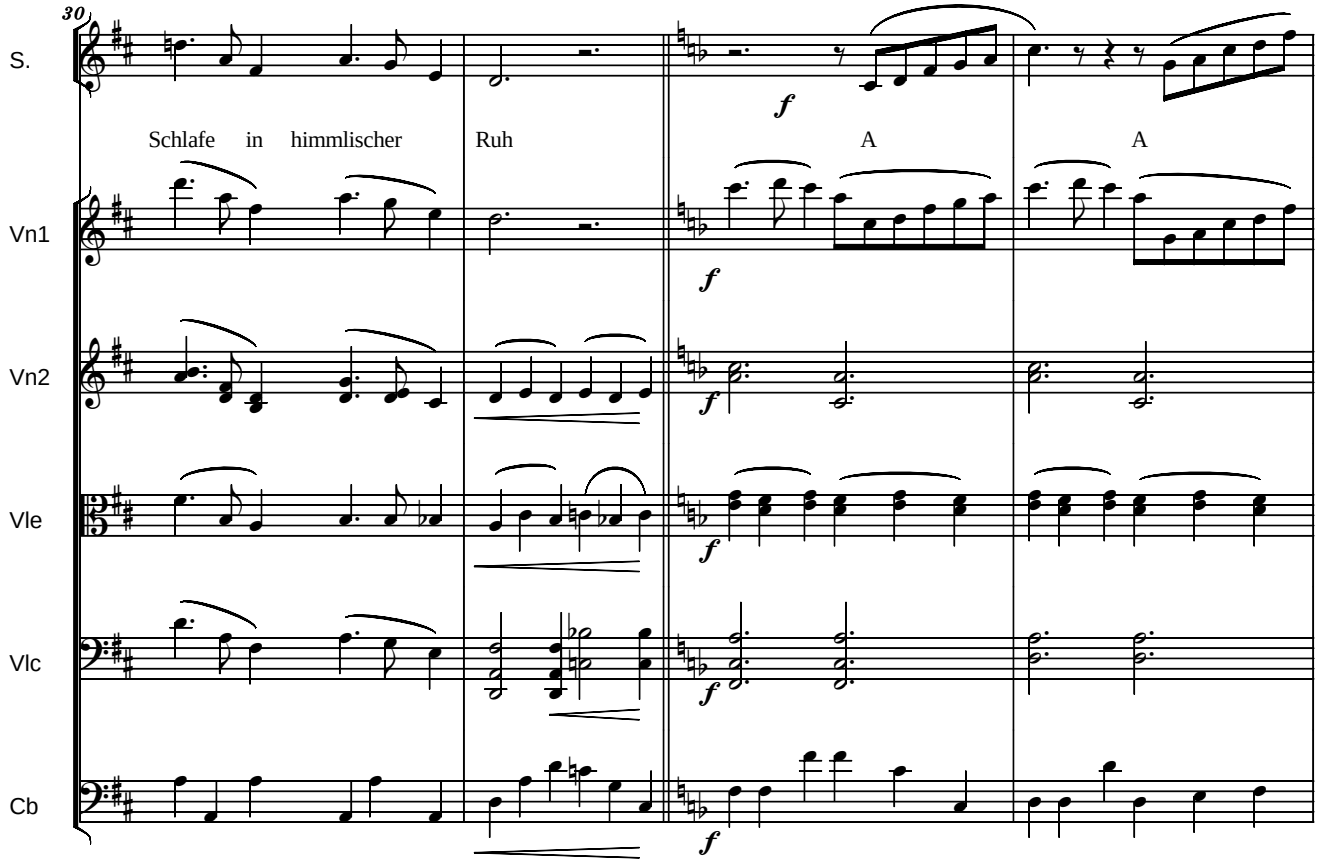
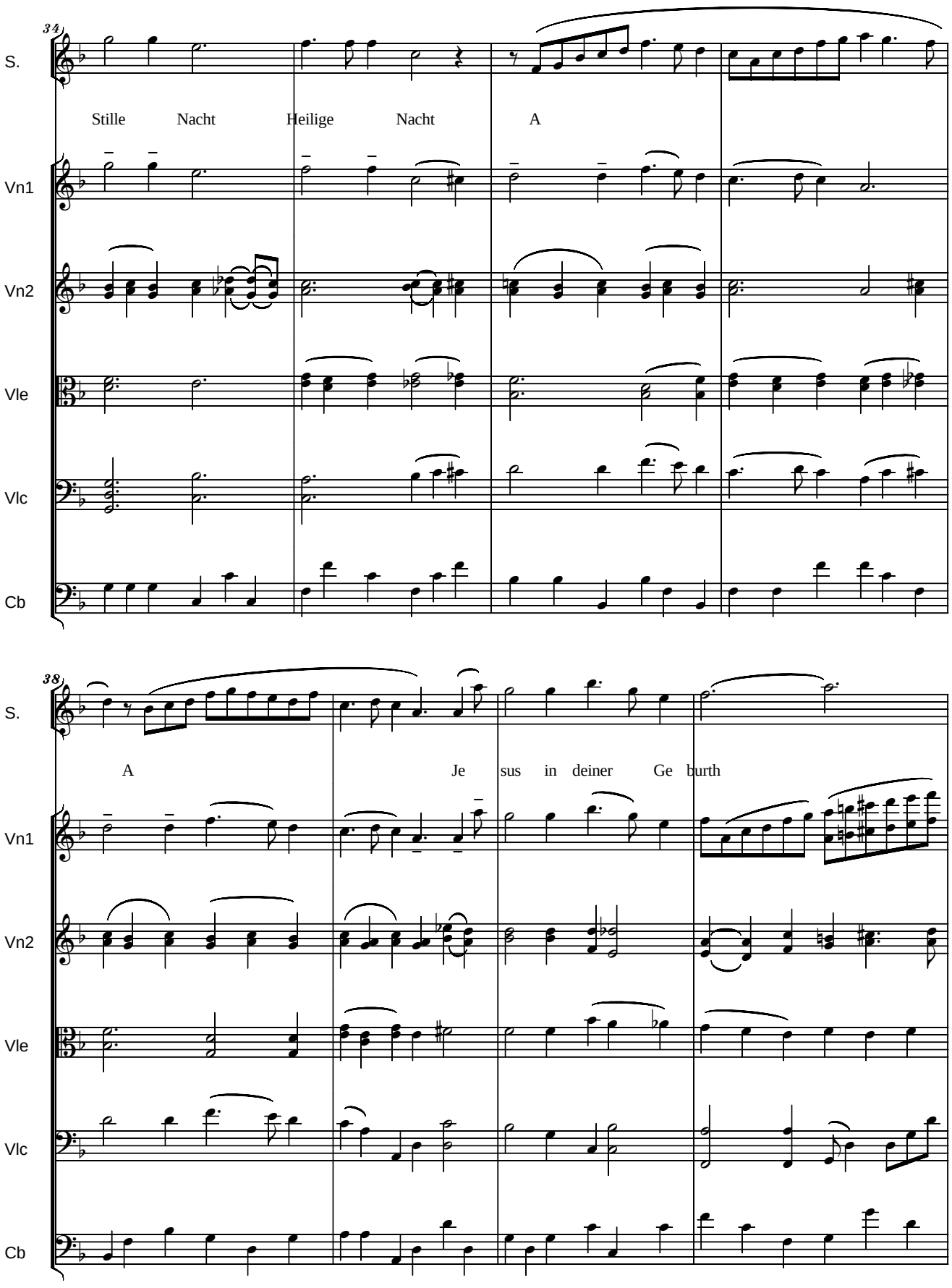
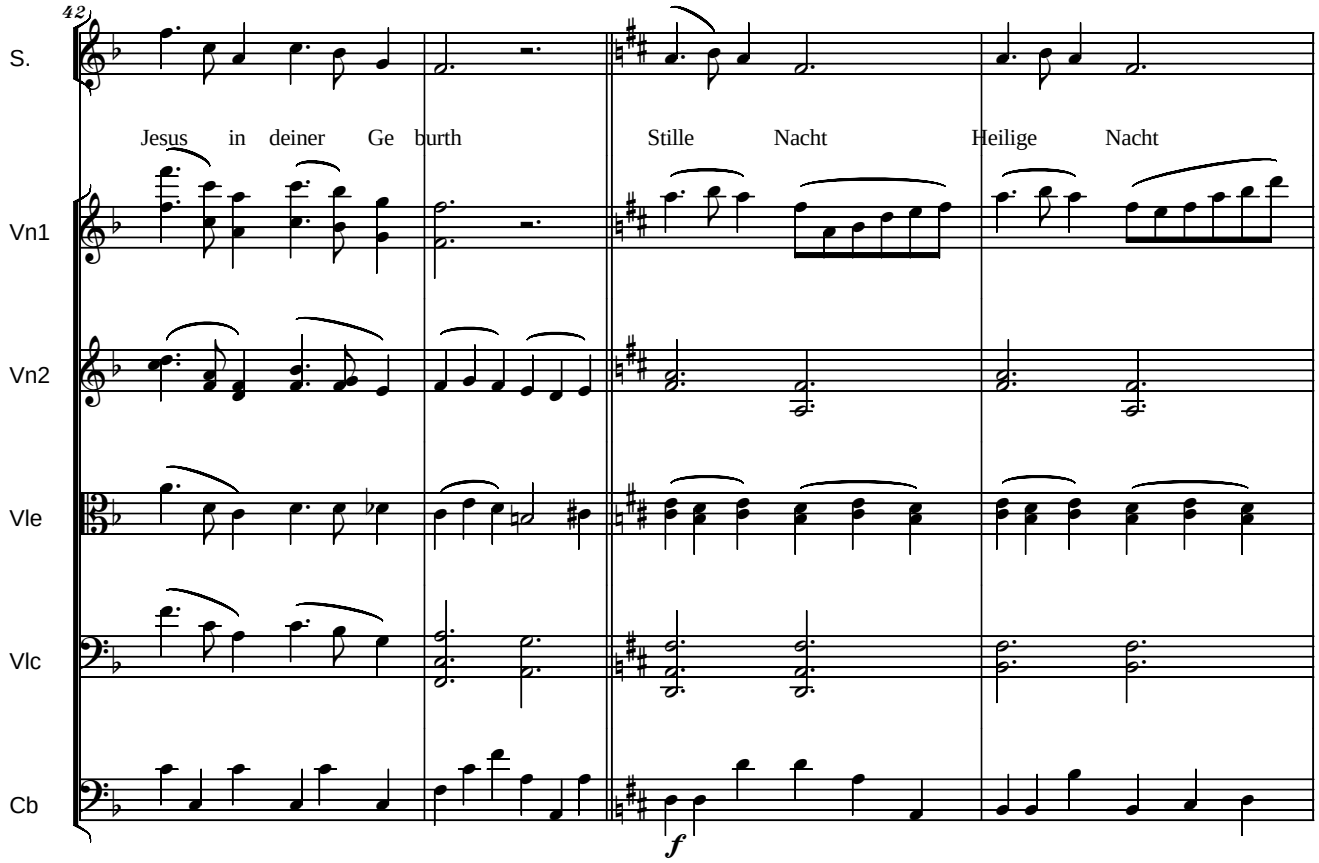
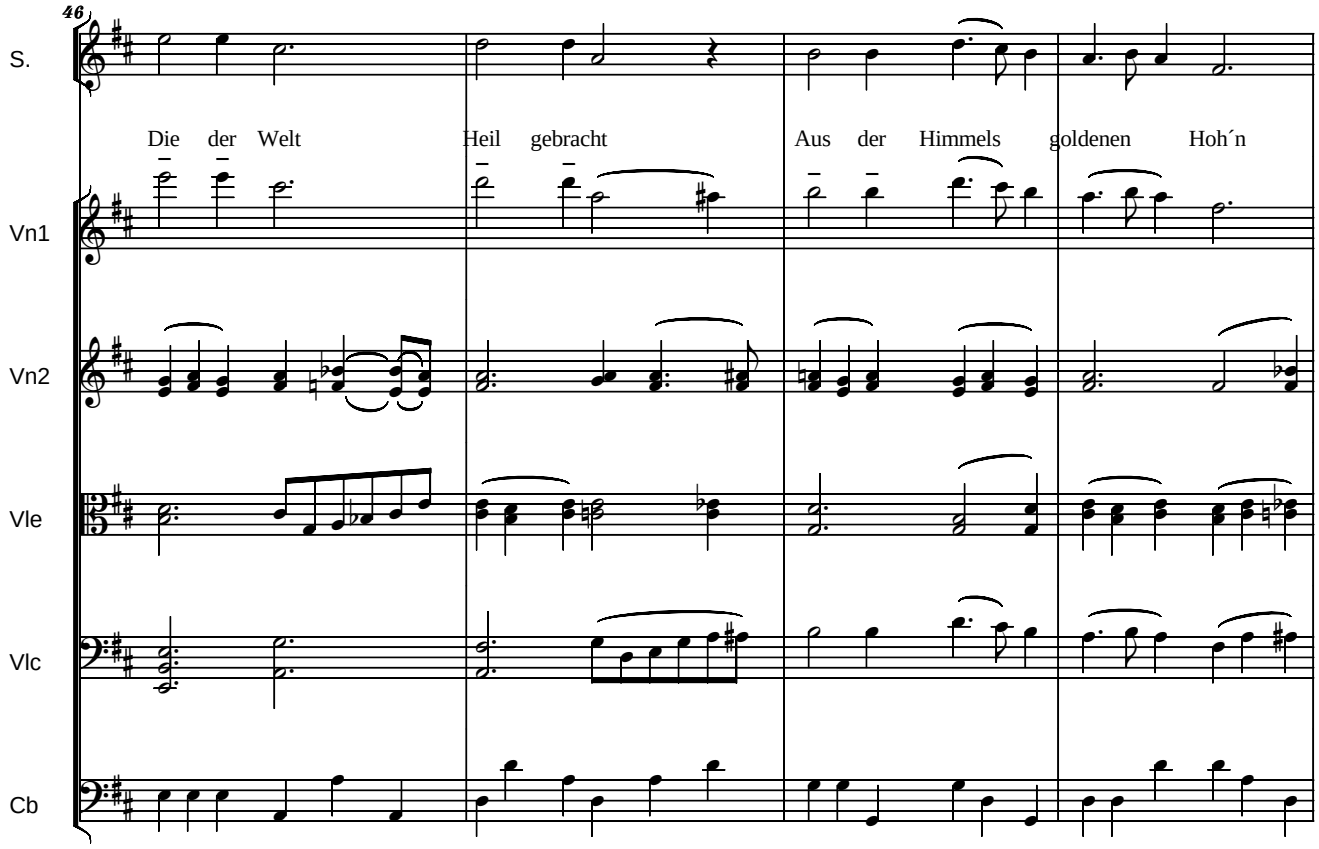

13
S.
Vn1
Vn2
Vle
Vlc
Cb
19
S.
mf
Stille Nacht Heilige Nacht Alles schlaft Einsam wacht Nur das traute
Vn1
Vn2
Vle
Vlc
Cb
f

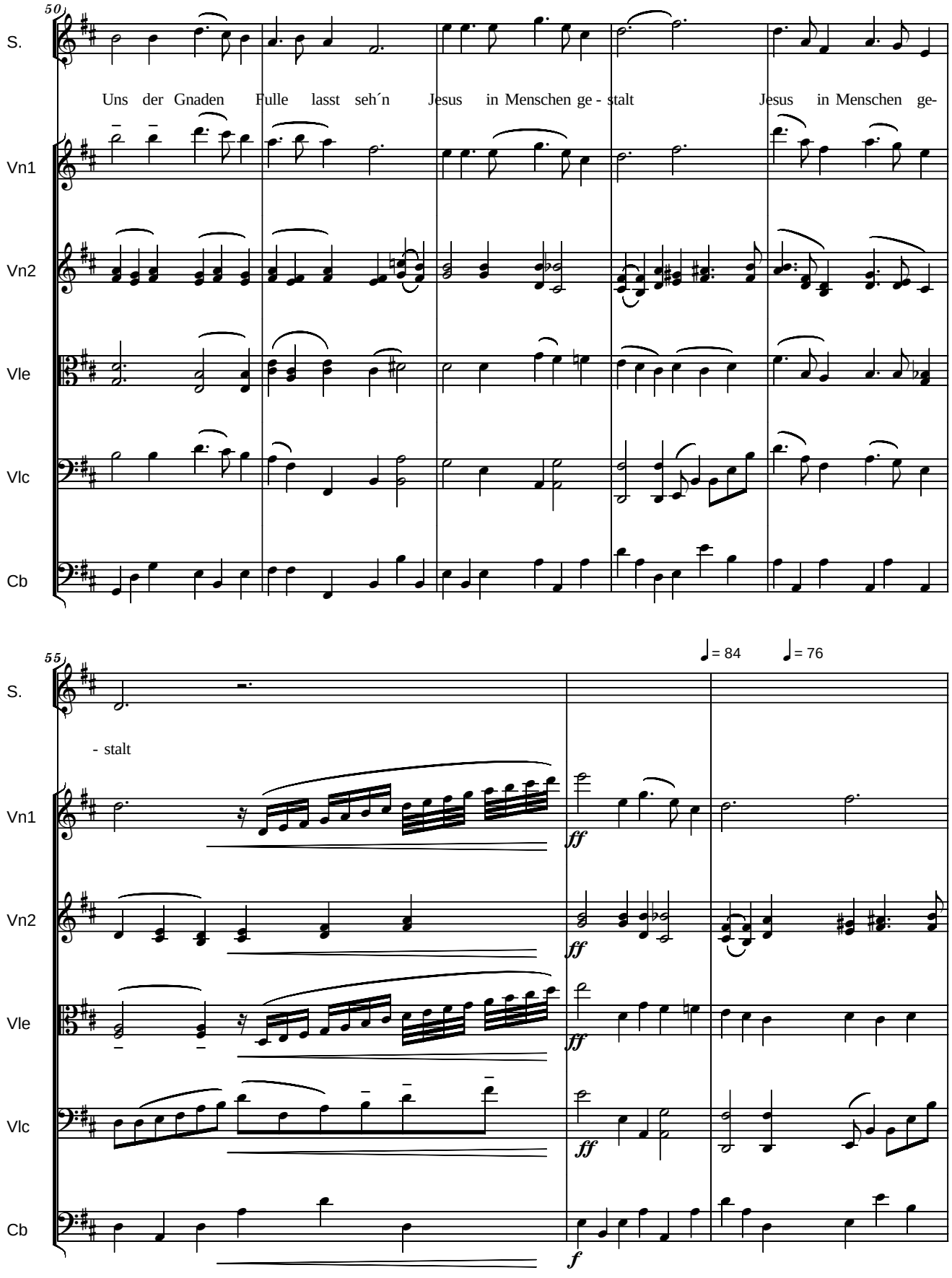

25
S.
heilige Paar Holder knab´ in lockigten Haar Schlafe in himmshlischer Ruh
Vn1
Vn2
Vle
Vlc
Cb

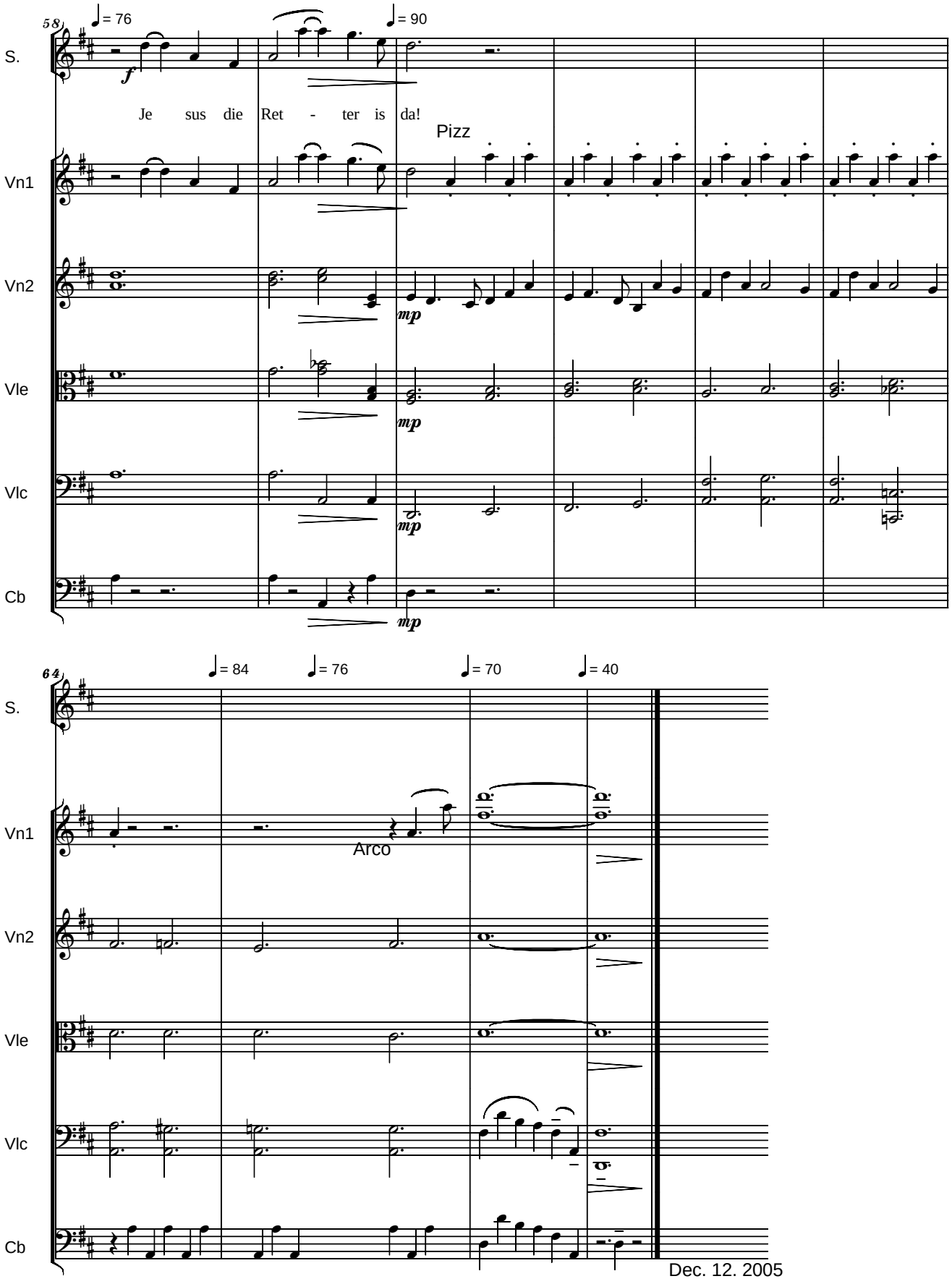

30
S.
Schlafe in himmlischer Ruh
A
A
f
Vn1
Vn2
Vle
Vlc
Cb


34
S.
Stille Nacht Heilige Nacht A
Vn1
Vn2
Vle
Vlc
Cb
38
S.
A Je sus in deiner Ge burth
Vn1
Vn2
Vle
Vlc
Cb


42
S.
Jesus in deiner Ge burth
Stille Nacht
Heilige Nacht
Vn1
Vn2
Vle
Vlc
Cb
f


46
S.
Die der Welt
Heil gebracht
Aus der Himmels goldenen Hoh´n
Vn1
Vn2
Vle
Vlc
Cb


50
S.
Uns der Gnaden Fulle lasst seh´n Jesus in Menschen ge - stalt Jesus in Menschen ge-
Vn1
Vn2
Vle
Vlc
Cb
55
♩= 84
♩= 76
- stalt
ff
f


58
♩= 76
♩= 90
S.
Je sus die Ret - ter is da!
Pizz
Vn1
Vn2
mp
Vle
mp
Vlc
mp
Cb
mp
64
♩= 84
♩= 76
♩= 70
♩= 40
S.
Vn1
Arco
Vn2
Vle
Vlc
Cb
Dec. 12. 2005

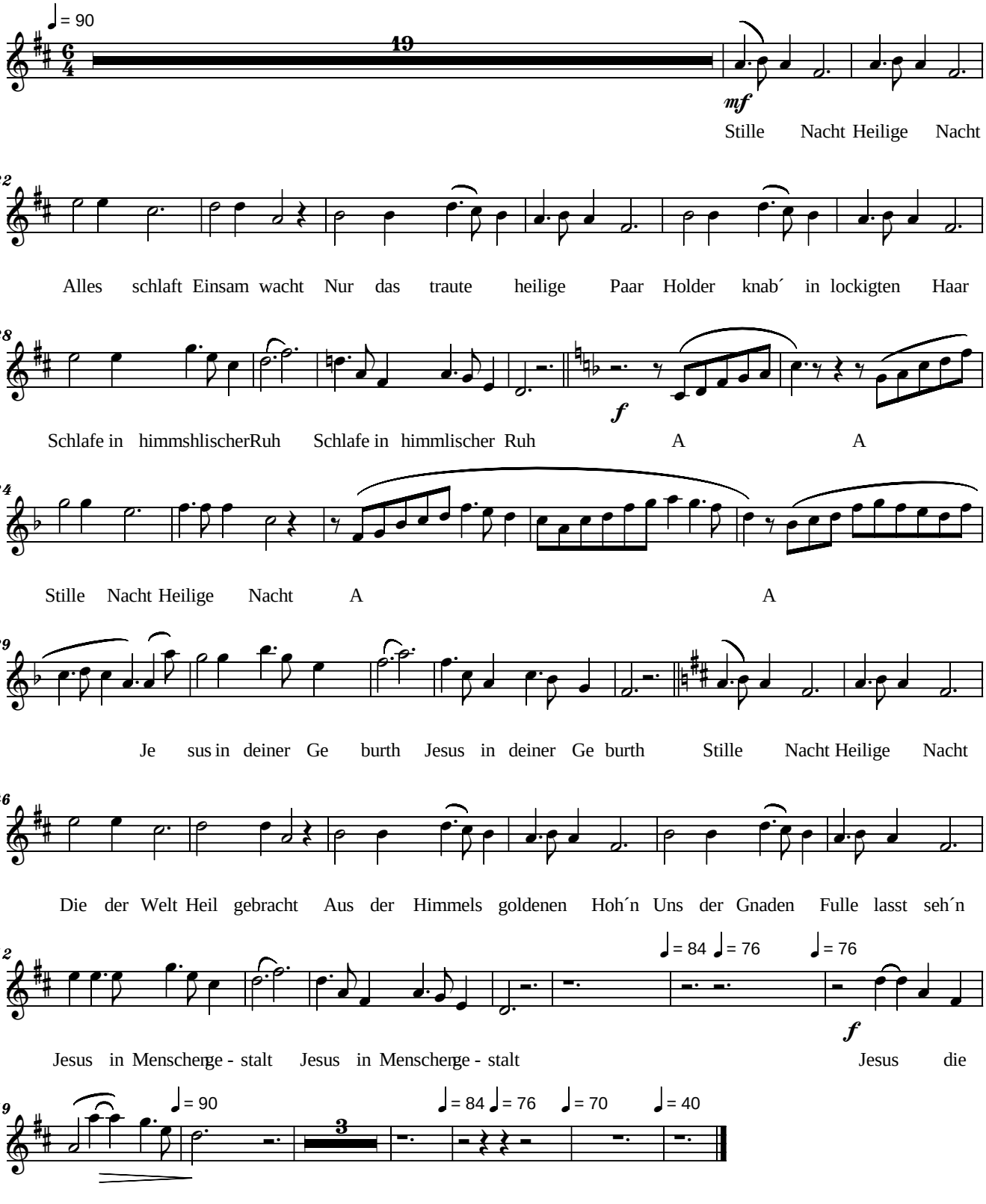
1. Stille Nacht! Heil'ge Nacht!
Alles schläft, Einsam wacht
Nur das traute heilige Paar.
Holder Knab' im lockigten Haar;
Schlafe in himmlischer Ruh!
Schlafe in himmlischer Ruh!
2. Stille Nacht! Heil'ge Nacht!
Gottes Sohn, O! wie lacht
Lieb' aus Deinem göttlichen Mund,
Da schlägt uns die rettende Stund;
Jesus! in deiner Geburth!
Jesus! in deiner Geburth!
3. Stille Nacht! Heil'ge Nacht!
Die der Welt Heil gebracht,
Aus des Himmels goldenen Höh'n
Uns der Gnaden Fülle läßt seh'n:
Jesum in Menschengestalt!
Jesum in Menschengestalt!
4. Stille Nacht! Heil'ge Nacht!
Wo sich heut alle Macht
Väterlicher Liebe ergoß
Und als Bruder Huldvoll umschloß
Jesus die Völker der Welt!
Jesus die Völker der Welt!
5. Stille Nacht! Heil'ge Nacht!
Lange schon uns bedacht,
Als der Herr vom Grimme befreyt,
In der Väter urgrauer Zeit
Aller Welt Schonung verhieß!
Aller Welt Schonung verhieß!
6. Stille Nacht! Heil'ge Nacht!
Hirten erst kundgemacht
Durch der Engel "Hallelujah!",
Tönt es laut bey Ferne und Nah:
"Jesus der Retter ist da!"
"Jesus der Retter ist da!"

File: Soprano

STILLE NACHT
Soprano Part

Franz-Xaver GRUBER
arr. Serban NICHIFOR 12-XII-2005

Molto Cantabile



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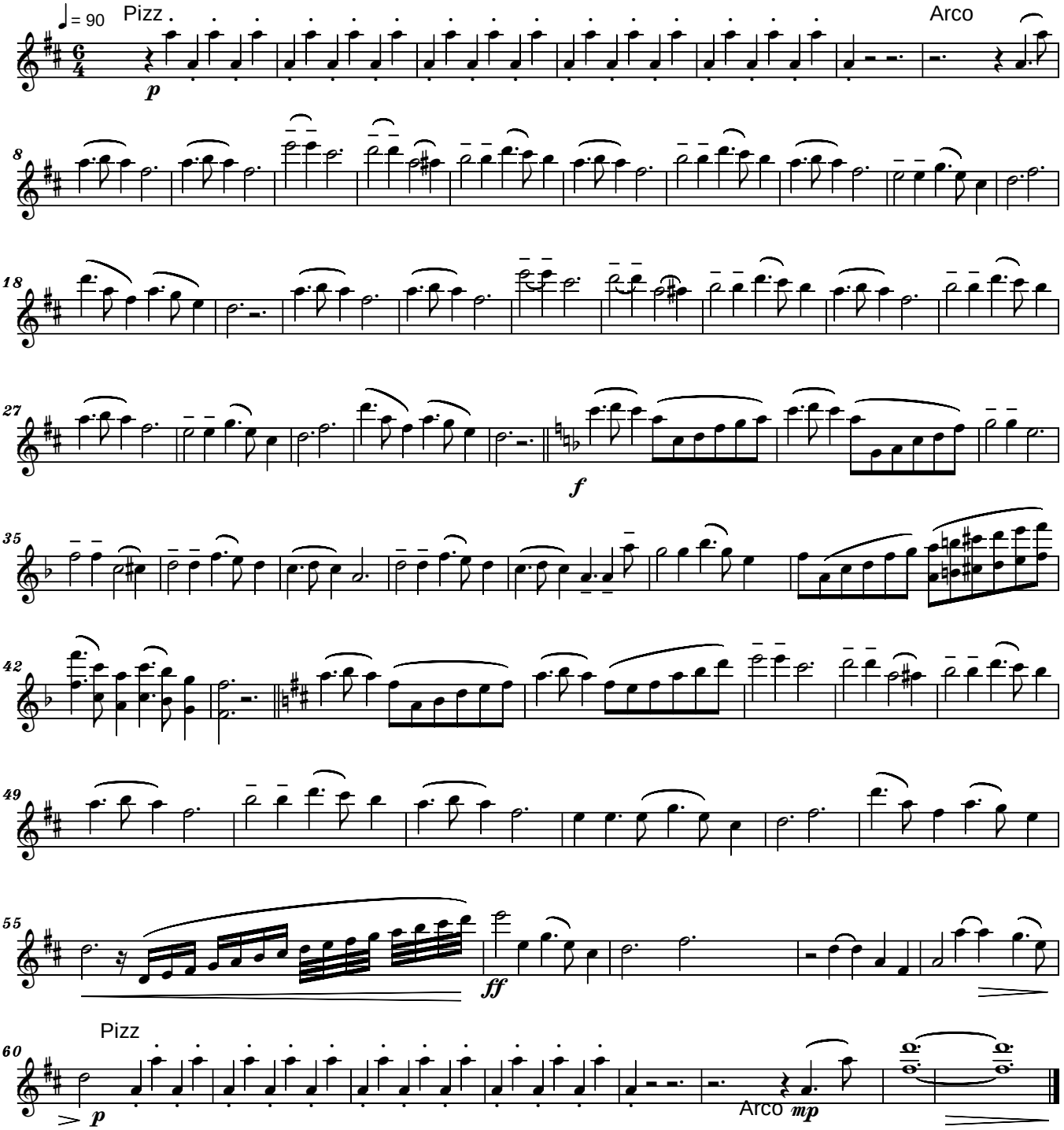
STILLE NACHT

Molto Cantabile — **Violini I Part** — **Franz-Xaver GRUBER** — **arr. Serban NICHIFOR 12-XII-2005**



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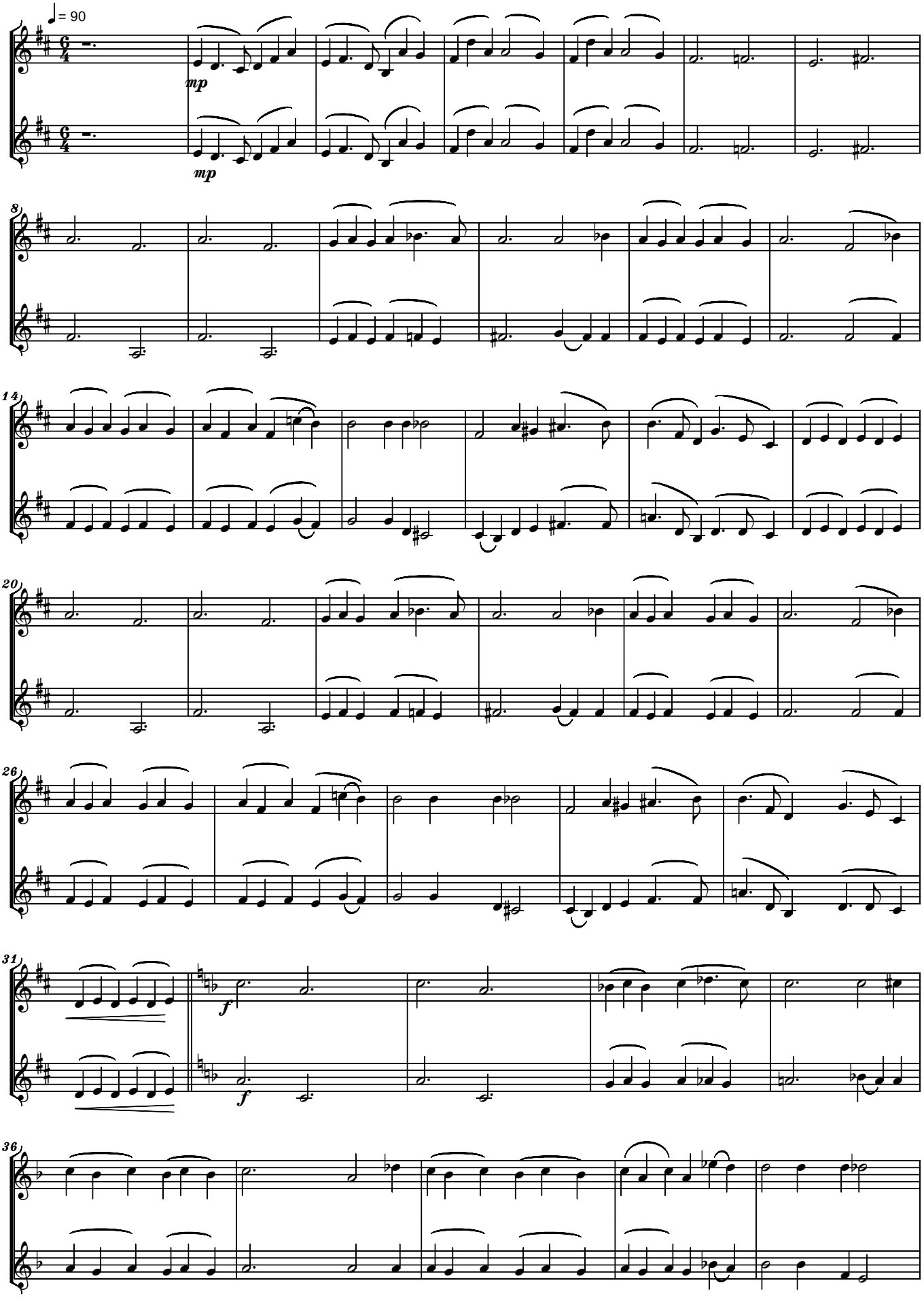
File: V2

STILLE NACHT
Violini II Part

Franz-Xaver GRUBER
arr. Serban NICHIFOR 12-XII-2005

Molto Cantabile



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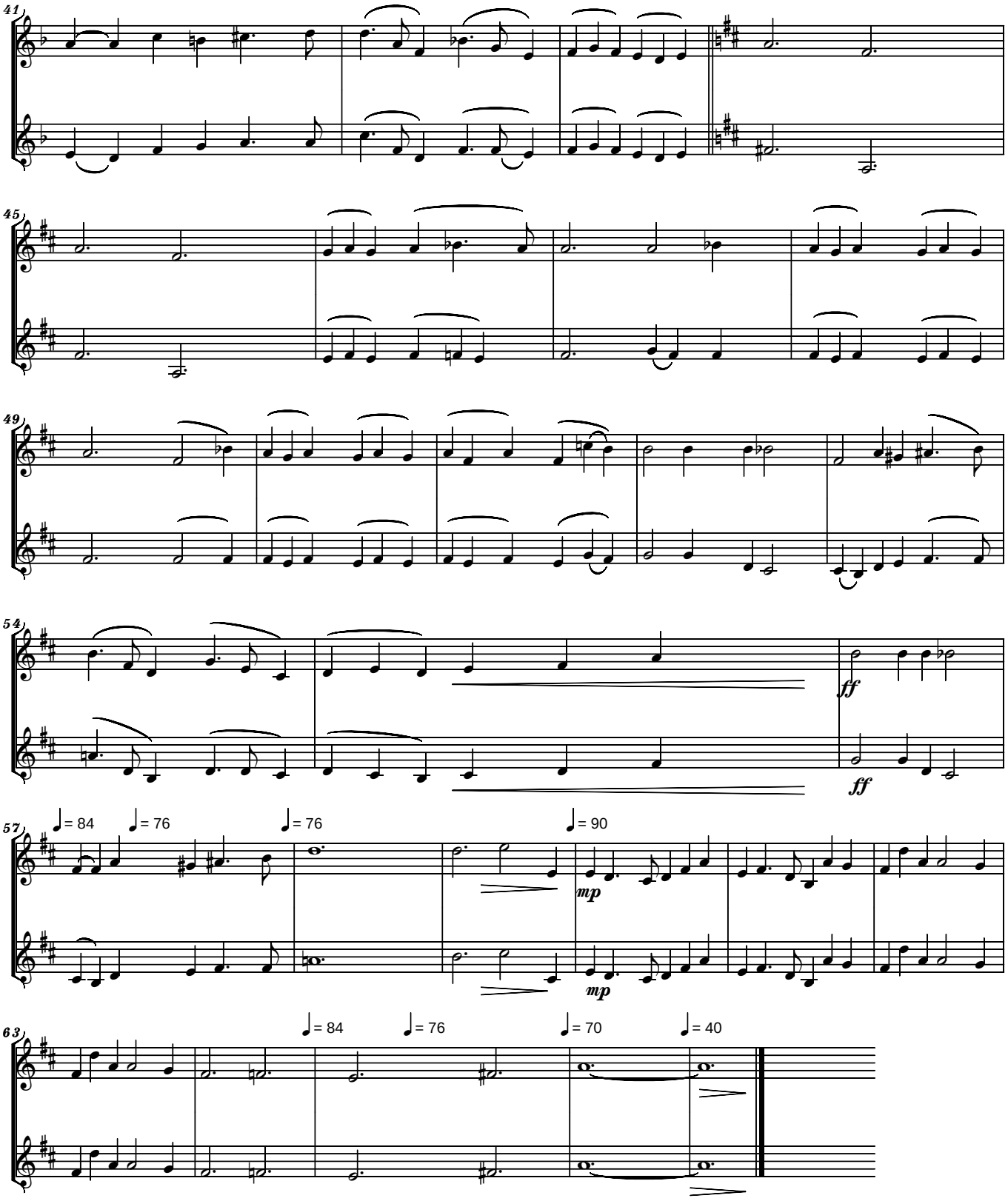
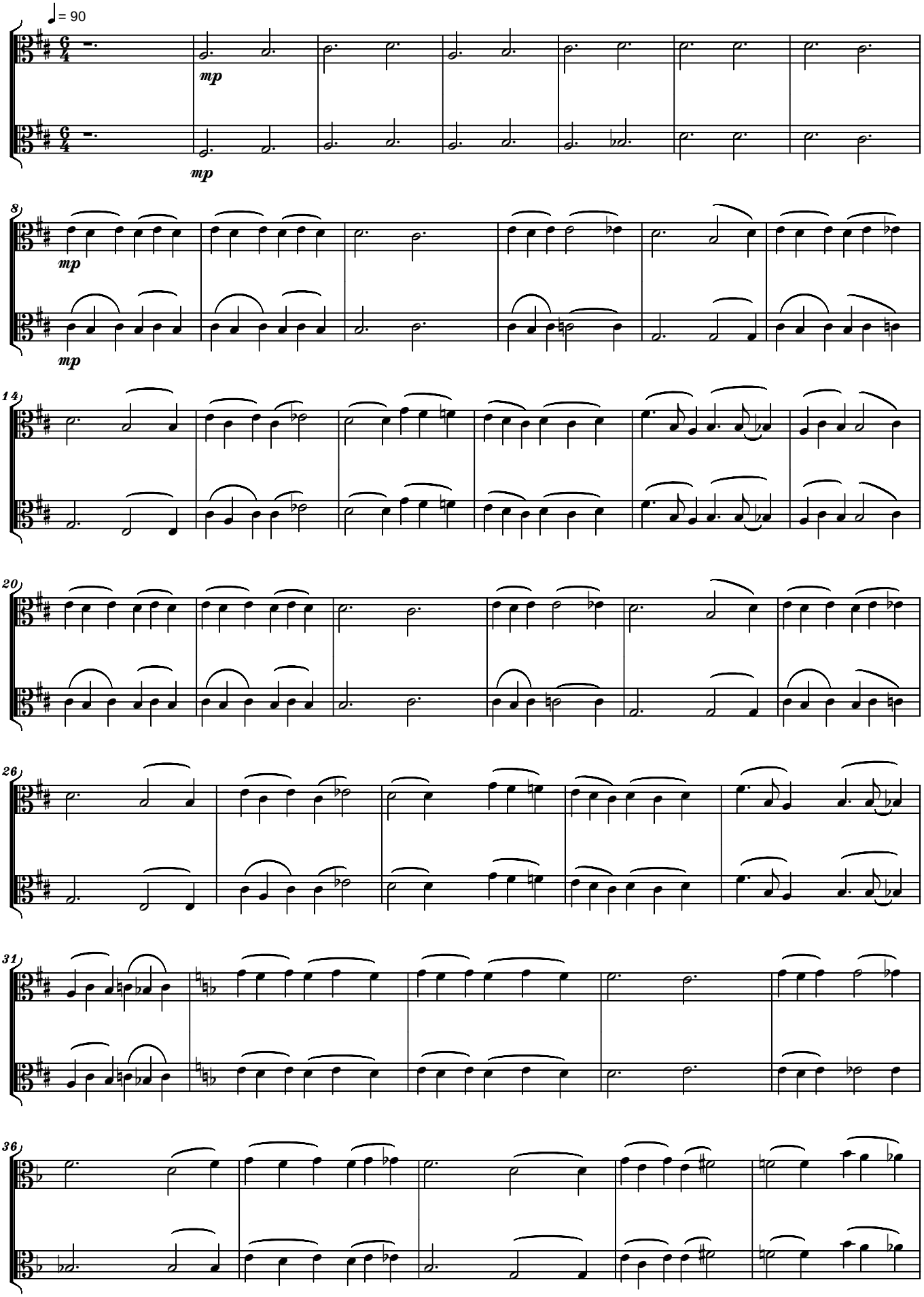

41
45
49
54
ff
ff
57
♩= 84
♩= 76
♩= 76
♩= 90
mp
mp
63
♩= 84
♩= 76
♩= 70
♩= 40

File: Vl

STILLE NACHT
Viole Part

Franz-Xaver GRUBER
arr. Serban NICHIFOR 12-XII-2005

Molto Cantabile



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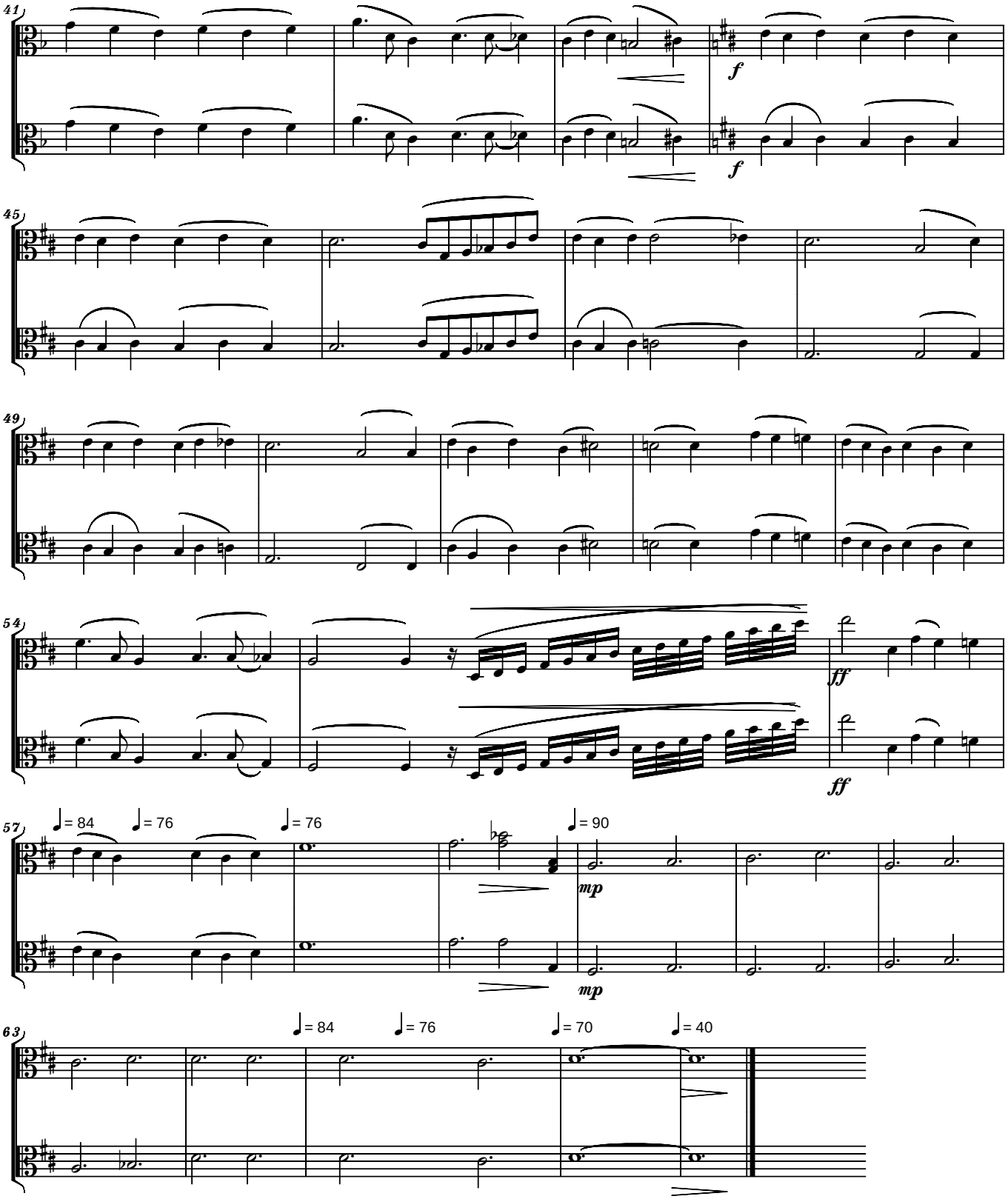

41
f
f
45
49
54
ff
ff
57
♩= 84
♩= 76
♩= 76
♩= 90
mp
mp
63
♩= 84
♩= 76
♩= 70
♩= 40

File: Vlc

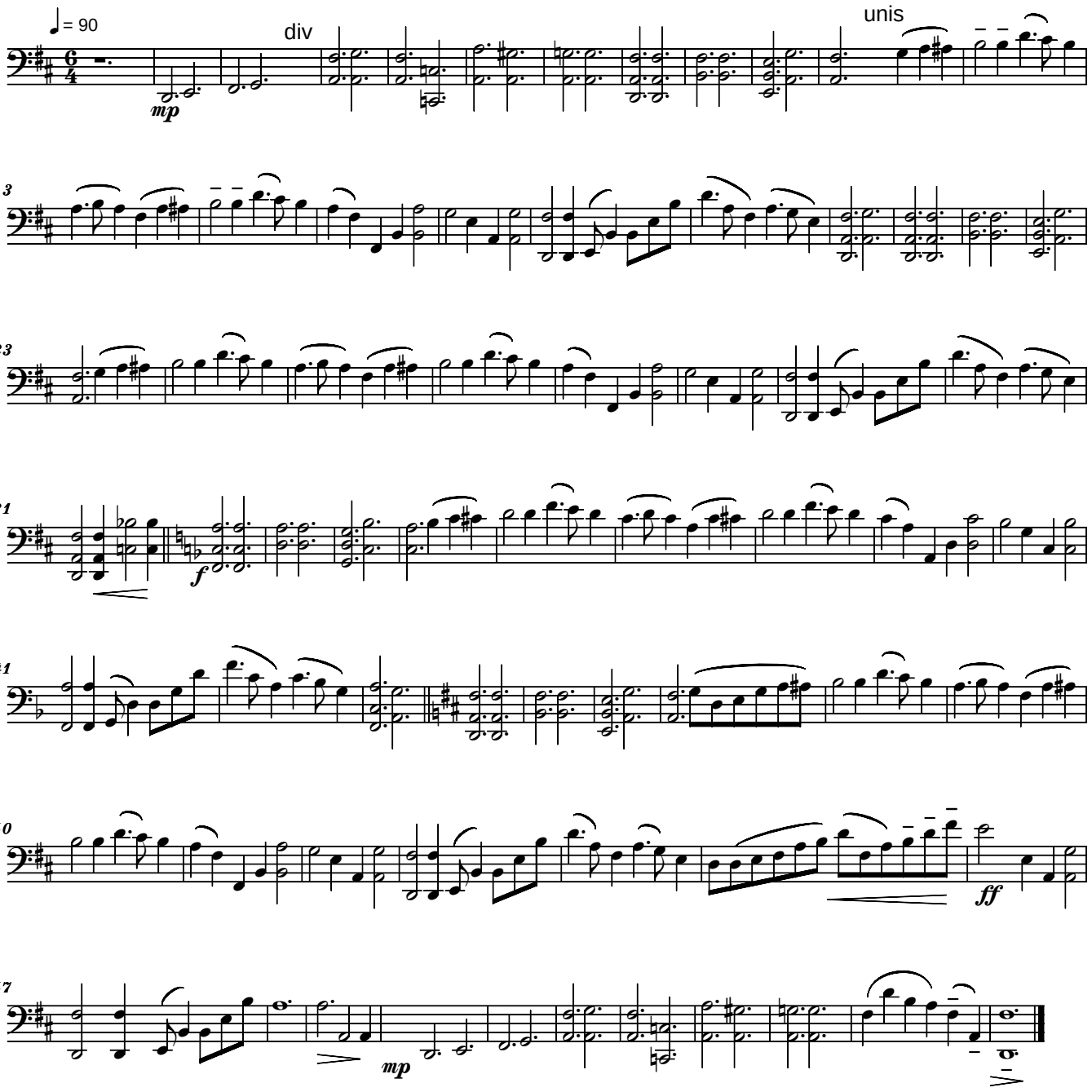
STILLE NACHT

Celli Part

Franz-Xaver GRUBER

arr. Serban NICHIFOR 12-XII-2005

Molto Cantabile



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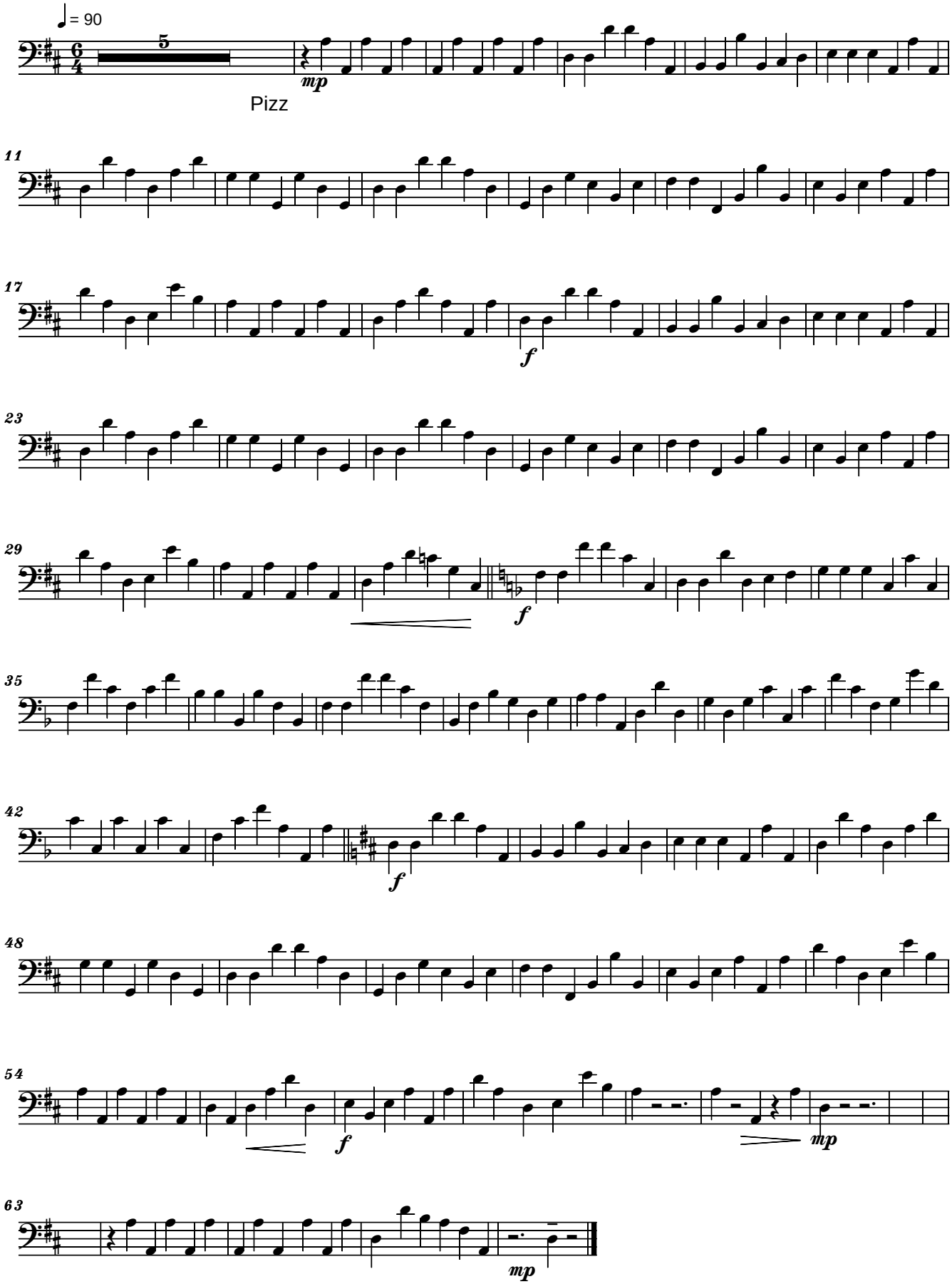
File: Cb

STILLE NACHT

Molto Cantabile

Bassi Part

Franz-Xaver GRUBER
arr. Serban NICHIFOR 12-XII-2005



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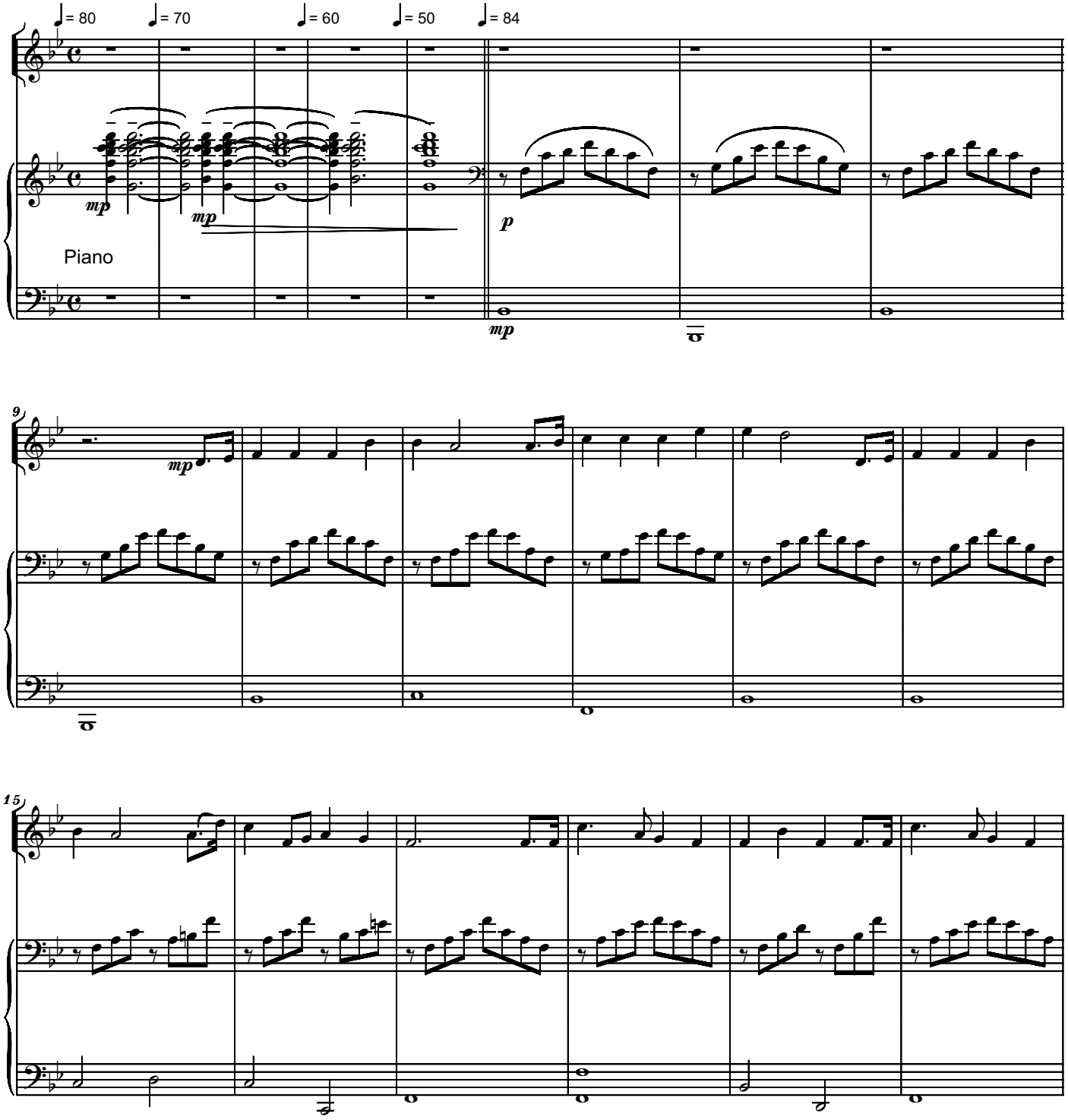
Variations on
"Joseph Smith's First Prayer"

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 22, 2013

Lontano e Dolce



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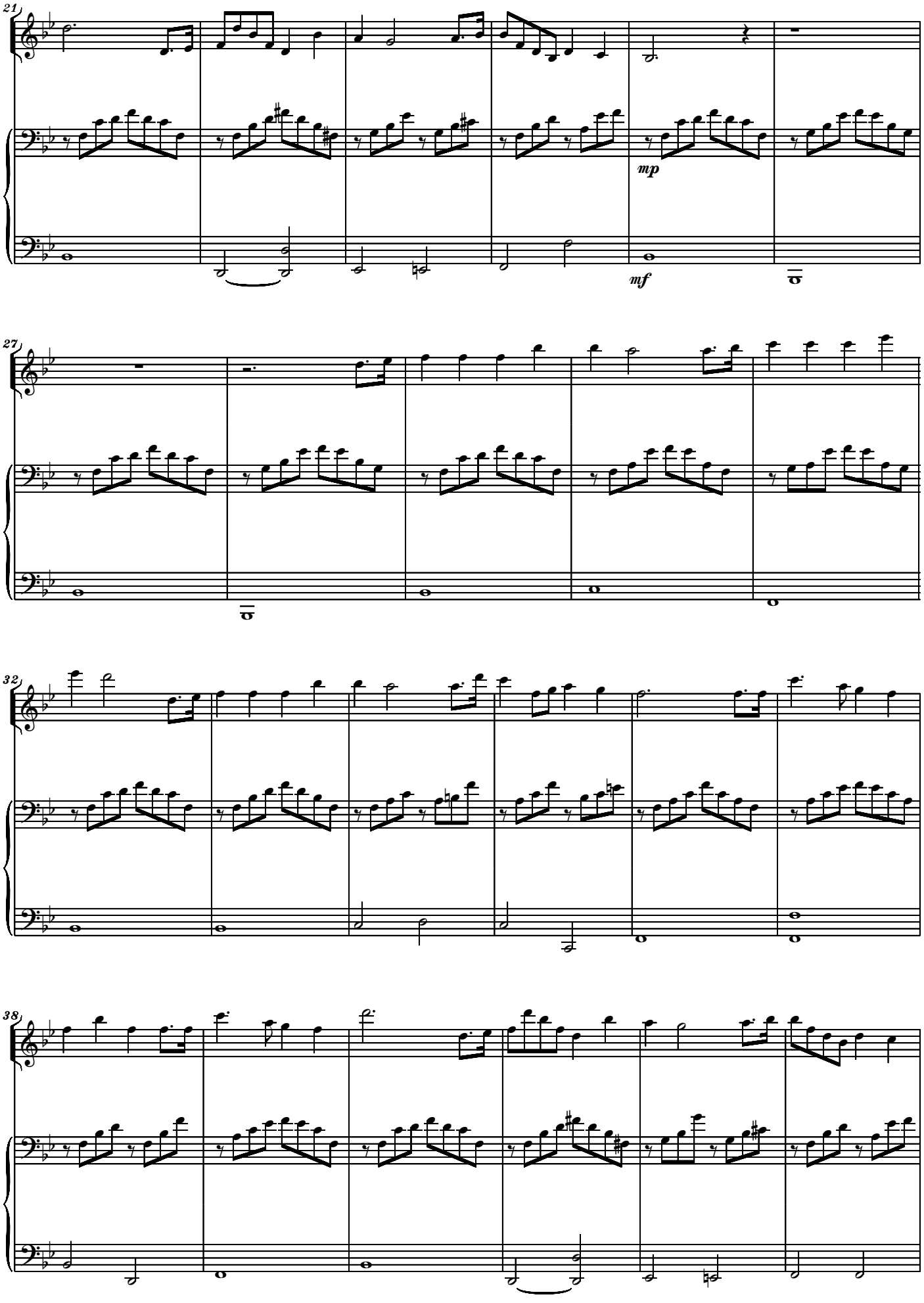
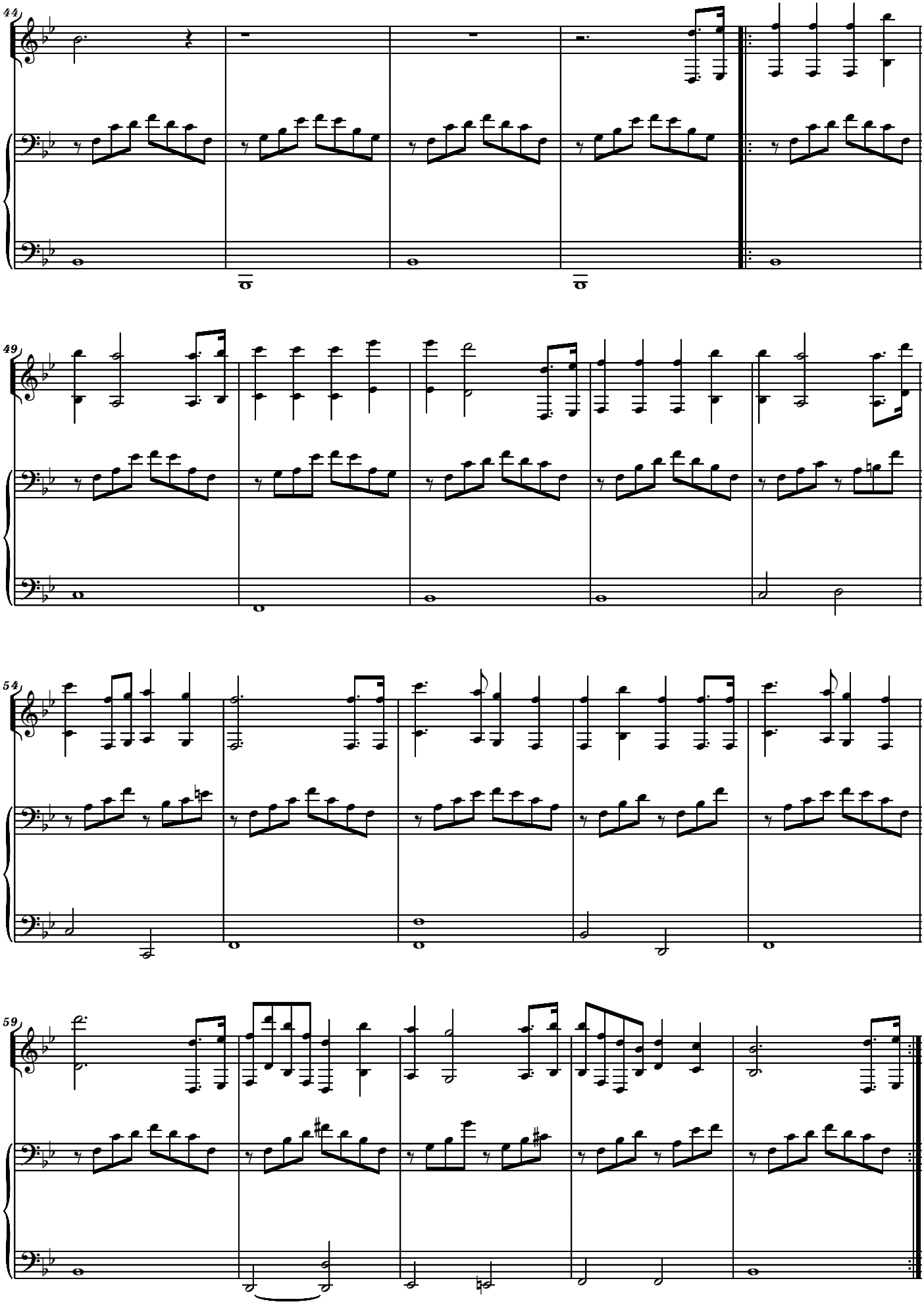
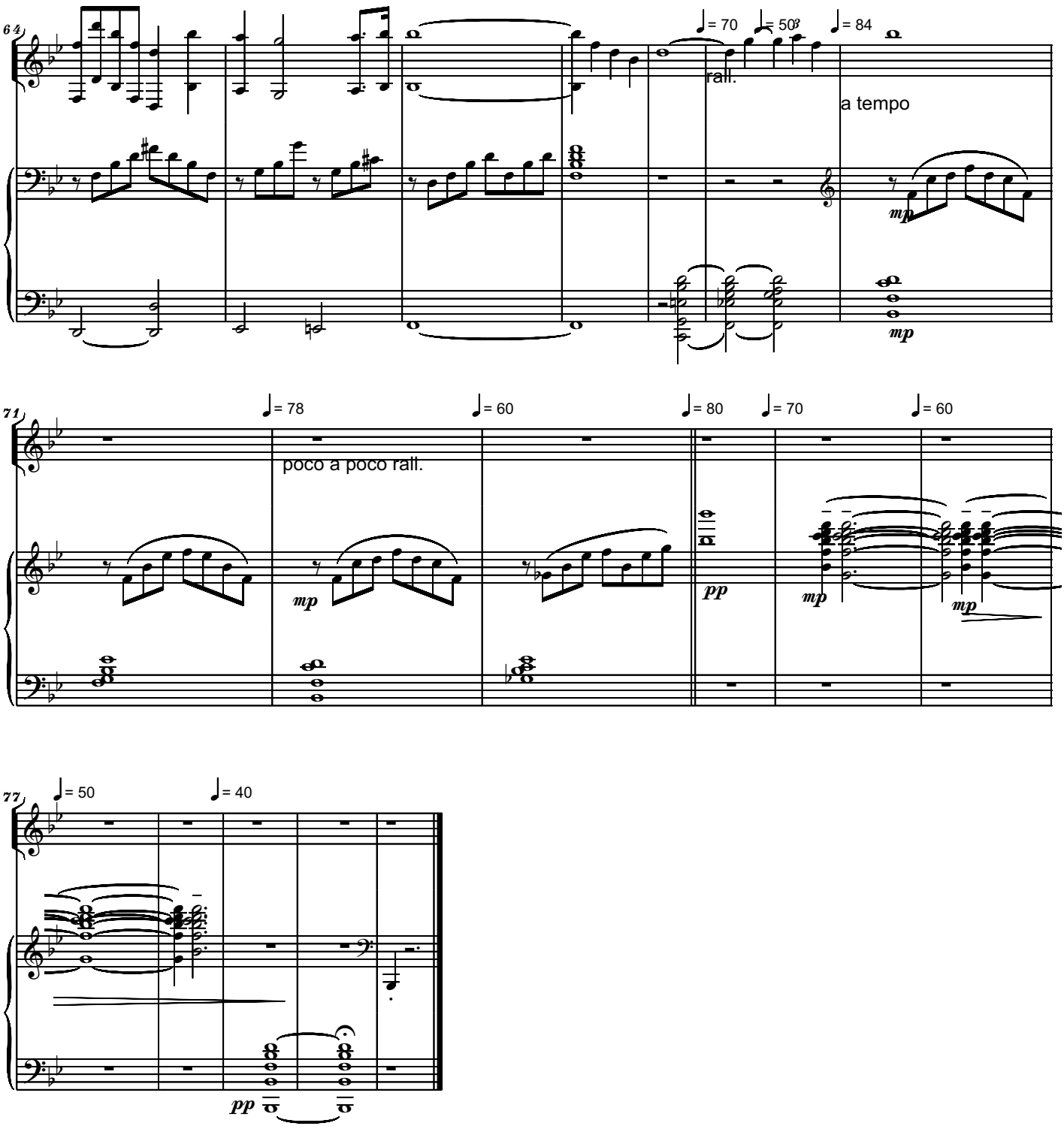

21
mp
mf
27
32
38


44
49
54
59

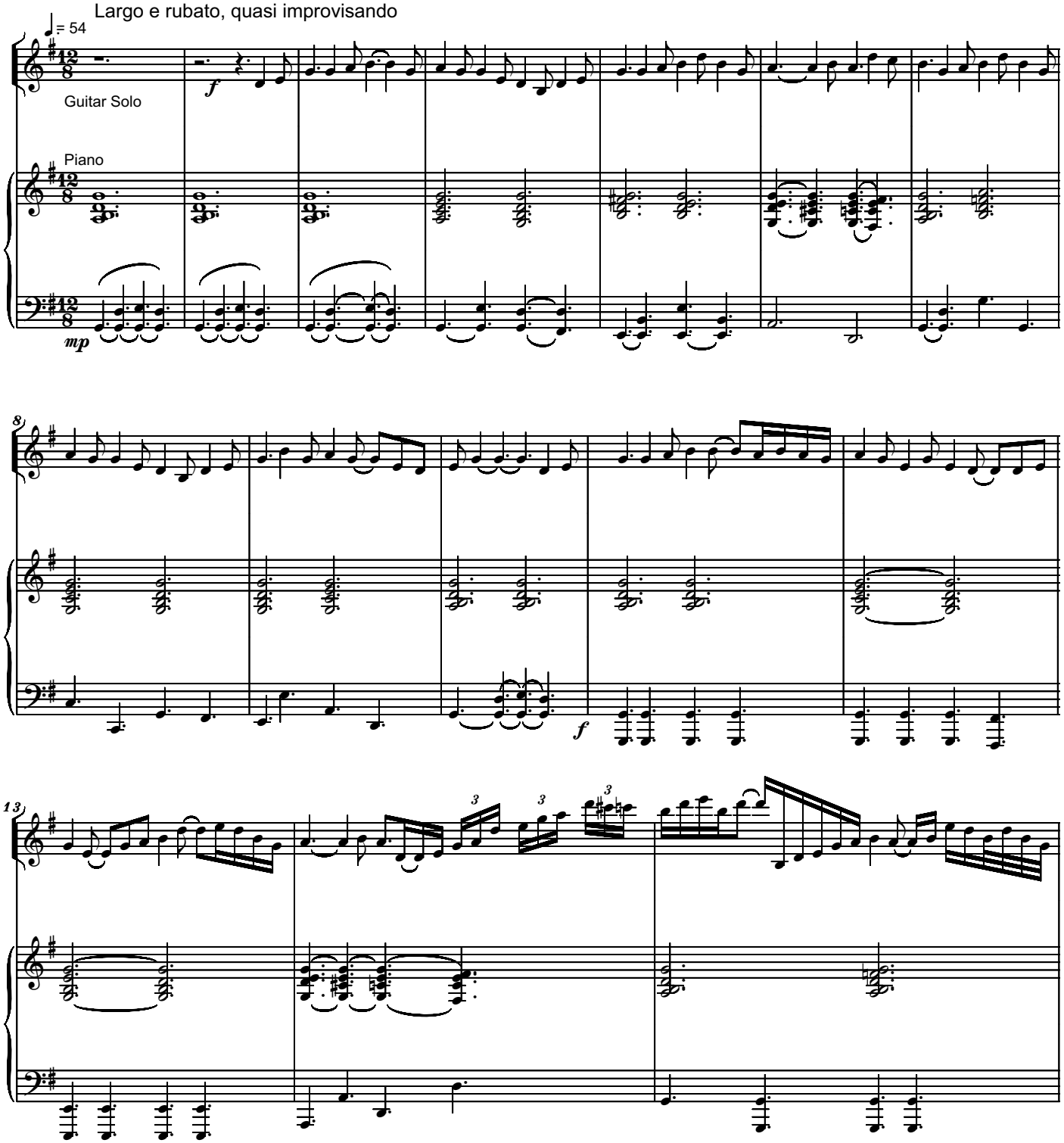

64
♩= 70
♩= 50
♩= 84
rall.
a tempo
mp
mp
71
♩= 78
♩= 60
♩= 80
♩= 70
♩= 60
poco a poco rall.
mp
pp
mp
mp
77
♩= 50
♩= 40
pp

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 21, 2013

Variations on "Come, come, Ye Saints" for Guitar and Piano

With conviction

Largo e rubato, quasi improvisando



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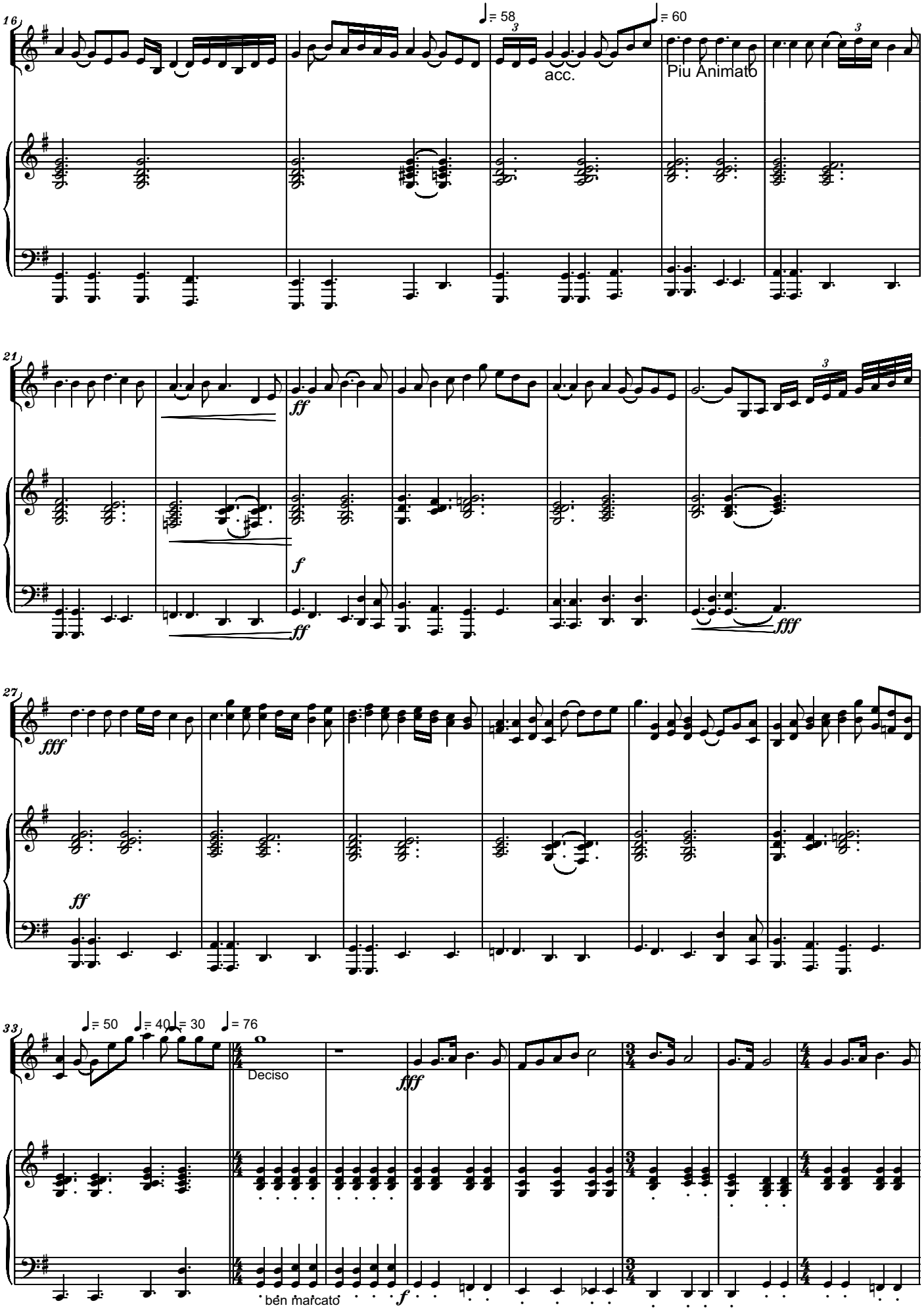
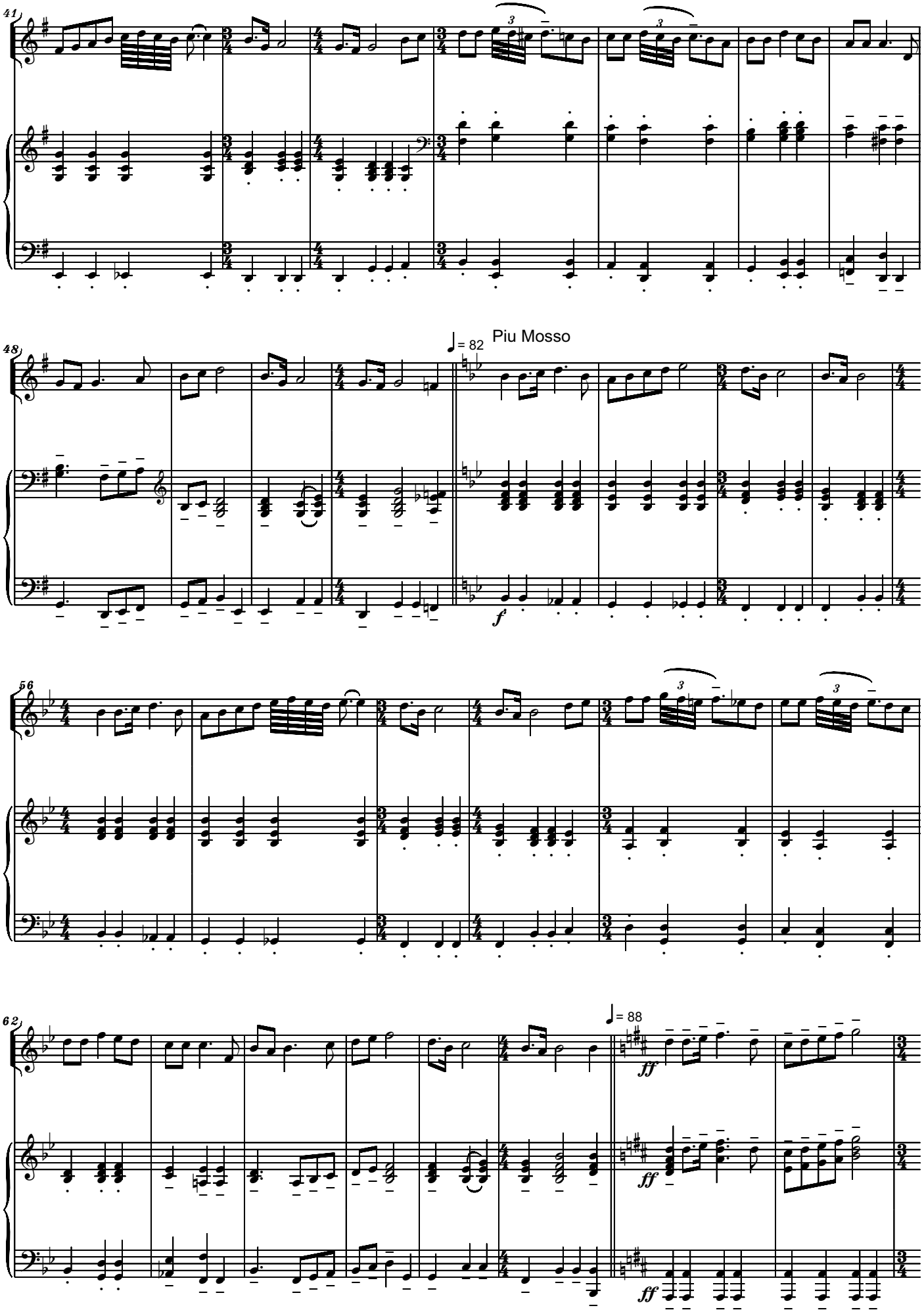
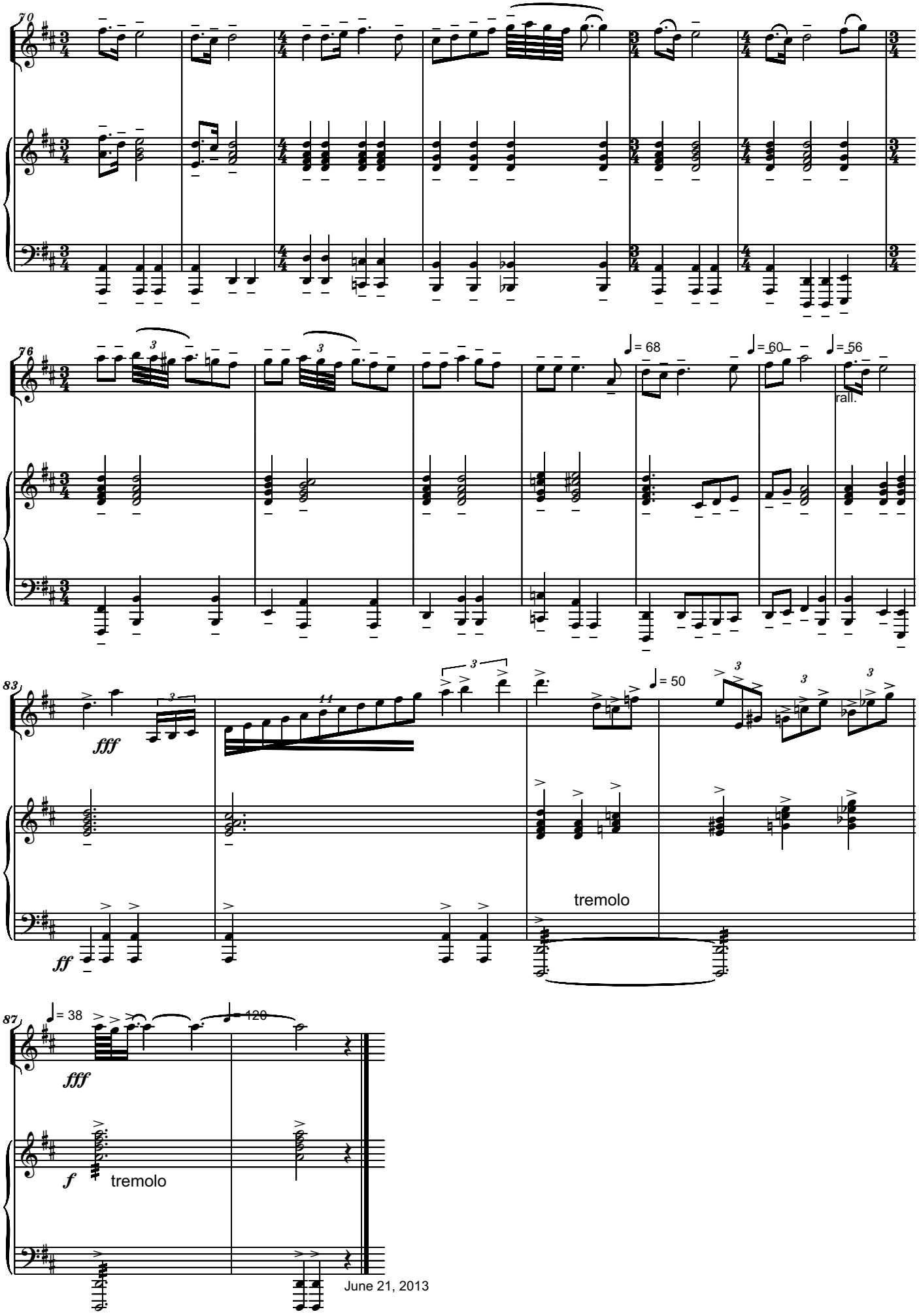

16
♩= 58
acc.
♩= 60
Piu Animato
21
ff
f
ff
fff
27
fff
ff
33
♩= 50
♩= 40
♩= 30
♩= 76
Deciso
fff
ben marcato
f

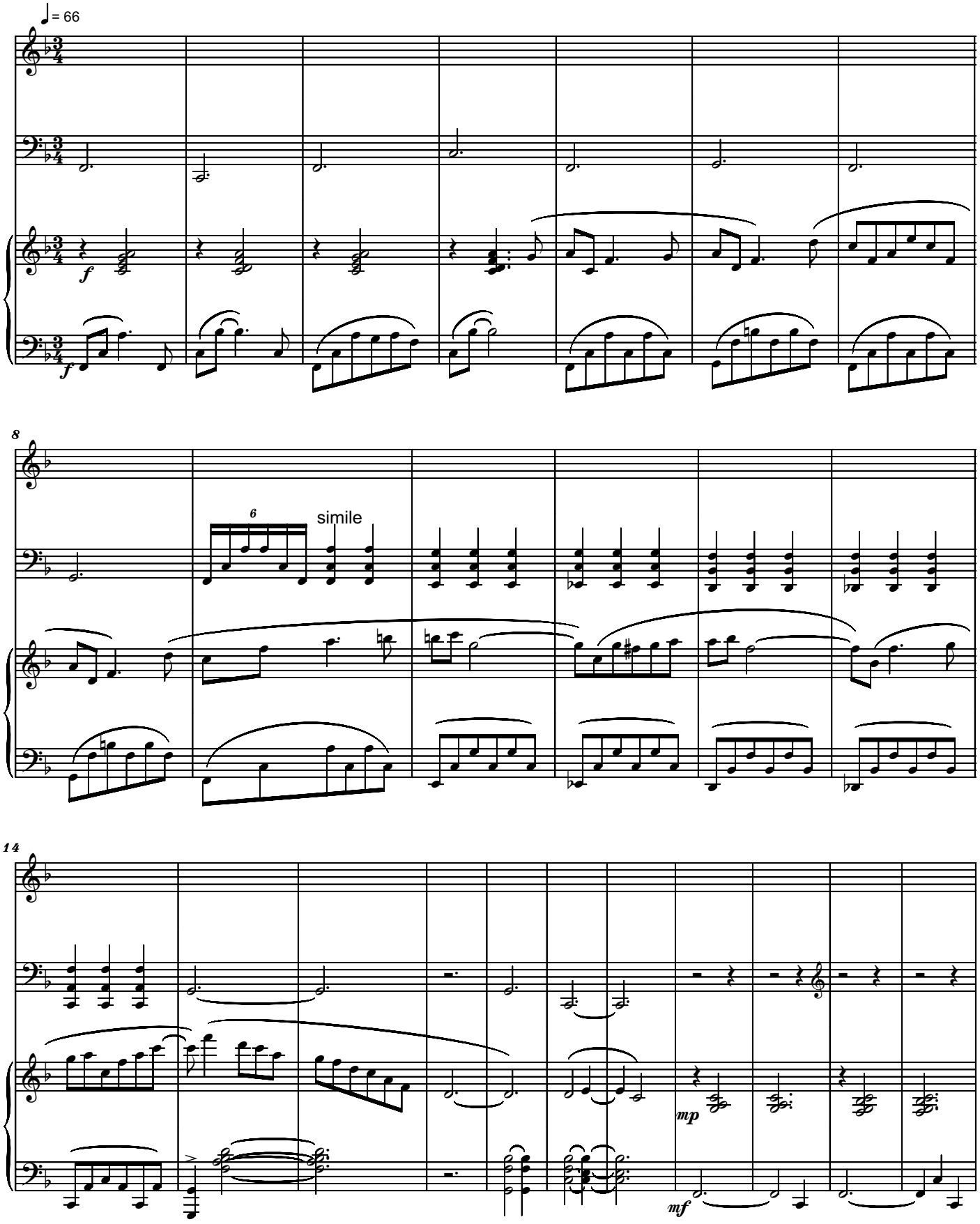

41
48
♩= 82
Piu Mosso
f
56
62
♩= 88
ff
ff
ff

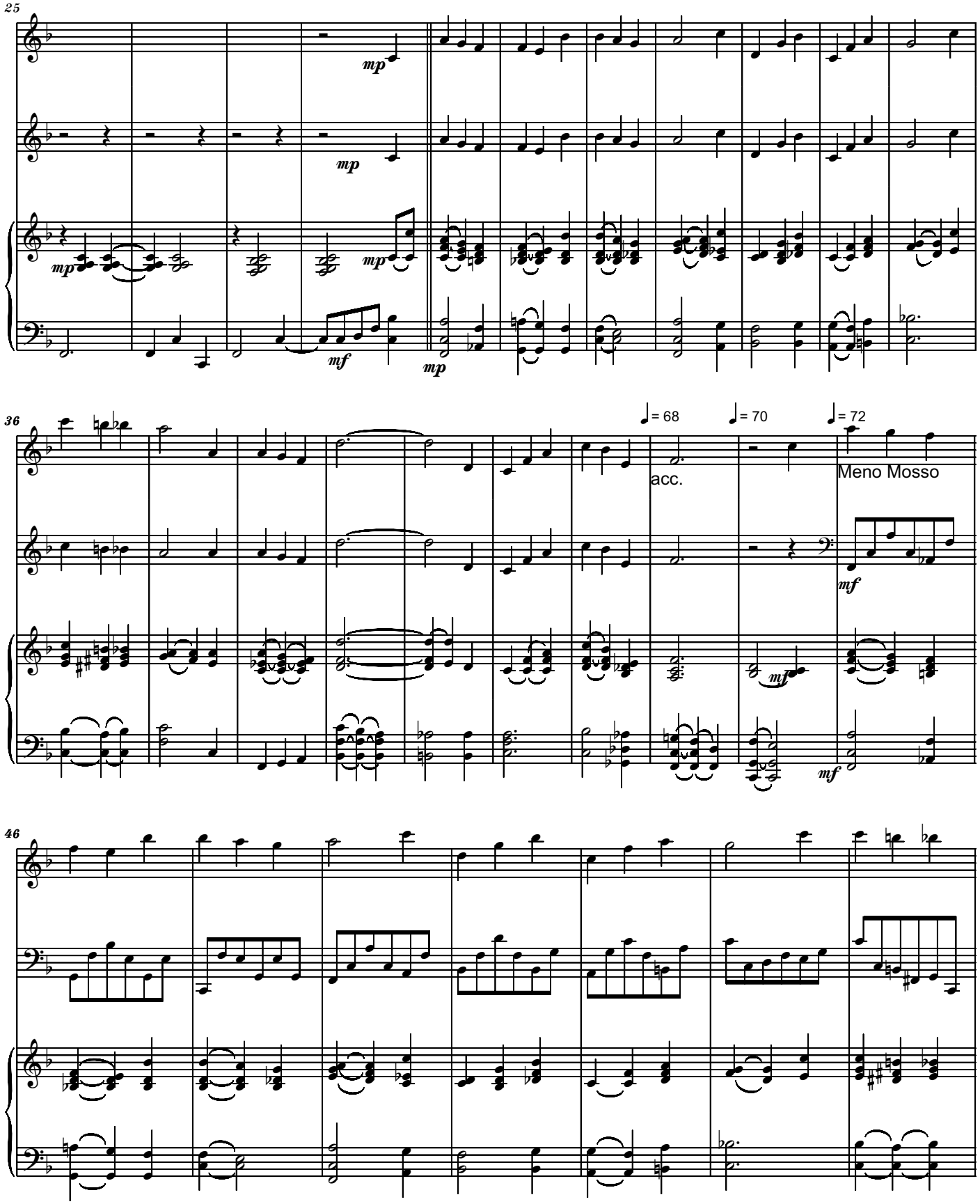

70
76
♩= 68
♩= 60
♩= 56
rall.
83
fff
♩= 50
ff
tremolo
87
♩= 38
♩= 120
fff
f
tremolo
June 21, 2013

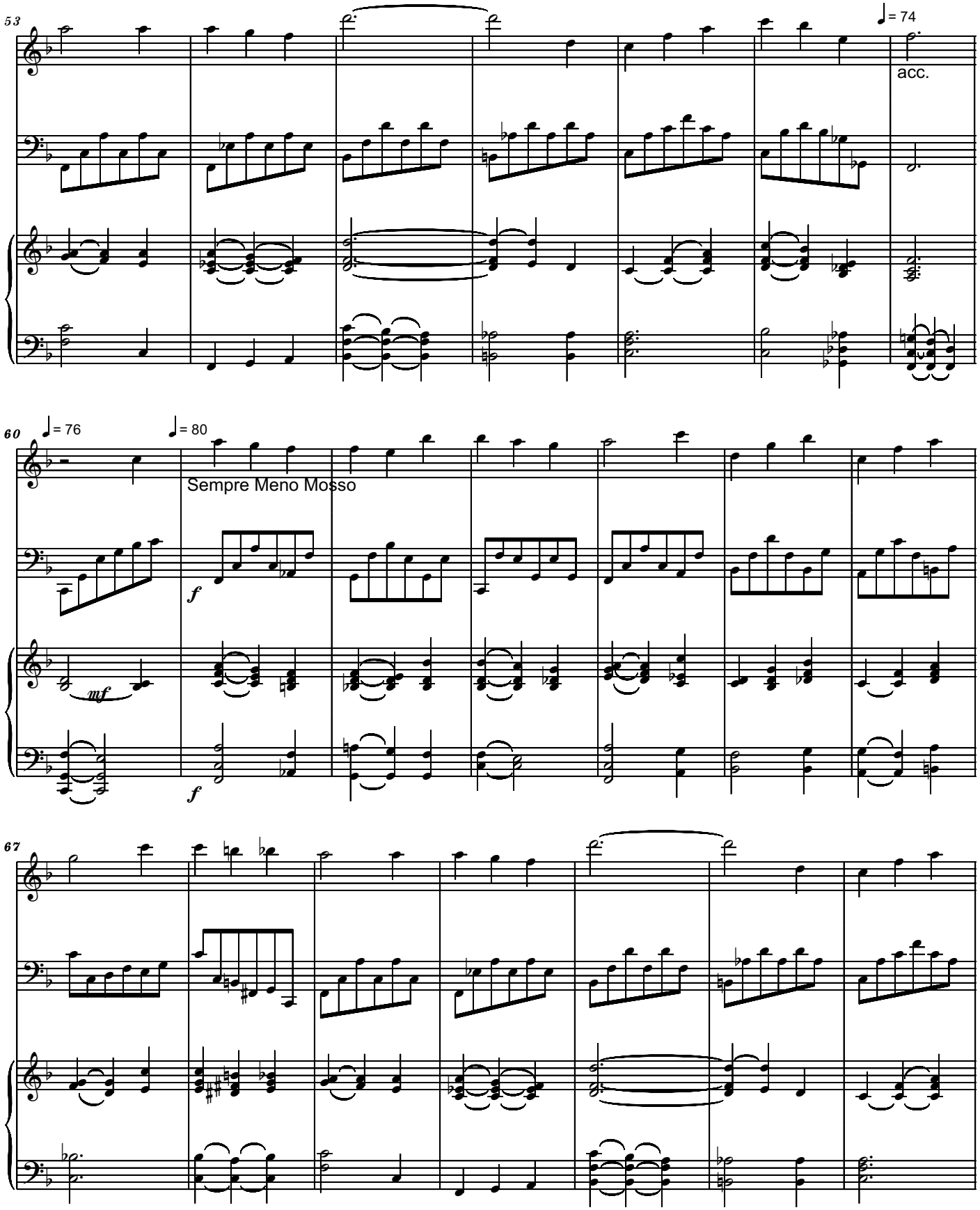
Variations on
How Great the Wisdom and the Love

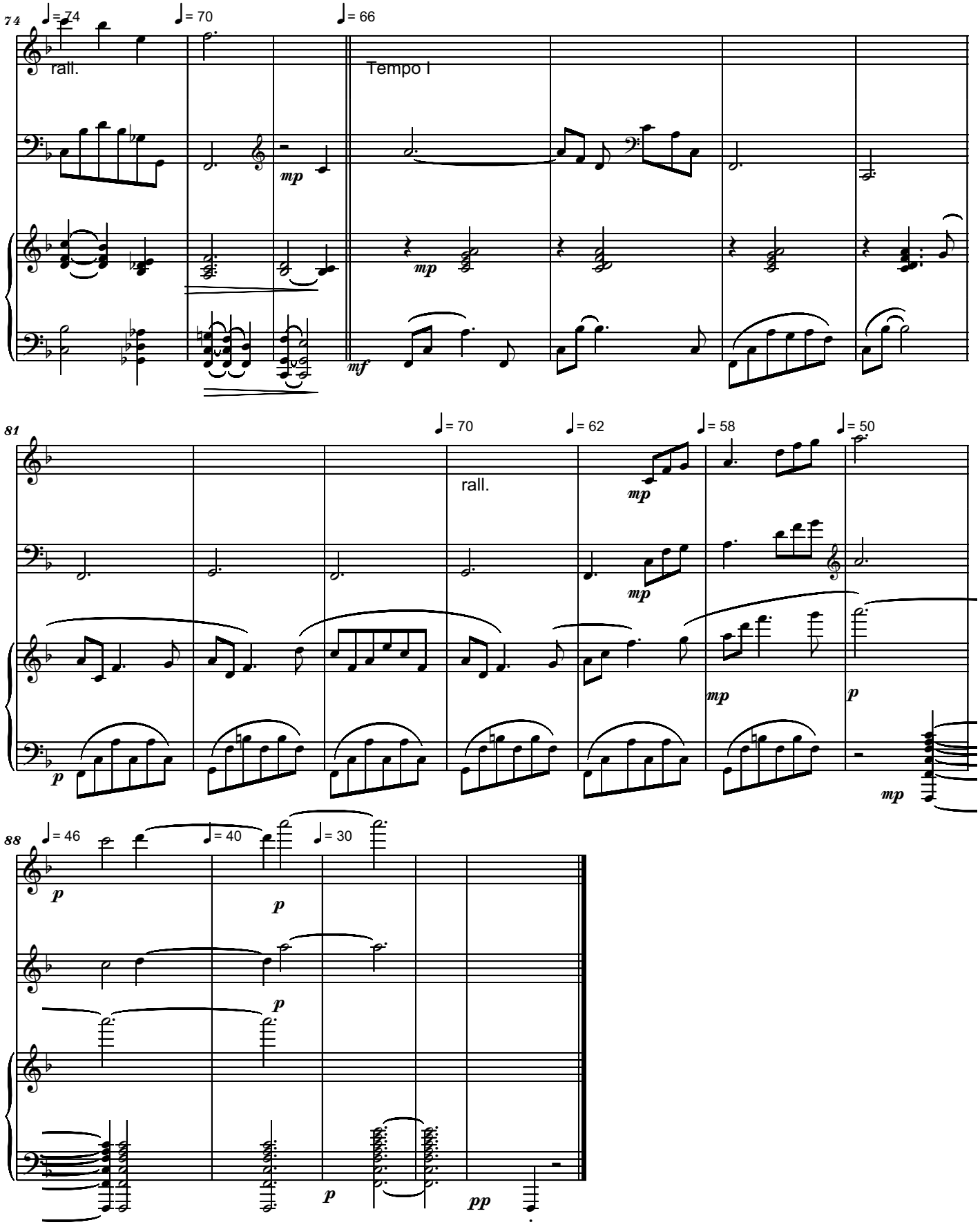
Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 19, 2013

Calmly




25
mp
mp
mp
mp
mf
mp
36
♩= 68
♩= 70
♩= 72
acc.
Meno Mosso
mf
mf
mf
46

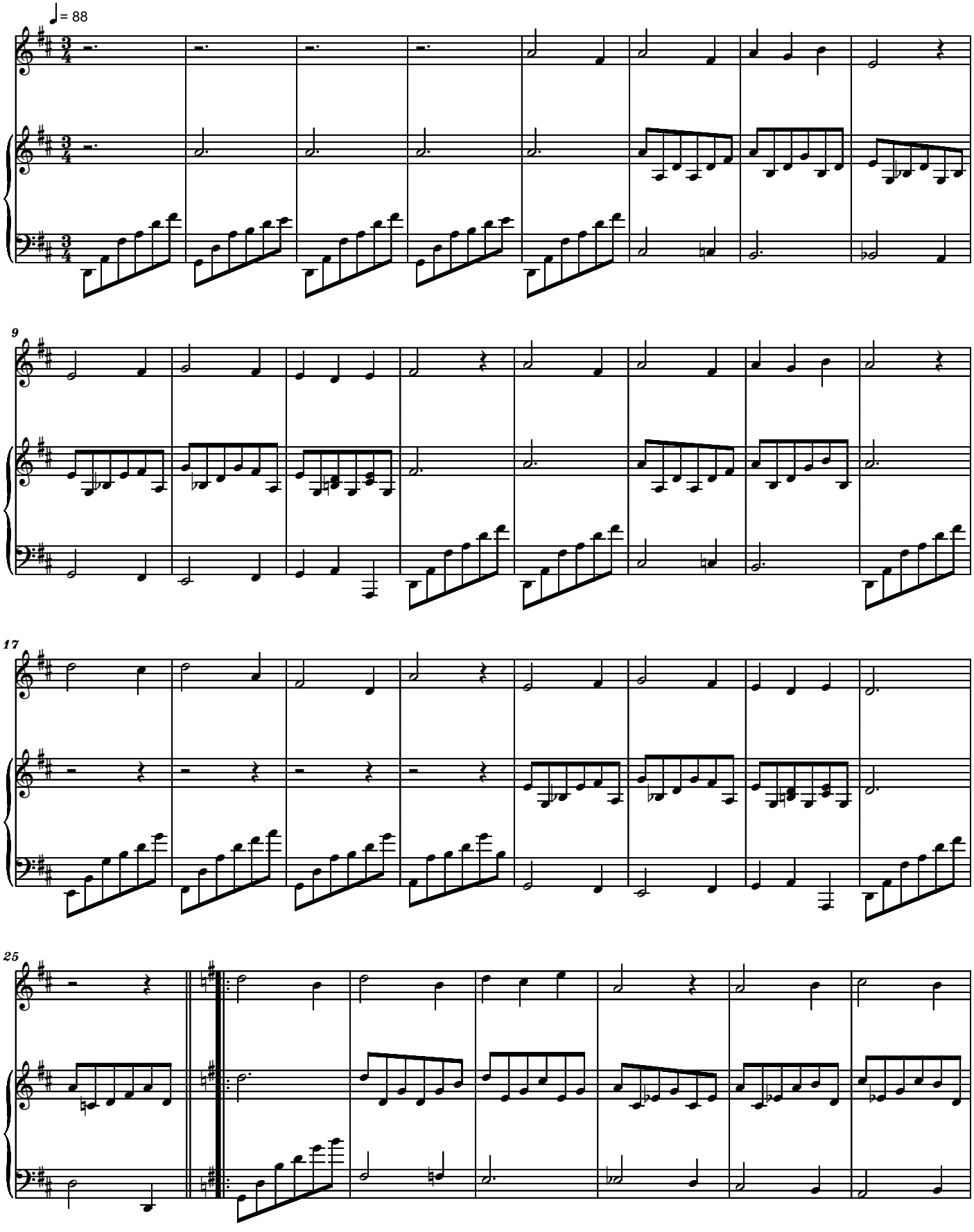

53
♩= 74
acc.
60
♩= 76
♩= 80
Sempre Meno Mosso
mf
f
f
67

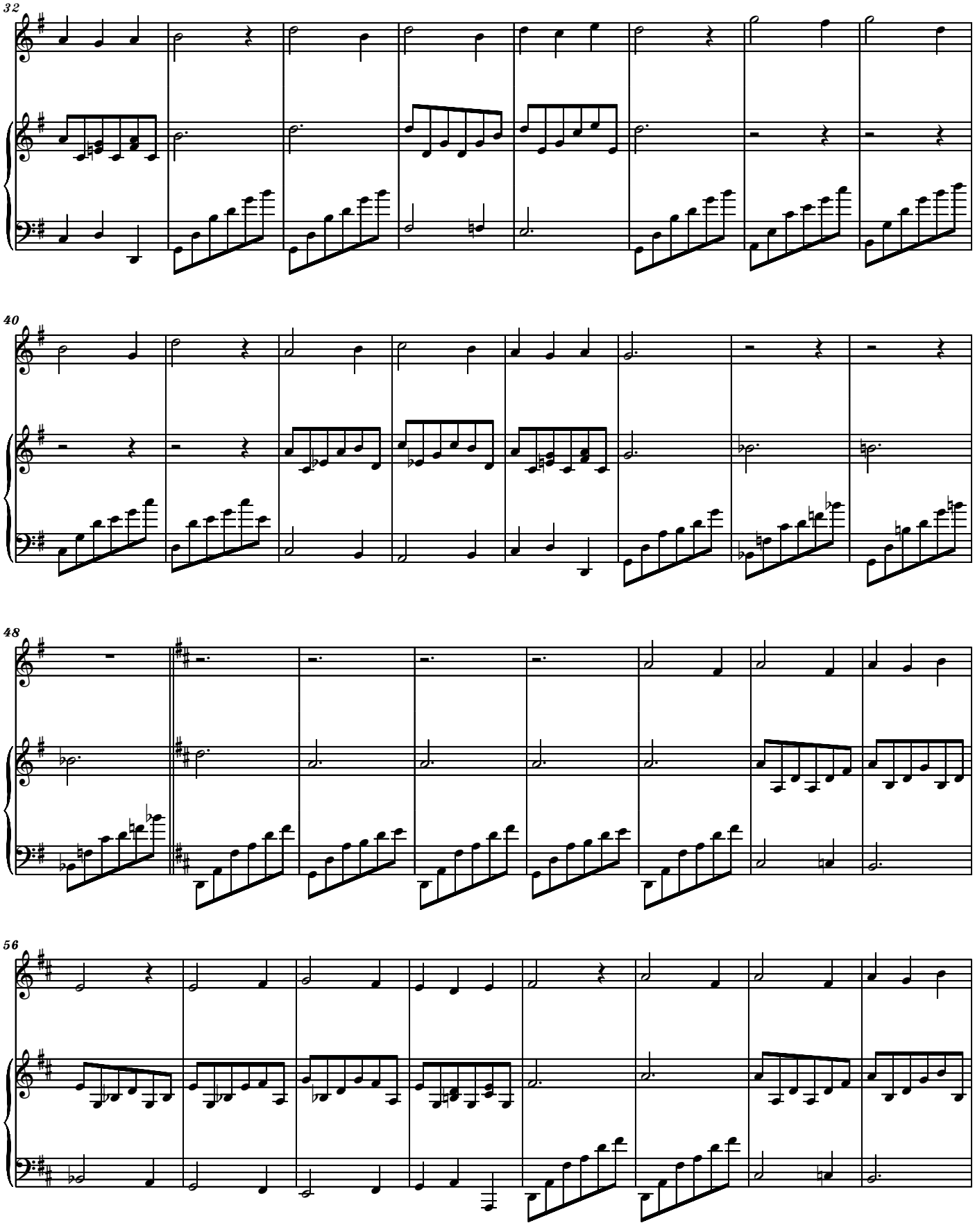

74
♩= 74
♩= 70
♩= 66
rall.
Tempo I
mp
mf
81
♩= 70
♩= 62
♩= 58
♩= 50
rall.
mp
p
88
♩= 46
♩= 40
♩= 30
p
pp

Variations on
Jesus, Once of Humble Birth

Serban Nichifor (SABAM)
In Memory of Liana Alexandra
June 19, 2013

Solemnly

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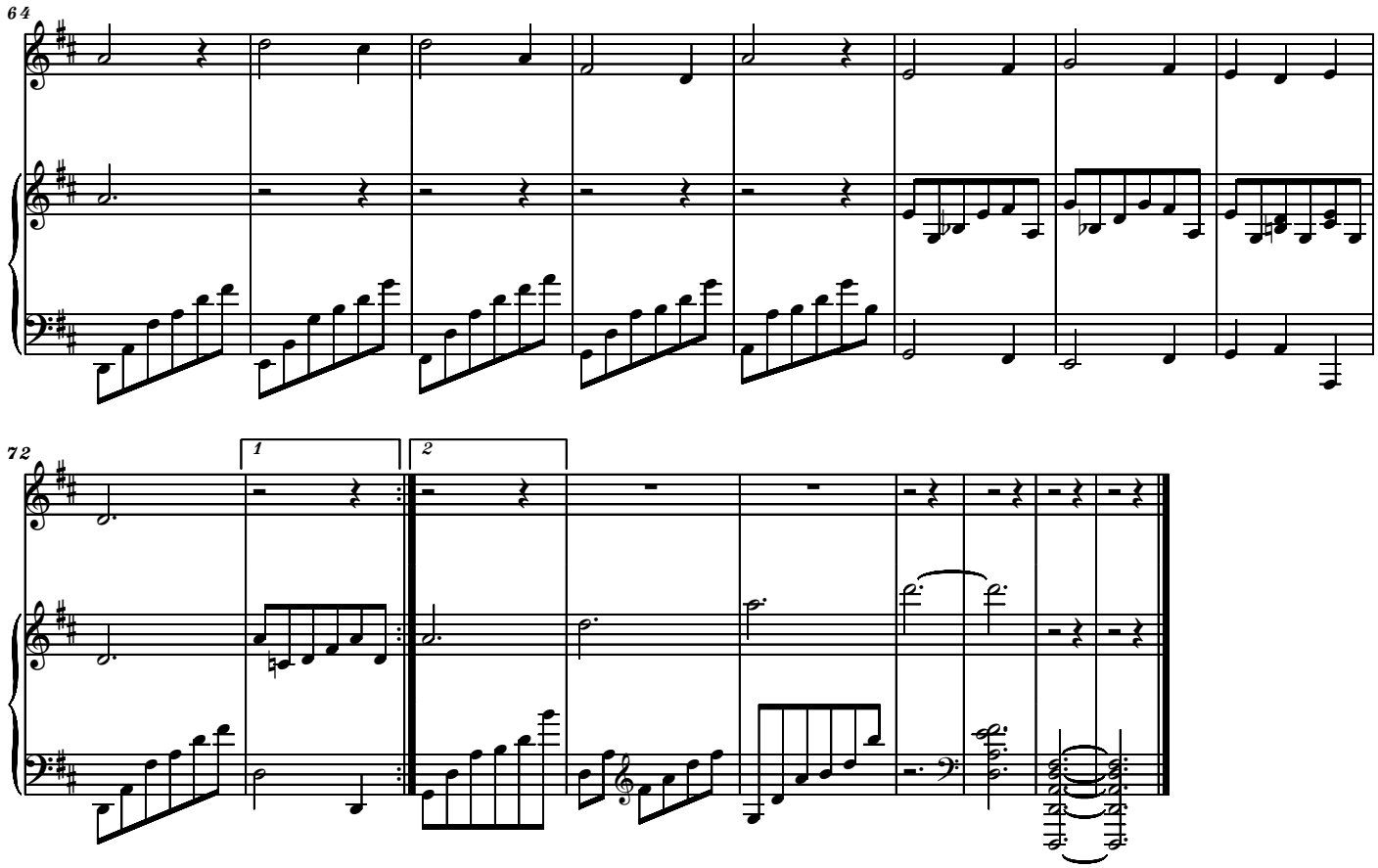
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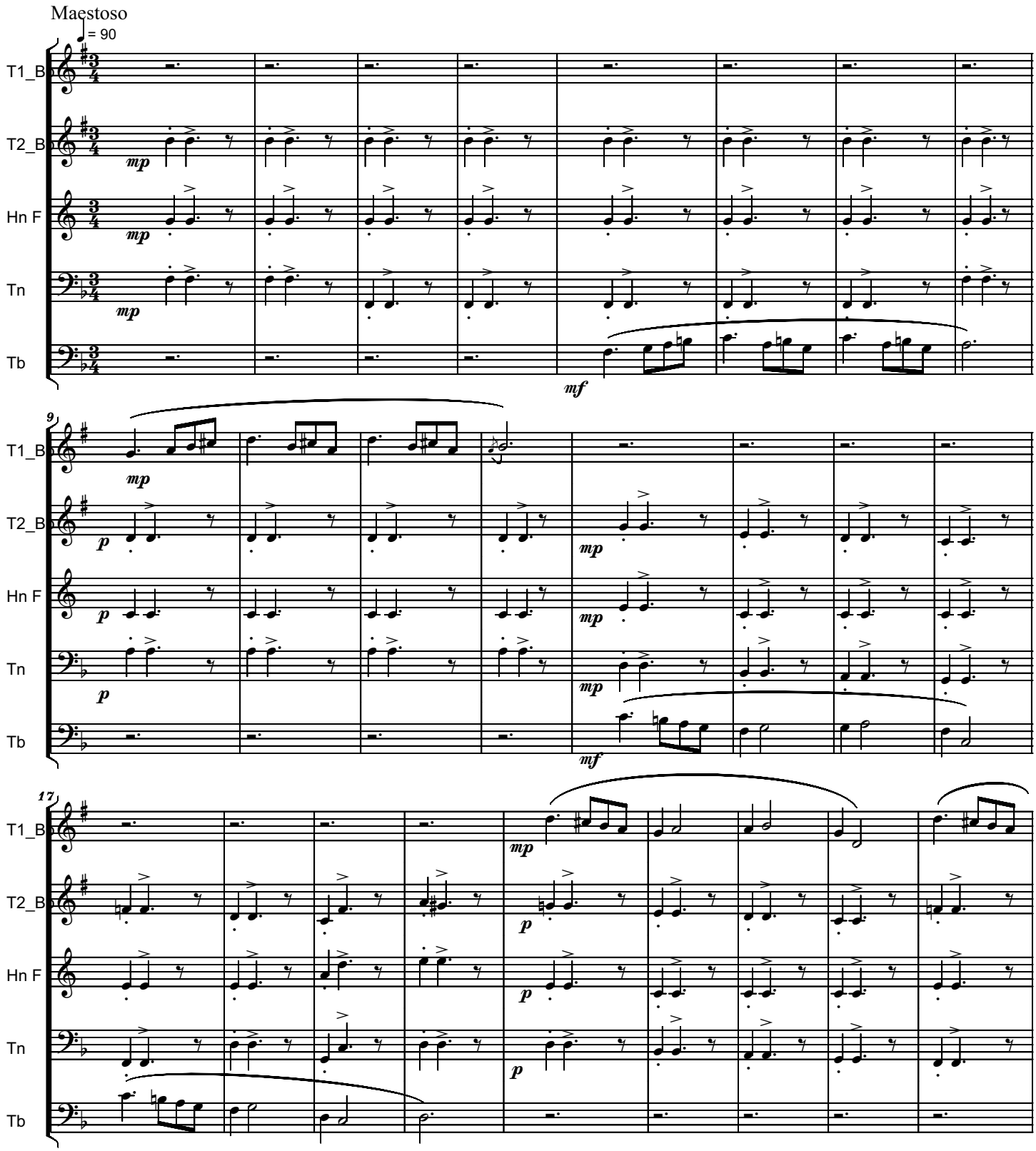
TWO ROMANIAN DANCES
for Brass Quintet
- I -

VLADIMIR COSMA



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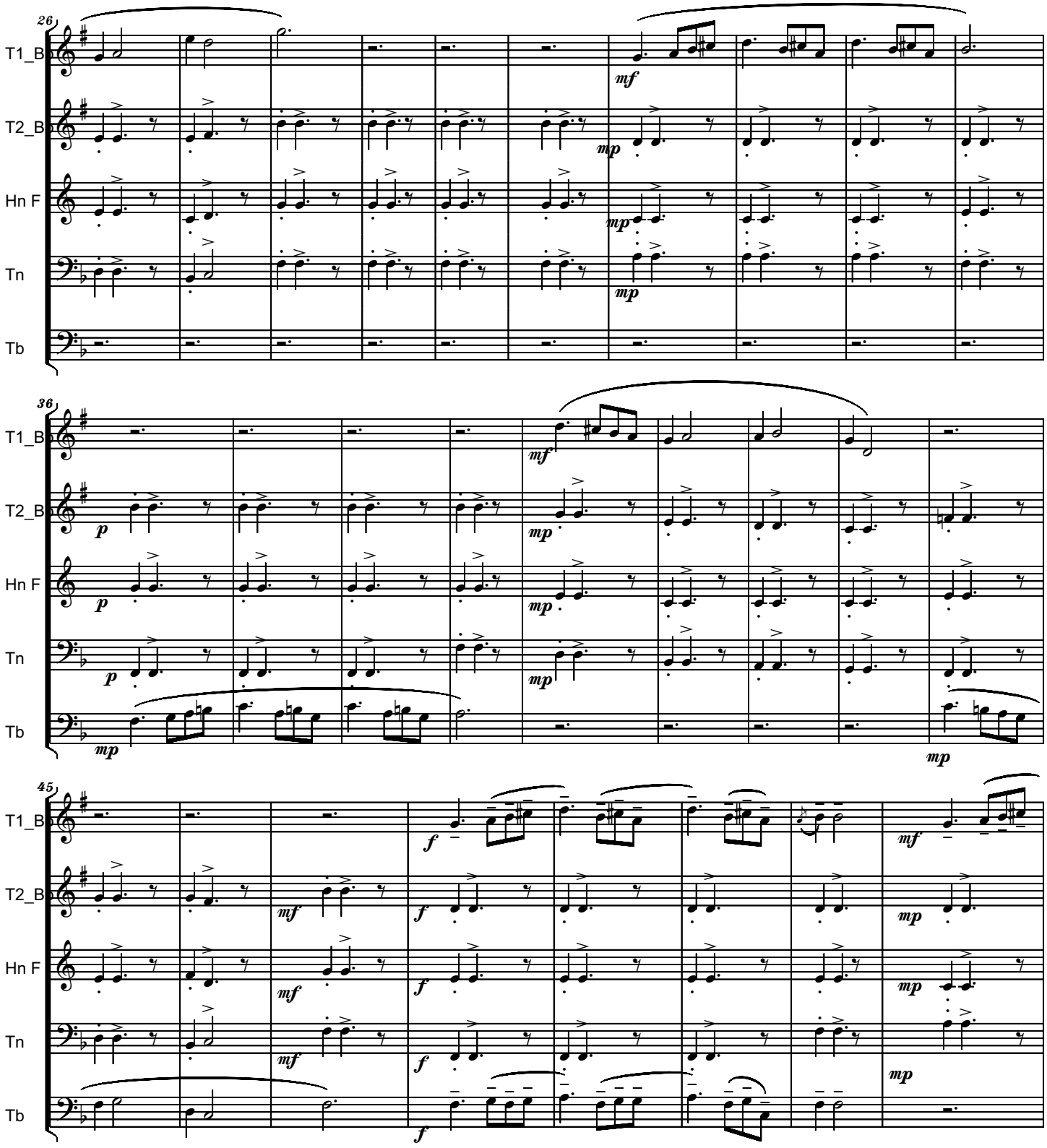
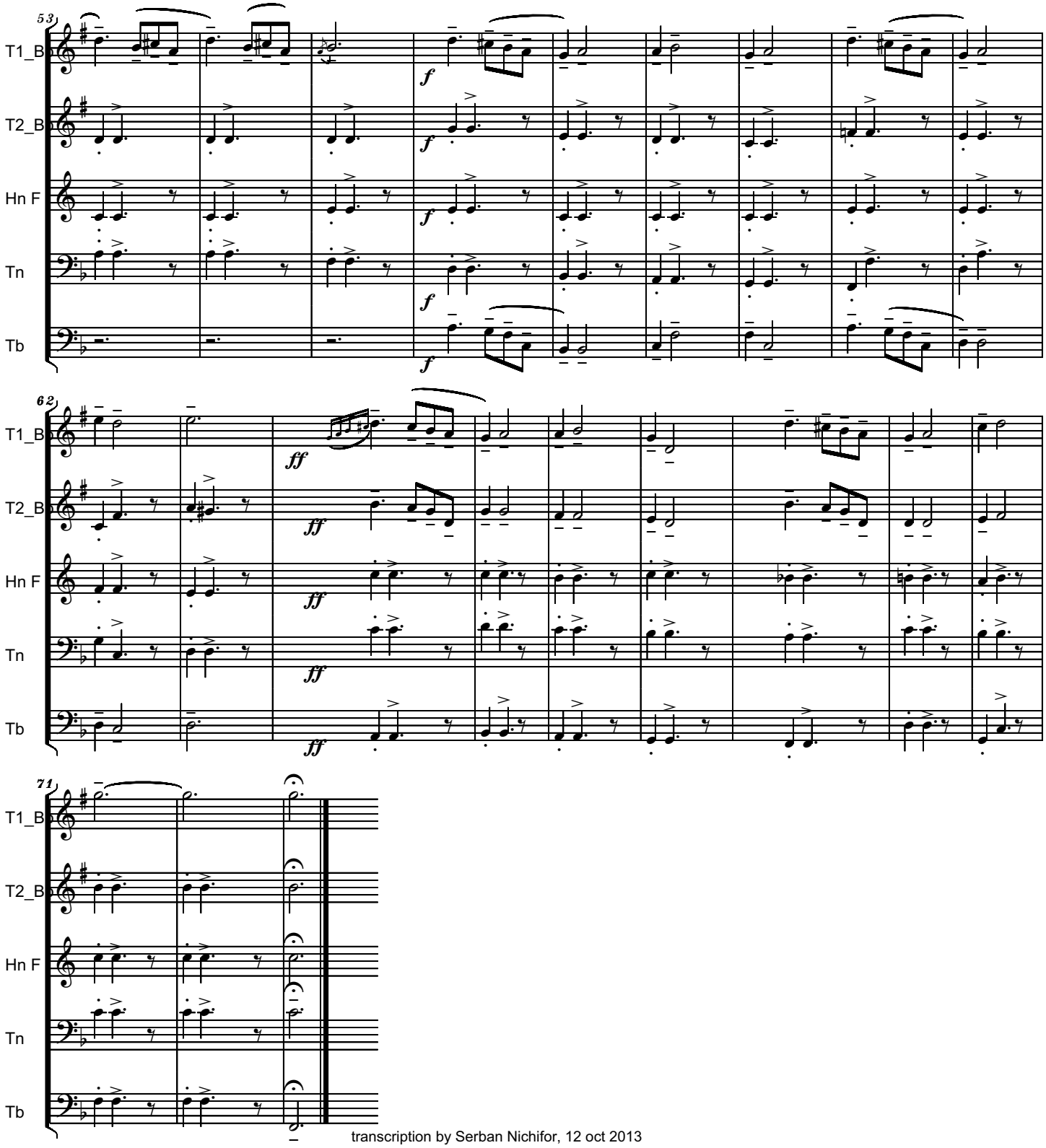

26
T1_B♭
T2_B♭
Hn F
Tn
Tb
mf
mp
36
p
45
f

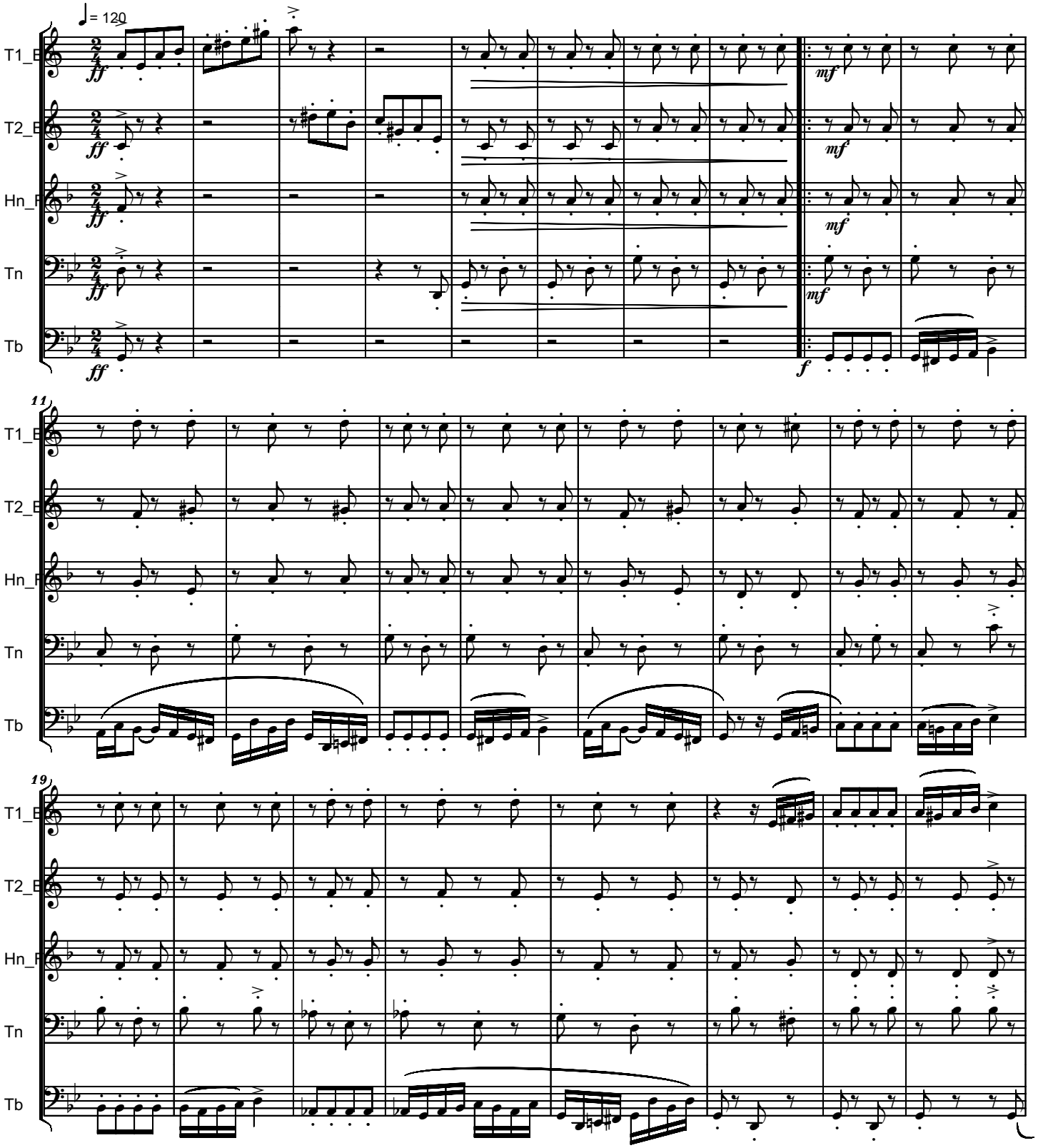


transcription by Serban Nichifor, 12 oct 2013

TWO ROMANIAN DANCES
for Brass Quintet
- II -

VLADIMIR COSMA

Vivo



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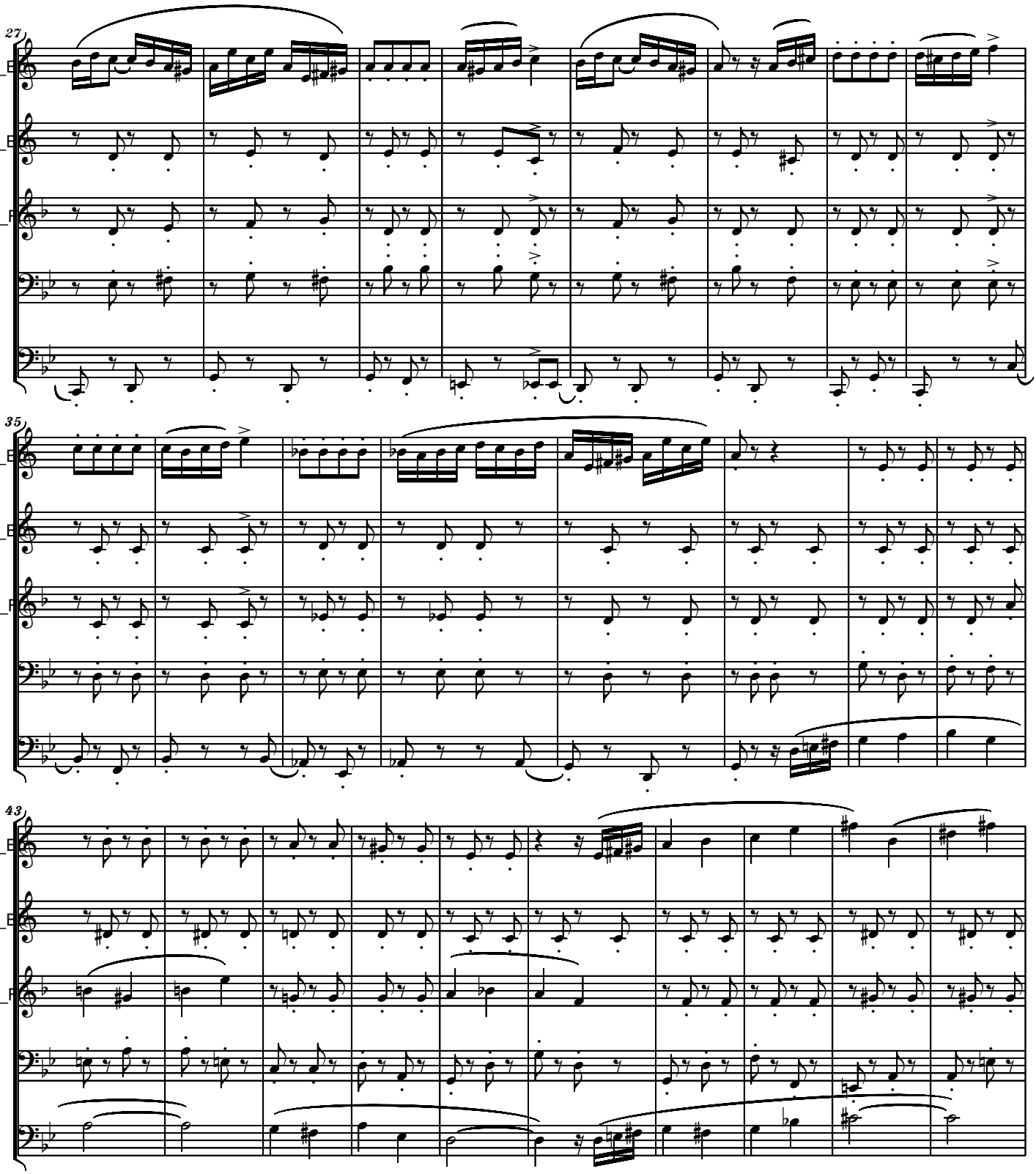
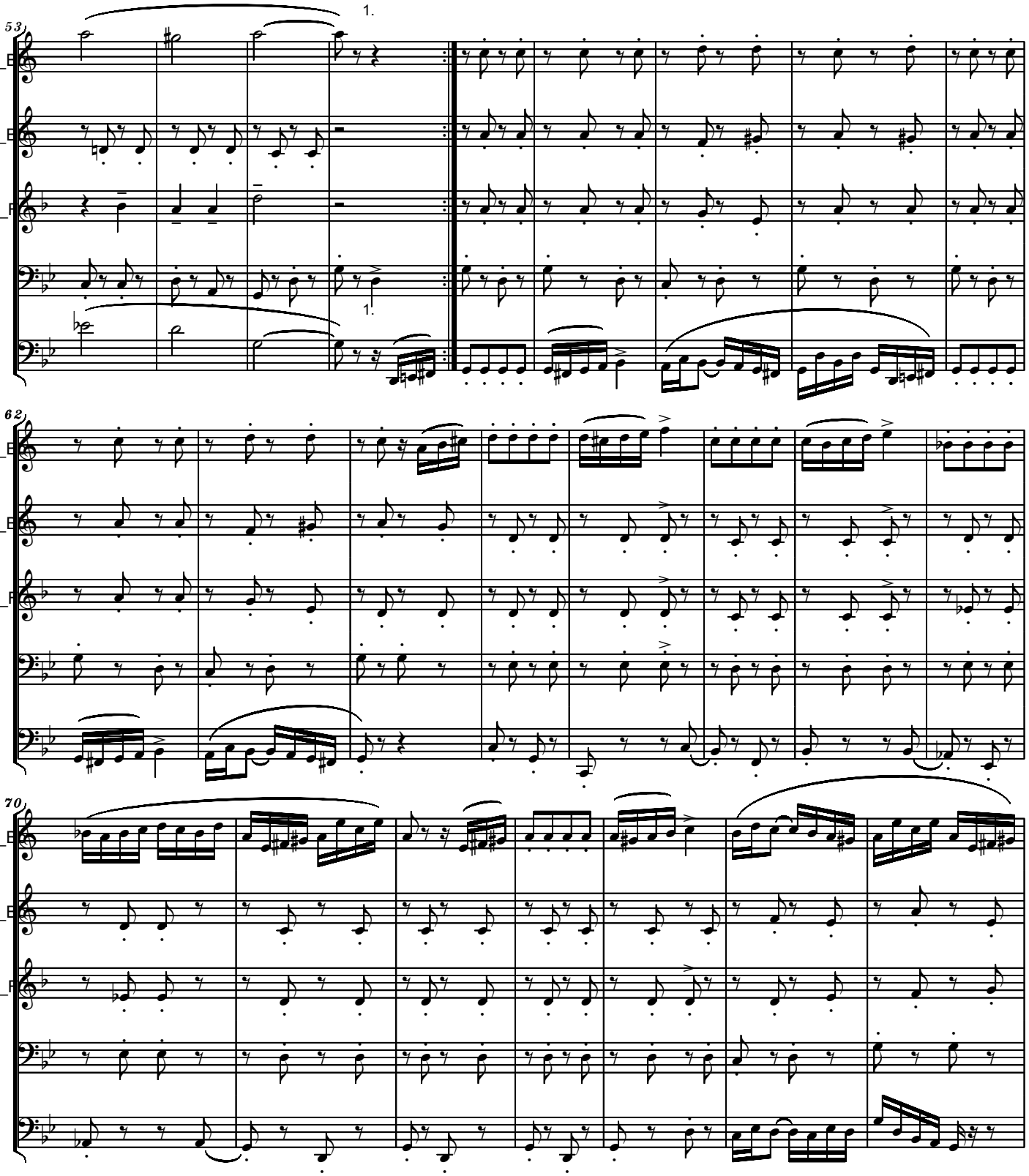
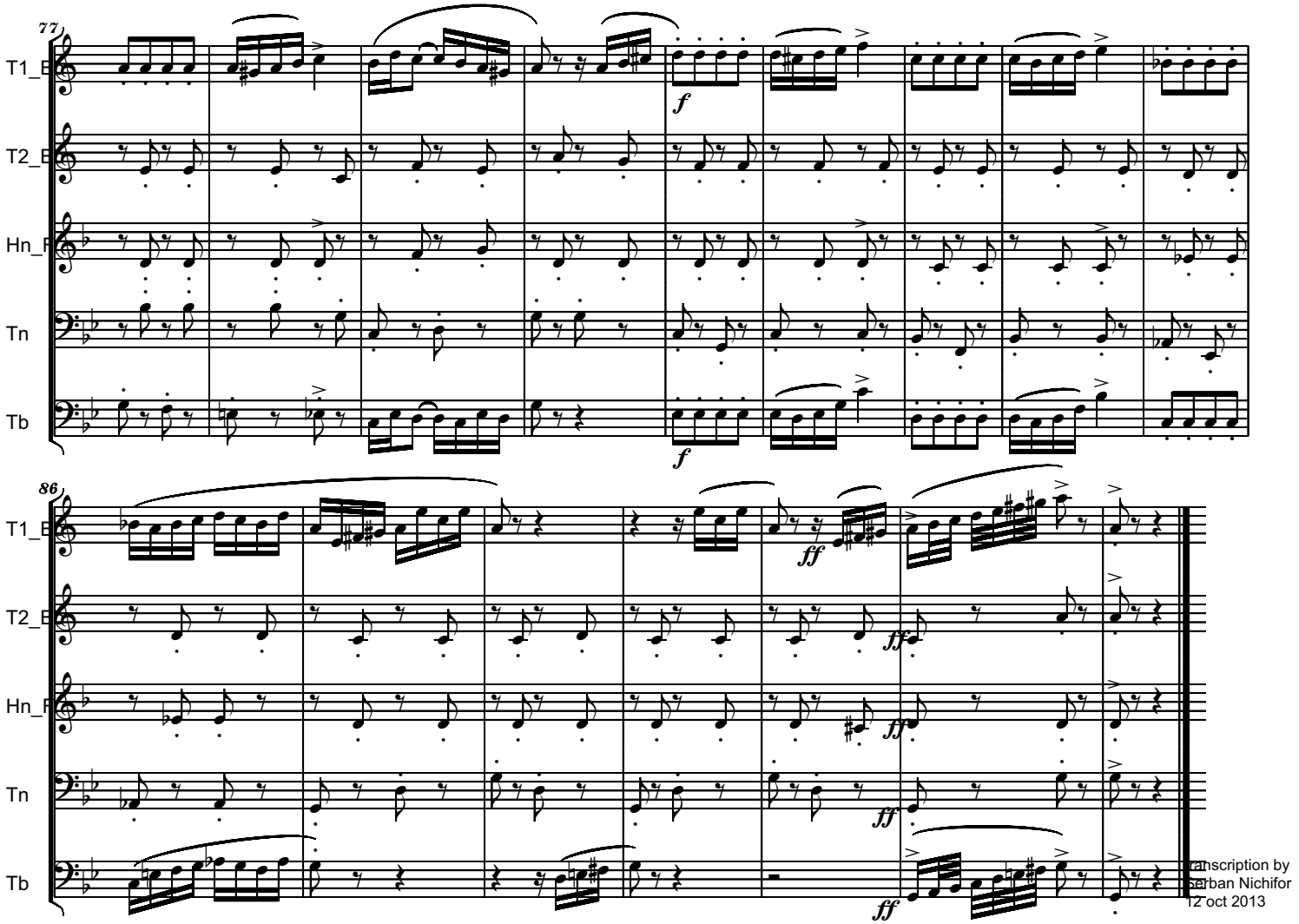

27
T1_B
T2_B
Hn_F
Tn
Tb
35
T1_B
T2_B
Hn_F
Tn
Tb
43
T1_B
T2_B
Hn_F
Tn
Tb

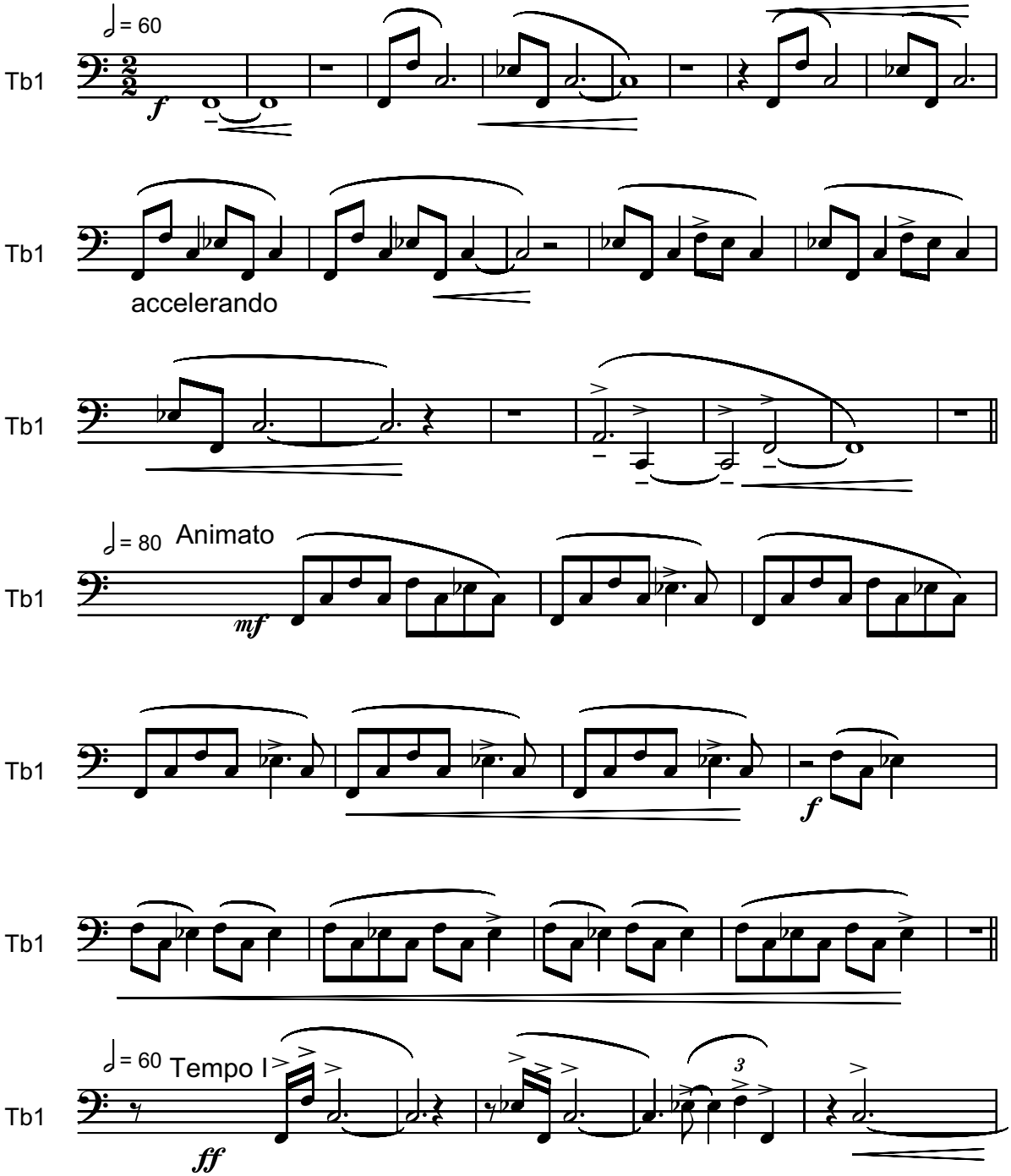

53
1.
T1_B
T2_B
Hn_F
Tn
Tb
62
70


77
T1_B
T2_B
Hn_F
Tn
Tb
f
f
86
T1_B
T2_B
Hn_F
Tn
Tb
ff
ff
ff
ff
transcription by
Serban Nichifor
12 oct 2013

TWO ROMANIAN DANCES
for Brass Ensemble
I

Maestoso,
Molto Rubato

VLADIMIR COSMA



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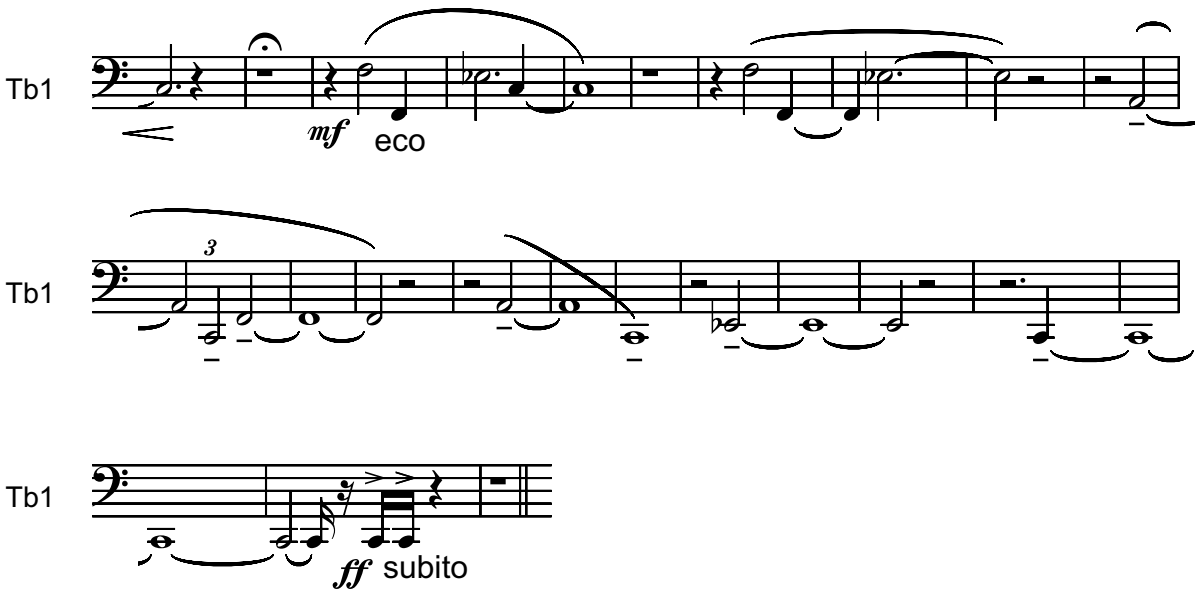
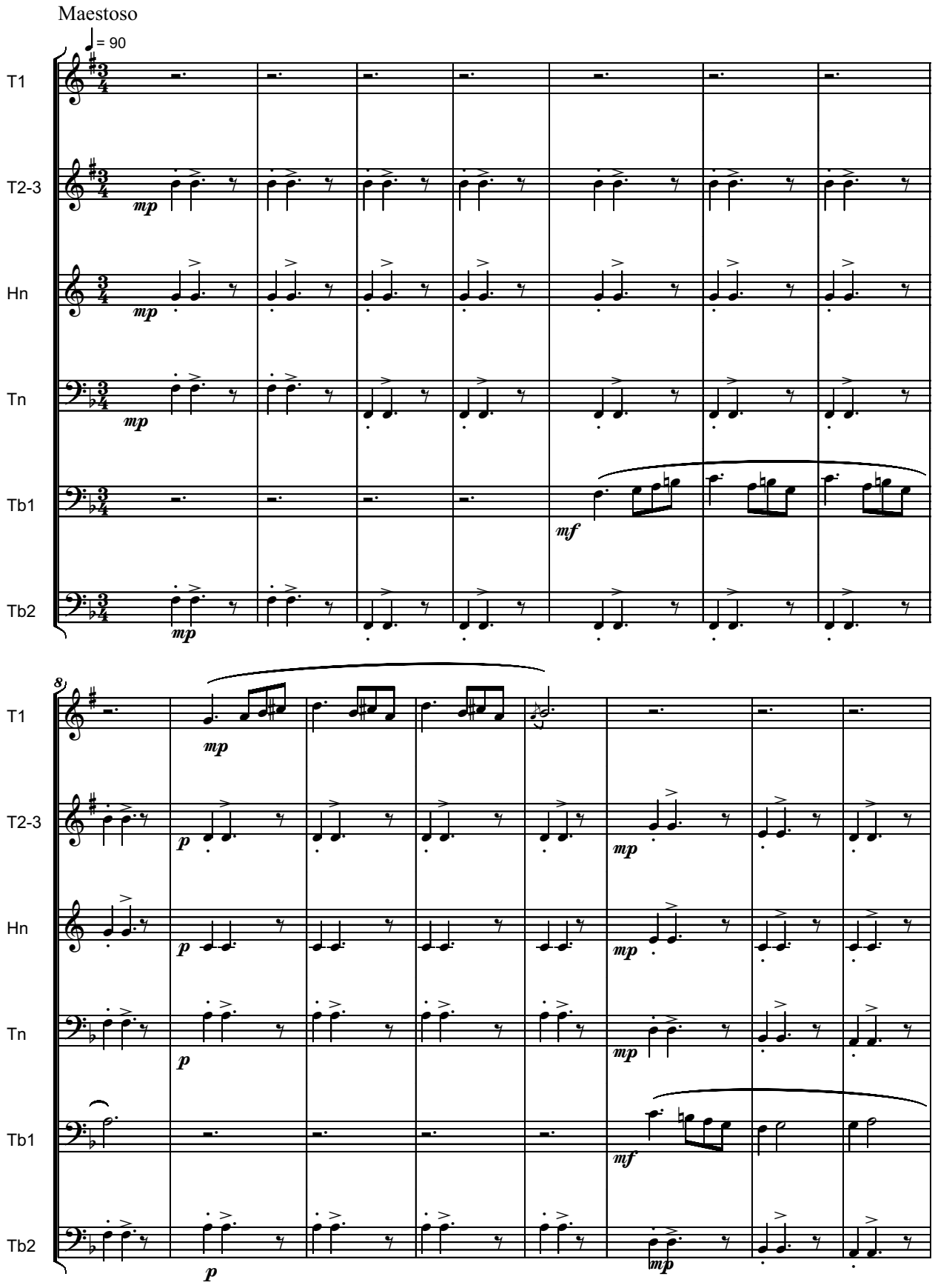

Tb1
mf
eco
Tb1
3
Tb1
ff
subito



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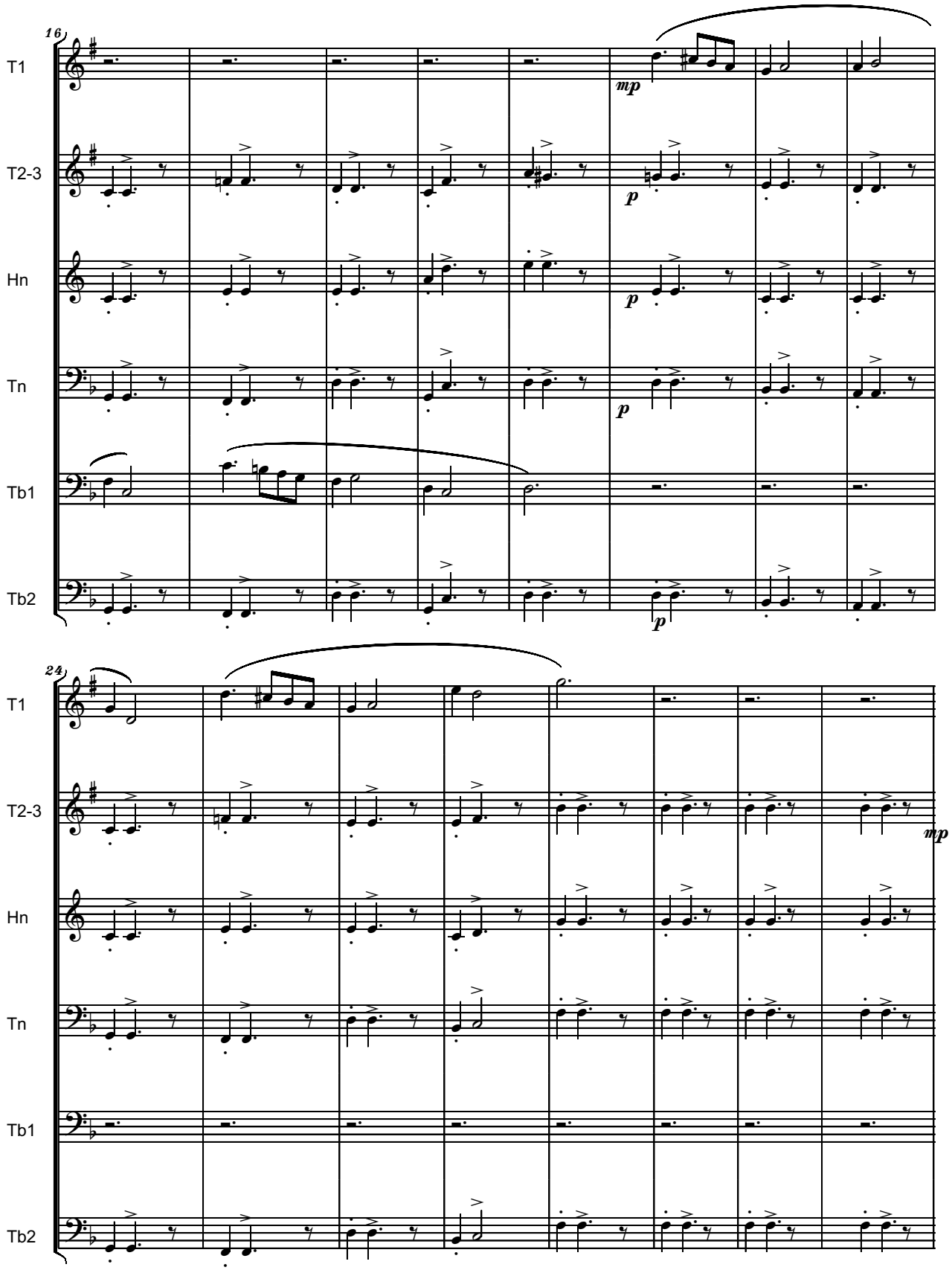
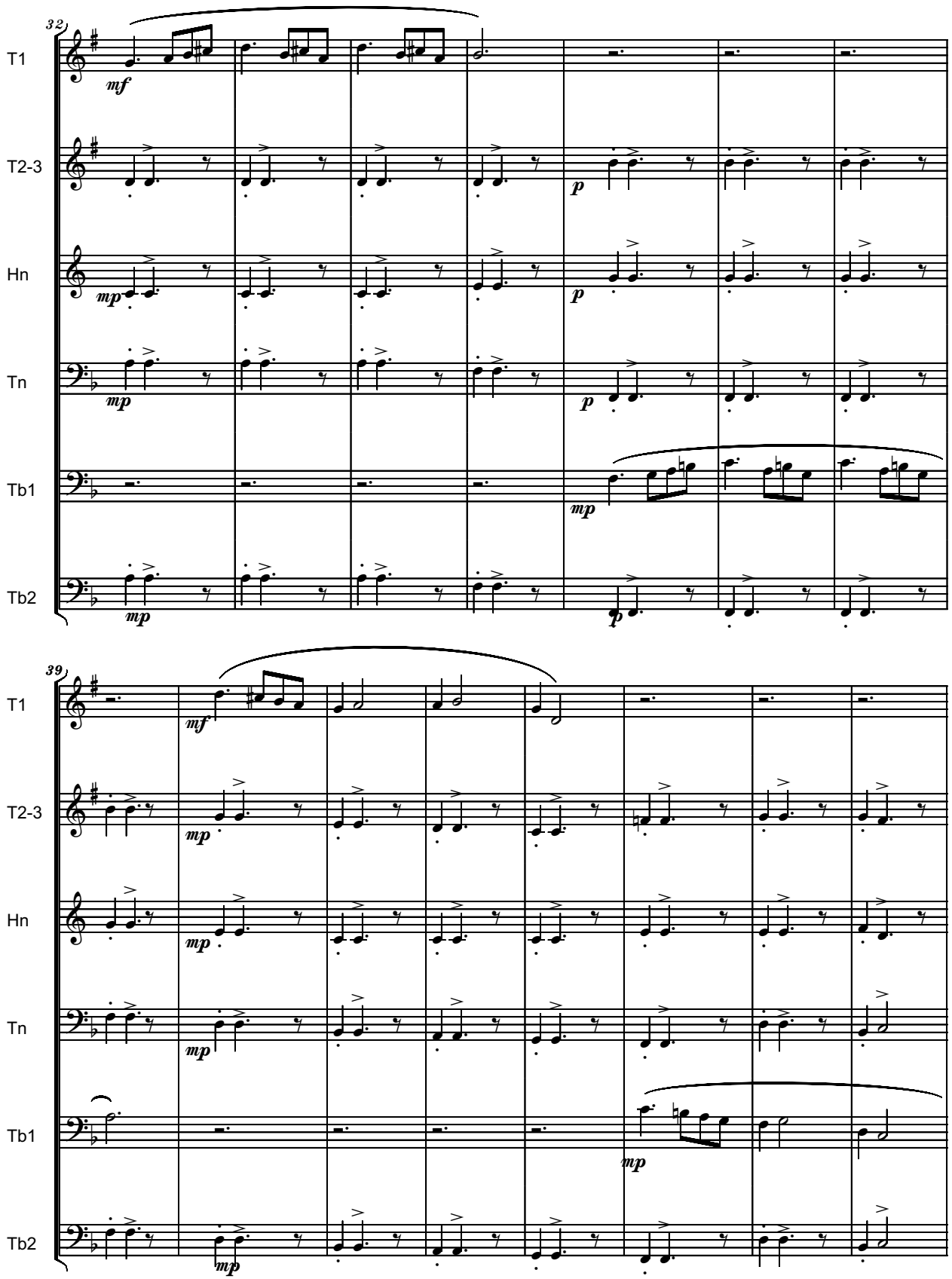

16
T1
T2-3
Hn
Tn
Tb1
Tb2
mp
p
p
p
p
24
T1
T2-3
Hn
Tn
Tb1
Tb2
mp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mf
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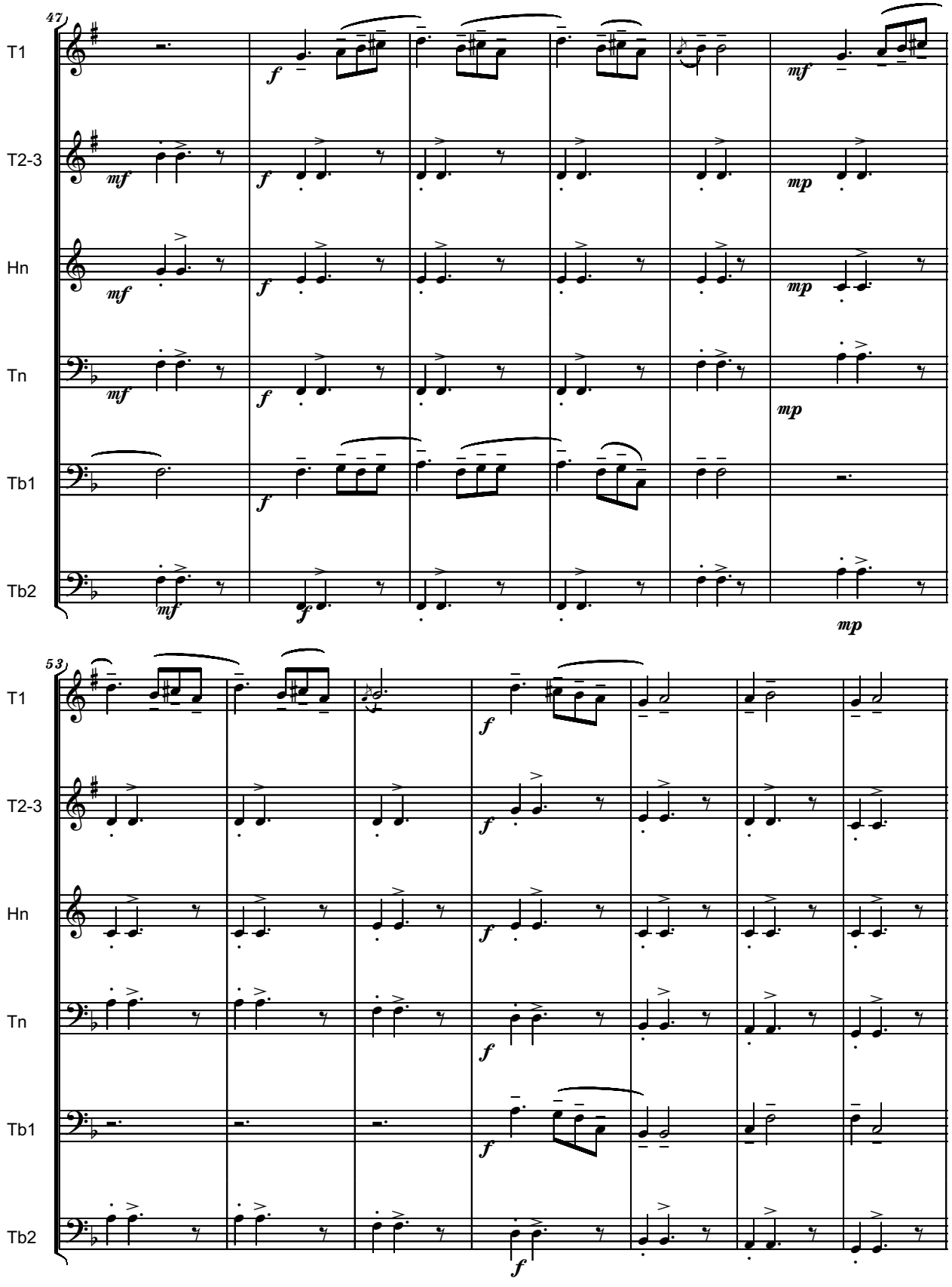
39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T1
T2-3
Hn
Tn
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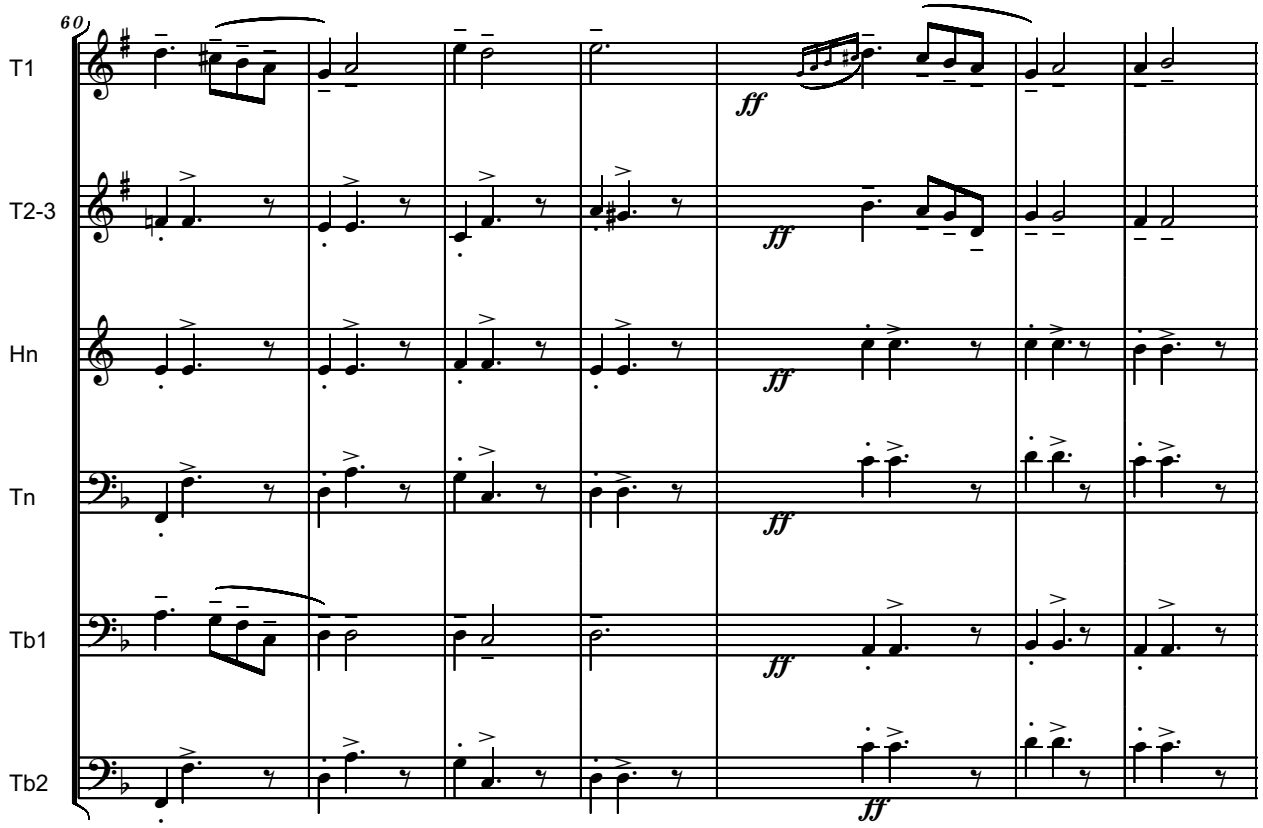
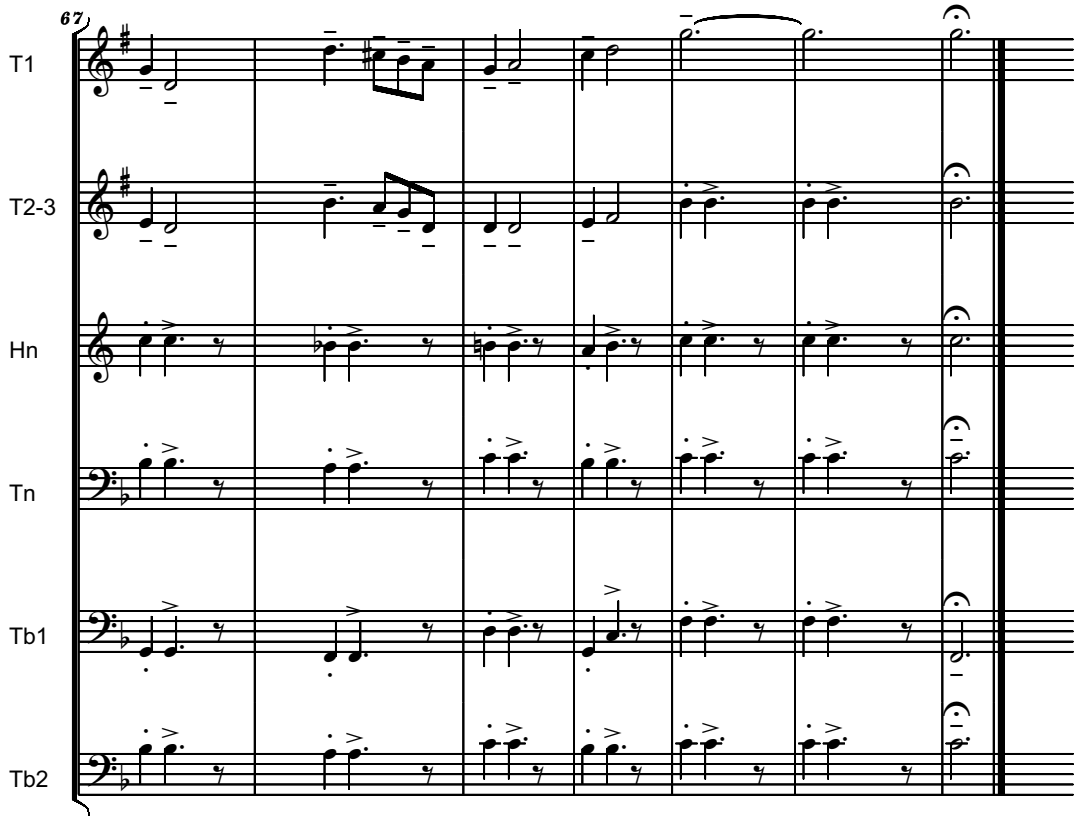
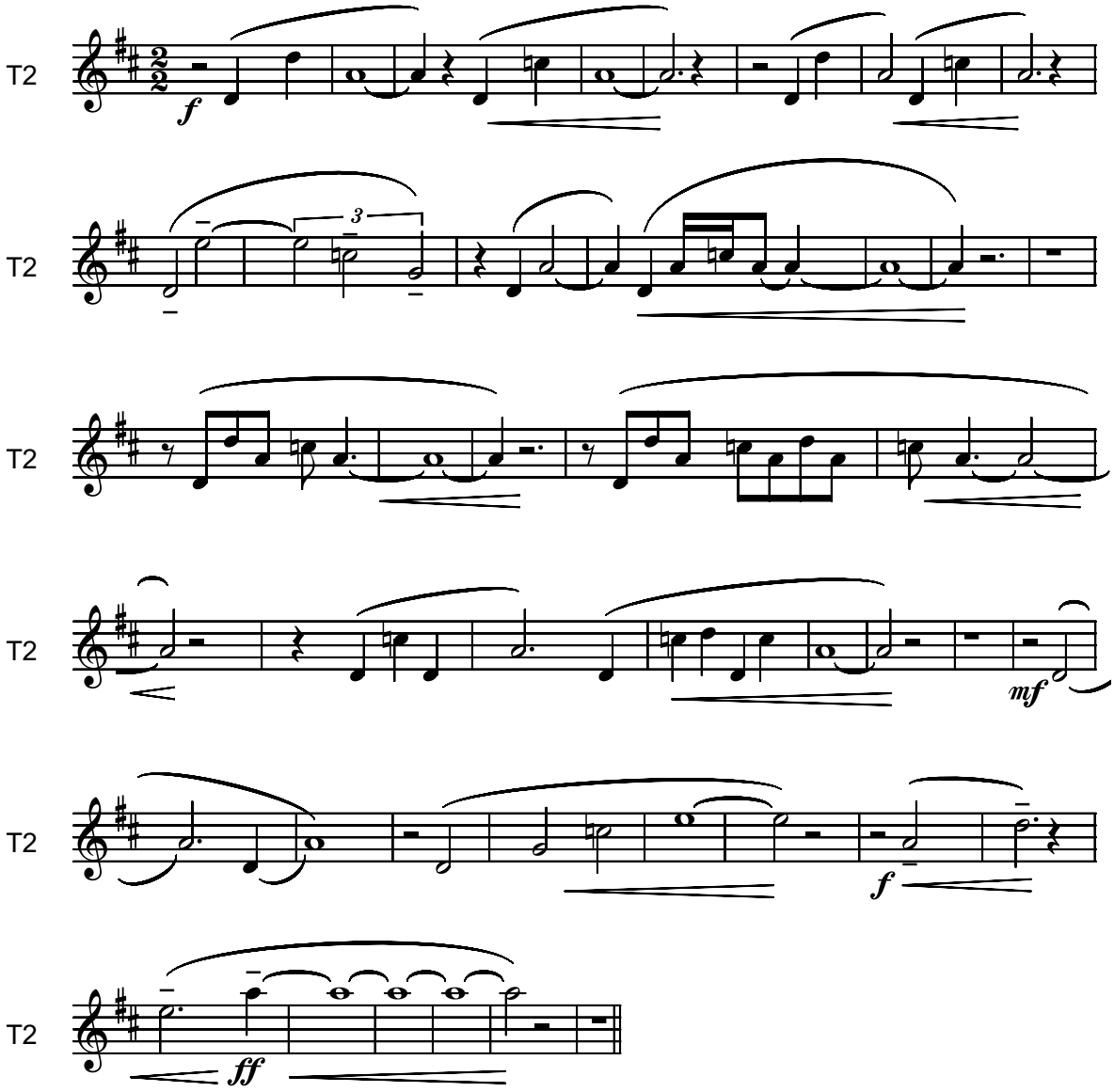
T1
T2-3
Hn
Tn
Tb1
Tb2


60
T1
T2-3
Hn
Tn
Tb1
Tb2
ff

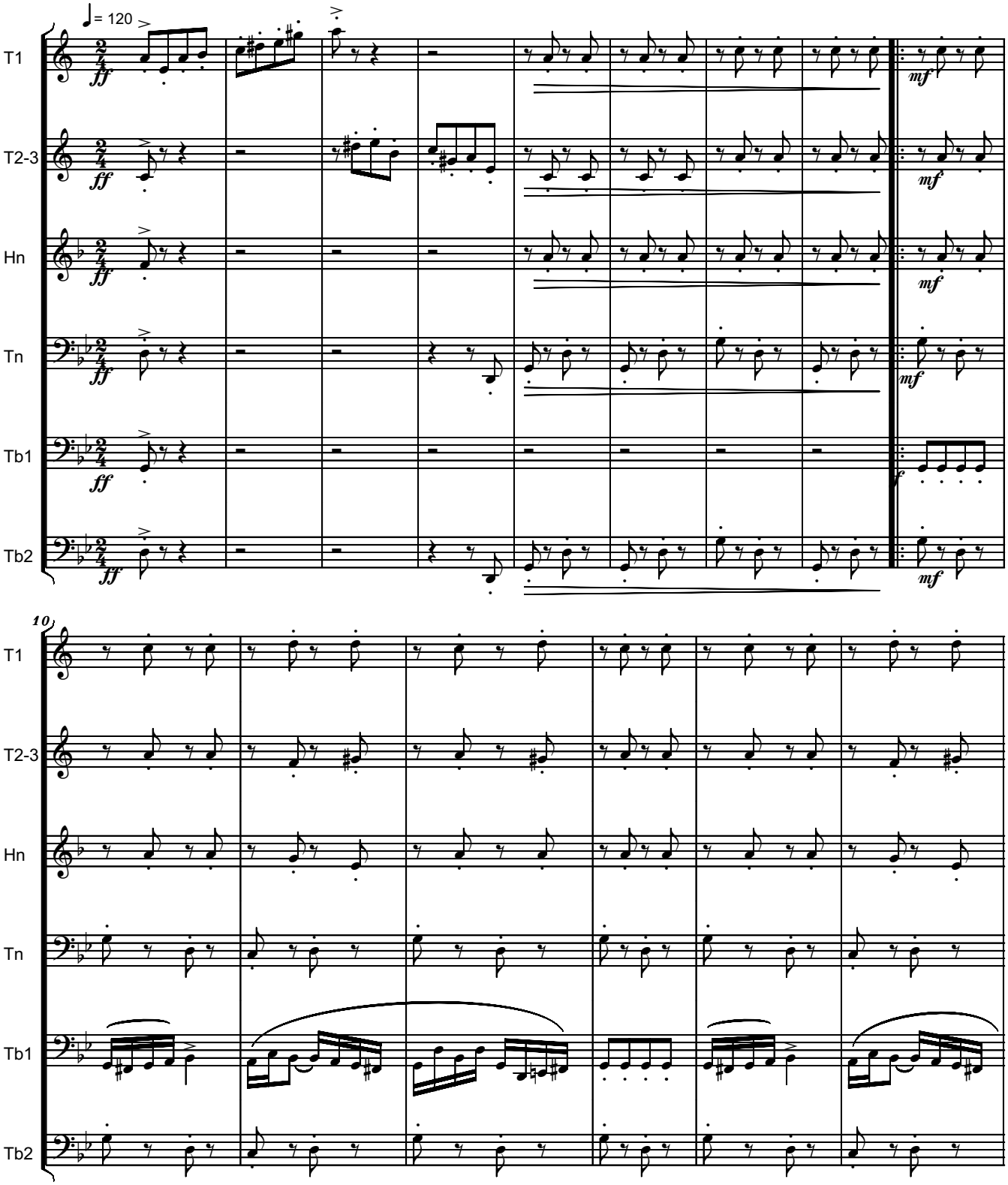

67
T1
T2-3
Hn
Tn
Tb1
Tb2

II

Maestoso,
Molto Rubato



Vivo



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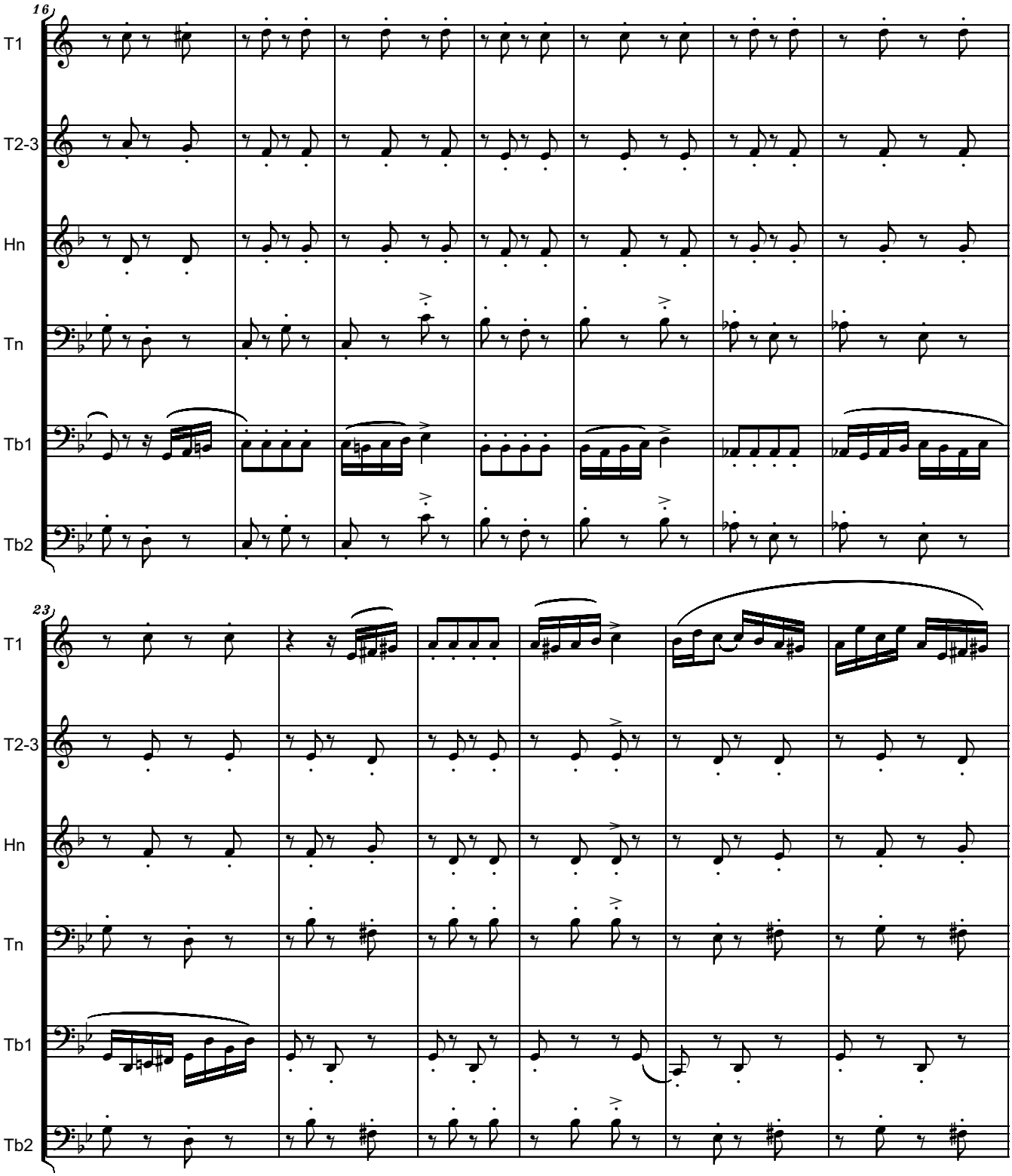
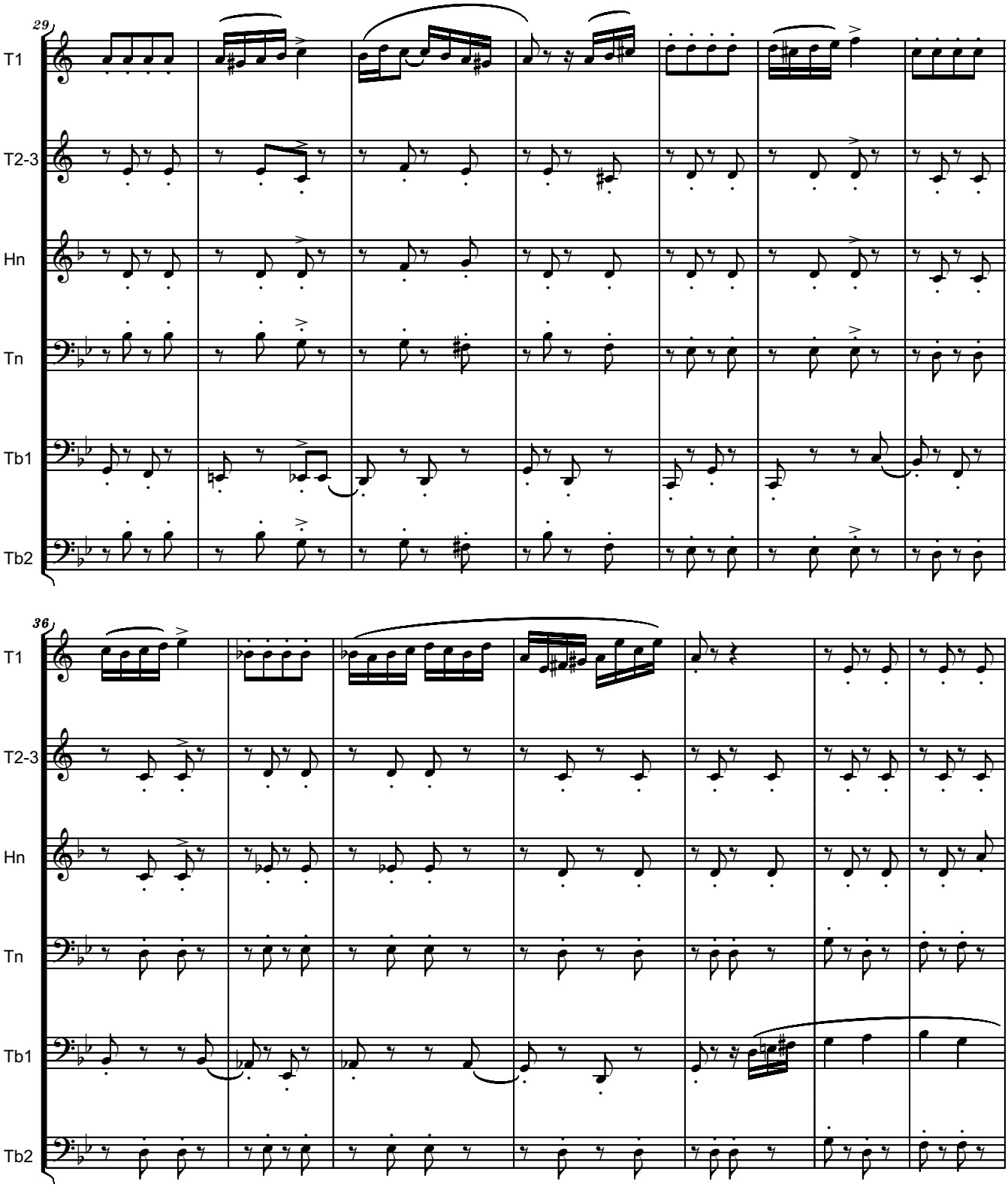
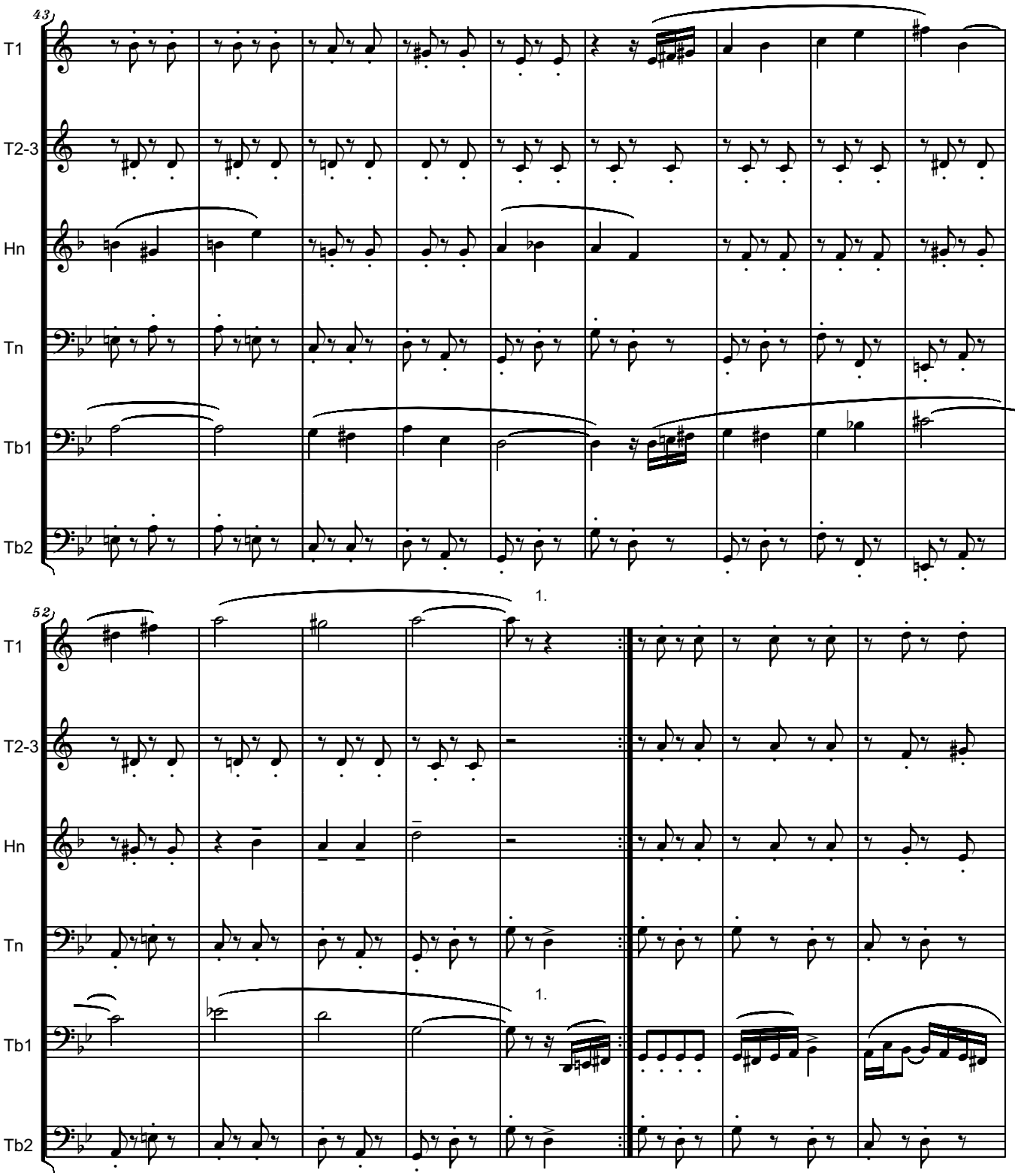

16
T1
T2-3
Hn
Tn
Tb1
Tb2
23
T1
T2-3
Hn
Tn
Tb1
Tb2


29
T1
T2-3
Hn
Tn
Tb1
Tb2
36
T1
T2-3
Hn
Tn
Tb1
Tb2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T2-3
Hn
Tn
Tb1
Tb2
52
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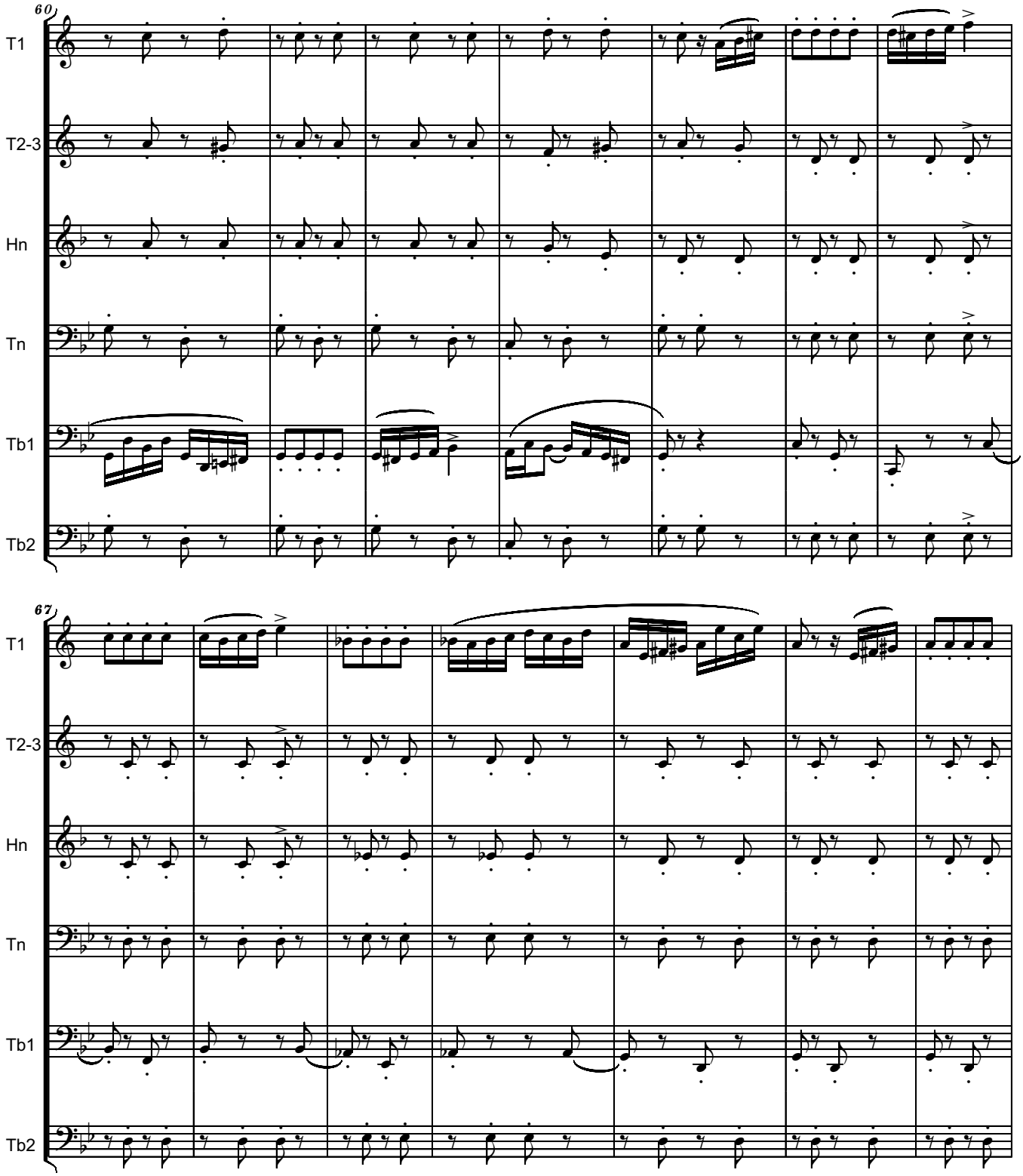
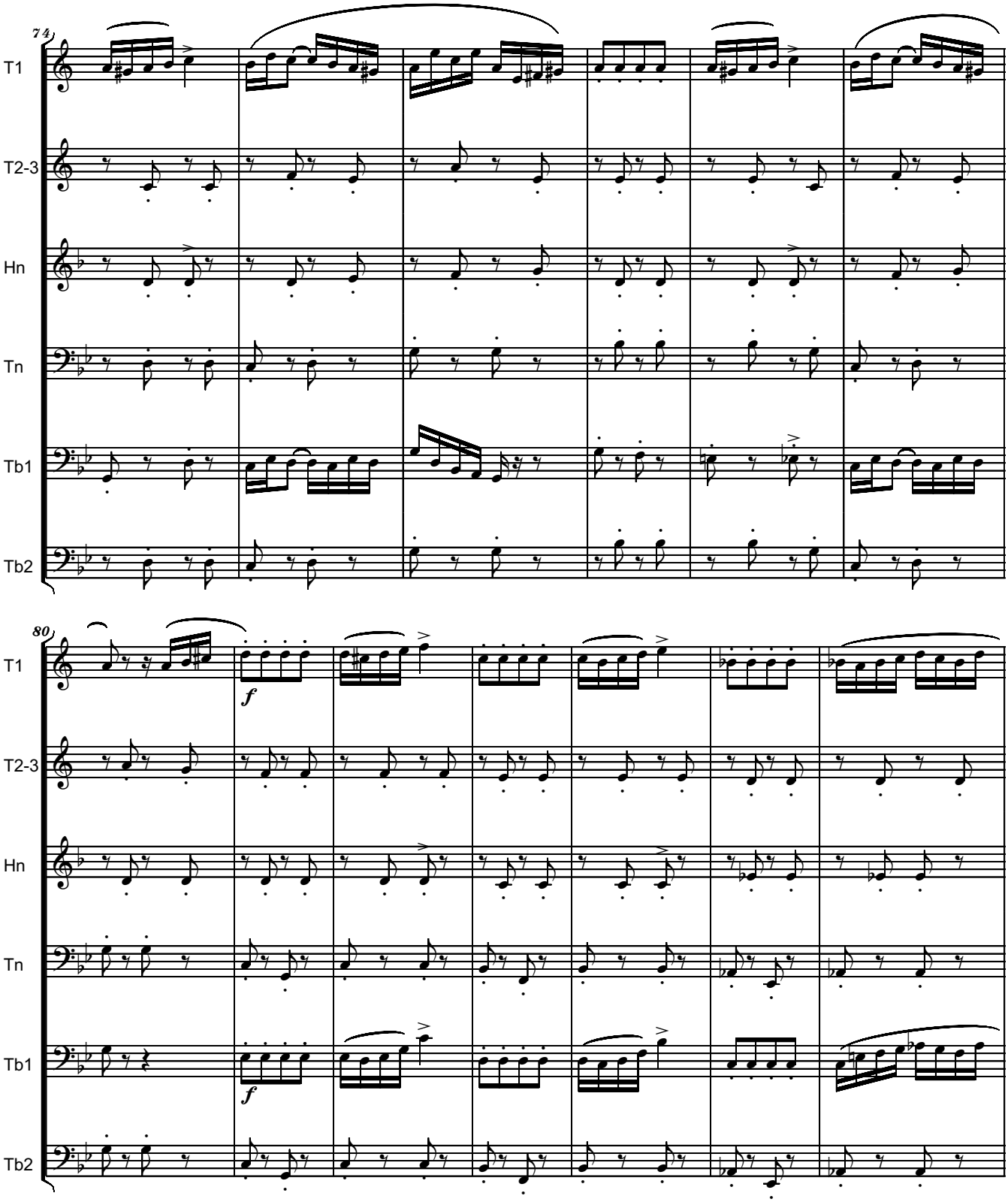
1.


60
T1
T2-3
Hn
Tn
Tb1
Tb2
67
T1
T2-3
Hn
Tn
Tb1
Tb2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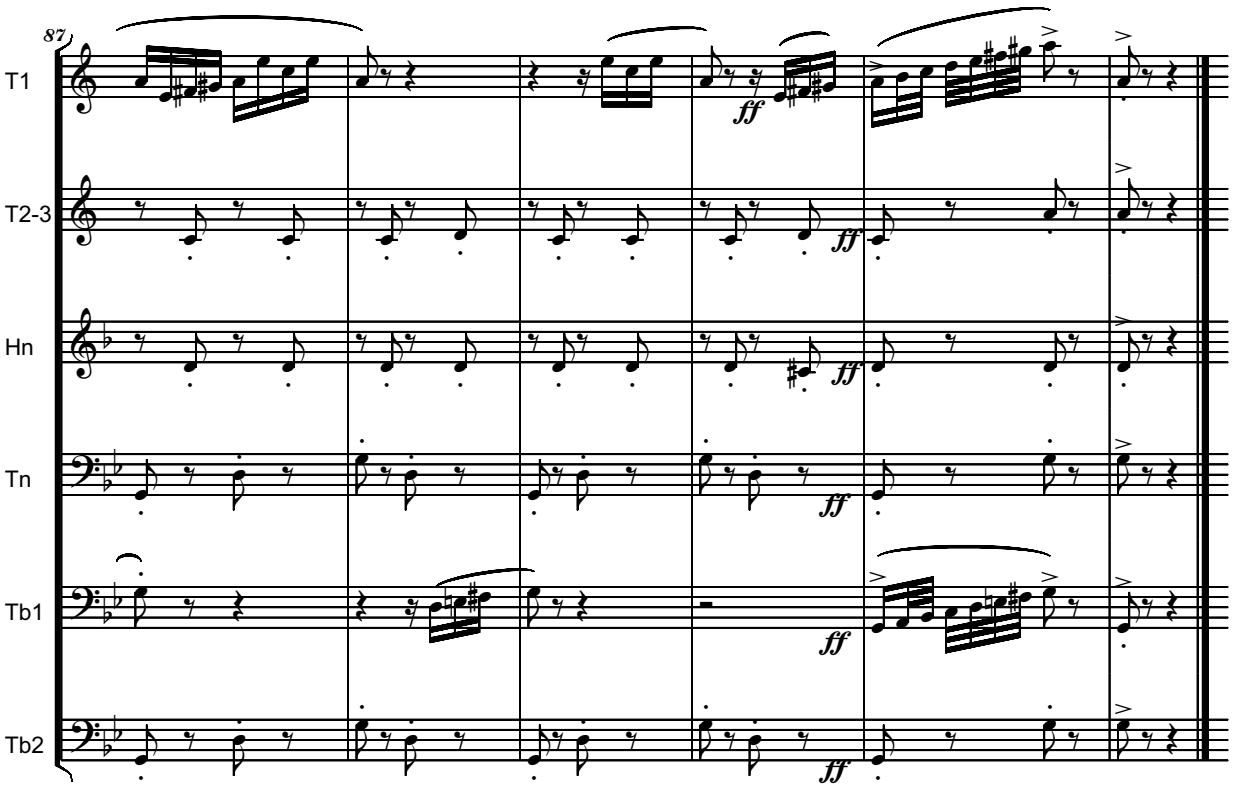
T1
T2-3
Hn
Tn
Tb1
Tb2
80
f
f


87
T1
T2-3
Hn
Tn
Tb1
Tb2
ff

http://www.ecpnm.com/member/42/
liana_alexandra_nuova_musica_consonante
_living_music_foundation_usa_

www.voxnovus.com/composer/Liana_Alexandra.htm

www.voxnovus.com/composer/Serban_Nichifor.htm

http://romania-on-line.net/whoswho/AlexandraLiana.htm

http://romania-on-line.net/whoswho/NichiforSerban.htm

Duo INTERMEDIA

http://romania-on-line.net/general/duointermedia.htm

Contact:
lianaalexandra@gmail.com
serbannichifor@yahoo.com

NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION (USA) Bucharest, Romania

1994 - 2014

Artistic Directors:
LIANA ALEXANDRA
and
SERBAN NICHIFOR

http://www.nuovamusicaconsonante.info/

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Serban Nichifor

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Journal Editor

To whom it may concern,

January 22, 2009

I am writing to verify that Liana Alexandra and Serban Nichifor are the Co-artisic Directors of Nuova Musica Consonante-Living Music Foundation Inc. for concert series and conferences, which take place in Romania.

Sincerely,

Charles Norman Mason
www.charlesnormanmason.com
cmason@bsc.edu
205-226-4952 USA

Living Music announces joint venture with Nuova Musica Consonante: Living Music has joined forces with Nuova Musica Consonante in Romania to jointly create a series of concerts and conferences. Through the efforts of Liana Alexandra and Serbon Nichifor, Living Music will be linked with the prestigious Nuova Musica Consonante series in Romania to promote the works of Living Music members.

Nuova Musica Consonante -

Living Music Foundation Inc. (USA)

NMC

Member of the ECPNM and of VOX NOVUS (USA)

Founders Liana Alexandra & Serban Nichifor

Liana Alexandra
Composer

Born:May 27,1947,Bucharest,Romania
Studies:
1965-1971- „Ciprian Porumbescu“ University of Music, Bucharest,Composition Department. Awarded the special scholarship „George Enescu“.
1974,1978,1980,1984 – international courses of composition at Darmstadt,West Germany
1983- an USIA stipendium in USA
PhD in Musicology
At present:
Master in music; Professor at the National University of Music from Bucharest (teaching orchestration,musical analyses and composition).Member of the Union of Romanian Composers,Member of GEMA(Germany),Member of „Frau und Musik“(Germany),The First Vice-President of the Cultural Association Romania-Israel(ACPRI),Member of the Research Board of Advisors(American Biographical Institute,USA),Member of the Professional Women‘s Advisory Board(USA),Member of the International Council Research(IBC,England), Member of LIVING MUSIC FOUNDATION Inc.(USA), Member of ECPNM(European Conference of Promoters of New Music).
Compositions: she has composed several works (more than one hundred),7 symphonies, 7 concertos for different instruments and orchestra, 3 operas, 4 cantatas, 1 oratorio, chamber music,choral music,music for children. Her compositions were published at :Editura Muzicala (Bucharest),Edition Modern (München),Edition Furore (Kassel), Score-on-Line (SUA).__Its were played in Romania,S.U.A.,Germany,Holland,France,Israel,Belgium,Poland,Austria,Sweden, Cehia,Australia,Spain England a.s.o. Liana Alexandra is also the author of the books:“Musical creation – an ineffable measure between the fantasy and the arithmetical and geometrical rigour“ and „Technics of Orchestrations“.
Prizes and Awards:
1975,1979,1980,1982,1984,1987,1988 – Prize of the Union of Romanian Composers
1979,1980 –Gaudeamus Prize (Holland)
1979 –First Prize „Carl Maria von Weber“, Dresden
1980 – Prize of Romanian Academy
1982,1983 –Diploma from „Who‘s Who in the World Dictionary“, USA
1986 –Prize of Beer-Sheva, Israel
1989 – Second Prize,Mannheim-Gedock, Germany
1991 – Third Prize „Fanny Mendelssohn“,Dortmund-Unna,Germany
1993 – ISCM Prize,Mexico
1995,1997,1998,1999,2000,2001,2002,2003-„Woman of the Year“,USA
1997,1998 – „Woman of the Year“, Great Britain
1997-Prize ACMEOR, Bucharest
1998 – Prize ACMEOR, Tel-Aviv,Israel
2000 – „International Commendation of Success“, USA
2001 –„International Personality of the Year 2001“,Great Britain
2001 –Researcher of the year 2001, USA
2003,2004 –Prize Bourges (France)
2003- International Peace Prize (United Cultural Convention,USA)
2004-Cultural Order,the 2nd Class,Romania
Like **pianist,** Liana Alexandra founded in 1990 together with the composer and cellist Serban Nichifor duo-ul „Intermedia-Nuova Consonante“,dedicated to „promote the contemporary music.They have had concerts and recordings in Romania,Italy,Belgium. Duo „Intermedia“ founded also the annual mini-festival „NUOVA MUSICA CONSONANTE“(member of ECPNM). From 2003 „Nuova Musica Consonante“ joined with „Living Music Foundation“ Inc. from U.S.A.
Press Reviews:
„Liana Alexandra has proved from many years,that her composition technique is already well set. Helped by musicality and imagination,this technique allows the composer to get the best results with any kind of musical groups“.(Contemporanul,Bucharest)
„Liana Alexandra is regarded as the leading Romanian composer of her generation. Her compositional vocabulary is wide,ranging from cluster and aleatoric technique to broad lyric melody based on folk elements from her native culture“(Grey Youtz,The Michigan University,USA)
„Liana Alexandra suepasses all her colleagues and annihilates the still alive prejudice of sexes.“(Frankfurter Allgemeine Zeitung,Germany)
„Liana Alexandra has been excellent at „Gaudeamus“.This week, the utmost has been reached indeed by the Romanian Liana Alexandra…Enormously rich fancy,terrible piquant, a huge existence“(N.R.C. Handelsblad,Amsterdam,Holland)
„Liana Alexandra‘s music is full of warmth and original melody elements,side by side with a broad wonderful dramatic spirit. Her ineffable and imaginative orchestration has been amazing“ (Arbetarbladet,Gevle,Sweden)
www.geocities.com/lianaalexandra/classic_blue.html
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lianaalexandra@gmail.com
lianaalexandra@yahoo.com
lianaalexandra@pcnet.ro

Serban Nichifor
Composer

Born in Bucharest (Romania), 25.08.1954. ***Studies***: National University of Music - Bucharest, Doctor in Musicology; University of Bucharest (Theology Faculty). Internationals courses at Darmstadt, Weimar, Breukelen and Munchen; USIA Stipendium (USA). ***At present***: Professor at the National University of Music - Bucharest (Chamber Music Department);Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland); Vice-president of the ROMANIA-BELGIUM Association; Cellist of the Duo INTERMEDIA and co-director, with Liana Alexandra,of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION(USA). ***Composition prizes*** at: First Prize Gaudeamus-Amsterdam, Tours, Athens, Urbana-Illinois, Evian, Toledo, Trento, Roma, Bydgoszcz, Köln, Karlsruhe, Newtown-Wales, Birmingham-Alabama. Comandor of the "Merit National Order". ***Works published*** at: Editura Muzicala (Bucharest), Edition Modern (Munchen), "Pro musica Studium"(Roma), "Quadrivium Music Press" (New York), "Mnemes" (Palermo). ***Principal works***: "Postludium" per Org. (1975); "Sorcova" per Coro Misto a capella (1995);Quartetto per Archi I - "Anamorphose" (1976); "Constellations" for Orchestra (1977); Symphony I "Shadows" (1980); Cantata "Sources" (1977); "Carols" per Trombone e Percussione (1978); Cantata "Gloria Heroum Holocausti" (1978); Opera "Miss Christina" (libretto by Mircea ELIADE,1981); "Canto di Speranza" per Fl., Vn, Vn, Vlc. e Pf. (1981); "Onirophonie" per Fl., Vn.e Pf. (1982);"Chanson d'Antan" per Vn.e Pf.(1983); "Aprite le porte di questo castel" per Coro Maschile (1984); "Carnyx" per Clarinetto (1984); "Tango for Yvar" per Pf.(1984); Quartetto per Archi II - "Vallons de l'Oubli" (1984); Symphony II "Via Lucis" (1985); "6 Melodies Irlandaises d'Amerique" per 2 Ob.,C.i. e 2 Fg. (1985); "Horn Call Rag" per Corno e Pf. (1986); "Czarna Rosa" per Mezzo-Soprano e Pf. (1986); "7 Canti Rumeni di Natale" per 4 Tbe, 4 Tni ed Org. (1986); Symphony III "American Symphony - I" (1986); Symphony IV "American Symphony - II" (1987); Symphony V "Pro Patria" (1987); "AVE MARIA" per Soprano ed Organo (1987); "Isola di Euthanasios" per Pianoforte (1988); Symphony VI "Time Archways" (1988); Cantata "Remember" (1988); "Transgressio" per Fl.,Ob. e Fg. (1989); "Battuta" per Percussione (1989); "Missa da Requiem" (1990); Missa "Actio Gratiarum Oecumenica" per Coro Misto (1991); "NATALIS DOMINI" per Coro Misto (1992); "Isihia" per Vlc. (1992); "Epiphania" per Cello e Pianoforte (1993); "Musica Caelestis" – treatise (1994); "Rorate Caeli" per Soprano ed Orchestra (1994); Chamber-Opera "Talaria" (libretto by Etienne DE SADELEER, 1994); "Medium per Arpa" (1995); "Medium per Flauto" (1995); Cantata "Per CHRISTUM" (1997); "Concerto GRIEGoriano" for Piano and Orchestra (1997); "3 Christmas German Chorals" for Organ (1997); "Hommage a DEBUSSY" per 2 Pf. - ossia Pf. e Nastro Magnetico (1998; "La Nuit Obscure" per Orchestra da Camera (1998); Chamber-Opera "Le Martyre de Saint Claude DEBUSSY" (libretto after Claude DEBUSSY and E.A.POE, 1999); "Turkish Bolero" for 4 Cellos and Orchestra (2002), Symphony VII "Cello-Memoirs" (2003); "Introduction to Computer Music" – handbook.

SUNDAY TIMES (London, 18.08.1977) - ***"The First Prize went to a 22-year-old Romanian Serban NICHIFOR, for his <Anamorphose>, played by the Gaudeamus String Quartet in the smaller hall of the Amsterdam Concertgebouw. Its virtually silent beginning, seemingly addressed to the eye rather than the ear, already hinted at a spatial element which later furnished a valid and charming feature of its ending. The visual gradually became audible, and the mosaic of sound soon acquired continuity as a few folk-tune motifs were set in relief. This innocuous, inextravagant, musically and visually direct essay in quartet-writing deserved recognition and won an ovation !" (Felix APRAHAMIAN)***

DARMSTADTER ECHO (04.08.1980) - ***"Das absolute Gegenteil dazu wurde in der Streichquartett-Komposition <Anamorphose> des Rumanen Serban NICHIFOR geboten. Komplexe polyphone Schichtungen, vorwiegend mit wisperndern Spiel am Steg und scharrenden Flageolett-Tone aufgebaut, zeugten von einer ausgesprochen raffinierten Schreibweise..." (Jo TRILLIG)***

THE WHITE HOUSE - WASHINGTON D.C. (01.10.1992) - ***"Dear Mr. NICHIFOR, thank you for the beautiful recordings of your Third and Fourth Symphonies, which I recently received through the U.S.Information Agency. I appreciate your having dedicated them <to the glory of America> and I am delighted to know that our cities have inspired you in this uniquely creative way. The recordings have been donated to the Library Of Congress so that they may be preserved for the people of the United States. Your thoughtful gift will bring many hours of pleasure to all who come to enjoy them." George BUSH, The President of the United States of America***

LE JOURNAL DE ST-GERMAIN (24.09.1999) - ***"...C'est pour honorer la memoire de Claude DEBUSSY que le compositeur Serban NICHIFOR a compose en 1999 , <Le Martyre de Saint Claude DEBUSSY>, drame lyrique evoquant les dernieres annees du musicien. Il vient d'adresser au Musee Claude DEBUSSY sa piece pour piano et bande magnetique. Dans cette piece,on retrouvera tout l'univers debussyste: de la poesie enchanteresse,a l'appel du lontain... Cet enregistrement vient enrichir le fonds du musee (en cours de constitution) et devrait s'integrer au projet d'ecoutes musicales." (Jacques BERLIE)***

LUXEMBURGER WORT (23.02.2000) - "***...Finalement, c'est <La Nuit Obscure> de Serban NICHIFOR qui nous impressionna le plus. Concue comme un veritable <concerto pour percussion>,l'oeuvre surprend par son originalite et sa beaute intrinseque, mais aussi par la virtuosite qu'elle exige du soliste. Pas de bavardage, pas de fioriture, rien que de la tres belle musique, fracassante certes, mais tellement vraie !" (Pierre SCHWICKERATH)***

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Andriessen, Louis
Anghelescu, Veronica
Armado, Ugo
Avram, Ana-Maria
Banassik, Christian
Barber, Samuel
Barriere, Francoise
Basacopol,Carmen Petra
Bathory-Kitsz, Denis
Beggio, Bernardino
Ben-Haim, Paul
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Besses, Antoni
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De Groot, Cor
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De Melcher, Leslie
De Smet, Raoul
Devreese, Frederic
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Hicks, Michael
Hindman, Dorothy
Hinds, Erik
Hudson, Andrew
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Huguest y Tagell,Rogelio
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Okasaka, Keiki
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Spatarelu, Vasile
Stem, Erch
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Strange, Allen
Stromberg, Dirk Johan
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Sutter, Thomas
Swerts, Piet
Tal, Josef
Tanasescu, Andrei
Teodorescu, Livia
Terenyi, Eduard
Thornock, Neil
Timaru, Valentin
Tipei, Sever
Todoroff, Todor
Toscic, Vladimir
Towbin, Catherin
Tsabary, Eldad
Tudor, Livia
Turk, Hans Peter
Van Appledorn,Mary Jeanne
Van Vlijmen, Jan
Vande Gorne, Annette
Vevlemans, Dick
Vieru, Anatol
Voda, Diana
Voiculescu, Dan
Voisey, Robert
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Webber, David
Webern, Anton
Weinberger, A.G.
Westerlinck, Wilfried
Winenger, Dwight
Wojcik, Daniel J.
Wolman, Amnon
Wyckmans, Marie-Jeanne
Ysaye, Eugene
Yuasa, Joji
Zalu, Cristea
Zimmermann, Bernd A.
Zur, Menahem

MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR

UNION DES COMPOSITEURS BELGES (UCB)

RUE D'ARLON 75-77 – 1040 BRUXELLES

En sa séance du jeudi 20 octobre 2005,
le Conseil d'administration de l'UCB a décerné une

MENTION D'HONNEUR

à

Madame Liana Alexandra

et à

Monsieur Serban Nichifor

**compositeurs roumains, résidant à Bucarest,
pour le talent et le dynamisme avec lesquels ils ont diffusé les oeuvres de compositeurs belges
dans les nombreux concerts et festivals qu'ils ont organisés.**

Fait à Bruxelles, le 20 octobre 2005.

**Pour l'UCB,
le Président, Chevalier Jacques LEDUC**

MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR

LIANA ALEXANDRA In Memoriam

ŞERBAN NICHIFOR

ANALIZELE FORMALE ALE UNOR CREAȚII CAMERALE ŞI CONCERTANTE DIN REPERTORIUL ROMÂNESC ŞI UNIVERSAL

(manuscris)

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BUCUREŞTI, 2013

In Memoriam LIANA ALEXANDRA

SERBAN NICHIFOR

(2013)

Analizele formale

ale unor creații camerale și concertante

din repertoriul românesc și universal

(manuscris)

Motto:

"Semen eius in sempiternum erit"

Psalmul 89 (88-37)

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Acest volum ilustrează o sinteză a unor cercetări inițiate în domeniul analizei formale a fenomenului muzical.

Schemele au fost utilizate și în cadrul cursului "Muzică de Cameră" susținut de mine la Universitatea Națională de Muzică București, începând din anul 1993.

Șerban Nichifor

21 Mai 2013

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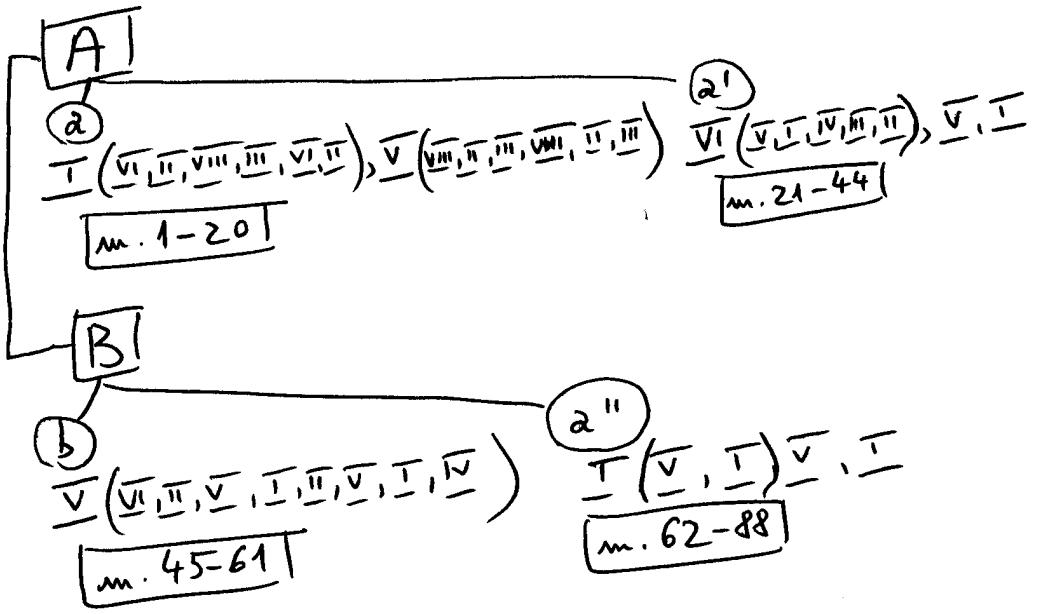
J. S. Bach - Suita a III-a pt. violoncel solo

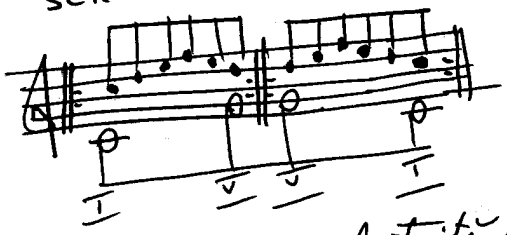
- I.) **Prélude** (coral instrumental elaborat, prefigurând o structură bipartită cu mică reprizăă)



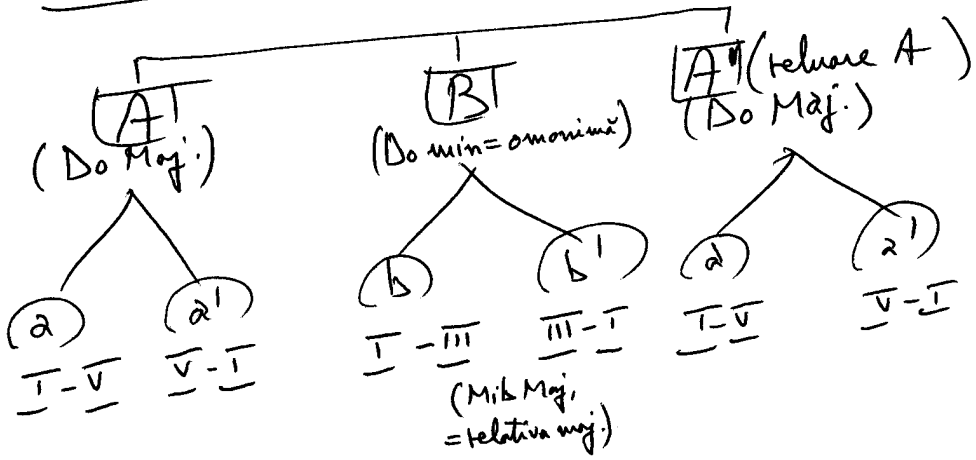
- II.) Allemande, Courante, Sarabande, Gigue (toate au forme bipartite):

||: A :||: B :||
I - V V - I

(- Sau, într-o schemă schenkeriană:



- III.) Bourée I - II (formă tripartită compusă, alcătuită din trei structuri bipartite)



Jean-Marie Leclair – le Cadet (Lyon, 23-IX-1703 / Lyon, 30-XI-1777)

[= fratele mai mic al lui Jean-Marie Leclair – l'Aîné]

→ Compozitor și violonist francez; director al Acad. de Muzică din Besançon (1732), apoi al Acad. de Arte Frumoase din Lyon;

→ virtuos, profesor de vioară și compozitor apreciat:

- 12 Sonate op. 1 pt. vioară și basso continuo (1739) — lucrări păstrate
- 6 Sonate op. 2 pt. 2 viori / sau 2 viole (1750) — lucrări păstrate
- Cantata "Le Rhône et la Saône" (1730) — lucrări pierdute
- "Divertissement champêtre" (1736) — lucrări pierdute
- o Simfonie (1768) — lucrări pierdute
- un motet (1768) — lucrări pierdute

→ caracterizare stilistică: a realizat (ca și Couperin) fuziunea stilurilor francez și italian (← influența lui Domenico Scarlatti) în sinteza formei de sonată monotematică (structură bipartită simplă sau cu mici repriză la nivelul fiecărei părți; îmbogățire armonică prin modulații multiple – bazate și pe secvențări; fanterie ritmică; polifonie imitativă alternând cu momente omofonice; varietate timbrală; virtuozitate instrumentală). Specific perioadei preclasice, "sonata da camera" și "sonata da chiesa" se încadrează în genul instrumental (← "suonare"), diferențiindu-se de genul vocal (← "cantare"). ["Sonata" ↔ "Cantata"]

→ Sonata Nr. 6 pt 2 vioară (ce face parte din ciclul op. 2, compus în 1750) poate fi definită ca o "sonata da camera", fiind structurată în 3 părți contrastante sub aspect agogic (lent-rapid-lent-rapid), textural (polifonie – omofonie – polifonie) și tonal (Re Major – Re minor – Re Major).

— partea I-a se aseamănă unui ricercar (veche formă instrumentală polifonică (imitativă), având o construcție liberă, ce investigează posibilitățile sonore ale instrumentului, dar și cele de tratare contrapunctică a unei idei muzicale); are o formă bipartită cu mică repriză $\boxed{\begin{matrix} A & B \\ a\,a' & b\,a \end{matrix}}$:

A (m. 1-54) — B (m. 55-146)

a (1-28) Re Maj. — a' (29-54) La Maj

b (55-133) travaliu tematic, modulații, secvențări La Maj — Si min — La Maj.

a (134-146) Re Maj

Se remarcă secvențările (cu rol modulator) și textura imitativă aplicată la nivel motivic și în special sub-motivic (ex. efectul de ecou de la măs. 98-107)

— partea a II-a este o arie, având deci o factură omofonică; forma este bipartită simplă $\boxed{a\,b}$:

(= melodie acompaniată)

a (m. 1-8 = o frasă!) Re minor

b (m. 9-34 - caracter modulant La Maj - La min - Sol min - Fa min - Fa Maj - Re m

— partea a III-a se aseamănă primei părți: N ricercar [quasi-ricercar], caracter polifonic (imitativ), formă bipartită cu mică repriză $\boxed{\begin{matrix} A & B \\ a\,a' & b\,a' \end{matrix}}$:

A (1-46) — B (47-133)

a (1-28) Re Maj. — a' (29-46) La Maj

b (47-115) La Maj - Fa# min - Si min - La Maj - Do# Maj - Fa# min - Si Maj - Mi Maj - La Maj - Re Maj - Sol Maj - La Maj (travaliu tematic, secvențări, numeroase modulații)

a' (116-133) Re Maj

- probleme tehnice (instrumentale) soluții (forme de arcuș, nuanțe, digitații, tempo, etc.)

Mozart – Sonată vioară/pian în Sol Major K. 379

– P. I (2 secțiuni)
- Introducere (m. 1–49) – lied bipartit:
  - A (m. 1–33) = Sol M → Re M.
  - B (m. 34–49) = Re M → Sol minor (pe tr. V)
- Sonată – Exp (50–105)
  - T. I (50–73) – Sol minor
  - T. II (74–100) – Sib M.
  - Concl. Exp. (101–105) – Sib M
- Dezv. (106–128)
  - Fasa I (elemente T. II în Sib M) (106–117)
  - Fasa II (elemente T. I în Sol min.) (118–128) cadență pe tr. V
- Repriză (129–192)
  - T. I (129–145) – Sol min.
  - T. II (146–180) – Sol min
  - Concl. Repr. (181–192) – Sol min.

– P. II – Temă cu variațiuni (toate structurile componente având forme de lied bipartit

A	B
Sol Maj →	Re Maj →
→ Re Maj.	→ Sol Maj.

dinamizare progresivă (scriitură tot mai complexă)

- Tema (prima expunere) – trasee melodice simple, configurație omofonică (mel. acomp.)
- Var. I – doar pianul – variaț. binară de factură ornamentală
- Var. II – vln. și pianul – var. ornamentală ternară (triolete)
- Var. III – var. ornamentală – la pian armonic figurată prin dinamizare
- Var. IV – var. de caracter – situații complexe, formulă caracteristică [.T], suprapuneri binar/ternar
- Var. V – var. de caracter: tema modificată substanțial, pian solist (cu cadență), vioară acom.; continuă dinamizarea
- Tema (a doua expunere) – traseul melodic simplu contrastează cu var. V (complexă ritmic)

cu Codă (m. 17–33) – pian solistic, vioară pe voce II (contramelodie)

Mozart: Cvintet în Do Maj. KV 515

P. I – Forma de Sonată

Legendă
T = Temă
G.T. = Grup Tematic
(S.A) = Secțiune Autonomă

- **Exp.**
  - T. I – Do M (m. 1)
  - punte (m. 60)
  - G.T. II
    - 1 – Sol M (m. 86)
    - 2 – Sol M (m. 115)
  - Concl. Exp. (m. 131)
- **Dezv.**
  - Faza I (m. 152) – elemente din T. I expuse pe rând secvențiate
  - Faza II (m. 170) – elemente din Concl. Exp. suprapuse unor structuri angrenate ce derivă din G.T. II – 2
  - Faza III (m. 193) – dinamizare
- **Repr.**
  - T. I – Do M (m. 205)
  - punte (m. 242)
  - G.T. II
    - 1 – Do M (m. 273) ← (S.A)
    - 2 – Do M (m. 305)
  - Concl. Repr. (m. 322)
  - Codă (m. 341)

P. II – Sonată fără dezvoltare

- **Exp.**
  - G.T. I
    - 1 – Fa M (m. 1)
    - 2 – Fa M (m. 13)
  - punte (m. 27)
  - T. II – Do M (m. 33)
  - Concl. Exp. (m. 48)
- **Repr.**
  - G.T. I
    - 1 – Fa M (m. 63)
    - 2 – Fa M (m. 75)
  - T. II – Fa M (m. 93) ← (S.A.)
  - Concl. Repr. (m. 108)
  - Codă (m. 121)

– p. III – Lied Tripartit Complex

A (Menuetto) ← a – Do M (m. 1)
a' – Sol M (m. 11)
a – Do M (m. 31) (var.)

B (Trio) ← b – Fa M (m. 1) [→ Do M.]
b' – mod. → Fa M. (m. 25)

S.A. → A (Menuetto da Cap.) ← a' a var.

– p. IV – Formă de Sonată

Exp. ← T. I – Do M (m. 1)
punte (m. 74)
T. II – Sol M (m. 103)

Dezv. ← Faza I (m. 140) – elemente T. I tratate polifonic
Faza II (m. 168) – elemente T. II tratate amfonic
Faza III (m. 185) – diminuare

Repr. ← T. I – Do M (m. 212)
punte (m. 285) + o dezvoltare a punții (m. 297) bazată pe elemente din T. I, incluzând și o diminuare (m. 333)

S.A. → T. II – Do M (m. 358) ← S.A.

Codă (m. 297) – incluzând o dezvoltare codală (analogă Dezvoltării principale)
în 3 faze (I – m. 297; II – m. 425; III – m. 442)
și o „Codă a codei" (m. 493)

X — X

Mozart: Concert pentru vioară și orch. Nr. 4, KV 218

Partea I

[Forma de Sonată]

(1)

Secțiuni în macro-structură	Dubla Expoziție									Dezvoltare		
	1.) Exp. Orchestră		2) Exp. Solist + Orch.									
Plan Tematic	Grup Tematic I 1 (mas. 1)	G.T. II 2 (m. 19)	G.T. I 1 (m. 42)	G.T. I 2 (m. 58)	punte (m. 66)	G.T. II 1 (m. 74)	G.T. II 2 (m. 87)	Concl. G.T. II (m. 97)	Concl. Exp. (m. 107)	Forța I (elemente G.T. I) (m. 117)	Forța II (modulante, recuperări) (m. 126)	Forța III (dinamizare) (m. 134)
Plan Tonal	Re Major	Re Maj.	Re Maj	modulații	La Maj. ———					Si minor (prin modulație bruscă)	mod.	Sol Maj → Re Maj.

Secțiuni în macro-structură	Repriză (de "Secție Aurea")									
Plan Tematic	G.T. I 2 (m. 196)	Concl. G.T. I (m. 154)	Punte (m. 157)	G.T. II 1 (m. 165)	G.T. II 2 (m. 181)	Concl. G.T. II (m. 191)	Concl. Repriză (m. 218)	Cadență (m. 212)	Coda (m. 213)	
Plan Tonal	Re Major ———									

Partea a II-a

[formă de "Sonată fără dezvoltare"]
(utilizată de Mozart și în Sonata pt. pian în Fa Major K.V.332)

8

"Secția Aurea"

Secțiuni în macro-structură	Expoziție [A]		[B]			Repriză [A]	[B]		[A]				
Plan tematic	T. I (m. 1; se repetă la m. 11 ... de schimb)	punte (m. 19)	G.T. II 1 (m. 21)	G.T. II 2 (m. 31)	punte (m. 39)	T. I (m. 43)	T. II 1 (m. 53)	T. II 2 (m. 63)	punte (m. 71)	Cod. I (m. 77)	Concl. Repr. (m. 78)	Cod. II (m. 85)	Codă (m. 86)
Plan tonal	La Major	mod.	Mi Major		modulantă	La Major							

Atenție — această structură formală se poate confunda cu o struct. de lied Tripentapartit (ABABA sau A||:BA:||)

— Nu e lied Trip. deoarece B-ul apare în 2 tonalități distincte: în Mi Major în Exp. și în La Maj (ton. de bază) în Repr.

(dacă B-ul apărea mereu în Mi Maj, era lied Trip.)

Partea a III-a

[formă de "Rondo-Sonată" – A B A C A B A, în care
Re Re Re Sol Re Re Re
Exp. D. Repr.

A < a, a' } = Refren (caracter repetitiv, mereu în Re Maj.)
B, C = Cuplete (diferențiate tematic și tonal)]

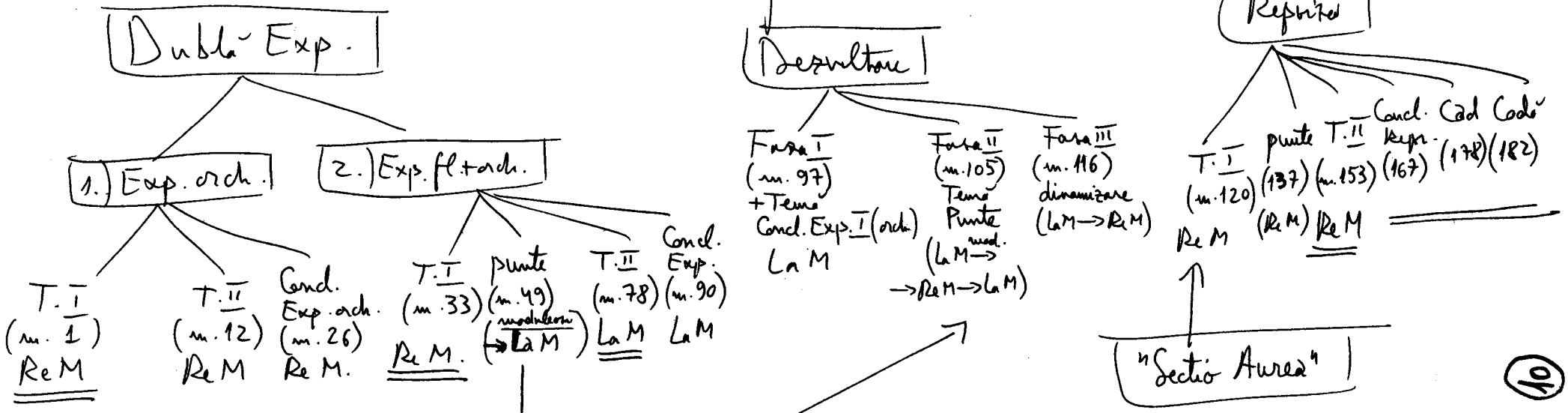
Secțiuni în macro-structură	Expo A (Bipontit) (T.I)			zi B (Bip.) (T.II)			ție A (Bip.) (Concl.)		
Plan tematic	a [Andante] (m. 1)	a' [Allegro] (m. 15-29)	punte (m. 30)	b (m. 38	b' (m. 46)	Concl. (m. 58	a [Andante] (m. 70)	a' [Allegro] (m. 85	punte (m. 96
Plan tonal	Re Major		mod.	La Major			Re Maj.		mod.

"Sectio Aurea"

Secțiuni în macro-structură	Dezvoltare C (Bip. cu mică repriză)				Re A (T.I)	Mi B (T.II					ză A (Bip.) (Concl. + Codă)			
Plan tematic	C (m. 127)	C' (m. 137)	C'' (m. 157)	C (m. 168)	a [Andante] (m. 179	b' [Allegro] (m. 185)	Concl. (m. 197)	Punte (m. 206)	Cadența (m. 210)	Punte (m. 215	a [Andante] (m. 211)	a' [Allegro] (m. 218)	Concl. (m. 225)	Codă (m. 233)
Plan tonal	Sol Major		Mi minor	Re Major	Re Major			mod.	La Major	mod.	Re Maj.			

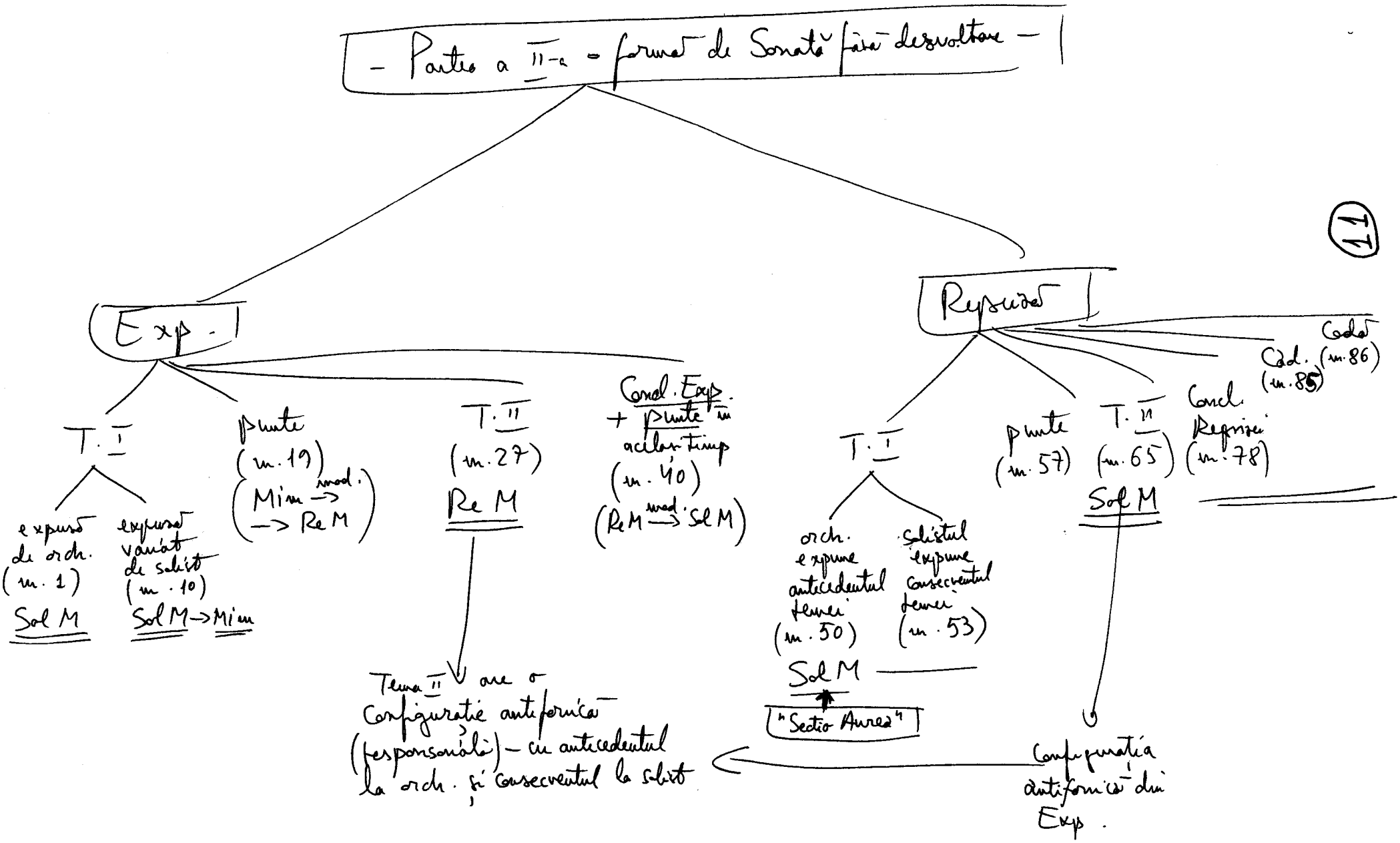
W. A. Mozart – Concert pt. flaut și orch. KV 314

– Partea I-a = formă de Sonată –



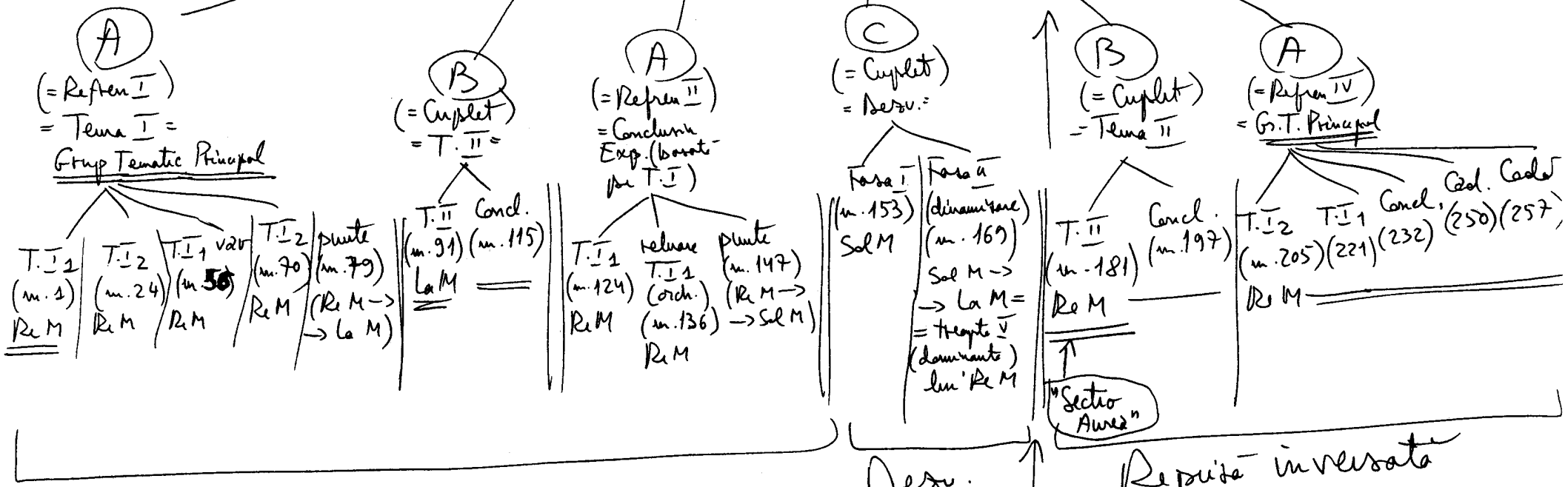
Tema Punții
(ce revine în Faza II a Dezv.)
are o configurație antifonică (sau responsorială),
implicând „dialogul" solist – orchestră
în baza unor imitații

- Partea a II-a = forma de Sonată fără dezvoltare -



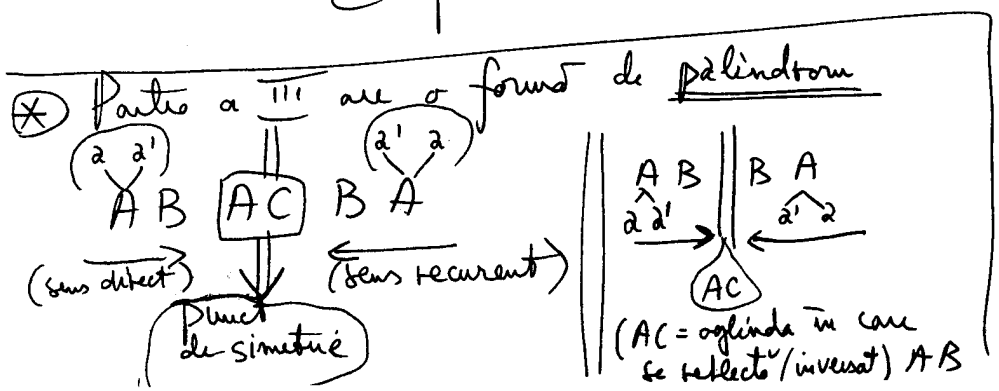
Partea a III-a = Rondo-Sonată eliptic de refrenul III

Ref. I | R. II | (R. III) | R. IV
1 Cuplet
A B A C ; B A
Re La Re Sol ; Re Re
Exp. | Desv. | Repr. inversată (fără recurență)
= formă de pălindrom (*)



Exp. | Desv. | Repriză inversată (fără recurență) (12)

(*) Partea a III-a are o formă de pălindrom



lipsește Refren III (deci Rondo-Sonată eliptic de Refren III)

Istoricul lucrării

— Concertele pt. fl. și orch. K.-V. 313 (Sol M) și K.-V. 314 (Re M) au fost compuse în 1778 la Mannheim. Mozart a compus aceste concerte (precum și cele 2 "Flöten-Quartette" K.-V. 285 și K.-V. 298) la comanda unui bogat olandez numit Dejean (sau Dechamps). Cele 2 concerte și primul cvartet au fost terminate până la 14 Februarie 1778

— Sub aspect stilistic, cele 2 concerte de fl. (ce se înscrie în zona "rococo"-ului — în spirit german) sunt foarte apropiate expresiv. de concertele pt. vioară în Re, Sib și Sol Major (compuse în 1775).

13

Mozart - Conc. clarinet în La Major K. 622

Partea I-a (369 măsuri) = formă de sonată

- Exp. dublă
  - I.) orchestra (1-56)
    - T. I (1-16) - La Maj.
    - T. II variată (37-49) - Si minor → La Maj
  - II.) solist/orch. (57-181)
    - T. I (57-64) - La Maj.
    - Punte (78-99) - La min. → Mi Maj
    - T. II (100-115) - Mi Maj.
    - T. I în stretto (128-163) - Mi Maj.
    - Concluzie Exp. (164-181)
- Dezv. (182-260)
  - Faza I (bazată pe T. I) (182-210)
  - Faza II (bazată pe Tema punții) (211-236)
  - Faza III (dinamizare) - (237-260)
- Repriză (161-369)
  - T. I (261-279) - La Major
  - Punte variată (282-297)
  - T. II (298-325) - La Major
  - T. I în stretto (326-352) - La Maj - "Sectio Aurea"
  - Concluzie (353-365)
  - Codă (366-369

Partea a II (99 m) - formă de lied tripartit

- A (1-32)
  - a (1-16) - Re Maj
  - a' (17-32) - caracter modulator (Re Maj → La Maj)
- B (33-59) - La Maj - măsura 59 = cadenza ad lib. (pe septima pe dominanta a lui Re Maj.
- A' (60-99)
  - a (60-68) - Re Maj — "Sectio Aurea"
  - a' (69-83) - caracter modulator
  - Codă (84-99) - Re Maj.

Partea a III (353 m) - formă de Rondo Sonată:

La M Mi minor — La M
T. I T. II — T. I T. II T. I
A B A | C | A | B' A
Exp. | Dezv. | Repr.
falsă repr.

Tema I — Tema II — T. II — T. I — T. II — T. I

A (1-56) - punte (57-72) - B (73-113) — A (114-137) - C (138-177) — A (178-221) — B' (222-246) — A (247-296) - Concluzie (297-333) - Codă (334-353)

La Maj - modulație - Mi minor (cu cromatizări) - La Maj - Fa# minor - Re maj (modulator) - cromatizare spre La Maj - La Maj - La Maj - La Maj.

Expoziție — Dezv. — Repriză inversată (T. II - T. I)

falsă repriză! (în Re Maj) — "Sectio Aurea"

Joseph Haydn – Cvartet Op. 3 Nr. 5

→ PARTEA I (Presto) – formă de "Allegro de Sonată"

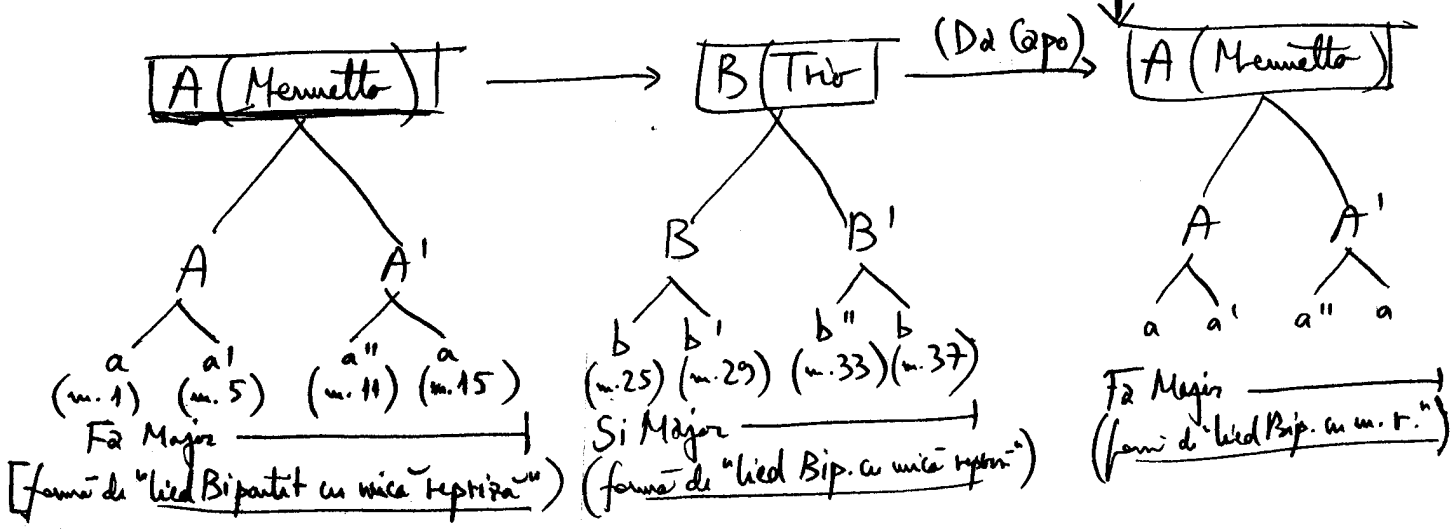
- Expoziție
  - T. I (Fa Maj.) – m. 1 (configurație antifonică, responsorială)
  - Punte (Fa Maj → Do Maj.) – m. 19
  - Grup Tematic II
    - T. II 1 (Do Maj.) – m. 28
    - T. II 2 (Do Maj.) – m. 42
  - Concl. G.T. II – m. 58
  - Concl. Exp. – m. 73
- Dezvoltare
  - Faza I (elemente din T. I) – m. 91
  - Faza II (travaliu prin imitații, secvențări, dinamizare) – m. 107
  - Faza III (pregătește Repriza – pedală la viona II) – m. 126
- Repriză (pe "Secțio Aurea")
  - T. I (Fa Maj.) – m. 138
  - Punte – m. 154
  - G.T. II
    - T. II 1 (Fa Maj.) – m. 162
    - T. II 2 (Fa Maj.) – m. 176
  - Concl. G.T. II – m. 192
  - Concl. Repriză – m. 207
  - Codă scurtă – m. 218

→ PARTEA A II-A (Andante cantabile) – formă de "Allegro de Sonată"

- Expoziție
  - T. I (Do Maj.) – m. 1
  - Punte (Do Maj. → Sol Maj.) – m. 13
  - T. II (Sol Maj.) – m. 20
  - Concl. Exp. – m. 28
- Dezvoltare (o singură fază) – m. 34 (elemente T. I)
- Repriză (pe "Secțio Aurea")
  - T. I (Do Maj.) – m. 42
  - Punte – m. 48
  - T. II (Do Maj.) – m. 59
  - Concl. Repriză – m. 67

./.

→ PARTEA A III-A — formă de "Lied Tripartit Compus"



→ PARTEA A IV-A (Scherzando) — formă de "Allegro de Sonată"

- Expoziție
  - T. I (Fa Maj.) — m. 1 (configurație responsorială)
  - Punte (Fa Maj → Do Maj.) — m. 9
  - T. II (Do Maj.) — m. 21
  - Concl. T. II — m. 29
  - Concl. Exp. — m. 36
- Desfășurare (o singură frază) — m. 46 (elemente din T. I)
- Repriză (pe "Sectio Aurea")
  - T. I (Fa Maj.) — m. 62
  - Punte — m. 68
  - T. II (Fa Maj.) — m. 80
  - Concl. T. II — m. 88
  - Concl. Repriză — m. 94

× —— ×

Haydn - Cvartetul Cvintelor Op. 76 Nr. 2, Re minor

→ P. I = formă de sonată

- Exp. (m. 1-56) ×2
  - T. I (1-12) - Re minor
  - punte (13-31) - spre Fa Major
  - T. II (32-40) Fa minor
  - Concluzie Exp. (41-56)
- Dezv. (57-98) ×2
  - Faza I (57-71)
  - Faza II (72-79)
  - Faza III (80-98) - diminuare
- Repr. (99-154) (Sectio Aurea)
  - T. I (99-109) - Re min.
  - punte (110-117)
  - T. II (118-125) Re min
  - Concluzie (126-138)
- Codă (139-154)

→ P. II = formă de lied tripartit compus

- A (1-15) < a (1-4), a' (5-15) > Re Maj.
- B (16-31) - Re min → Re Maj
- A' (32-67) (Sectio Aurea)
  - a (32-39) - Re Maj
  - a' (40-46) - Si minor
  - a'' (47-50) - Re Maj
  - Concl. (51-57)
  - Codă (58-67)

→ P. III = formă de lied tripartit compus

(Menuet, Trio, Menuet D.C.)
A B A

A < a (1-11), a' (12-37) > Re min

B < b (38-52), b' (53-80) > Re Maj

A - (D.C.) < a, a' (Sectio Aurea)

→ P. IV = forma de sonată

- Exp. (1-92) — T. I (1-20) Re min < a (1-8) / a' (9-20)
  - punte (21-45) - Re min → Fa Maj
  - Grup Tematic II (46-82) Fa Maj < b (46-62) / b' (63-82)
  - Concluzie Exp. (82-92)
- Dezvoltare (93-147) < Faza I (93-113) / Faza II (114-126) / Faza III (127-147) - secvențări, diminuare pe dominantă
- Reprize (148-267)
  - T. I (148-195) < Re min (148-179) / omonimul Re Maj (180-195)
    - Sectio Aurea
  - punte (196-205)
  - Grup Tematic II (206-243) Re Maj < b (206-222) / b' (223-243)
  - Codă (244-267)

Haydn: Trio Londonez Nr. 1 pt. 2 oboi și fagot

→ Partea I = Sonată

- Exp. - T. I (1-8) - Sib M
  - punte (9-20)
  - GT II < 1 (21-24) / 2 (25-28)] Fa M
  - Concl. Exp. (29-34)
- Dezv. - F. I (35-41) - Sib M / Sib m, elemente T. I
  - F. II (42-47) - Reb M / Mib m, elemente T. I în secvențări
  - F. III (48-54) - Mib m / Fa M, elemente T. I

(S.A.) → - Repr. - T. I (55-62) - Sib M
  - punte (62-69)
  - GT II < 1 (70-72) / 2 (73-79)] Sib M
  - Concl. Repr. (79-83)
  - Coda (84-90)

→ Partea II = Lied Bipartit Compus

- A < a (1-8) - Fa M / a' (9-17) - Do M
- B < b (18-25) - Do M / punte (26-29) - Do M → Fa M / b' (30-39) - Fa M

(S.A.) →

→ Parte a III = Rondo

- A (1–10) - Sib M - x2
- B (11-24) - Fa M] x2
- A' (25-34) - Sib M
- C (35-58) < c (35-43) - Sib m
  c' (44-58) - Reb M

(S.A) → - A'' (59-68) - Sib M
- B' (69-82) - Fa M
- A''' (83-92) - Sib M
- Coda (95-100)

α —— α

Carl Stamitz: Concert pentru clarinet și orch. în Mib Major

→ p. I – Sonată (241 măsuri)

- Dublă Exp. (m. 1–125)
  - I Exp. Orch. (m. 1–52)
    - T. I (Mib Maj) – m. 1–11
    - Punte (Mib M → Sib M) – m. 12–25
    - T. II a (Sib M) – m. 26–38
    - Concl. (Mib M.) – m. 39–52
  - II Exp. Cl. și Orch. (m. 53–125)
    - T. I (Mib M) – m. 53–67
    - Punte (Mib M → Sib M) – m. 68–88
    - T. II b (Sib M) – m. 89–109
    - Concl. (Sib M) – m. 110–125

Deci T. II este un grup tematic: T. II a în Exp. Orch. și T. II b în Exp. Cl.

- Dezv. (m. 126–201)
  - Faza I (m. 126–139) – elemente din T. I
  - Faza II (m. 140–192) – numeroase modulații
  - Faza III (m. 193–201) – dinamizare pe tonalitatea de bază

- Reprizǎ concentratǎ (m. 202–241)
  - T. II b (Mib M) – m. 202–220
  - T. II a (Mib M) – m. 221–227
  - Codǎ (Mib M) – m. 228–241

→ p. II – Lied bipartit multiplicat (triplat) (65 măs.)

(M = major)

I { – A (Sib Maj) – m. 1–8
  – B (Sib M → Fa M) – m. 9–22 } x 1

II { – A (Sib M) – m. 23–30
  – B (Sib M cromatizat) – m. 31–46 } x 2
  ↳ Sib minor

III { – A (Sib Maj.) – 47–55
  – B (Sib Maj.) – 56–65 } x 3

→ p. III – Rondo-Sonată (cu caracter de scherzo) (252 măsuri)

– teme de vânătoare (semnale de corni de vânătoare)

alte tonalități / tonalități de bază

A B A C A B A Codă

Exp. Dezv. Repr.

schema formei de Rondo-Sonată

- A (Mib M) – m. 1–16 = T. I
- B (Sib M) – m. 17–24 = T. II
- A (Mib M) – m. 25–41 = T. I

→ Exp.

- C (Sib M) – m. 42–95 = Dezv.
- A (Mib M) – m. 96–137 = T. I
- B (Mib M) – m. 138–189 = T. II
- A (Mib M) – m. 190–205 = T. I
- Codă (Mib M) – m. 206–252

→ Repr.

C. M. von Weber: Concert pt. clarinet și orch. Nr. 1

- P. I
  - Exp. (1-160)
    - Intr. (1-47) - Fa m. - bazat pe T. II
    - T. I (48-83) - Fa m.
    - Grup Tematic II
      - a (84) Re b M
      - b (110) La b M
      - b' (130) " - dinamizare
      - b'' (144) " - continuă dinamizare
    - Cadenza (160) - ca o Concl. exp.
  - Desv. (161-247)
    - Fase 1 (161) - La b M - doar orch.
    - Fase 2 (187) - Do m - intrăcl.
    - Fase 3 (209) - Si b M - dinamizare
  - Repr. (248-304)
    - T. I (248) - Fa m
    - T. II a (266) - Fa m
    - Concl. (275) - Fa m.
    - Coda (290) - Fa m - bazată pe T. II

- P. II
  - Lied tripartit Campus
    - A (1-40)
      - a (1) - Do M
      - a' (31) - Do m
    - B (41-65) (41) - Mi b M
    - punte scurtă (66-69)
    - A' (70-86) (70) - a - Do M.

- p. m - Rondo: A B A C A D A

- A (FaM) - 1 - 34
- B (DoM) - 35 - 71
- A (FaM) - 72 - 123
- C (ReM) - 124 - 201
- A (FaM) - 202 - 231
- D (SibM) - 232 - 295
- A (FaM) - 296 - 353

Beethoven:

Sonata op. 24 pentru vioară și pian

[NB - Analiza computerizată la p. 151-153]

- Partea I (forma de Sonată) în Fa Major

- **Expoziția (1-86)**
  - T. I (1-25) - Fa M → Do M
  - Punte (26-37) - caracter modulant
  - T. II (38-69) - Do M
  - Concluzia T. II (70-78)
  - Concluzia Exp. (79-86), ce implică un grup cadențial modulant spre Fa M (volta I) / La M (volta II), aplicabil în Dubla Expoziție
- **Dezvoltarea (87-123)**
  - Faza I (87-97) - elemente din T. I și T. II în planul modulatoriu La M → Si M → Sib m
  - Faza II (98-115) - dinamizarea elementelor constitutive în planul modulatoriu Sib m → Fa m → Do m → Sol m → Re m
  - Faza III (116-123) - pregătirea Reprizei pe o pedală dinamizată pe La = dominanta lui Re m, dar și treapta III din Fa M.
- **Repriza (124-248)**
  - T. I (124-149) - Fa M → Do M
  - Punte (150-161) - caracter modulant
  - T. II (162-202) - Fa M
  - Concluzie (203-209) - Fa M → Re M
  - Coda (210-231) - cu dezvoltare codală în planul modulatoriu Re M → Mib → Cromatizări → Fa M;
  - Concluzia Codei (232-248) - elemente din T. I în Fa M.

Sectio Aurea →

- Partea a II-a (Temă cu variațiuni) în Sib Major

- Temă (SibM) { (a) m. 1-9 (la Pian) și (2') - m. 10-17 (la Vioară)
  (b) m. 18-29 (dialog "antifonic" Vioară / Pian)
- Var. I (SibM) - m. 30-37 (la Pian, ornamentală)
- Var. II (Sibmin.) - m. 38-53 (la Vioară; modulație Sib m → Solb M → Re M → Sib M)
- S.A → Var. III (Sib Maj) - m. 54-73 (fixarea tonalității Sib M, după căderile; tema trece de la Pian - în pregeri - la Vioară)
  - include Coda (64-73), pe cadență autentică T - D - T.

Partea a III (Scherzo) în Fa Major

- Formă Tripartită compusă

- Scherzo - A { a1 - Fa M; a2 - La M → Fa M
- Trio - B { b1 - Fa M (dominantă do); b2 - SibM → Sol m. → Fa M
- S.A → Scherzo - A { a1 - Fa M; a2 - La M → Fa M

/.

- Partea a III-a (Rondo Sonată) în Fa Major

- Exp.
  - A < a (1-18) / a' (18-25)] - Fa Maj.
  - punte (26-38) - Fa M → Do min.
  - B (38-46) - Do min.
  - punte (46-55)
  - A' (56-73) - Fa Maj.
- Dezv.
  - C < c (73-89) / c' (89-105)] Re min
  - punte (105-123) - include o falsă reprizăă (112-115) în Re Maj.
- Repriză
  - A'' < a (124-141) / a' (141-149)] Fa Maj.
  - punte (149-161)
  - B' < b (161-165) / b' (165-167)] Mi♭ min
  - punte (167-188)
  - A''' (189-205) - Fa Maj
  - Coda (206-223) - inflexiuni modulatorii, apoi cadență pentru fixarea lui Fa Maj.
  - Concluzia Codei (224-243) - Fa Maj.

S.A. →

METHOD FOR COMPARATIVE ANALYSIS OF MUSIC PERFORMANCES BASED ON "ACID PRO 7" SOFTWARE

SERBAN NICHIFOR

- SUBJECT:
Beethoven Violin Sonata No. 5 ("Spring") in F Major Op.24, Part I

- SONATA-ALLEGRO FORM ANALYSIS:
EXPOSITION (measures 1- 86/Volta I)
Subject 1 (m. 1 - 25)
Transition (m. 26 – 37)
Subject 2 (m. 38 – 69)
Codetta (m. 70 – 86/Volta I)
EXPOSITION x 2 – *ad libitum* (exposition may then be repeated)
DEVELOPMENT (measures 86/Volta II – 123)
Phase 1 (m. 86/Volta II – 97)
Phase 2 (m. 98 – 115)
Phase 3 (m. 116 – 123)
RECAPITULATION (measures 124 – 247)
Subject 1 (m. 124 - 149)
Transition (m. 150 – 161)
Subject 2 (m. 162 – 193)
Codetta (m. 194 - 209)
Extended Coda: Phase 1 (m.210 –231) and Phase 2 (m. 232 – 247)

- PERFORMERS:
- Track 1: Henryk Szeryng & Arthur Rubinstein - 7:07 (without Exposition x 2)
http://www.youtube.com/watch?v=mAcWGVC4Nqc

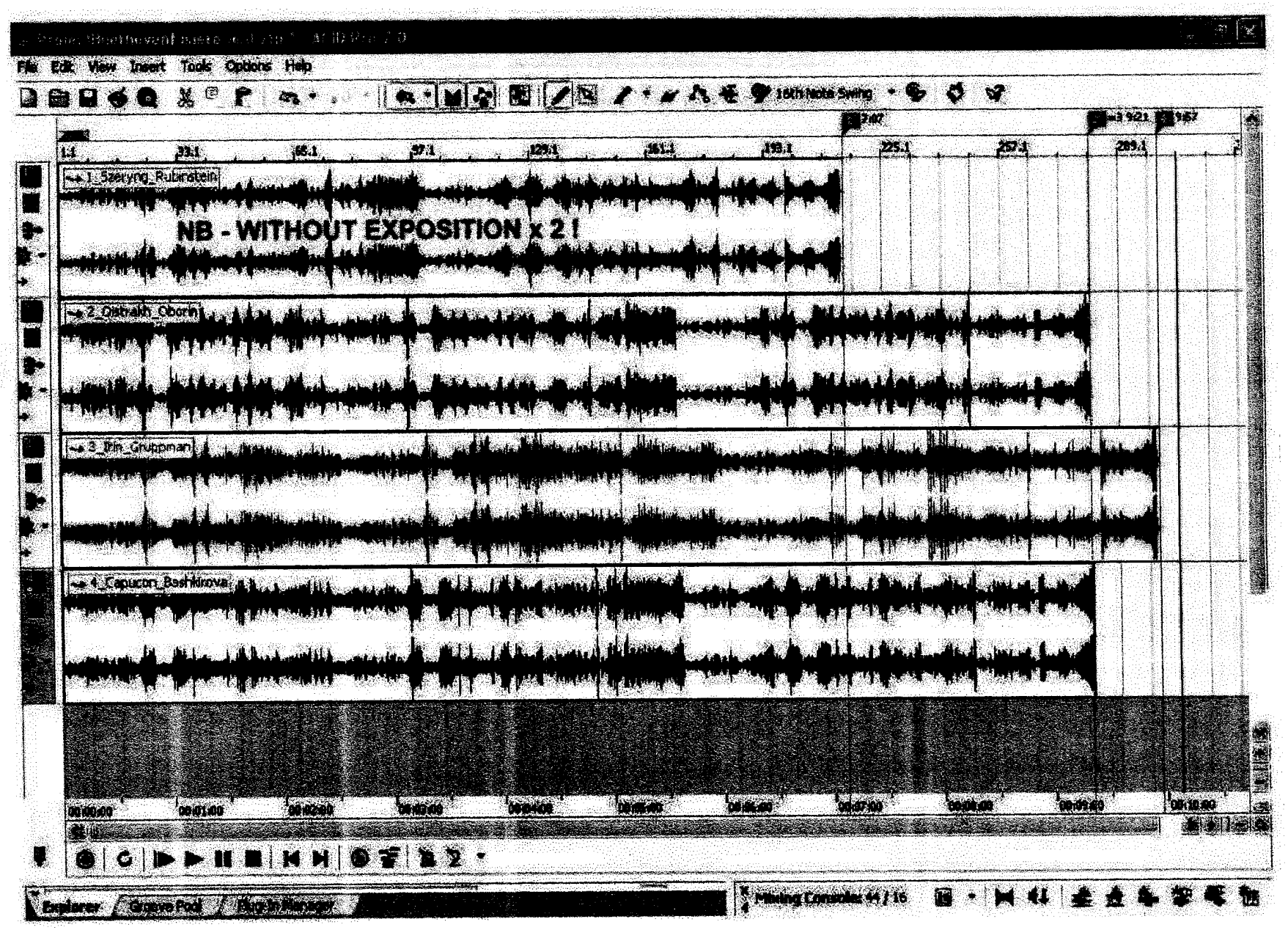
- Track 2: David Oistrakh & Lev Oborin - 9:21
http://www.youtube.com/watch?v=n0pIO4zq_1w

- Track 3: Ilya Itin & Igor Gruppman - 9:57
http://www.youtube.com/watch?v=VjWmhhVe5UM&feature=related

- Track 4: Renaud Capuçon & Elena Bashkirova - 9:21
http://www.youtube.com/watch?v=QzccW7ZvDZc

- SOFTWARE:
"ACID Pro 7 software is a DAW powerhouse that combines full multitrack recording and mixing, MIDI sequencing, and ACID looping functionality for a seamless music-creation and post-production environment. With its Transparent Technology™ design, ACID Pro 7 software removes typical barriers to the creative workflow so you can effortlessly transform ideas into real results."
http://www.sonycreativesoftware.com/acidpro

(28)



1

2

3

4

DURATIONS

Beethoven: Sonata Nr. 8 Op. 30 Nr. 3 pentru vioară și pian

→ Partea I – Formă de Sonată

- Exp. (1-92)
  - T. I (1-19) – Sol Major
  - punte (20-49)
  - Grup Tematic II
    - a (50-66) Re minor
    - b (67-80) Re Major
  - Concluzia Exp. (81-92)
- Dezv. (93-116)
  - Faza I (93-102)
  - Faza II (103-116) – dinamizare
- S.A. → Repriză (117-202)
  - T. I (117-135) Sol Maj.
  - punte (136-157)
  - Gr. Tematic II
    - a (158-174) – Sol minor
    - b (175-188) – Sol Major
  - Concluzie (+Codă) (189-202)

→ Partea a II-a – Formă de lied tripentapartit (ABABA)

lied tripentapartit compus

- A
  - a (1-16) – Mib Major
  - a' (17-29) – Do minor
  - a (30-37) – Mib Maj
  - a' (38-50) – Do min
  - a (51-58) – Mib Maj

  formă tripentapartită simplă
- B
  - b (59-74) – Mib Maj
  - b' (75-90) – Mib min

  formă bipartită simplă
- A
  - a (91-106) – Mib Maj
  - a' (107-119) – Do min.
  - a (120-127) – Mib Maj.
  - a' (128-140) – Do min
  - a (141-148) – Mib Maj

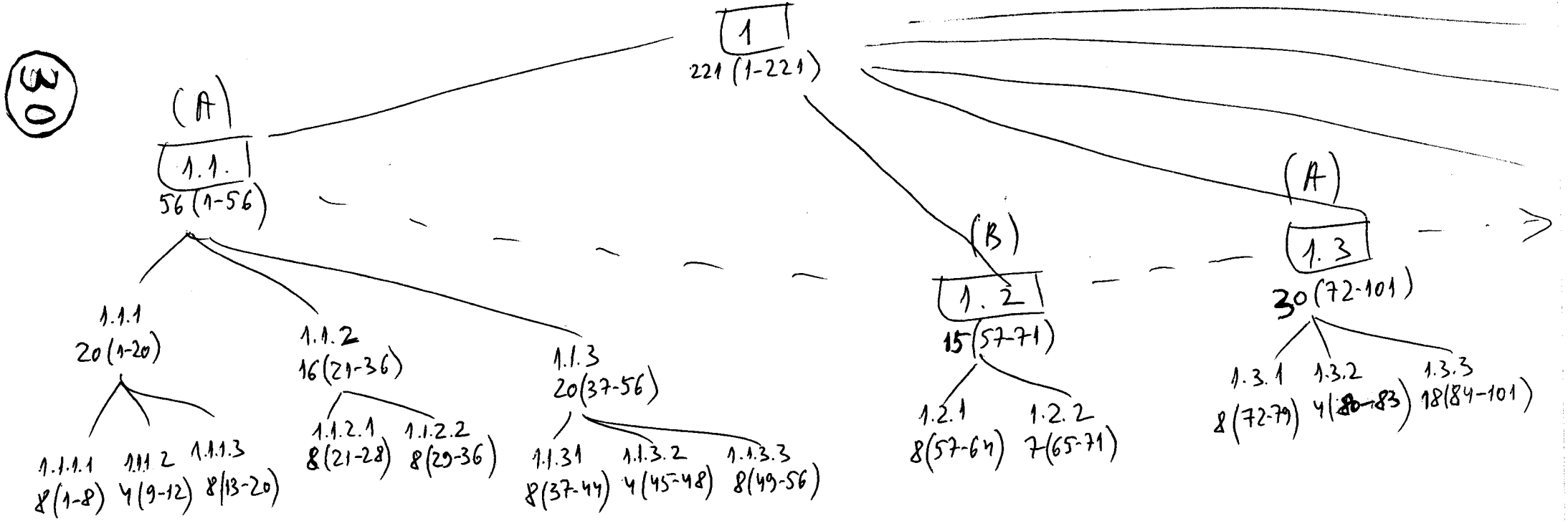
  formă tripentapartită simplă
- B – b (149-177) Mib Maj. – formă monopartită simplă
- A – a (178-196) Mib Maj – formă monopartită simplă

→ Partea a III-a – Formă de Rondo (ABACA – Codă)

- A (1-56) – Sol Maj.
- B (57-71) – Mi min
- A (72-101) – Sol Maj.
- C
  - 1 (102-113) – Do Maj.
  - 2 (114-132) – La min → Si Maj (punte) quasi
  - 3 (133-141) – Si Maj.
- S.A. → A (142-172) – Sol Maj.
- Codă (173-199) – Mib Maj → Sol Maj (quasi punte)
- Coda Codei (200-221) – Sol Maj.

Beethoven - Sonata Nr. 8, Op. 30 Nr. 3 pt. vioară și pian

Partea a III-a – arbore de sintaxă



(Beethoven - S.8 - p. III - Contrumane)

31

1

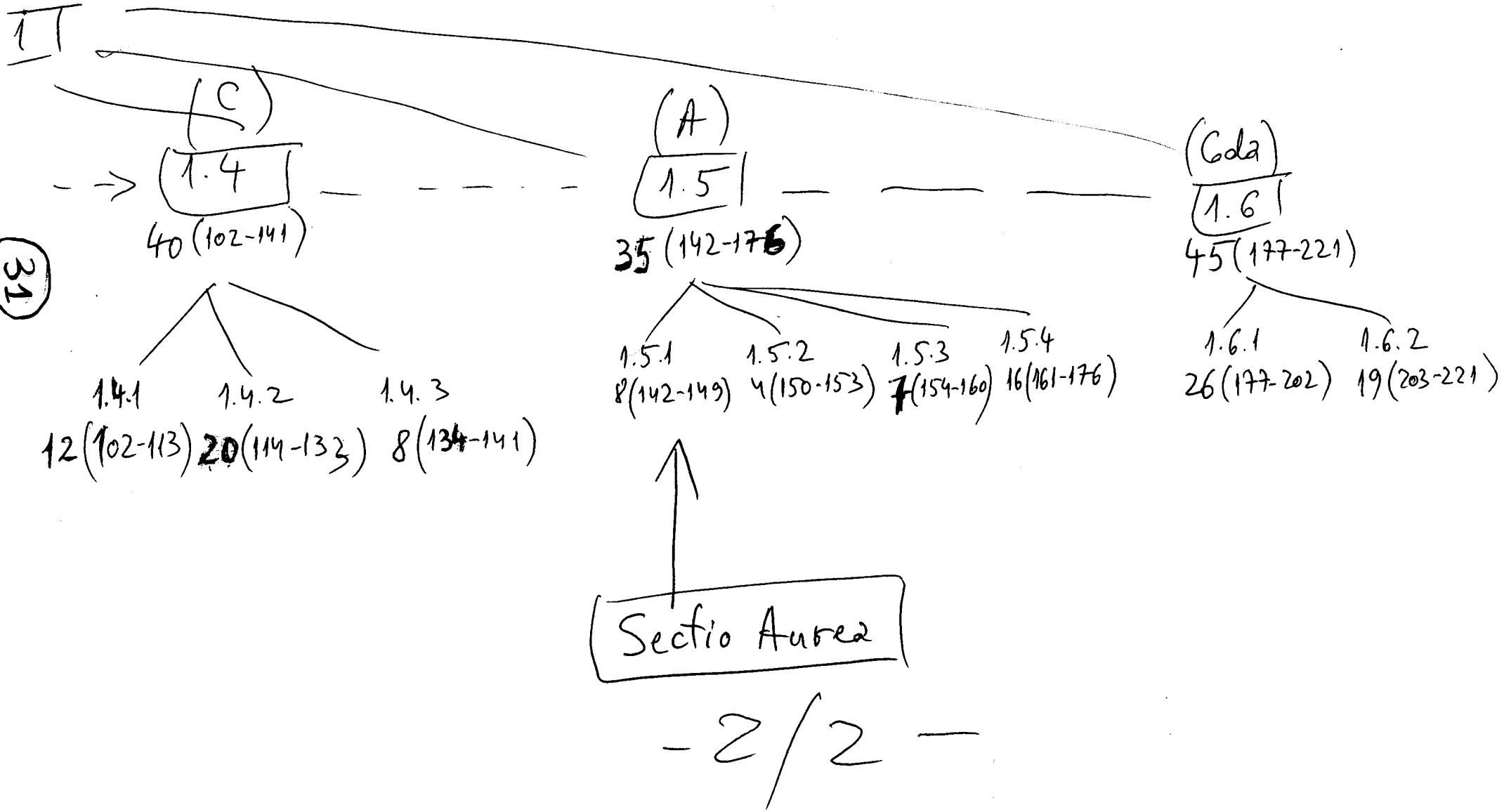
(C) 1.4 — 40 (102-141)

- 1.4.1 — 12 (102-113)
- 1.4.2 — 20 (114-133)
- 1.4.3 — 8 (134-141)

(A) 1.5 — 35 (142-176)

- 1.5.1 — 8 (142-149)
- 1.5.2 — 4 (150-153)
- 1.5.3 — 7 (154-160)
- 1.5.4 — 16 (161-176)

(Coda) 1.6 — 45 (177-221)



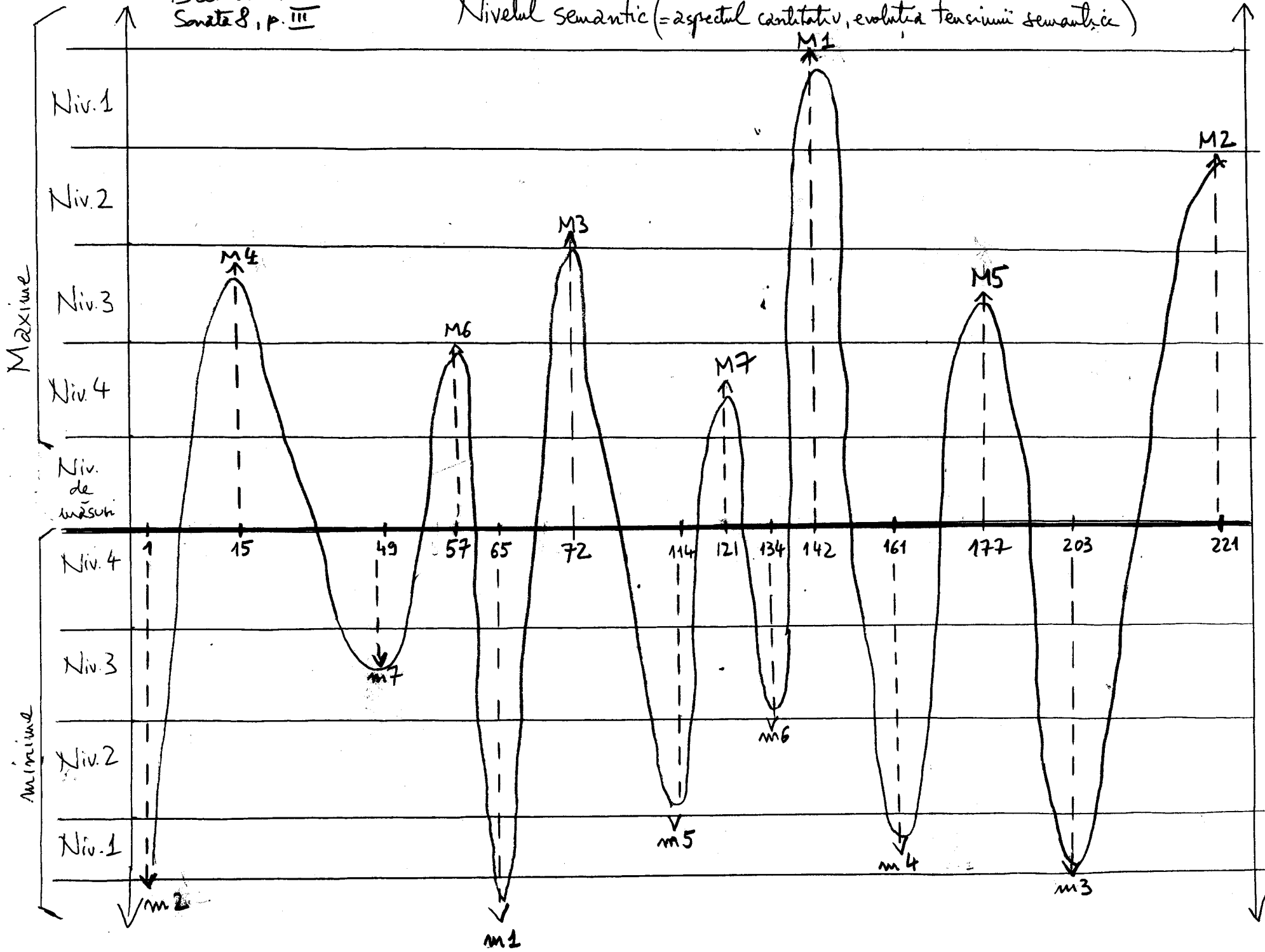
- 1.6.1 — 26 (177-202)
- 1.6.2 — 19 (203-221)

Sectio Aurea

- 2/2 -

Beethoven: Sonata 8, p. III

Nivelul semantic (= aspectul cantitativ, evolutia tensiunii semantice)



Beethoven - Sonata I alb și pian

- Partea I - Introducere (Adagio sostenuto)
  = Lied bipartit compus
  - A < a (m. 1-10) - Fa Major
    a' (m. 11-21) - punte
  - B < b (m. 22-28) - Do Major
    b' (m. 29-34) - punte

- Partea II (Allegro) = Sonată
  - Exp - T. I (35-56) - Fa Major
    - punte (57-92), cu temă punte (73-92)
    - Grup Tematic II [GT II-1 (93-115), GT II-2 (116-126)] Do Major
    - Concluzie GT II (127-142)
    - Concluzie Exp (143-160)
  - Dezv. - Faza I (161-177) bazată pe T. I (La Maj.)
    - Faza II (178-193) - motiv T. I secvențat
    - Faza III (194-220) - dinamizare
  - Repriză - T. I (221-253) - Fa Major
    - GT. II [GT. II-1 (274-296), GT. II-2 (297-307)] Fa Maj
    - Concl. GT II (308-324)
    - Concl. Repr. (325-347)
    - Coda (348-385) - cu dezvoltare codală (specific lui Beethoven)
    - Coda codei (386-100) - T. I în Fa Maj.

Secțiunea Aurea →

- Partea a III-a = Rondo Sonată

- Exp. →
  - A (= Tema I) (1-23) - Fa Major
  - punte (24-41)
  - B (= Tema II) (42-59) - Do Major
  - punte (60-65)
  - A' (= Concluzia Exp.) (66-75) - Fa Major
- Dezv. →
  - C (76-116) - Si♭ minor
  - punte (117-140)
- Repriză →
  - A'' (= Tema I) (141-166) - Fa Major
  - punte (167-190)
  - B' (= Tema II) (191-204) - Fa Major
  - punte (205-234)
  - A''' (= Concluzia Rept.) (235-267) - Fa Major
  - Codă - cu dezvoltare codală (268-282) - Fa Major
  - Coda codei (283-290) - Fa Major

Secțio Aurea

Beethoven - Sonata II ullo și pian

- Partea I - Introducere (Adagio) = Lied tripartit compus
  - A < a (1-6) Sol minor
    a' (7-14) Sol minor
  - B < b (15-21) = elemente din a - Mib Major
    b' (22-27) - modulații de la Fa Maj la La b Maj
  - Sectio Aurea → A' < a'' (asemănător a'; cu secvențări) (28-32) La b Maj, opoi modulații
    punte (33-26) mod. de la Re min la Sol min
    a''' (= a variat) (27-44) Sol min.

- Partea a II-a:
  - Sonată (Allegro)
    - Exp. G.T. I < 1 (1-25) - Sol min.
      2 (26-39) - Sol min.
      punte (40-61), cu Tema punții (44-49)
      T. II (62-99) - Sib Major
      Concl. T. II (100-120)
      Concl. Exp. (121-171)
    - Dezv. Fasa I (172-189) - elemente din Concl. Exp. și din GT I-2
      Fasa II (190-219) - elemente GT I.2 (La b Maj, opoi în secvențări)
      Fasa III (220-270) (dinamizări și secvențări ale unei Teme sintetice = m. 230-237)
    - Reprisă G.T. I < 1 (271-295) - Sol min
      2 (296-313) Mib Maj → Sol min
      T. II (314-351) - Sol Major (omonima tonalit. inițiale
      Concl. T. II (352-381)
      Concl. Repr. (382-435) - Sol minor
      Codă (435-493) - dezvoltare codală pe elemente GT I-1
      Coda codei (494-509) - elemente GT I-1

Sectio Aurea

- Partea a III-a = Rondo Sonată

Exp.
- A = T. I (1-16) - Sol Major
- punte (17-32)
- B = G.T. II < 1 (33-51) - Re Major / 2 (52-59) - Re minor
- punte (60-65)
- A' = Concl. Exp. (66-81) - Sol Major
- punte (82-99)

Dezv. →
- C tripartită < c1 (100-115) - Do Major / c2 (116-125) - La minor / c1 (126-133) - Do Major / c2 (134-143) - La minor / c1 (144-151) - Do Major
- punte (152-158)
- falsă repriză (159-166) - Re b Major

Repr. →
- A'' = T. I (167-182) - Sol Major
- punte (183-195)
- B' = G T II < 1 (196-214) - Sol Major / 2 (215-222) - Sol minor

Secțio Aurea →
- punte (223-227)
- A''' < a1 = Concl. Exp (228-239) - Sol Major
  punte (240-245)
  a2 (246-256)
  a3 (257-263) = Variațiune I (la A = T. I)
  a4 (264-268)
  a5 (269-279)
  a6 (280-297) = Variațiune II
  a7 (298-304) = Coda Codei

Coda cu dezvoltare codală

Beethoven – Sonata III cello / pian

→ P. I = Sonată

- Exp. (1-94)
  - T. I în La Maj (1-24)
  - punte (25-36)
  - G.T. II
    - (a) în Mi Maj (= trisonul major descendent) (37-70)
    - (b) în Mi Maj – la cello (71-78)
  - Concl. (79-94) – la măs. 89-94 apare ți o temă a concluziei

- Dezv. (95-151)
  - Fasa I (95-106) – dezvoltă elemente din T. I
  - Fasa II (107-136) – apare o temă nouă minoră, derivată din trisonul descendent specific T. II a; de la măs. 115, această nouă temă este dinamizată progresiv
  - Fasa III (137-151) – elemente din T. I pregătind acordul de dominantă (V) al lui La Maj.

Secția Aurea →

- Repr. (152-280)
  - T. I în La Maj. (152-163)
  - punte (164-178)
  - G.T. II
    - (a) în La Maj. (179-201)
    - (b) în La Maj. (202-215)
  - Concl. (216-231)
  - Codă (cu dezvoltare codală specifică lui Beethoven) (232-280); de la măs. 253 începe „coda codei"

→ P. II = Lied Tripentapartit (AB A'B'A'')

- A ← a (1-30) – La minor; a' (31-82) – Mi minor cu modulații (Do Major); a (83-109) – La minor
- B ← b (110-141) – La Major; b' (142-161) – Mi Major; b (162-196) – La Major
- A' ← a (197-226); a' (227-277); a (278-305) – la fel ca A
- B' ← b (306-337); b' (338-357); b (358-392) – la fel ca B
- A'' ← a' (393-422); a' (423-473); a (474-504); Coda (505-519) – la fel ca A

→ P. III = Lied Monopartit - A < a a'

A (1-18) ⟨ a (1-8) - tema la pian
a' (9-18) - tema la cello

→ P. IV = Sonată

- Exp. (19-75) ⟨ T. I (19-33) - La Major
punte (34-45)
T. II (46-60) - Mi Major
Concluse (61-75)

- Dezv. (76-111) ⟨ Faza I (76-88) - elemente T. I
Faza II (89-103) - elemente punte
Faza III (104-111) - elemente T. I

Secțiunea Aurea → - Repr (112-220) ⟨ T. I (112-126) - La Maj.
punte (127-141)
T. II (142-156) - La Maj.
Concl. (157-172)
Codă (cu desvoltare codală) (173-220); de la măs. 207 - "coda codei"

X — X

Concl - bogăția materialului tematic; elemente cu caracter variațional (în succesiunea ideilor) ce conferă un suflu cvasi-improvizatoric, potențat prin complexitatea planului armonic.

Beethoven – Sonata IV pt. cello / pian

– Sonatele op. 102 (1815) fac tranziția spre marile cvartete; se remarcă o reiterare a formelor baroce – ce includ însă un nou conținut specific beethovenian.

– Sonata op. 102 nr. 1 poartă subtitlul „freie Sonata" și are un pregnant caracter ciclic; formele sunt concise și perfect echilibrate

– materialul tematic derivă dintr-un motiv unic, bazat pe un tetracord descendent (do-si-la-sol), se apare pe parcursul lucrării în diferite ipostaze.

formează o unitate

– P. I = Lied Monopartit: A < a (1–16), a' (17–27)] Do Major

Cu un caracter introductiv; motivul generator (tetrac. desc.) apare chiar la început, expus de cello.

– P. II = Sonată

– Exp. (28–75)
- T. I (28–39) – La minor
- punte (40–45)
- T. II (46–65) – Mi minor
- Concl. (66–75)

– Dezv. (76–97)
- Fasa I (76–88) – elemente T. I
- Fasa II (89–93) – scurt coral
- Fasa III (94–97) – falsă repriză (în Re minor)

Secția Aurea → – Repr. (98–154)
- T. I (98–106) – La minor
- punte (107–114)
- T. II (115–134)
- Concl. (135–144)
- Codă (145–154) – elemente T. I

formează o unitate

- P. III - Lied Bipartit (1 - 16)
  - A (1 - 6) - Sol Major
  - punte (7 - 9) - Temă nouă (modul. Sol M → Do M).
  - B (10 - 16) - reiterează elemente din p. I - Do Major (în spiritul ciclic al lucrării)

- p. IV - Sonată

- Exp. (17 - 74)
  - scurtă introducere (17 - 20)
  - T. I (21 - 38) - Do Maj → (motivul generator inversat: ascendent)
  - punte (39 - 50)
  - T. II (51 - 58) - Sol Maj
  - Concl. (59 - 74)

- Dezv. (75 - 121)
  - Fasa I (75 - 93) - bazat pe motivul generator inversat (ascendent)
  - Fasa II (94 - 113) - dezvoltare polifonică a motivului
  - Fasa III (114 - 121) - dinamizare

Sectio Aurea → - Repr. (122 -
  - T. I (122 - 139) - Do Maj.
  - punte (140 - 159)
  - T. II (160 - 167) - Do Maj
  - Concl. (168 - 183)
  - Codă (cu dezvoltare codală) (184 - 249), cu "coda codei" de la mas. 217.

x —— x

Beethoven - Sonata V allo și prim

- Partea I = Sonată
  - Exp
    - G.T. I
      - 1 (1-12)
      - 2 (13-17)
      - Concl. (18-21)

      ] Re Major
    - punte (22-28)
    - T. II (29-42) - La Major
    - Concl. Exp. (43-53)
  - Dezv
    - F. I (54-60) - elemente din T. I - 1
    - F. II (61-83) elemente din T. I și punte - Do Major
    - Falsă Repriză (84-88) - Sol Major
  - Repr
    - G.T. I
      - 1 (89-94)
      - 2 (95-97)

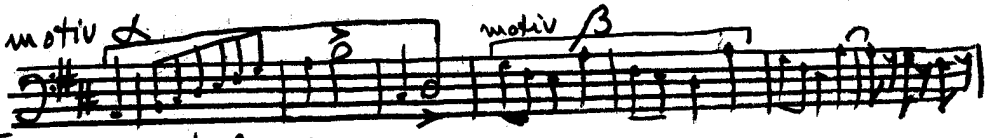
      ] Re Major
    - punte (98-102)
    - T. II (103-116) - Re Major
    - Concl. Repr (117-128)
    - Coda (129-142) - dezvoltare codală pe elemente din T. II
    - Coda Codei (143-147)

Secțiă Aurea →

- Partea a II-a = < Lied Tripartit Compus / Temă cu Variațiuni
  - A
    - a (1-8) = Temă (quasi coral luteran) - Re min. → La min.
    - a' (9-20) = Variațiunea I - liberă și ornamentală - La min → Re min.
  - punte (21-24)
  - B (Variațiunea II - de caracter)
    - b (25-33)
    - b' (34-39)
    - b (40-50)

    ] Re Major
  - A'
    - a (= Var. III - strictă și ornamentală) (54-58) - Re min. → La min.
    - a' (= Var. IV - liberă și ornamentală) (59-66) La min. → Re min.
  - Codă / Punte - cu temă specifică (67-85) - mică dezvoltare codală, caracter modulatoriu:
    Re min → Sib Maj. → Do min → Sib Maj → Re min → Do # min → Re Maj

Secțiă Aurea →



- Partea a III = Fugă la 4 Voci

- Scurtă introducere (1-4) - Re Major
- Expoziție (5-34)
  - Subiect la Vocea 3 (5-10) - cu motiv α (5-7) și motiv β (8)
  - Răspuns Tonal la Vocea 2 (11-16) în stretto
  - Subiect la vocea 1 (17-22) în stretto
  - Răspuns Tonal la vocea 4 (23-29) în stretto
  - Interludiu (30-34)

  Re Major
- Contraexpoziție (35-83)
  - Subiect la vocea 2 (35-41) - Re Major
  - Interludiu (42-46)
  - Răspuns la vocea 1 (47-54) - La Major
  - Interludiu (55-56)
  - Subiect la vocea 4 (57-62) - Re Major
  - Interludiu (63-72)
  - Răspuns la vocea 3 (73-83) - Si minor
- Dezvoltare/Divertisment (84-142), modulații cromatice, secvențări, inversări; restructurări ritmice (de pildă S. la măs. 98-99, prin augmentare)
- Punte (143-154) prin oprirea vocilor și apariția unui nou motiv generat prin augmentarea unei celule din motivul α

Sectio Aurea → - Repriză (155-244) - Re Major
S (155-159); R (160-164); Interludiu (165-168); S (169-173); Interludiu (174-185); R și Pedală pe dominantă (186-192); Interludiu (193-198); Pedală pe tonică (199-226)
- Codă (227-234) - Re Major
  - prima celulă a motivului α apare proiectată în sensul ascendent și cel descendent, prin dinamizare
- Coda Codei (235-244) - Re Major
  a doua celulă a motivului α apare intens dinamizată.

BEETHOVEN – Concert pentru vioara si orcherstra

→ Partea I - Forma de Sonata (Exp. - Dezv. - Repr. - Coda) cu Cadența inclusă

- Dubla Expozitie (masurile 1-223)
  - Expozitie I Orchestra (masurile 1-88)
    - Tema I (m. 1-27) Re Major
    - Tema II (m. 43-76) Re Major
    - Concluzie (m.77-88)
  - Expozitie II Vioara si Orchestra (m. 89-223)
    - Tema I (m.101-134) Re Major
    - Tema II (m. 144-177) Do Major
    - Concluzie (m.178-223)
- Dezvoltare (m.224-364) ← faza 1 (224 - 246), faza 2 (247 - 283), faza 3 = dinamizare progresivă la vioară (284 - 364)
- Repriza (m.365-496)
  - Tema I (m. 365-383) Re Major
  - Tema II (m. 418-439) Re Major
  - Concluzie (m.452-496)
- Coda (m.497-535) ← faza 1 (497 - 510), Cadența = faza II, faza III (Coda Cadență) (511 - 535)

→ Partea a II-a – Forma de Lied tripartit variat (ABA'Coda)

- A (m.1-40) – Tema (m.1-10), Variatiunea I (m.11-20), Variatiunea II(m.21-30), Variatiunea III(m.31-40)
- B (m.41-55)
- A' (m.56-65)
- Coda (cu reluarea B-ului) (m.66-91)

→ Partea a III-a – Forma de Rondo-Sonata (ABA=Expozitie; C = Dezvoltare; ABA = Repriza) (Exp. Dezv. Repr. ↓ ABACABACoda)

Exp.
- A (m.1-45) = Tema I Re Major
- B (m.59-68) = Tema II La Major
- A (m.93-126) = Concluzie Expozitie

Dezv.
- C (m.127-158) = Dezvoltare

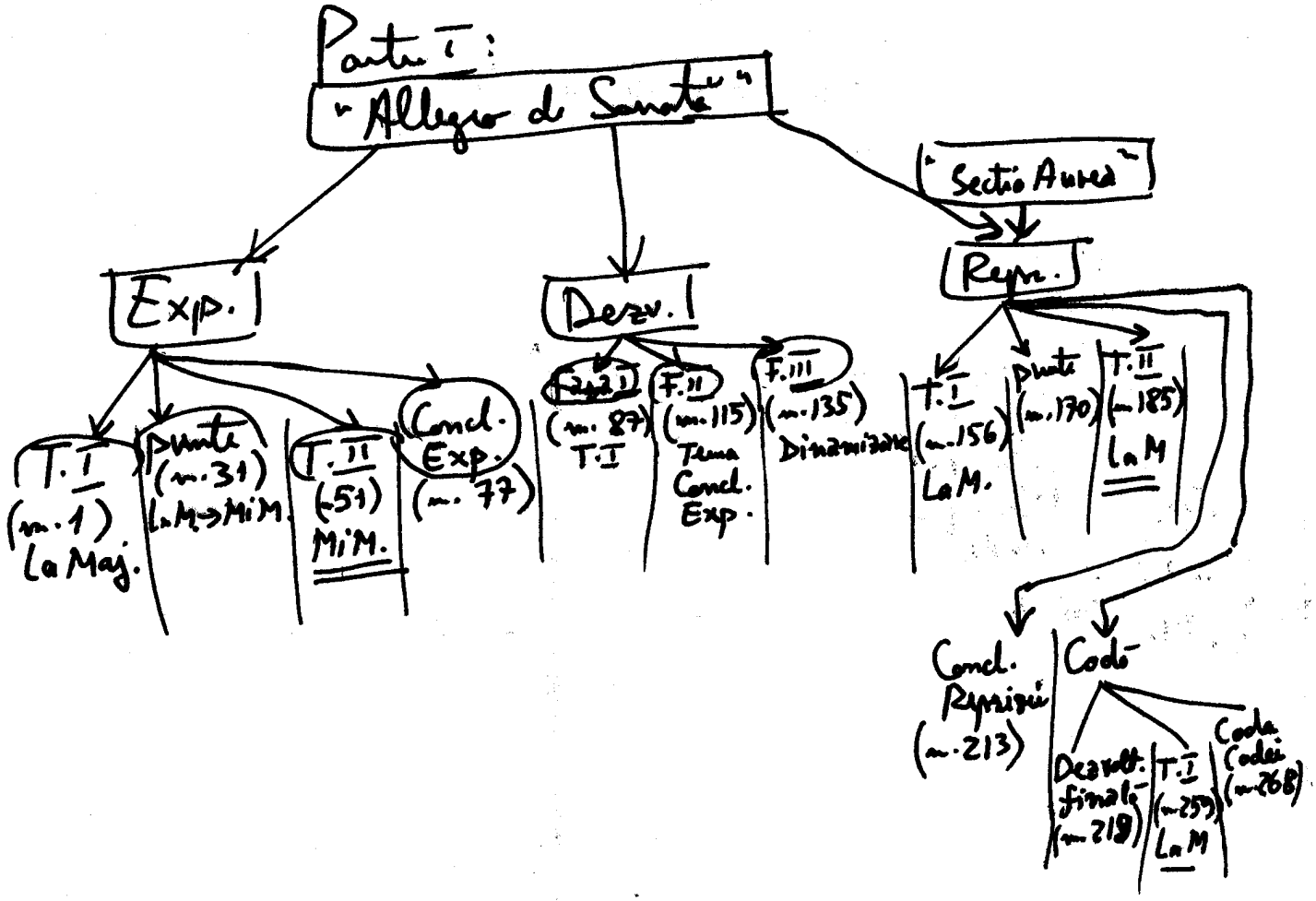
Repr.
- A (m.174-218) = Tema I Re Major
- B (m. 234-243) = Tema II Re Major
- A (m.256-268) = Concluzie Repriza
- Coda (m.269-360)

"Secția Aurea" ("Secțiunea de aur" = culminația):

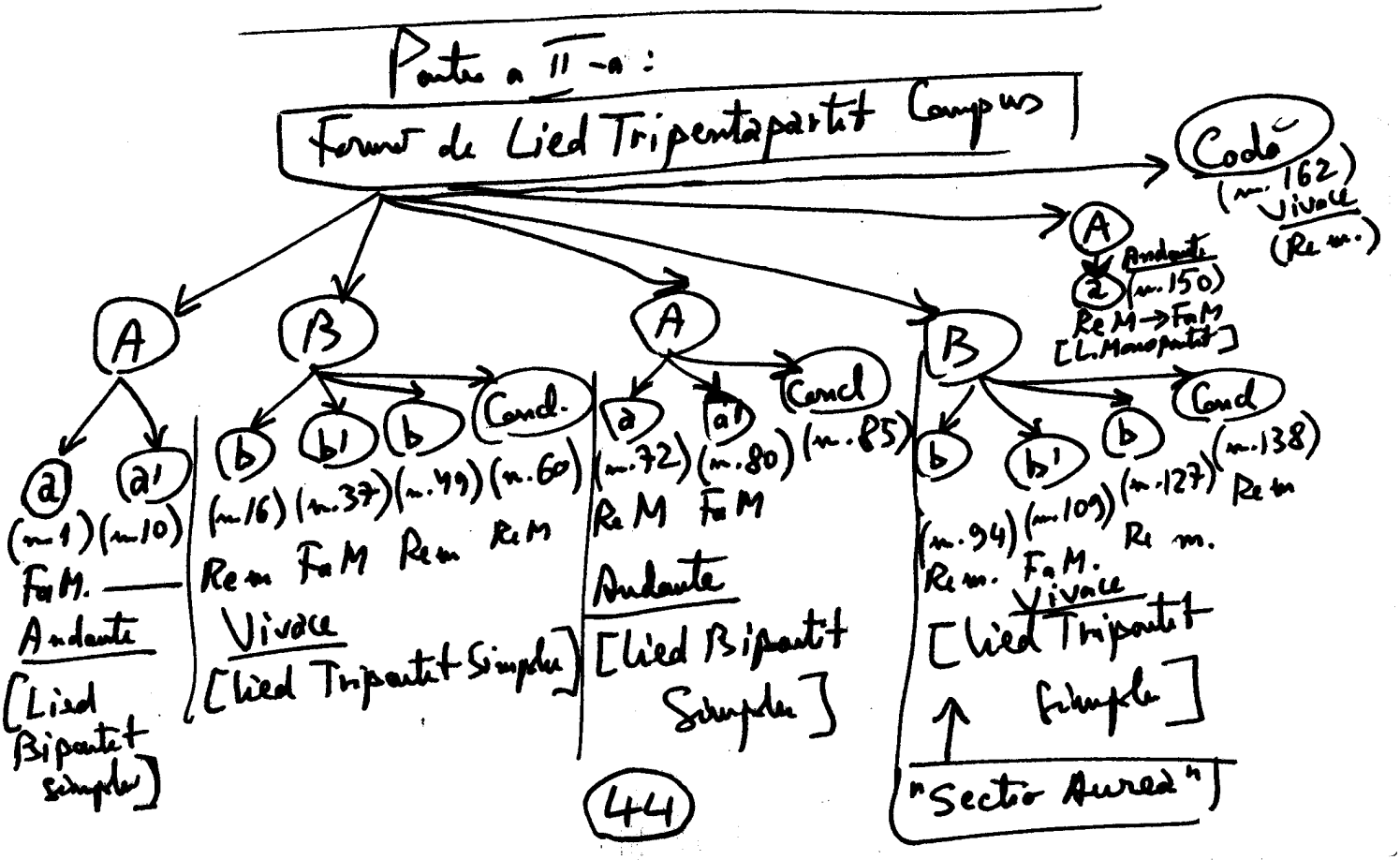
- în partea I – la Repriză (m. 365)
- în partea II – la A' (m. 56)
- în partea III – la Repriză (m. 174)

Problemas – Sonata II pt. vioară și pian

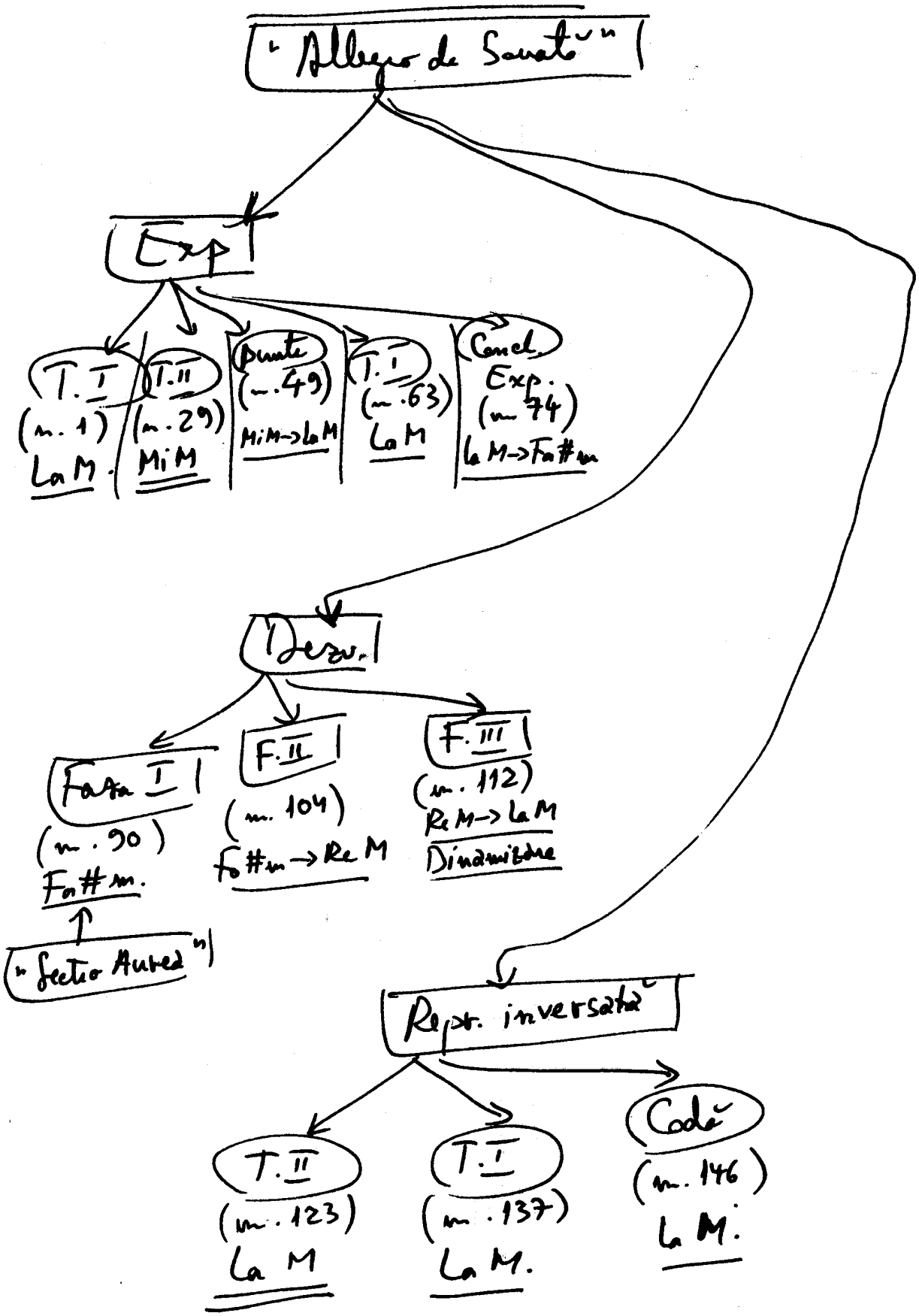
Partea I:



Partea a II-a:



Pontre a III - a



Beethoven – Sonata a III-a pt. vioară și pian

– p. I – "Allegro de Sonată"

– Expoziție
- Tema I (m. 1 vioară) – Re minor
- punte (m. 24)
- Tema II (m. 48 pian) – Fa Major
- Concluzie exp. (m. 72)

– Dezvoltare
- Faza I (m. 84)
- Faza II (m. 108)
- Faza III (m. 120)

– Repriză
- Tema I (m. 230 vioară) – Re minor
- punte amplă (m. 253)
- Tema II (m. 286) – Re Major (armonizată tot în min.)
- Concl. (m. 308)
- Codă (m. 318) (include o "codă a codei" – m. 358)

– p. II – "Sonată-fără dezvoltare"

– Expoziție
- Tema I (m. 1 vioară) – Re Major
- punte (m. 17)
- Tema II (m. 21) – La Major
- Concl. (m. 29)

– Repriză
- Tema I (m. 37) – Re Major
- punte (m. 49)
- Tema II (m. 53) – Re Major
- Concluzie (m. 63)
- Codă (m. 67)

- p. III - "All. de Sonată"

- Expoziție
  - Tema I (m. 1 pian) - Fa # minor
  - Tema II (m. 54 cu auftakt vioară) - La Major
- Dezvoltare
  - Faza I (m. 65)
  - Faza II (m. 91)
  - Faza III (m. 105)
- Repriză
  - Tema I (m. 119 pian) - Fa # minor
  - Tema II (m. 144 cu auftakt pian) - Fa # minor
  - Codă (m. 155)

- p. IV - "Allegro de Sonată"

- Expoziție
  - Introducere scurtă (m. 1) - Re minor
  - Tema I (m. 5) - Re minor, expusă de vioară
  - Punte (m. 17) - modulează de la Re min la Do Maj.
  - Grup Tematic II
    - T. II 1 (m. 39) - Do Major, expusă de pian
    - T. II 2 (m. 77) - La min., expusă de vioară
    - Concl. G.T. II (m. 96)
  - Concl. exp. (m. 108)
- Dezv.
  - Faza I (m. 114) - bazată pe motive din T. I = teză
  - Faza II (m. 130) - bazată pe motive din G.T. II = antiteză
  - Faza III (m. 172) = sinteză T. I / G.T. II = Sectio Aurea (Climax)
- Repr. inversată
  - T. II 1 (m. 218) - Fa Maj. (= rel. maj. a ton. de bază)
  - T. II 2 (m. 256 - Re min
  - Concl. G.T. II (m. 276) - include T. II 2 (m. 287)
  - T. I (m. 297) - Re min
  - Concl. (m. 307)
  - Codă (m. 311) - Codă codei (m. 331)

Brahms - Sonata I în mi minor op. 38 pentru violoncel și pian

- **Partea I** - Formă de Allegro de Sonate
  - Exp. (m. 1-91)
    - T. I (mi minor, liric) - m. 1-20 (+ reluare pian)
    - Punte (T. I în Do major cu tr. 6 cob.) - m. 34-57
    - T. II (și minor, dramatic) - m. 58-65 (+ reluare pian)
    - Concl. exp. - m. 79-91
  - Dezv. (m. 92-161)
    - Fasa I (≃ T. I - modulații) - m. 92-125
    - Fasa II (≃ T. II - modulații) - m. 126-144
    - Fasa III (dinamizare, figurații arm. + pedale și ostinate) - m. 145-161
  - Repriză (m. 162-281)
    - T. I (mi minor, liric) - m. 162-181 (+ reluare pian)
    - Punte (T. I în Fa major + tr. 6 cob.) - m. 195-218
    - T. II (mi minor, dramatic) - m. 219-226 (+ reluare pian)
    - Concl. repr. - m. 240-264
    - Codă (lirică) - m. 265-281

- **Partea a II-a** - Formă de Lied Tripartit Compus

  A (a a' a'' a) B (b (x2) b' (x2)) A (a a' a'' a)

  Bip. cu mică repriză — Bib. simplu — Bip. cu mică repriză = reluare A

  A - a (la minor, cello - m. 1-15), a' (la min., pian - m. 16-29), a'' (re major + modulații - m. 30-59), a (la min., cello - m. 60-76

  B - scurtă introducere (m. 77-78), b (fa# min. - m. 79-89), b' (fa# min. + modulații - m. 90-108), Concluzie - Punte (m. 109-115)

- **Partea a III-a** - Sinteză All. de S. și Fugă dublă
  - Exp. (m. 1-75)
    - Grup Tem. Princ. (mi minor) (m. 1-60) (caracter riguros, baroc)
      - Subiect 1 (m. 1-4, pian)
      - Răspuns Tonal 1 (m. 5-8, cello)
      - Subiect 1 (m. 9-12, pian) + S. 2 (cello)
      - interludiu (m. 13-15)
      - S. 2 (m. 16-19, cello) + S. 1 (pian)
      - R. Tonal 2 (m. 20-21, pian) + S. 1 (cello)
      - expuneri succesive (în diferite tonalit.) cu S. 1 în formă directă și inversă (oglindă)
    - T. II (m. 61-75) (sol major) - contrast = caracter giocoso
  - Dezv. = Divertisment (m. 76-135): Fasa I (≃ S. 1 - m. 76-94); F. II (≃ S. 2 - m. 95-114); F. III (dinam., motive supr. pedalelor - m. 115-135)
  - Repr. concentrată (m. 136-198) - doar Gr. T. Princ. (m. 136-174)
    - Codă (dinamizare - Più Presto) (m. 175-198)

Brahms - Sonata a II-a în Fa Major op. 99 pentru violoncel și pian

→ **Partea I** - Formă de Sonată
- Exp. - T. I (1-21) - Fa Maj.
  - punte (22-33)
  - T. II (34-59) - Do Maj.
  - Concluzie (60-65)
- Dezv. - Faza I (66-73) - Fa # min
  - Faza II (74-91) - cromatizări, secvențări
  - Faza III (92-127) - dinamizare
- Reprizǎ - T. I (128-150) - Fa Maj.

Sectio Aurea → - T. II (151-177) - Fa Maj.
- Codǎ (178-211) - cu dezvoltare codală (terminală)

→ **Partea II** - Lied Tripartit Compus
- A < a1 (1-11) - Fa # Maj.
  a2 (12-19) - Fa # Maj.
- B < b1 (20-32) - Fa min.
  punte (33-44) - Reb Maj, cu modulații cromatice

S.A. → - A < a1 (45-55) - Fa # Maj.
  a2 (56-62) - Re Maj.
- Codă < a1 (63-65) - Fa # Maj.
  b1 (66-71) - Fa # Maj. - tema B-b1

→ **Partea III** - Lied Tripartit Compus
- A < a (1-50) - Fa min.
  a' (51-84) - Mi min.
  a (85-125) - Fa min.
- punte scurtǎ (126-128)
- B < b (129-144) - Fa Maj.
  b' (145-179) - Reb Maj.
  b (180-191) - Fa Maj.
- punte scurtă (192-195)

S.A → - A (reluare)

→ **Partea IV** - Rondo Sonată
- A < a1 (1-16)
  a2 (17-22)] Fa Maj. = G.T. I
- B - b1 (23-44) - La min = T. II] = Exp.
- A [a1 (45-51)
  punte (52-56)] Fa Maj. = Concluzie
- C - c1 (57-84) - Si b min, temă asemănătoare p. II - B - b1 (caracter ciclic) = Dezv.
- A < a1 (85-95) - Solb Maj (falsă repriză)

S.A. → a2 (96-101) - Fa Maj. (repriză reală) G.T. I
- B < b1 (102-125) - Re min (= relativ o F Maj.) = T. II] = Repriză
  punte (126-128)
- A - a1 (129-144) - Fa Maj. = Codă

Brahms - Sonata Nr. 2 Op. 120 Nr. 2 pentru clarinet (vioară) și pian (1894

- Partea I = Sonată
  - Exp. (1-55)
    - T. I (1-21) - Mib M
    - T. II (22-39) - Sib M
    - Concl. Exp. (40-47)
    - Punte (48-55)
  - Dezv. (56-102)
    - Fasa I (56-64) - Sib M, cromatisări T. I
    - Fasa II (65-88) - Sol m, cromatisări T. II
    - Fasa III (89-102) - tr. V Mib M, cromatisări diminuizate
  - Repr. (103-173)
    - T. I (103-119) - Mib M
    - T. II → Dob M (120-125) / Mib M (126-137)
    - S.A.
    - Concl. Repr. (138-145) - Mib M
    - Punte (146-153) - Sol M
    - Coda (154-161) - dezvoltare codală (terminală)
    - Concl. Codei (162-173)

- Partea II = Lied Tripartit Compus
  - A (1-80)
    - a (1-27) - Mib m
    - a' (28-36) - Dob m
    - a (37-48) - Mib m
    - Concluzie (49-80) - Mib m
  - B (81-138)
    - b (81-108) - Sib M
    - b' (109-120) - Sol# M
    - b (121-133) - Si M
    - Punte (134-138) - Si M → Mib M
  - S.A. → A' (139-223)
    - a (139-167) - Mib m
    - a' (168-176) - Dob m
    - a (177-188) - Mib m
    - Concl. (189-205) - Mib m
    - Coda (206-223) - Mib m, cu inflexiuni

./.

- Partea III = Temă cu Variațiuni

  - Tema (1-14) - Mi♭ M;
  - Var. I (15-38) - Mi♭ M - motiv derivat din temă și secvențat;
  - Var. II (39-52) - Mi♭ M - figurativă;
  - Var. III (53-66) - Mi♭ M - var. de caracter;
  - Var. IV (67-80) - Mi♭ M - var. armonică;
  - Var. V (81-107) - Mi♭ m - la omonimă; var. ornamentală;
  - Var. VI (108-155) - Mi♭ M - var. liberă; (S.A.) →
  - Var. VII (156-173) Mi♭ M - dinamizare pe celula motivică inițială, ce este secvențată în forme concentrate

x —— x

Johannes Brahms: Concert pt. vioară și orch. op. 77

Partea I (= formă de "Allegro de Sonată")

Dublă Exp.	Dezv.	Repriză
T.I-G.T.II (1+2)-T.I-G.T.II-Concl.	Faze I-III	T.I-G.T.II-Concl.-Cad.-Coda

→ Dublă Expoziție

Exp. 1 (ORCH.)

Tema I (mós. 1 →) Re Maj → punte (m. 17) → Grup Tematic II (2 teme secundare) → 1 (m. 65) Treapta V (dom.) Re minor armonic; 2 (m. 78) Re Minor

punte (m. 84) cu caracter dezv. → vioară (elemente T.I) (m. 90) → T.I (vioară) (m. 136) Re Maj. →

Exp. 2 (vioară) → - - -

(Exp. 2)

→ Gr.T.II (vioară) → Concluzia Exp. (orch.) (m. 260)

1 (m. 204) La Maj.; 2 (m. 246) La min.

→ Dezvoltare

Faza I (elemente din T.I și T.II 1) (m. 272) (La minor) → Faza II (dezv. motiv ritmic derivat din T.II 2) (m. 303) → Faza III (dinamizare) (m. 340)

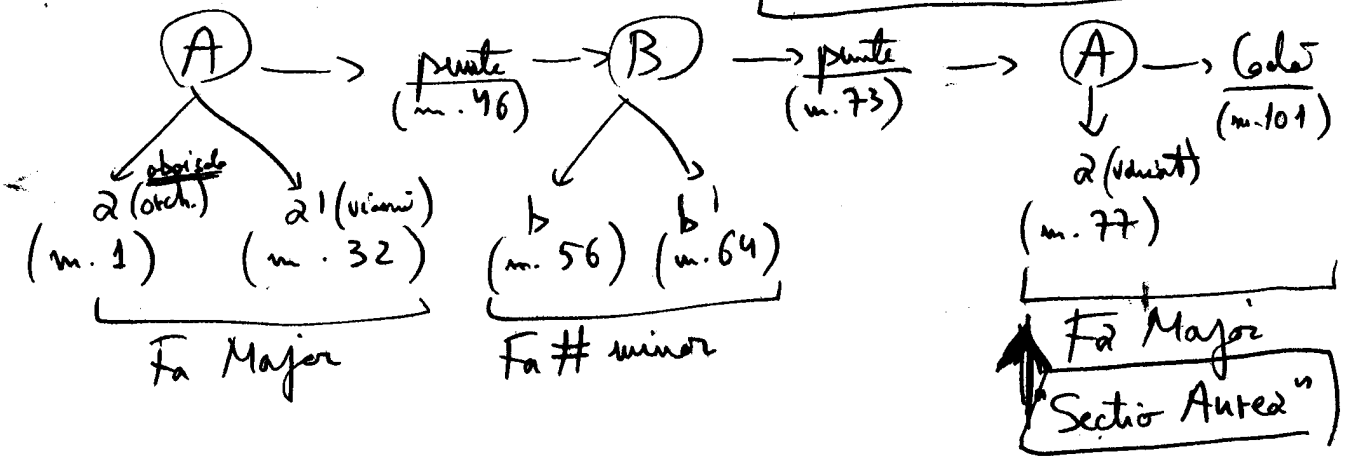
→ Repriză = "Sectio Aurea"

T.I (orch.) (m. 481) Re Maj. → G.T.II (vioară) → punte (561) → 1 (m. 543) Fa# Maj; 2 (m. 587) Re minor (armonizat Re Maj.) (= tonalit. de bază)

punte (m. 601) → Concluzie (Coral cu elemente T.I) (m. 614) → Cadență (vioară solo) (m. 626 +) → Coda (v. + orch.) (m. 627)

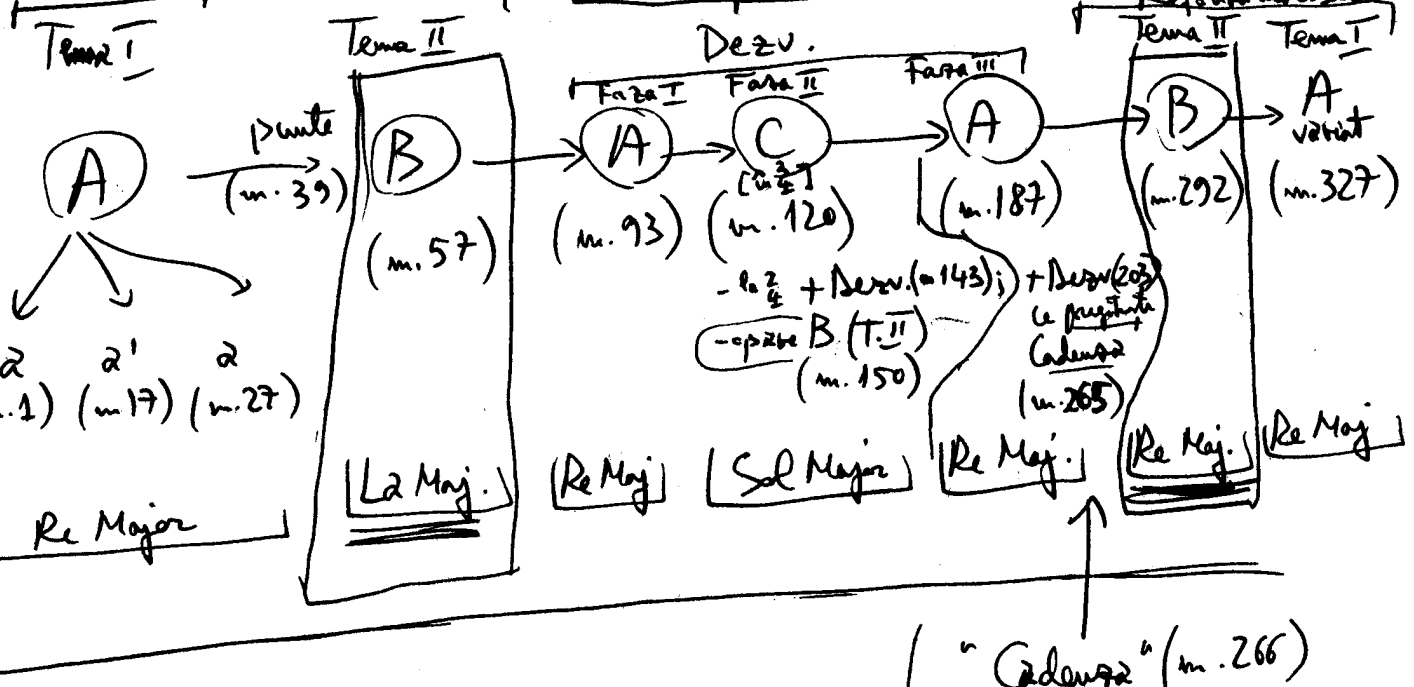
• Partea a II-a ("Lied Thpontif Compus")

[A B A
a a' b b' a]



• Partea a III-a ("Rondo-Sonată")

(Re) (La) (Re) (Sol) (Re) (Re) (Re)
[A – B – A – C – A – B – A
T.I T.II Dezv. Cad. inversată Reprize T.II – T.I
Exp.



"Cadența" (m. 266) marchează "Sectio Aurea"

– Compus: 1878;
– Prima audiție: ianuarie 1879 la Leipzig; având ca solist pe Joseph Joachim

– R. Schumann: "Märchenbilder" (≈ "File de poveste" / = "Imagini de poveste")

pentru violă și pian, Op. 113 (1851)

→ Macrostructura:

Formă de lied tripartit compus

⇒ caracter specific ("fantastic", "liber" → poveste, aproape improvizând)

Schema formei

- Introducere (m. 1–8) – Re min
- A (m. 9–29)
  - a (m. 9–16) – Re min → (mod.) Fa Maj
  - a' (m. 17–29) – Fa Maj → La min
- B (m. 30–45)
  - b (m. 30–37) – La min → Re min → La min
  - b' (m. 38–45) – La min → La Maj → (tr. V Re min)
- A' (m. 46–64) (Secțiu Aurea (la cca 2/3 din întreg))
  - a (m. 46–57) – Re min → Sol min → Re min [tr. I → tr. IV → tr. I ⇒ cadență plagală]
  - a' (m. 58–64) – Re min
- Codă (m. 65–72)

Plan tonal: Re m. → Fa M. → La m. → Re min. → La min. → La M. (→ tr. V Re m.) → Re min. → Sol m. → Re m.
(Intr. + A) (B) (A') + Coda

→ Microstructura:

– motiv tetrasilab cu 2 accente pe cadență de sorginte plagală [3/4 | acc. metric → | acc. expresiv → | → I — IV (și derivate)]

– motivul proliferează prin secvențări în diferite tonalități, într-o quasi modulație continuă

– configurația texturii discantului (= melodiei) este antifonică, responsorială (= dialog violă/pian)

-1/2-

↦ Schumann – Cello Concerto

Op. 129 (1850

{ Caracter ciclic = legătură fenomenologică între părți, unitate monolitică a părților I–III, circulația liberă a temelor (vezi puntea părții II)

↦ P. I → Exp. – Introducere: La min., cadență plagală (I–IV–I) – m. 1–4
(= formă de sonată)
– T. I: La min. – m. 5–33
– Punte: La min. → Do Maj. – m. 34–49
– T. II: Do Maj. – m. 50–95
– Concl.: Do Maj. → Fa Maj. – m. 96–104

→ Dezv. – Faza I: Fa Maj. (elemente T. II) – m. 105–133
– Faza II: Fa Maj → modulații (secvențări) – m. 134–152
– Faza III: Fa # min. (T. I în falsă repriză) – m. 153–175

→ Repr. – T. I: La min. – m. 176–204
– Punte: La min → La Maj. – m. 205–217
– T. II: La Maj. – m. 218–263
– Concl. și totodată punte spre P. II – m. 264–279 = Concl. P. I; m. 280–285 = Punte

↦ P. II → A – a: Fa Maj – m. 285–294
– a': Do Maj → Fa Maj – m. 295–302
(= formă de lied bipartit cu mică repriză)
→ B – b: Fa Maj – m. 303–311
– a'': Fa Maj – m. 312–319

– Punte spre P. III – Tema I din P. I: La min – 320–327
(evidențiază caracterul ciclic al lucrării)
– Tema p. II: Do Maj. – 328–330
– punte pr.-zisă în formă de recitativ, inflexiune spre Re minor – m. 331–344
(= treapta IV în La minor => cadență plagală) ca în introducere P. I.

Sectio Aurea → Exp.

↦ P. III – G.T. I → (a) La min. (pe cadența perfectă compusă I–IV–V) – m. 345–364
(= formă de sonată)
grup tematic
(a') Do Major → La minor – m. 365–401

– Punte: La min → (FaM) Do Maj. – m. 402–409
– T. II: Do Major – 410–463
– Concl. Exp.: Do Maj → Si Maj – m. 464–475

Dezv. – Faza I: Si Maj. (elemente T. I-a) – m. 476–493
– Faza II: La min (modulații, secvențări) – m. 494–531
– Faza III: Sib Maj. (dinamizare motiv T. I-a) – m. 532–548

Repr. – G.T. I < (a): La min – m. 549–568; (a'): Do Maj → La min – m. 569–605
– Punte: La min → Re Maj → La Major – m. 606–613
– T. II = La Major – 614–667
– Concl. + punte – m. 668–684
– Cadenza – m. 685–721
– Coda – m. 722–756

Analiza Schenkeriană (sistem Heinrich Schenker)

Summary of Form

– Part I (Sonata Form) –

Exposition

Theme 1: I (A minor) – Transition: I–III – Theme 2: III – Closing Theme (III)
1-33 34-49 50-95 96-104

Development:

Part 1 – Part 2 – Part 3 (various "keys")
105-133 134-152 153-175

Reprise

Theme 1: I – Transition: I – Theme 2: I – Closing Theme/Transition
176-204 205-217 218-263 264-279 280-285

– Part II (Two-Part Form with Reprise) – (Rounded Binary Form)

A – A¹ – B – A
VI III VI VI
285-294 295-302 303-311 312-319

‖ Transition (with T. I/1 and T. II)
Part 1: I – Part 2: III – Part 3: IV
320-327 328-330 331-344

– Part III (Sonata Form) –

Exposition

Theme 1: I – Transition: I–III – Theme 2: III – Closing Theme (III)
Part 1 – Part 2
345-364 365-401 402-409 410-463 464-475

Development

Part 1 – Part 2 – Part 3 (various "keys")
476-493 494-531 532-548

Reprise

Theme 1: I – Transition (I) – Theme 2: I – Closing Th./Transition – Cadenza – Coda
Part 1 – Part 2
549-568 569-605 606-613 614-667 668-684 685-721 722-756

Background (Macro-Structure Level)
Exposition
Development
Reprise

Schubert: Cvartet op. 29 (1824)

→ I.) Sonata

- Exp. (1-100)
  - T. I (3-31) — La minor (3-22); La Major (23-31)
  - Punte (32-58) — modulatorie
  - T. II (59-68) — Do Major
  - Conclusione Exp. (69-100)
- Desv. (101b-167)
  - Fase I (101b-129) — elemente T. I
  - Fase II (130-140) — elemente T. II
  - Fase III (141-167) — elemente T. I dinamizare
- Repr. (168-296) (pe Sectio Aurea)
  - T. I (170-187) — La Minor → La Major
  - Punte (188-221)
  - T. II (222-231) — La Major
  - Concl. Repr. (232-265)
  - Codă (266-296)

→ II.) Sonata fără dezvoltare

- Exp. (1-52)
  - T. I (1-16b) — Do Major
  - Punte (17-27)
  - T. II (28-42) — Sol Major
  - Concl. Exp. (43-52)
- Repr. (53-125)
  - T. I (53-68) — Do Major
  - Punte (69-95)
  - T. II (96-109) — Do Major ← Sectio Aurea
  - Concl. Repr. (110-117)
  - Codă (118-125)

→ III) Lied Tripartit Comysus

- (A) = Allegretto
  - (a) (1-20)
  - (a') (21-77)
  - Punte (78-81)
- (B) = Trio
  - (b) (1-10)
  - (b') (11-30)
  - Punte (31-34)
- (A) = Allegretto (da capo) = pe Sectio Aurea

→ IV Sonata pour desvelhare

- Exp. (1-129)
  - T. I (1-26) — La Major
  - Concl. T. I (27-36)
  - Punte (37-71)
  - T. II (72-103) — Do # minor
  - Concl. T. II (104-112)
  - Concl. Exp. (113-129)
- Repr. (130-318)
  - T. I (130-159) — La Major
  - Concl. T. I (160-216) — desvelhata ! ← (S.A.)
  - Punte (217-253)
  - T. II (254-269) — Fa # minor (belotem minorem) La Major
  - Concl. T. II (270-278)
  - Concl. Repr. (279-291)
  - Codo (292-318) — elemento T. I

Chopin – Sonata op. 65 pt. cello / pian

→ P. I – Formă de Sonată

– Exp. (m. 1–114)
- G.T. I (1–41) < a (1–23), b (24–41) > Sol minor
- punte (42–60)
- T. II (61–91) < antecedent/anacrusă (61–68), T. II pr. zisă (69–91) > Si b Maj
- Concl. Exp. (92–114)

– Desv. (115–175)
- Faza I (115–122)
- Faza II (123–137)
- Faza III – dinamizare (138–175)

] trăvălire tematic (secvențări, modulații, dinamizări)

– Repr. concentrată (176–236)
- doar T. II (176–207)
  - antecedent/anacrusă (176–184)
  - T. II pr. zisă (185–199) – Sol Major (omonima majoră a tonalității de bază)
  - Concl. T. II (200–207) în Sol minor (ton. de bază)
- Concl. Repriză (208–219)
- Codă (220–236)

→ P. II – Formă de Lied tripartit compus

– A (1–132)
- a (1–40) – Re minor
- a' (41–88) – Fa # Major
- a (89–132 – Re minor

– B (133–210)
- b (133–163) – Re Major
- b' (164–195) – dublu expus (cu repetiție) Fa # minor
- punte (196–210)

– A (211–257)
- a (211–238)
- Codă (239–257)

→ P. III - Formă de lied monopartit simplu

- A (1-27) - (a) (1-17) - Sib Major - modulație continuă
  Codă (18-27) - Sib minor → Sib Major

→ P. IV - Formă de Sonată

- Exp. (1-72)
  - T. I (1-18) - Re minor - modulatorie
  - punte (19-29) - Lab Maj → Do min
  - Gr. T. II (30-56) - a (30-44), b (45-56) > Do minor
  - Concl. Exp (57-72)

- Desv. (73-147)
  - F. I (73-109)
  - F. II (110-135)
  - F. III - dinamizare (136-147)
  - tranzitiv tematic (secvențe și modulații dinamizare)

- Repr. concentrată (148-199)
  - doar T. I (148-164) - în Re minor (ton. de bază)
  - Codă - în Sol Major (omonimă ton. de bază a p. I)
  - (pt. p. IV și pt. Întreaga Sonată)
  - - reliefează caracterul ciclic (Foarte Important)

Trăsături generale:

- caracter ciclic (temele p. I - IV sunt înrudite), subliniat și prin planul tonal (ex: Codă p. IV e și Codă întregii Sonate)
- modulație continuă → caracter quasi-improvizatoric.
- aplicarea liberă a schemelor formale (sonată și lied)
- planurile dinamice și agogice subliniază caracterul quasi-improvizatoric — ca ipostază a unei concepții eminamente romantice

 x — x

Paganini: Concert Nr. 1 pt. vioară și orchestră

- Partea I - forma de "Allegro de Sonată"

→ **Dublă Expoziție**

1.) Exp. orchestră
- Tema I 1 (măs. 1) - Re Maj., caracter introductiv
- Tema I 2 (măs. 12) - Re Majer
- Concluzia T. I (m. 28)
- punte (m. 32) - modulează spre La Majer
- Tema II (m. 43) - La Majer
- Tema I 2 (măs. 62) - Re Majer
- Concluzia exp. orchestră (m. 79)

2.) Expoziția solistului
- Tema I 1 variată (m. 95) - Re Maj, caracter introductiv
- Tema II 2 variată (m. 110) - Re Maj.
- punte (m. 127) - modulează spre La Majer
- Tema II (m. 143) - La Majer
- Tema II variată cu rol de Concluzie a expoziției (m. 164) - La Majer

→ **Dezvoltare** - Fasa I (m. 198) - doar orchestra
- la măs. 221 apare o temă de sinteză ["Maggiore"] în Si Majer

- Fasa II (m. 231) - intră solistul
- quasi Cadența 1 (m. 231)
- Tema de sinteză, variată (m. 235) (= T.S. 1)

– quasi Codeuza 2 (m. 243)
– tema de sinteză, variată – (m. 247)
(t.s. 2)
– o nouă variațiune a temei de sinteză – (m. 260)
(t.s. 3)

– Faza III – Tema de sinteză la vioară (m. 280)
("Maggiore") – Si Major
– variațiunea temei de sinteză – (m. 290)
(t.s. 3)
– pregătirea reprizei (m. 302)
și a T. II (m. 307)

→ Repriză inversată

– T. II (m. 311) – Re Major
(= tonalitatea de bază)

– T. I₂ (m. 332) – Re Maj.
– Concluzie (m. 340)
– Codă (m. 366)
– Codeuza ad lib. (m. 378)
– Concluzia Codei (m. 380)

– Partea II – formă de Lied Bipartit Compus

Intr. – A – B – Codă

a a' b b' — Si minor, Re Major, Si minor

– Introducere (m. 1) – Si minor (orchestra)
– A – a (m. 8) – Si minor (solist)
– a' (m. 19) – Si minor – modulează spre Re Major
– B – b (m. 31) – Re Major
– b' (m. 43) – Re Maj. – modulează spre Si minor
– Coda (m. 56) – Si minor – în final Si Major
("majorul lui Bach")

– Partea III – formă de "Rondo-Sonată"

plan tonal → → A – Re Major – $\boxed{\text{B La Maj}}$ – A – Re Maj. – C – Sol Maj – A – Re Maj – $\boxed{\text{B Re Maj}}$ – A – Re Maj – Codă – Re Maj

Tema I, Tema II, Tema I — Expoziție; Dezv.; Repriză

– $\boxed{\text{Expoziție}}$ – (A) = Tema I (mis. 1) – Re Major
(= grup tematic)

- T. I 1 (m. 1)
- T. I 2 (m. 31)
- Concluzia T. I (m. 46)
- punte (m. 67) – modulează spre La Major

– (B) = Tema II (m. 94) – La Major
(= grup tematic)

- T. II 1 (m. 94)
- T. II 2 (m. 126)
- T. II 2 variată (m. 142)
- Quasi Cadenza viară (m. 170)
- punte (m. 182) – modulează spre Re Major

– (A) = Tema I (m. 206) – Re Major
(= grup tematic)

- T. I 1 (m. 206)
- T. I 2 (m. 234)
- Concluzie (m. 251) – se termină pe treapta I din Re Major, care este și tr. V (dominanta) din Sol Major – deci modulație bruscă

– **Desvoltare** – (C) (mes. 271) – Sol Major

- c (m. 271)
- c_1 (m. 322) – cu o variațiune
- punte (m. 349) – modulează spre Re Major

– **Repriză** – (A) = Tema I (= grup tematic) (mes. 365) – Re Major

- T. I$_1$ (m. 365)
- T. I$_2$ (m. 386)
- punte (m. 395)

– (B) = Tema II (m. 402) – Re Major

- apare în forma T. II$_2$ (m. 402)
- T. II$_2$ variată (m. 418)
- Quasi Cadență vioară (m. 446)

– (A) = Tema I (m. 458) – Re Major

- apare în forma T. I$_1$ variată, cu rol de Concluzie a Reprizei
- Codă (m. 474)

× ——— ×

Dvořák – Trio Dumki (Trio Nr. 4, 1891)

– Caracteristici generale:

– "Dumki" derivă din "Dum-Ka" = cântec popular slav alternând stările de bucurie și tristețe

⇓

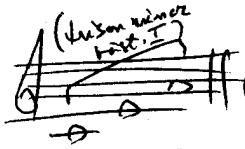
– Consecințe în plan formal

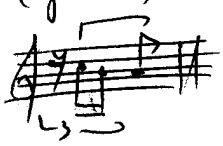
→ structură rapsodică, liberă, fără dezvoltări de tip sonată

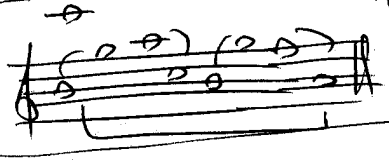
→ numeroase modulații la omonimă și la relativă (alternând Majorul cu minorul)

→ mari contraste dinamice și agogice

→ configurație ciclică, bazată pe motivele α (alfa), β (beta) și γ (gamma):

(α) = 

(β) =  (motiv ritmic descendent)

(γ) =  (sexte descendente)

– structurat în 6 părți în forme de sorginte populară: lied bipartit dublu (p. I și II), lied tripartit compus (p. III, IV și V) și rondo (p. VI).

→ (p. I) = lied bipartit dublu – ABA'B'

- A < a (m. 1–12), a' (m. 13–34)] Mi minor
- B (m. 35–72) – Mi Maj.
- A' < a (m. 73–81), a' (m. 82–102)] Mi minor
- B' (m. 103–137) – Mi Maj.

→ (p. II) = lied bipartit dublu – ABA'B'

- A < a (m. 138–152) – Do# minor/Major; a' (m. 153–162) – Do# Maj; a (m. 163–178) – Do# min. (alternanți Do# minor / Major)
- B < b (m. 179–210) – Do# min; b' (m. 211–226) – secvențări; b (m. 227–234) – Do# minor; punte incluzând și Cadență violoncel (m. 235–253)

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- A' < a (n. 254 - 266) - Do # minor / Major
  a' (n. 267 - 276) - Do # Major
  a (n. 277 - 283) Do # min
  punte cu secvenţă şi mai contraste dinamice, ca un început de desvoltare (n. 284 - 294)
- B' < b (n. 295 - 318) - Do # min.
  b' (n. 319 - 332) - Do # min, caracter conclusiv.

- p. III = lied tripartit compus - ABA' Codă

- A < a (333 - 374) - La Maj.
  a' (375 - 385) - Fa # Maj.
  a (386 - 400) - La Maj.
- B < b (401 - 125) - La min
  b' (126 - 451) - La min
  b'' (452 - 466) - La Maj. (temă ulla pizzi)
- A' (467 - 496) - La Maj.
- Codă (497 - 514) - La Maj.

- p. IV = lied tripartit compus - ABA' Codă

- A (Tripuntapartit) < a (515 - 536) - Re minor
  a' (537 - 545) - Fa Maj.
  a (546 - 563) - Re minor
  a'' (564 - 586) - Re Major
  a (587 - 604) - Re min.
- B < b (605 - 614)] Re Maj.
  b' (615 - 636)]
  b (637 - 646) ≈ punte modulatoria
- A' (647 - 662) - Re min
- Codă (663 - 684) - Re Maj.

- p. V - lied tripartit compus - ABA' Codă

- A < a (685 - 713). Mi b Maj.
  a' (714 - 734) - Mi b minor
- B (735 - 756) Fa # min
- punte (757 - 767) - modulatoria
- A' < a (767 - 799) - Mi b Maj.
  a' (780 - 823) - Mi b min
- Codă (824 - 844) - La b min, apoi Mi b min

(P VI) - Rondo - Intr. - A - B - punte - A' C - A''

punte

- Introducere (845-866) - Do minor
- A (867-904) - Do minor
- punte (905-930) - Do Maj, apoi Do min (917)
- B (931-954) - Do min, în final Do Maj
- punte (955-969) - Do min -> Fa min (elemente din intr.)
- A' (970-1007) - Fa min
- C (1008-1019) - Do Maj.
- A'' (1020-1050) - Do Maj - în final cu alternanțe la omonimă (Do min) - caracter concluziv.

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Concluzii

- Plan tonal general foarte variat.

I	II	III	IV	V	VI
Mi (M/m)	Do# (M/m)	La (M/m) și Fa#M	Re (m/M) și Fa M	Mib (M/m) și Lab m	Do (m/M) și Fa m

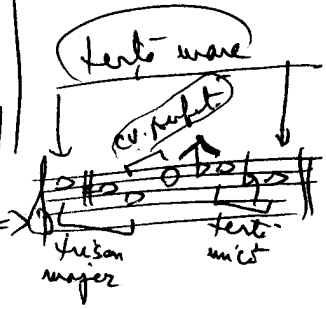
Evoluția tonală:

terță mare

cv. perfect

trison major

terță mică



- Material tematic foarte unitar (derivând din motivele α, β și γ), cu apariții ciclice
- O mozaicitate formei impune analizarea ei ca un întreg, ca o structură monolitică, proiectând în ipostaze contrastante (modul, agogic și dinamic) temele folclorice.

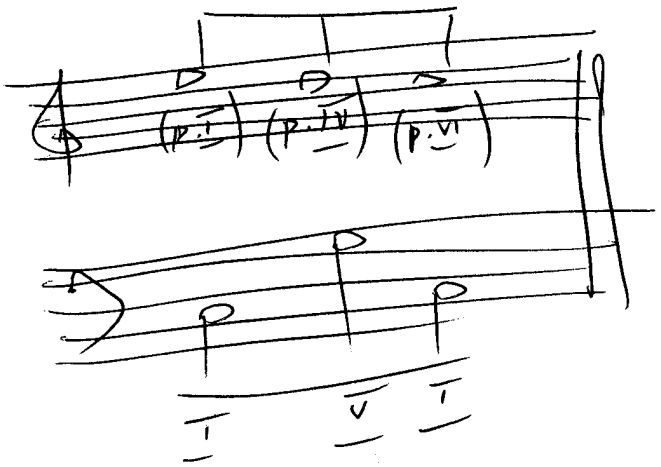
./.

— Temele sunt intuite (intervalic și ritmic), derivând din motivele generatoare α, β și γ expuse chiar la începutul lucrării.

— Într-o analiză schenkeriană (operând prin reducție fenomenologică), întreaga lucrare poate fi astfel considerată drept o mare sonată, în care:

- Exp. < T. I = p. I ; T. II = p. II
- Dezv. < Forța I = p. III ; Forța II = p. IV ; Forța III = p. V
- Repriza concentrată = p. VI

— La nivel "Background" se poate sintetiza structura schenkeriană de tertă:



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Borodin – Cvartet Nr. 1

Partea I (formată din 2 secțiuni: α și β)

α) – Introducere lentă (Moderato) – lied tripartit simplu (68 măsuri)
- (A) măsurile 1–23
- (B) m. 24–56
- Concluzie/Punte – m. 57–68

β) – Allegro (formă de sonată) (823 măsuri) – Exp. (m. 1–209)
- Tema I – La Major (m. 1–73)
- Punte (m. 74–116) – modulează spre Mi Major
- T. II – Mi Major (m. 117–171)
- Concl. Exp. (m. 172–209)

– Dezv. (m. 291–517)
- fasa I (m. 210–291) – elemente T. I
- fasa II (m. 292–404) – elemente T. II
- fasa III (m. 405–517) – dinamizare, spre sfârșit apar pedalele ce prejetesc Repriza

– Repriza (518–823) – apare pe Sectio Aurea ("secțiunea de aur")
- T. I – La Major (m. 518–584)
- Punte (m. 585–627)
- T. II – La Major (tonalitatea de bază) (m. 628–683)
- Concl. Repriza (m. 684–746)
- Codă (m. 747–823) – elemente din T. II (în La Maj.) – final irizat (pedale în registrul acut) (armonice)

Partea a II – lied tripartit compus

(A) – (B) (fugato) – (A')
a a' — a a''

– (A) (m. 1–68) – Andante – Fa # minor
- a (m. 1–16) – fa # minor
- punte (m. 17–22)
- a' (m. 23–68) – instabilitate tonală (multe inflexiuni modulatorii, cromatisme)

-/-

- (B) - Fugata (m. 69 – 131) (Re minor – Re Maj.)
  - expoziție de fugă (m. 69 - 96) (alternante S – R. real. urmate de interludiu, apoi intrări în stretto) – Re minor
  - divertisment (m. 97 – 125) – Re Major
  - punte (m. 126 – 131) –

"Secția Aurea" → – (A') - A Tempo (m. 132 – 180) Fa # minor
  - a (m. 132 – 158) – fa # minor
  - punte (m. 159 – 163) –
  - a'' (m. 164 – 180) – caracter conclusiv (fixează Fa # minor)

Partea III-a – Scherzo (lied tripartit compus –)
- A (Sonata)
- B (lied tripartit simplu)
- A (Sonata = reverse)

– (A) – Formă de Sonată (m. 1 – 295) Prestissimo
  - Exp. (m. 1 – 98)
    - T. I (m. 1 – 33) – Fa Major, caracter antifonic (responsorial)
    - punte (m. 34 – 51)
    - T. II (m. 52 – 82) – La minor, apoi Fa minor (secvențare), caracter omofonic
    - Concl. (m. 83 – 98)

– Dezv. (m. 99 – 201) = T. I și II în 5 secvențări:
Re b Maj (m. 99 – 120), Fa # min. (m. 121 – 142),
Re Maj (m. 143 – 164), Fa Maj (165 – 193),
Re min (194 – 201)

– Repriză (m. 202 – 295)
  - T. I – Fa Major (m. 202 – 218) – antifonic
  - punte (219 – 234)
  - T. II – Re minor (= relativa minoră Fa Maj, deci același material intonațional) (m. 235 – 257)
  - Codă (m. 258 – 295)

— 3 —

(B) – Trio – lied tripartit simplu: punte scurtă – b – b' – punte – b – codă
(m. 1 – 69)

– punte scurtă (m. 1 – 4)
– b (m. 5 – 20) < Temă (melodici) / Perpetuum Mobile] supropuse

în Re Maj

– b' (m. 21 – 29) – în Fa Major (secvențare)

– punte (m. 30 – 39) – secvențări ale celulei 2 din motivul generator (celula 2 fiind augmentată la valori de pătrimi pe intervalul caracteristic de cvintă)

– b (m. 40 – 55) – în Re Maj

– Codă (m. 56 – 69) – reia textura punții (secvențări ale celulei 2), făcând tranziția spre reluarea A-ului și modulând spre Fa Major

(A) – reluarea primei secțiuni (formă de sonată)
– Fa Major – = "Sectio Aurea"

Partea a IV – 2 secțiuni < α (intr. lentă) / β (sonată)

– α) Introducere lentă – Andante
(m. 1 – 26)
formă bipartită simplă < a (m. 1 – 10) / a' (m. 11 – 20) = secvențare a punte scurtă (m. 21 – 26)

– β) – Allegro risoluto – formă de sonată
(m. 1 – 270)

– Exp. (m. 1 – 67)
(dacă se repetă, este dublă – expoziție)
- T. I (m. 1 – 18) – La minor
- punte (m. 19 – 32)
- T. II (m. 33 – 53) – Do Major
- Concl. exp. (m. 54 – 67)

– Dezv.
(m. 68 – 144)
- fasa I (m. 68 – 89) – elemente T. I
- fasa II (m. 90 – 128) – elemente T. II
- fasa III (m. 129 – 144) – suprapune T. I cu T. II, în dinamizare, impunând dominanta lui La minor (pe Mi)

Secția Aurea → "secțiunea de aur")
– Repriză
(m. 145 – 270)
- T. I în La minor (m. 145 – 160)
- punte (m. 161 – 178)
- T. II în Fa # minor – relativa minoră a omonimei tonalității de bază (La Major – omonima lui La minor)
(m. 179 – 206)
- Concluzie repriză (m. 207 – 218)
- Codă (219 – 270), cu "Coda Codei" (m. 258 – 270), fixează omonima La Major (caracter optimist!)

Atenție! Se poate afirma că introducerile părților I și IV, împreună cu partea a II, formează o mătcă lentă (caracter melancolic, nostalgic) din care se nasc mișcările rapide. Așadar "mătca lentă" are structura:

$$\text{I}\alpha \dashrightarrow \text{II} \dashrightarrow \text{IV}\alpha$$

* Debussy - Sonata pt. cello și pian (vara 1915)
(22-VIII-1862, Saint Germain-en-Laye - 25-III-1918, Paris)

→ p. I (m. 1-51) - Allegro de Sonată (f. concentrat: 51 măsuri!)

- Expoziție (m. 1-15)
  - T. I (m. 1-4)
  - T. II (m. 8-15)
- Dezvoltare (m. 16-38) - în 3 faze -
  - faza 1 (m. 16-20) - elemente T. I
  - faza 2 (m. 21-28) - elemente T. II dinamizate (≃ tren)
  - faza 3 (m. 29-38) - T. I variată
    ↳ marchează Secția Aurea (Secțiunea de aur = culminație, apogeu)
- Repriză inversată (m. 39-51)
  - T. II (m. 39-44)
  - T. I (m. 45-47)
  - Codă scurtă (m. 48-51)

NB - Nu este muzică tonală, deci nu funcționează principiul tonal ci cel al ethosului (caracterului), temelor => contraste de caracter!

→ p. II (m. 1-64) - Rondo (ABACA + punte p. III, legată prin attacca)

- A
  - a1 (m. 1-4)
  - a2 (m. 5-7)
  - a3 (m. 8-12)
- B - b1 (m. 13-20)
- A
  - a2 (m. 21-25)
  - a3 (m. 26-27)
- C
  - c.1 (m. 28-30)
  - c.2 (m. 31-43)
  - c.3 (m. 44-53) ← Secția Aurea (p. II)
- A
  - a1 (m. 54-55)
  - a2 (m. 56-58)
- punte spre p. III (59-64) - "attacca p. III"

(NB - a1, a2, a3, c1, c2, c3, etc = idei muzicale (în codul secțiunii A sau C))

→ p. III (1-123) – Rondo (ABACA + Codă) ← S.A. pt. toate Sonatele (p. I, II, III)

– A
- a 1 (m. 1-14)
- a 2 (m. 15-22)

– B – b 1 (m. 23-36)

– A
- a 1 (m. 37-44)
- a 3 (m. 45-56)
- a 4 (m. 57-68) premoniția Morții ← S.A. pt. părțile II + III, ce formează un tot (au o structură monolitică)

– C – c 1 (m. 69-84)

– A
- a 1 (m. 85-95)
- a 2 (m. 96-103)
- a 4 dinamizat (m. 104-114) → S.A. pt. p. III

– Codă (m. 115-123) ← elemente din T. 1 / p. I (caracter cadențial, improvizatoric)

Caracteristici

– cea de a III-a perioadă de creație (sinteză neoclasică, îmbinând inovația cu tradiția)

– caracter improvizatoric, după modelul preclasicilor francezi (Couperin, Rameau)

– face parte dintr-un proiectat ciclu de 6 Sonate franceze (a sens doar S(I) pt. cello/pian, S(II) pt. flaut/violă/harpă și S(III) pt. vioară/pian)

– scrisă în vara lui 1915 la Pourville / S. pt. cello/pian, S. pt. flaut/violă/harpă, 12 Études (Studii) pt. pian (Stațiune la Oc. Atlantic, Canalul Mânecii) lângă Dieppe, unde a locuit între 12-VII – 12-X-1915) – NB – este operat de cancer pe 7-XII-1915 (are premoniția Morții).

– trăsătura stilistice generale: panteism, sistem supratonal (tonal + modal ← armonicile naturale), duplicația frazelor scurte (celulelor), geotropism pozitiv (orientare spre o fundamentală virtuală ↓)

74

Legendă:
T = Temă
G.T. = Grup tematic
P = parte

Maurice Ravel – Sonată pt. vioară și pian (1923-1927)

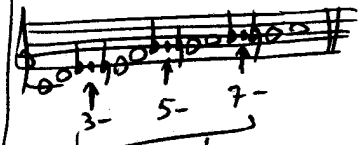
→ P. I) Allegretto = Formă de Sonată

- **Expoziție** (m. 1-52)
  - T. I (m. 1) – Mod lidian, în bara Sol
  - Punte (m. 27)
  - G.T. II (m. 34) – Mod lidian, cromatizat parțial, în bara Do; 2 elemente < lirică (pian) (α) / ritmic-dinamică (vioară) (β)
  - Concluzie (m. 47)
- **Dezvoltare** (m. 53-152)
  - Faza I (m. 53-96) – bazată pe T. I augmentată
  - Faza II (m. 97-132) – secvențări, modulații
  - Faza III (m. 133-152) – dinamizare
- **Reprizã inversatã** (m. 153-232) pe "Sectio Aurea"
  - T. II (α) (m. 153) în bara Sol
  - T. I (173) – în Sol
  - Concluzie (m. 183) – bazată pe T. II (β)
  - Codă (m. 225)

→ P. II) Blues – Moderato = Formă de Sonată

- **Exp.** (m. 1-77)
  - Introducere (m. 1-10) pe acord de undecimă (cu inflexiuni politonale) în La♭ Major
  - T. I (m. 11) în La♭ Major, conține elemente din T. I și T. II (P. I) reconfigurate într-un mod jazz-istic ("Negro Spirituals"), cu "Blue Notes"
  - T. II (m. 64) – în bara Re *)
- **Dezv.** (m. 78-109)
  - Faza I (m 78) – bazată pe T. II
  - Faza II (m 86) – secvențări
  - Faza III (m 95) – dinamizare
- **Repriza** (m. 110-145) pe "Sectio Aurea")
  - T. I (m. 110) în La♭ Major
  - T. II (m. 121) în La♭ Major
  - Codă (m. 137

Legendă
"Blue Notes" = alterarea descendentă a treptelor 7, 3 și/sau 5):



*) T. II contrastează puternic cu T. I în plan atonalic, La♭ (T. I) și Re (T. II) fiind distanțate la o cvartă mărită

/.

→ P. III) Perpetuum mobile – Allegro = Formă de Rondo Sonată

Rondo-Sonată (schema formei): A (B) A C A (B') A | = formă de sinteză între Rondo și Sonată

T.I T.II T.I | T.I T.II T.I

Exp. Desv. Repr.

– spre deosebire de Rondo-ul obișnuit, în Rondul-Sonată (B) apare în cu totul altă tonalitate, iar (B') în tonalitatea A-ului.

– Exp. (n. 1–104)
- Intr. (n. 1) = T.II (B) din Partea I
- A = T.I (n. 15) < a (15), a' (n. 29) > în Sol M.
- (B) = T.II (n. 52) < b (n. 52) – Fa # M cu Blue Notes; b' (n. 79) – Si Major
- A (n. 89) < T.I din P.III (vioară), T.II din P.I (pian) (α) > La b M

– Desv. (n. 105–138)
- C (n. 105) < c (n. 105) – Do minor; c' (n. 115) – La minor cromatizat (la vioară, T.II (α) din P.I, dinamizată)
- A (n. 129) = T.I < a (n. 129) – Mi Major = falsă repriză; a' (n. 139) – Sol Major = Repriză autentică!

– Repr. (n. 139–194) pe „Sectio Aurea"
- (B') = T.II (n. 155) < b (n. 155) – Sol Major – temă derivată din T.I – P.I; b' (n. 169) – la pian, temă derivată din T.I – P.II – în Mi Maj/min. (rel. minoră, omonime relative)
- A = T.I (n. 177) – reapare, transfigurată, T.I din P.I – în Sol

Concluzii

- caracter ciclic (circulația temelor în cele 3 părți);
- formă atipică (determinată și de natura structurii armonice modale, de sorginte jazzistică, cu "Blue Notes");
- în macro-structură poate fi considerată o mare formă de sonată liberă, de factura sonatei fără dezvoltare, în care:
  - Partea I = G.T. I
  - Partea II = G.T. II
  ] Expoziție
  - Partea III = Reprizã

Maurice Ravel – Sonata pentru vioara si pian

Partea I « Allegretto » – Forma de Sonata :

- Expozitie (m.1-52): - Tema I (m.1) – mod lidian in baza Sol; Punte (m.27) ; Grup Tematic II (m.34) – mod lidian, cromatizat partial, in baza Do – format din 2 elemente : « alpha » liric (pian) si « beta » dinamic (vioara) ; Concluzie (m.47) ;
- Dezvoltare(m.53-152) : Faza I (m.53-96) bazata pe T.I augmentata ; Faza II (m.97-132) incluzand secventari si modulatii ; Faza III (m.133-152) – dinamizare ;
- Repriza inversata(m.153-232) : Tema II « alpha » (m.153, cu climax pe « Sectio Aurea ») in baza Sol ; Tema I (m.173) in Sol ; Concluzie (m.183) bazata pe T.II « beta » ; Coda (m.225).

Partea a II-a « Blues – Moderato » - Forma de Sonata :

Expozitie (m.1-77)) :

- Introducere (m.1-10) pe acord de undecima (cu inflexiuni politonale) in La b Major ;
- Tema I (m.11) in La b Major, contine elemente din T.I si din T.II (Partea I) reconfigurate intr-un mod jazz-istic (specific « Negro Spirituals »), ce contine « Blue Notes » (in structura modala Do, Mi b, Mi, Fa, Sol b, Sol, Si b, Si – « Blue Notes » sunt treptele 3, 5 si 7 alterate la un semiton descendent, deci Mi b, Sol b si Si b) ; Tema II (m.64) in baza Re (Nota Bene : La b din T.I si Re din T.II contrasteaza puternic in plan armonic, deoarece sunt distantate la un interval de cvarta marita) ;

Dezvoltare (m.78-109) : Faza I (m.78) bazata pe T.II ; Faza II (m.121) – secventari ; Faza III (m.95) – dinamizare ;

Repriza (m.110-145) : T.I (m.110, pe « Sectio Aurea ») in La b Major ; T.II (m.121) in La b Major ; Coda (m.137).

Partea a III-a « Perpetuum Mobile » – Forma de Rondo Sonata : ABACABA, in care Exp : A (=T.I) –B (= T.II in tonalitatea diferita de A) – A (= Concluzia Exp. Bazata pe T.I); Dezv. : C ; Repriza : A (=T.I) –B' (= T.II in tonalitatea A) – A (= Coda bazata pe T.I). Analiza in detaliu :

Expozitie (m.1-104):

- Introducere (m.1) = T. II « beta » din Partea I ;
- A = T.I (m.15) format din a (m.) si a' (m. 29), ambele in Sol Major ;
- B = T.II (m.52) format din b (m.52)-in Fa diez Major cu « Blue Notes » si b' (m.79)-in Si Major ;
- A (m.89) format din T.I din Partea III (la vioara) si T.II « alpha » din Partea I (la pian), ambele in La b Major ;

Dezvoltare (m.105-138):

- C (m.105) format din c (m.105) in Do minor si din c' (m.115) in La minor cromatizat (la vioara apare T. II « alpha » din Partea I, in configuratie dinamizata)
- A (m.129) = T. I format din a (m.129) in Mi Major (falsa repriza) si

Repriza(m.139-194, pe « Sectio Aurea ») : a' (m.139) in Sol Major (repriza autentica)

- B' = T.II (m.155) format din b (m.155) in Sol Major (tema derivata din T.I Partea I) si din b' (m.169) – la pian (tema derivata din T.I Partea II) in Mi Major/Minor (deci Mi major cu « Blue Note » pe treapta 3), reprezentand : Mi minor- relativa minora a lui Sol Major, iar Mi major- omonima relativei (adica a lui Mi Minor) ;
- A=T.I (m.177), ce apare transfigurata, ca si T.I din P.I – in Sol.

Concluzii : caracter ciclic (circulatia temelor in cele trei parti), forma atipica (si din cauza structurii armonice modale, de sorginte jazzistica-cu « Blue Notes ») – deci, in macro-structura lucrarea apare ca o mare forma de sonata libera, de factura sonatei fara dezvoltare, in care : Marea Expozitie este alcatuita din Partea I (considerata ca un Grup Tematic Principal) si din Partea a II-a (considerata ca un Grup Tematic Secundar), iar Marea Repriza este reprezentata de Partea a III-a.

George Enescu – "Concertstück"

- forma de sonată -

Schema formei

→ **Expoziție** (m. 1-73)

- m. 1-2 – scurtă introducere (pian)
- m. 3-6 – T. I$_1$ (Fa Maj.)] Grup Tematic Principal
- m. 7-9 – T. I$_2$ (Fa Maj.)]
- m. 10-14 – T. I$_3$ (Fa Maj.)]
- m. 15-30 – Concluzia Grupului Tematic Principal [inflexiune în Re Maj (m. 21-22), apoi revenire în Fa Maj.]
- m. 31-54 – Punte [Fa Maj → La b Maj (m. 38) → → secvențări → La b min. (m. 50) → → secvențări → Mi Maj.] = Tema Punții apare la m. 32-33 =
- m. 55-61 – T. II (Mi Maj.)
- m. 62-73 – Concluzia Expoziției

→ **Dezvoltare** (m. 74 – 148)

- m. 74-97 – Faza I (elemente din Tema Punții și din T. I$_1$ dinamizată la violă)
- m. 98-126 – Faza II (continuă travaliul asupra Temei Punții)
- m. 127-148 – Faza III [T. II augmentată la violă, în Re Maj. → modulații → T. I$_1$ la violă suprapusă peste Tema Punții la pian - mâna stângă (m. 135 - Re minor) → → T. I$_1$ la violă (m. 143 - Mi minor) → → modulații → Fa Maj.]

→ Repriză (m. 149–216)

Secția Aurea

– m. 149–152 – T. I₂
– m. 153–155 – T. I₃
– m. 156–161 – T. I₁

Grup Tematic Principal (în Fa Maj.)

– m. 162–171 – Concluzia Gr. Tem. Princ.

– m. 172–178 – T. II în Fa Major

– m. 179–187 – Concluzia Reprizei

– m. 188–216 – Coda

(reconcilierea elementelor din T. II și din T. I – prin dinamizări și cromatizări progresive ce conduc la apoteoza finală).

x ——— x

Bartók - Sonată pentru Vioară Solo

- Partea I - a (Tempo di ciaccona) - f. de Sonată

- Exp. (1-52)
  - T. I (1-15) - bază Sol (min-cromatic) configurație bazată pe Ciaccona *
  - T. II (16-31) - bază La (mod Bali) configurație ritmică caracteristică *
  - Cond. exp. (32-52) - bază Mib descendent (mod Bali), liberă **

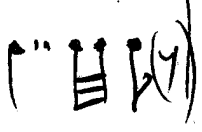
- Dezv. (53-95)
  - Faza I (53-66) - bază Si (maj-cromatic)
  - Faza II (67-83) - bază Fa (politonal);
    - factură responsorială;
    - diversificare elemente T. I (celulă ritmică)
  - Faza III (84-95) - bază Fa# (modal)
    - diversificare elemente T. II

- Repriză (96-150)
  - T. I (96-111) - Sib (min-cromatic)
    - factură responsorială pe celula ritmică generatoare
  - T. II (112-124) - Mi modal (Bali)

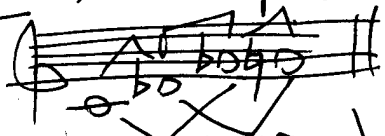
Secția Aurea

Coda (125-150) dedusă din Cond. Exp.; fonte cromatizate; pe fond liber; finalizată în Sol Major.

*) Celulă Ritmică Caracteristică



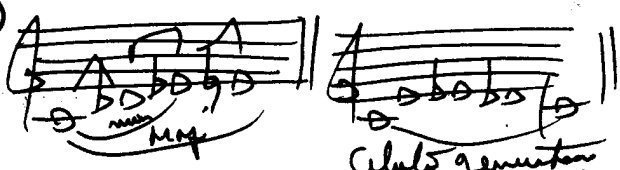
**) NB - Modul Bali este un mod indonezian, pentatonic defectiv, cu configurație cromatică



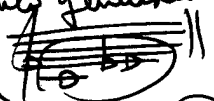
în modulo 12)

- 2 - (*)

Mod



Celulă generatoare



- Partea a II - Fugă

- Exp. (1-19)
  - Subiect (1-5), baza Do, mod Maj/minor - vezi partitura (*)
  - Răspuns real (5-10) - baza Sol
  - S. (10-15) - baza Do
  - R. (15-19) - baza Sol.)

- Diventisment (20-92)
  - Faza I (20-35) - baza Do# (cromatizat)
  - Faza II (36-62) - dinamizare pe mod pentatonic indonezian

Sectio Aurea → Faza III (63-92) - dinamizare, răspunsuri politonale în oglindă (în bazele Mi/Si)
→ la măs. 88 apare pedala caracteristică finalurilor de fugă - în formă de pedală dublă (Re/La)

- Reprisă scurtă - (93-107)
  - răspunsuri politonale în oglindă
  - în final - baza Do, în omofonic paralelă (organum)
  - ultimele 2 sunete sunt identice cu primele (Do-Mib) (celula generatoare)

- Partea a III-a (Melodia) - Sonată fără dezvoltare

- Exp. (1-44)
  - T. I (1-29) - Mib modal (pentatonic în cromatizări permanente) - de sorgente indoneziană)
  - T. II (30-44) - în baza Sib, celulă de sorgente gregoriană

- în organum la terță

- Repriză inversată
  - T. II (45-48) - în organum la cvartă
  - T. I (49-64) - ornamentată melodic

Sectio Aurea

Coda (64-67) - elemente T. I, încheiate cu organum (specific T. II)

- Partea a IV-a - (Presto) - Rondo - Sonată

A - B - A' - C - A''

T. I, T. II: Exp. (1-200)

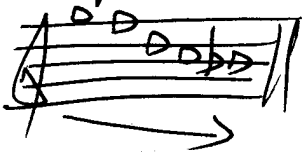
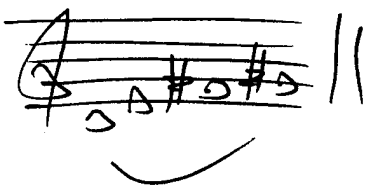
A', C: Dezv. (201-333)

A'': Repr. (334-418)

Sectio Aurea pe C

Expoziție

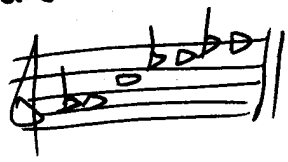
- A' (quasi perpetuum mobile) (1 – 100), în formă catenată (a - a' - a'' - a''' - a^IV - a^V) → din ce în ce mai mici!
  - a (1–30) - baza Sol
  - a^I (31–52) - baza Sib
  - a^II (53–67) - baza Mi
  - a^III (68–78) - baza Mib
  - a^IV (79–91) - baza Fa#
  - a^V (92–100) - baza Re (fg. V la Sol) (= dominanta la baza Sol)

- B (101–200)
  - b (101–118) - baza Sol, mod indonezian pentatonic descendent  , secventat apoi pe Sib și pe Mib
  - b' (119–146) - Sol Maj. cromatizat intens, apoi secventat pe La Major.
  - b'' (147 – 184) - mod lidian în baza Re 
  - b''' (185 – 200) - Sol minor cromatizat

Dezvoltare

– A' (201-269) (= T. I)
  - a (201–220) – baza Mi b
  - a' (221–269) – baza Mi (apoi pe Si/La = acord de nonă pe dominanta Si)

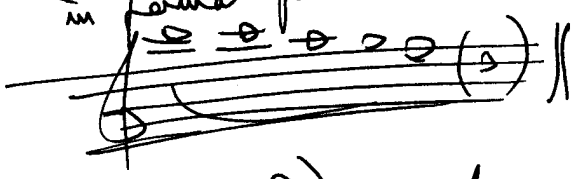
– C (270-333) (= T. II)
  - c (270-311) – pentatonic indonezian pe baza La b, în formă defectivă (fără Si b)



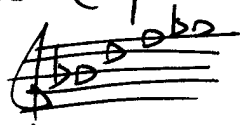
  - c' (312-333) – mod indonezian descendent

Ripriză

– A'' (334–418)
  - a (334–348) – baza La b = T. I
  - a' (349–398) = C' = T. II = mod indonezian descendent, în formă pentatonică



  - Codă (399–418) – mod cromatic descendent, apoi modul pentatonic indonezian din C (pe Si b) final în Sol Major



Concluzii

– lucrarea are o configurație ciclică, în care temele (deduse din motive și celule comune) circulă în cele 4 piști.

– există 2 mari sisteme intonaționale (tonal și indonezian/modal) ce sunt expuse și în ipostase foarte cromatizate.

– se remarcă (la nivel motiv/celular) opoziția Major/minor (terță mare/mică)

– în macro-structură, partea a III (Melodie) marchează o culminație implozivă pe Sectio Aurea ("secțiunea de aur")

× — ×

Igor Stravinsky: "Suite italienne"

I.) - Introducere (formă de lied bipartit cu unică repriză)
- A: a (m. 1-6) Sol Maj.; a' (m. 7-15) Mi min.
- B: b (m. 16-33) La Maj.; a'' (m. 34-45) Sol Maj.

II.) - Serenata (f. de lied tripartit simplu)
- A (m. 1 - 12 1/2) Do min
- B (m. 12 1/2 - 22 1/2) Mib Maj.
- A' (m. 22 1/2 - 32) Do min.

III.) - Tarantella (f. de lied tripentapartit)
- Introducere (m. 1-3) Sib Maj
- A (m. 4-35) Sib. Maj.
- B (m. 36-69): b (m. 36-46) Fa Maj.; b' (m. 47-56) Sol min.; b'' (m. 57-69) Re min
- A' (m. 70-102) - Sib Maj.
- B' (m. 103-137): b (m. 103-113) Fa Maj; b' (m. 114-123) Sol min; b'' (m. 124-137) Re min
- A'' (m. 138-158) - Sib Maj.

IV.) - Gavotta con due Variazioni (Temă cu variațiuni)
- Tema (lied tripartit simplu): A (m. 1-10) Re Maj; B (m. 11-32) Sol Maj, La Maj. (progresii) Re Maj.
- Var. I (lied bip. simplu): A (1-10) - Re Maj; B (11-32) - Sol Maj -> Re Maj. - Variațiune ornamentală în sistem ternar
- Var. II (lied bip. simplu): A (m. 1-5) Re Maj.; B (m. 6-16) Re Maj. - variațiune ornamentală de viteză și figurativă de poziție

V.) - Scherzino (f. de lied bipartit cu unică repriză)
- Introd. (m. 1-2) Re min
- A: a (m. 3-17) Re min / Sol min (m. 8); a' (m. 18-36) - Re min
- B: b (m. 37-50) - Sol min; a'' (m. 51-60) - Re min
- Codă (m. 61-70) - Re min.

- VI.) - Minuetto e Finale

- Minuetto (f. de lied monopartit)

- Introducere (m. 1-8) Fa Maj.
- A (m. 9-39)
  - a (m. 9-24) Fa Maj
  - a' (m. 25-39)
- Codă (Punte I) - modulație spre Sol Maj.
- Interludiu (Punte II - modulație bruscă în Do Maj.; se caracterizează prin transformări motivice și ritmice (din ternar în binar) - un fel de anamorfoză muzicală (= două imagini sonore aparent disjuncte - motivul α din Minuetto și motivul β din Finale - ce au însă elemente constitutive comune: tricordul "fa-sol-la" și succesiunile ritmice de optimi).

- Finale (Formă de Sonată)

- Exp. (m. 1-45)
  - T. I (m. 1-14) Do Maj.
  - T. II (m. 15-30) Sol Maj.
  - Concluzia Exp. (m. 31-45)
- Dezv. (m. 46-103)
  - Faza I (m. 46-62) bazată pe elemente din T. I
  - Faza II (m. 63-67½) bazată pe elemente din T. II
  - Faza III (m. 67½-103) implicând o dinamizare progresivă a discursului sonor; la m. 97 apare o falsă repriză pe T. II în Re Maj.
- Repr. inversată (m. 104-136)
  - T. II (m. 104-115) în Do Maj (tonalitatea de bază)
  - T. I (m. 116-124) în Do Maj.
  - Codă (m. 125-136) - Do Maj.

x — x

→ **Paul Hindemith – Sonata pentru clarinet si pian**

- Partea I – forma de sonata

- Exp. (m.1-53) : T.I (1-20) Si b M – clarinet in ipostaza pentatonica – cromatizat si secventat ; T.II (21-45) La b minor cromatizat ; Concluzia Exp. (46-48) ; Punte (49-53) ;
- Dezv. (54-98) – Faza I (54-74) ; Faza II (75-83) ; Faza III (84-98) dinamizare ;
- Repriza (99-174) – T. I (99-108) Mi b Major ; T.II (109-133) Do Minor (relativa minora a lui Mi b Major, avand asadar acelasi material intonational) ; Concluzie (134-139), ; Coda (140-162) urmata de o « coda a codei » (163-174).

- Partea a II-a – forma de sonata

- Dubla Exp. – Exp. I (1-25) : T. I (1-11) – Si b Major; T. II (12-25) – Mi Major ; Exp. II (26-50) : T. I (26-36) –Si b Major; T. II (37-50) –Mi Major :

- Dezv. (51-87) – Faza I (51-65) ; Faza II (66-87)

- Repriza (88-97) : T. I (88-94) Fa minor ; T. II (95-97) Fa minor ; Concluzie (98-105) ; Coda (106-112)

- Partea a III-a – lied tripartit compus

(pe campuri modale f. cromatizate si « instabile », permanent modulante)

- A (1-30) – a (1-18) Re b ; a ' (19-30) Si b ;

- B (31-59) – b (31-42) – Do # ; b ' (43-52) – Si b ; punte (53-59)

- A ' (60-84) – a (60-72) – Re b ; a ' (73-84) – Re (becar)

- Coda (85-92)

- Partea a IV-a – rondo (forma de palindrom ABACABA)

- A (1-23) – a (1-15) Si b Major ; a' (16-23) Fa Major ;

- B (24-44) b (24-30) Do « minor ; b " (31-40) Fa minor ; b (41-44) Do # minor

- A (45-54) La b Major

- C (55-72) : c (55-64) Re minor ; c ' (65-69) Mi b minor ; punte (70-72) ;

- A (73-88) Mi b Major

- B (89-105) : b (89-93) La Major-minor (mod « Tonart ») ; b ' (94-99) Re b Major ; b (100-105) La Major ;

- A (106-119) Si b Major

.——— .

Aspecte intonationale generale:

- teoria « campului armonic » implicand determinarea fundamentalei comune a trei sau mai multe sunete juxtapuse (succesive), dupa regula : « fundamentala intervalului optim este si fundamentala intregii inlantuiri » (apud Paul Hindemith – « Initiere in compozitie » vol.II, Editura Muzicala, Bucuresti, 1967, p. 130) ;
- descrierea modului major-minor numit « Tonart » (ibidem, p.111)

→ Tudor Ciortea – Sonata pentru clarinet si pian

Partea I – forma de sonata

- Exp. (1-36) – Tema I (1-17,mod cromatic in baza Re) : a (1-5), a' (6-10), punte (11-17) ; Tema II (18-36, mod cromatic in baza Fa#) : b (18-22), b' (23-27), concluzie (28-36) ;
- Dezv. (37-62) – Faza I (37-47, elemente T.I dinamizate), Faza II (48-54, elemente T.II in climax), Faza III (55-62, caracter imploziv) ;
- Repriza (63-119, initiata pe Sectio Aurea) – Tema I (63-79, mod Re) : a (63-68), a' (69-72), punte (73-79) ; Tema II (80-101, mod Re) : b (80-83), b' (84-90), concluzie (90-101) ; Coda (102-119, final pe cadenta Re Major).

Partea a II-a – tema cu variatiuni

- Tema (1-11, caracter liric) : a (1-4, mod La), a' (5-11, mod Do quasi-lidian, apoi mod La) ;
- Var. I (12-23, caracter improvizatoric) : a (12-15, mod Fa «), b (16-19, mod La), a" (20-23, mod Fa #) ;
- Var. II (24-35, caracter dansant) : a (24-27, mod Do #), b (28-30, mod Mi), a' (31-35, mod Do #) ;
- Var. III (36-57, caracter dansant pe ritm aksak) : a (36-43, structura polimodala Fa # + Fa becar lidian), b (44-48, structura hexatonala in baza Do), a' (49-57, structura polimodala Fa « + Fa) ;
- Var. IV (58-87, caracter dinamic) : a (58-67, moduri La, apoi Fa # , masuri alternative de 5 si 7), b (68-76, mod Mi b, ritm ternar constant), a' (77-87, moduri La, apoi Fa #, masuri alternative de 5 si 7) ;
- Var. V – Passacaglia (88-121, de factura polifonica si ornamentala) : Sub-Variatiunea 1 = Tema Passacagliei (88-95, mod Re, tema in bas), Sub-Variatiunea 2 (96-103, mod Re, tema in bas fara modificari, cu ostinato ritmic la vocea mediana), Sub-Variatiunea 3 (104-111, mod Re, tema in bas nemodificata, clarinetul preia ostinato-ul), Sub-Variatiunea 4 (112-121, mod Re cu bas figurat, cadenta pe La).
- Var. VI – Rondo (122-225, schema formei ABACA) : A (122-154)-a (122-142,mod Re), a' (143-154, mod La) ; B (155-181, mod 2 Messiaen cu transpozitie limitata) ; A a (182-198, mod Re) ; C (199-212, mod La) ; A (213-225, structura polimodala Da + Fa #, cadenta finala pe Re).

.---------.

→ Bohuslav Martinu – Sonatina pentru Clarinet si Pian

Aspecte generale : caracter rapsodic, forma ciclica. Lucrarea poate fi considerata un mare rondo (A- B -A' -C -A ''), in care A = 1-66 ; B = 67-107 ; A' = 108-201 ; C = 202—245 (adica partea a II-a) ; A'' = 246-351 (adica partea a III-a). Barele duble puse de autor puncteaza astfel tocmai cele 6 sectiuni ale rondoului.

Totodata, titlul lucrarii poate justifica si o analiza ca « sonatina », deci ca o mica sonata in trei parti - in care insa nu apare forma de sonata (!), avand asadar urmatoarea configuratie cristalizata prin aplicarea libera a unor structuri de lied bi- si tripartit:

Partea I (1-201) = lied tripartit compus : A-B-A'

[= A-B-A' din marele rondo]

- A (1-66 = a-a'-a''-punte-a variat) : a (1-19, Mi b Major)-a' (20-30, Re minor)-a '' (31-42, La b Major)-punte (43-51) -a variat (52-66, Mi b Major) ;
- B (67—107 = b-b'-punte) : b (67-75, Si b Major)-b' (76-95, incepe in Fa Major, apoi Re minor-m.80) –punte (96-107) ;
- A' (108-201 este identic cu A + coda = a-a'-a''-punte-a variat-coda) : a (108-126, Mi b Major)-a' (127-137, Re minor)- a '' (138-149, La b Major)- punte (150-158) – a variat (159-173, Mi b Major) - coda (174-201, Si b Major, derivata din a variat) ;

Partea a II-a (202-245) = lied bipartit simplu : A-B

[= C din marele rondo]

- A (202-219) : a (202-212, Re b Major) – a' (213-219, Fa minor) ;
- B (220-245) : b (220-224, Mi b Major) – b' (225-233, Re b Major – climax/Sectio Aurea) ; coda (234-245, Mi b Major) : c (234-237) – c' (238-245) ;

Partea a III-a (246-351) = lied tripartit simplu : Introducere-A-B-A variat

[= A'' din marele rondo]

- Introducere (246-258, Sol Major) ;
- A (259-273) : a (259-266, Fa Major) – a' (267-273, La minor) ;
- B (274-297) : b (274-285, La b Major) – b' (286-297, Si Major) ;
- A variat (298-351) : a (298-323, Si b Major) – a' (324-341, Si b Major) ; coda (342-351, Si b Major)

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Martinu: Sonata No. 2 (cello-pian)

– Observații generale:

1.) → formele de sorginte clasică (sonată, lied tripartit compus) sunt aplicate liber, neconvențional, în structuri atipice;

2.) → analiza formală nu se referă la coordonatele planului tonal — ci la cele de natură modală și ritmică, ce caracterizează secțiunile principale în evoluția lor dinamică.

3.) → elementele de mai sus definesc și stilul neo-clasic promovat de Martinu [sinteză între structurile formale specifice clasicismului și noile coordonate modale și ritmice — reprezentate de scări complexe, intens cromatizate și de formule metro-ritmice asimetrice (sugerând celulele de tip "aksak")]

4.) lucrarea are o configurație ciclică (temele din p. I–II–III sunt înrudite intonațional)

– P. I – formă de sonată –

– Exp. (1–123)
- introducere (m. 1–17)
- T. I (m. 18–55) – măsuri alternative (binare/ternare)
- punte (m. 56–66)
- T. II (m. 67–91) – măs. alternative (ternare/binare)
- Concl. T. II (m. 92–103)
- Concl. Exp. (m. 104–123)

– Desv. (m. 124–237)
- Faza I (m. 124–170) – elemente din T. I
- Faza II (m. 171–205) – elemente din T. II (dinamizate)
- Faza III (m. 206–237) – elemente din T. I; apare o quasi-cadență a pianului

Sectio Aurea →

– Repr. (238–319)
- T. I (m. 238–271)
- punte (m. 272–280)
- T. II (m. 281–297)
- Concl. T. II (m. 298–303)
- Codă (m. 304–319)

tot materialul tematic apare proiectat în măsuri compuse (în special ternare) ce se contopesc de la măs. 290 într-o structură metrică unitară: 6 / 8 !

Nota Bene: în această parte diferențele dintre T. I și T. II în Exp. și Repriză se referă la configurația metrică (măs. simple alternative în Exp., măs. compuse ternare în Repr.)

A B A
a a' b b' a

— p. II — lied tripartit compus

— A
- a (m. 1 – 21) < pian (1–7) (caracter introductiv) / cello/pian (8–21)
- a' (m. 22 – 43)

— B
- b (m. 44 – 55)
- b' (m. 56 – 66)

Sectio Aurea → — A a (m. 67 – 83) — concentrat < pian (67 – 70) / cello (m. 71 – 83), (la 8va bassa)

— p. III — formă de sonată

— Exp. (1–52)
- T. I (în bază modală Do) (m. 1 – 20)
- T. II (în bază modală La) (m. 21 – 36)
- Concl. Exp. (m. 37 – 52)

— Dezv. (53–117)
- Faza I (m. 53 – 71) — elemente T. I
- Faza II (m. 72 – 94) — elemente T. II (cello – 78 – 80) și T. I
- Faza III (95 – 117) — dinamizare pe o pedală dinamizată în ostinato (la cello).

Sectio Aurea → — Repr. concentrată (118 – 177)
- T. I (118 – 133)
- Concl. Repr. (134 – 143)
- Cad. cello (144 – rubato) = un coral figurat quasi bach-ian (preludii), cu rolul de a crește tensiunea expresivă spre Codă
- Coda (145 – 177) — bazată pe T. I, în climax dinamic

Martinu – Var. per a tema slovacco (cello/piano)

- Tema
  - intr. (m. 1-2)
  - Tema
    - A
      - a (3-4)
      - a' (5-7)
    - B
      - b' (8-9)
      - b' (10-11)

bipartito

- Var. I
  - A
    - a (12-21)
    - a' (22-29)
  - B
    - b (30-41)
    - b' (42-50)

bipartito

- Var. II
  - A – a (51-63)
  - B
    - b (64-77)
    - b' (78-96)
  - A' a' (97-99)

tripartito

- Var. III
  - intr. (100-105)
  - A
    - a (106-112)
    - a' (113-124)
  - B – b (125-136)

bipartito

- Var. IV
  - intr. (137-144)
  - A
    - a (145-170)
    - a' (171-194)
  - B
    - b (195-210)
    - b' (211-234)
    - b'' (235-249)
  - Concl. (250-254)

bipartito

- Coda (Sintetica)
  - intr. (255-257)
  - A
    - a (258-263)
    - a' (264-282)
  - B
    - b (283-293)
    - b' (294-304)
  - A' – a'' (305-322)

bipartito

Leonard Bernstein: Serenade for Solo Violin, String Orchestra, Harp and Percussion (1954)
(durata: ~ 33')

→ P. I = Sonata

- Exp. (1-107)
  - T. I (1-31) - fugato (expoziție de fugă): S^1a^1 (1-4) - S^1a^2 (5-8) - S^1a^3 (9-11) - R^1a^1 (10-13) - R^1a^2 (14-17) - R^1a^3 (18-20) - S^1a^1 (19-22) - S^1a^2 (23-26) - S^1a^3 (27-31)
  - punte (32-68)
  - T. II (69-107): S^2 (69-72) - R^2 (71-75) - Interludiu (76-107)
- Dezv. (108-135) - o singură fază - elemente punte
- Repr. concentrată - doar T. II (136-184)
- Codă
  - dezvoltare codală (185-194)
  - coda codei (195-209)

→ P. II = Sonată

- Exp. (1-81)
  - T. I (2-46)
  - punte (47-65)
  - T. II (66-81)
- Dezv. (82-136)
  - Faza I (82-97) - elemente T. II
  - Faza II (98-118) - elemente T. II
  - Faza III (119-136) - elemente T. I irizate (armonice)
- Repriză concentrată (137-182)
  - T. I (137-156)
  - Codă (157-182)
    - (157-170)
    - Coda codei (171-182)

→ P. III - Fugato-Scherzo (cf. presentării lui Bernstein), un fel de "Perpetuum Mobile" în formă tripartită compusă - A - B - punte - A - Codă
(A: a, a'; B: b, b', b'', a')

- A (1-24)
  - a (1-13)
  - a' (14-24)
- B (25-74)
  - b (25-42)
  - b' (43-60)
  - b'' (61-74)
- Punte (75-80)
- A - a (81-88)
- Codă (89-91)

→ P. IV = Lied Tripartit Compus (Intr - A - B - A - Codă)
a a' b b' (Cad.) a a'

- Intr. scurtă (1)
- A (2-25) < a (2-17), a' (18-25)
- B (26-36) < b (26-35), b' (36 = Cadenza)
- A (37-50) < a (37-43), a' (44-50)
- Codă (51-55)

poate fi și Sonată "ascunsă" ("hidden Sonata-form"), în care A = T. I, B = T. II, iar repriza apare în introducere p. V.

→ P. V
- Intr. tentă = Lied Tripartit simplu (1-49) și repriză < A (1-17), B (18-36), A' (37-49)
- Rondo (dublu-rondo) (50-414):

A - B - punte - A - C - punte - A - punte - D - A - B(b') - punte - A - C - punte - A - D - punte - A - Coda
b b' a a' a a' a'' a a'

Rondo α — Rondo β — Mare Rondo

În detaliu: A (50-74) - B (75-107) - punte (108-115) - A (116-137) - C (138-155) -
b (75-91) b' (92-107)

- A (156-185) - punte (186-196) - D (197-207) - A (208-257) -
a (156-168) a' (169-185)
dinamizare
a (208-225) a' (226-242) a'' (243-257)

- B (258-273) - punte (274-281) - A (282-303) - C (304-310) - punte (311-321) -
b' (258-273)

- A (322-351) - D (352-357) - punte (358-367) - A (368-399) - Codă (400-414)
a (322-334) a' (335-351)

Şostakovici – Cvartetul 8 op. 110 (1960)

→ Caracter ciclic (motive α şi β), sintetic

→ Structura formală:

Sectio Aurea

A B A'
a a' a a'

– Formă de lied bipartit compus (aplicată liber)

→ I. A (m. 1-79) B (80-104) A' concentrat (105-131)

[motiv α augmentat]

a (1-50) a' (51-79) a (105-126) a' (127-131)

[= motiv α] [= motiv β]

[Do minor] (cu inflexiuni)

Nota Bene
motivul generator α
= melograma compositorului
(DCCH)
Re Mib Do Si
D eS C H

→ II. A (1-125) B (126-232) A (233-296) B (297-349)

[motiv β]
[Sol # minor]

b [motiv α] b' (126-177) (178-232)
[Do minor]

[Sol # minor]
Sectio Aurea

b' b (297-323) (324-349)
[Do minor]

= Formă de lied bipartit dublu (ABAB)

→ III. Vals în formă de rondo (ABACA)

Introducere (1-20) A (21-66) B (67-100) A (101-114) Punte 1 (115-152) C (153-192) Punte 2 (193-208) A (209-259) Codă (260-301)

[Sol Major/minor] [Mod Sol-lidian cu tr. 6 coborâtă] [Sol min]

Sectio Aurea

Nota Bene – în Puntea 1 (m. 140-147) şi în Codă (m. 270-286) apare tema generatoare din Concertul Nr. 1 pt. violoncel şi orch. op. 107 (1959)

SECTIO AUREA în macrostructură (cu caracter implozivi!)

→ IV. Largo în formă de rondo (ABACA)

A (1-27) B (28-61) A (62-74) C (75-160) A (161-187)

[Do # minor]

Sectio Aurea (m. 126 – Major) (Fa #)

A (refrenul) = motivul generator al Conc. I pt. violoncel şi orch.

B şi C (cupletele) = o melodie infinită cu caracter funebru (posibil de sorginte bizantină)

→ V. Fugă dublă la 4 voci – Largo cu caracter de Repriză concentrată

Expoziţie (1-34)

S_1 (cello) R_1 real (viol.) S_1 (v. II) R_1 (v. I)

[Do minor] S_2 (cello) R_2 tonal (viol.) S_2 (v. II)

Divertisment (35-53)

Repriză în stretto (54-64)

Codă (65-88)

Contrast caracter

— Forma globală: o mare Sonată:

— $\boxed{P.\ I}$ = Expoziție < motivul α (D eS CH) = T. I (caracter apolinic); motivul β = T. II (caracter dionisiac)

[Do Minor]

[ ] = plan tonal

— $\boxed{p.\ II,\ III\ și\ IV}$ = Dezvoltare

[Do Min.] [Sol Maj/min] [Do# Min.]

— $\boxed{p.\ V}$ = Repriză concentrată

[Do Min.]

în care: $\boxed{p.\ I}$ = lied tripartit compus: A B A' (a a' / a a')

$\boxed{p.\ II}$ = lied bipartit dublu: ABAB

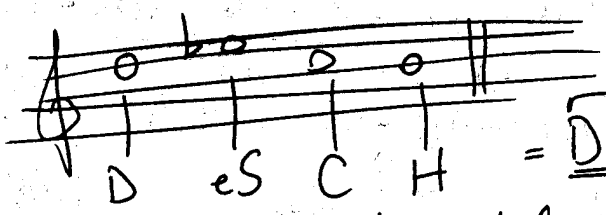
$\boxed{p.\ III}$ = Vals în formă de rondo: ABACA

$\boxed{p.\ IV}$ = Largo în formă de rondo: ABACA

$\boxed{p.\ V}$ = Fugă dublă la 4 voci (Exp.-Div.-Repr.+Codă)

— Aspecte microstructurale:

— melograma lui Șostakovici (= motivul α):



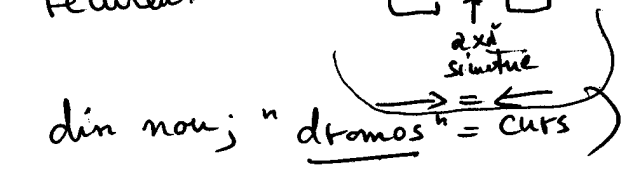
= D. SCHostakovici

— melograma a mai fost utilizată și în Simfonia a X-a

Șostakovici: Trio No. 1 Op. 8

(monopartit la nivel macro-structural)

→ Formă de Rondo-Sonată, aplicată liber, în configurația unui palindrom (= structură proiectată "în oglindă", ce are aceeași valoare dacă e citită recurent – ex.: "ROTOR"; etimologie elină: "palin" = din nou; "dromos" = curs).

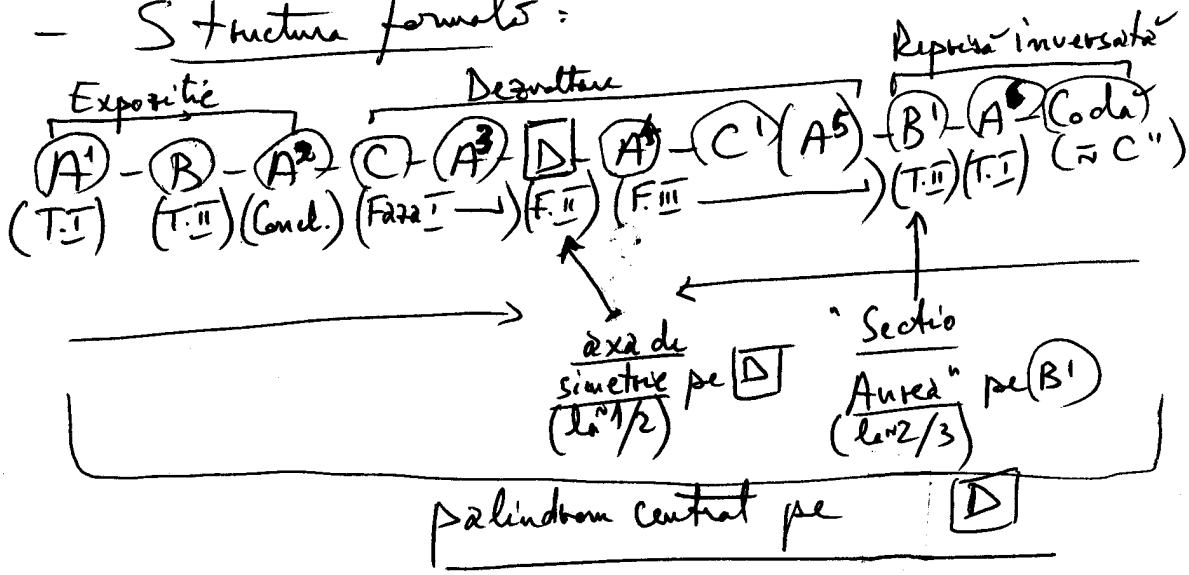


axă simetrie

– Structura formală:

Expoziție — Dezvoltare — Repriză inversată

A^1 – B – A^2 – C – A^3 – $\boxed{D}$ – A^4 – C^1 (A^5) – B^1 – A^6 – Codă ($\approx C''$)



(T.I) (T.II) (Concl.) (Faza I) (F.II) (F.III) (T.II) (T.I)

axă de simetrie pe $\boxed{D}$ (la ~1/2)

"Secția Aurea" pe B^1 (la ~2/3)

palindrom centrat pe $\boxed{D}$

În care:

- A^1 = măs. 1–13 (T.I)
- B = măs. 14–48 (T.II)
- A^2 = măs. 49–60 (Concl.)

} Exp.

- C = măs. 61–96
- A^3 = măs. 97–102

} Faza I

- D = măs. 103–125 ← Faza II
- A^4 = măs. 126–137
- C^1 (A^5 la m. 141, suprapus) = măs. 138–150

} F. III = (dinamizare)

Dezv.

- B^1 = măs. 151–202 (T.II)
- A^6 = măs. 203–239 (T.I)
- Codă ($\approx C^2$) = măs. 240–281

} Repr. inversată

Axă simetrie

S.A.

NB:

Rondo { $A^1, A^2, A^3, A^4, A^5, A^6$ = refren; B, C, D, C^1, B^1, C'' = cuplete

Sonată

Șostakovici: Sonata pentru violă și pian op. 147

→ Partea I - formă de sonată

- Expoziție (m. 1-156)
  - Grup Tematic I
    - a (m. 1-45) *)
    - a' (m. 46-61)
    - Concluzie G.T. I (62-70)
  - Tema II (m. 71-119)
  - Concluzia Exp. (m. 120-156)
- Dezvoltare - Faza I (m. 157-188)
  - Faza II (m. 189-212)
  - Faza III (m. 213-241) < Cadență
- Repriză concentrată - G.T. I
  - a' (242-246)
  - a (247-261)

* apare motivul sintetic de cvinte, cu caracter ciclic

→ Partea a II-a - Rondo-Sonată: ABA'CA''B''A'''Codă (în configurație de "formă mozaic")

- A (262-308) < a1 (262-299), a2 (300-308)
- B (309-318) - b (309-318)
- A' (319-384) < a3 (319-333), a4 (334-384)
- C (385-431) < c1 (385-417), c2 (417-431)
- A'' (432-493)
  - a2 (432-453)
  - Cadență (454-461)
  - a 2 (462-483)
  - a 3 variat (484-493)
- B'' (494-507) - b (494-507)
- A''' (508-535) - a3 (508-535)
- Coda (536-596) < a1 (536-561), Concluzia Codei (562-596)

→ Partea a III-a - Lied Tripartit Compus

[Intr. - A(a1, a2) B(b1, b2, b3) - A'(a1, a2) - Coda

- Introducere-Cadență (597-608)
- A (609-661) [a1 (609-628) [cât motiv "Sonata Lunii de Beethoven]
  a2 (629-661) [motivul sintetic de cvinte în configurație descendentă]
- B (662-728) [melodie infinită] ← b1 (662-688), b2 (689-710) - Cadență, b3 (711-728)
- A' (729-768) ← a1 (729-752), a2 (753-769)
- Coda (769-790)

Particularități

- Caracter ciclic - prin circulația motivului generator de cvinte (ce apare și în formă de cvarte = cvinte răsturnate) în cele 3 părți, toate elementele tematice fiind reductibile fenomenologic la acest motiv. Astfel, temele din cele 3 părți apar ca anamorfoze ale archetipului motivic generator bazat pe intervalul de cvintă
- Datorită caracterului ciclic, lucrarea poate fi considerată ca o mare formă de Sonată, în care Partea I = Expoziția, Partea II = Dezvoltarea și Partea III = = Reprisa. Secția Aurea e la începutul Părții III (Reprisa), ca un "climax introvertit"

- Dezvoltarea are o formă originală, îmbinând schema Rondo-Sonată cu "forma mozaic" (în care temele se anamorfosează continuu).

- se remarcă (ca posibile "personaje muzicale") motivul beethovenian (din "Sonatele", ce apare în P. a III-a) și melograma lui Șostakovici (DSCH (re-mib-do-si)) în secvențări.

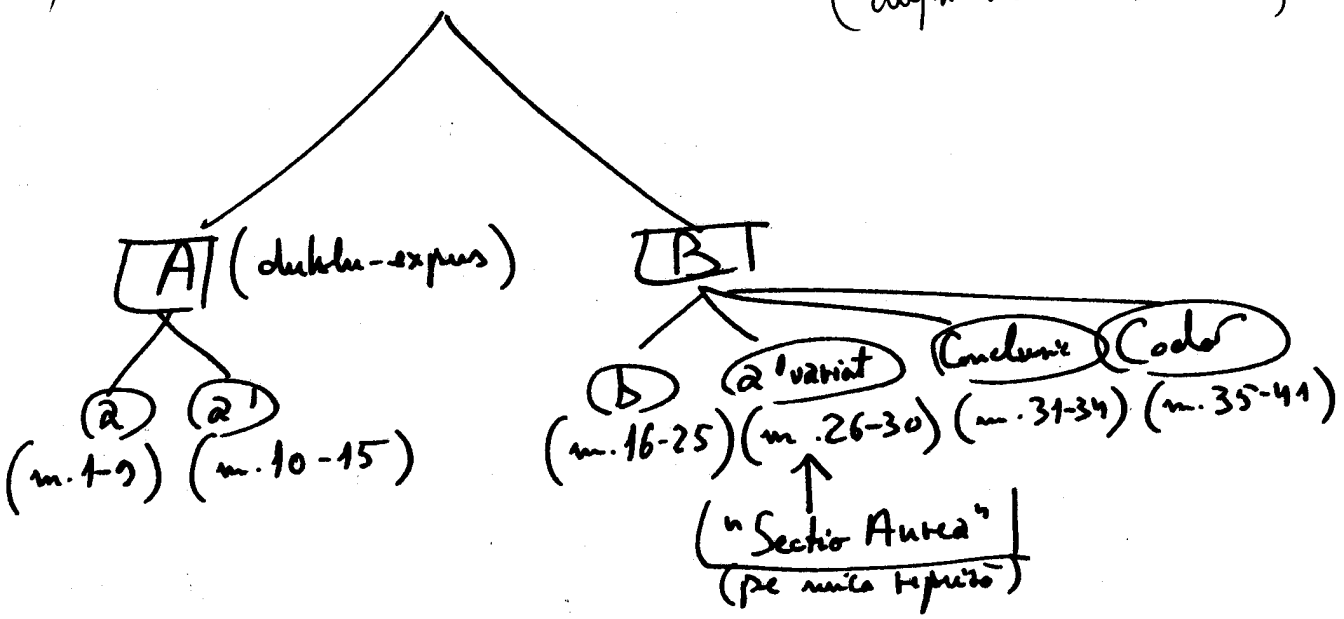
- Relieful culminațiilor expresive pe "Sectio Aurea" (SA):
  - Partea I: SA la m. 189 (dinamizare) Faza II Bezv.
  - Partea II: SA la m. 493 (B'')
  - Partea III: SA la m. 729 (A')

Sectio Aurea pe întreaga sonată e la începutul Părții a III-a (citatul beethovenian)

x ——— x

Alfred Mendelsohn – Preludiu din Partita pt. vioară solo

I → Formă în macro-structură: Lied Bipartit cu mică reprizăă (după modelul bachian)



II → Micro-structura melodică:

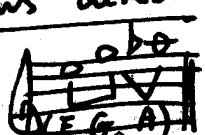
1.) – motiv principal (α) B A C H = melograma BACH

↳ expus de 15 ori (de 7 ori în A, de 8 ori în B)

exclusiv în sens direct <0-1+3-1>

2.) – motiv secundar (β) (derivat din α),

(deci motivul β = melograma comp.)



expus în cele 4 ipostaze

- sens direct <0+3+1>
- sens recurent <0-1-3>
- sens inversat <0-3-1>
- sens recurent-inversat <0+1+3>

III → Micro-structură ritmică

– ritm pitic (♩♩♩♩) într-un quasi-Continuum (perpetuum mobile)

– motiv anapestic (♩♩♩)* inserat în Continuum-ul pitic

IV → Configurația texturii e de natură polifonică

– în ipoteza limitei, ce concentrează (prin reducție fenomenologică) cele 4 voci virtuale.

*) ce devine – în recurență – motiv dactilic (♩♩♩).

V) → Coordonata dinamică:

[A B
>< <]

este dedusă din motivul melodic β (în sensul recurent-inversat), prin translarea frecvențelor în planul intensităților

VI) → Coordonata agogică susține - în Moderato - Continuum-ul ritmic (de factură piric + + anapestic), având interpolate 4 momente de dilatare temporală - stentato, rit., etc. (la articulațiile macro-structurii formale).

VII → Stil: neo-baroc (în sensul promovat și de Paul Hindemith), ca o replică modernă la partitele bachiene.

VIII) → Concluzie: Lucrarea este în mod indubitabil o capodoperă a literaturii românești dedicate viorii - remarcându-se atât prin profesionalismul elaborării, cât și prin noblețea expresiei sonore, ca omagiu dedicat lui J. S. Bach.

IX) → Alfred Mendelsohn (repere biografice).

- București, 4-II-1910 | București, 9-V-1966
- compositor, muzicolog și pedagog român
- genul liric: - operele: "Michelangelo" și "Spinoza"
  - operete: "Anton Panu"
  - baletele: "Harap Alb" și "Călin"
- genul vocal-simfonic: - oratoriile "Horia", "1907"
  - "Cantata Bucureștiului"
- genul simfonic: 9 simfonii
- genul concertant: mai multe concerte instrumentale
- genul cameral
- genul vocal și coral] numeroase lucrări
- muzicologie, "Melodia și arta cuvântării ei" lucrări didactice

103

Alfred Mendelsohn - Sonata Brevis pt. vioară și pian (x orgă)

- Generic: caracter eroic, cromatism intens (infinit), sinteză
  tonal - atonal - modal (politonal)

- P. I - F. de Sonată (1-98) — Exp. (1-29)
  - T. I (1-9) F# minor. dist.
  - punte (10-14)
  - T. II (15-24) - Do# modal, eroism, intens cromatic (ostinato) cu climax
    - punte - tonică cu climax
  - Cadență (25-29)
- Dezv. (30-69)
  - F. I (30-43) - T. I
  - F. II (44-58) - T. II relativă, identică Exp.
  - F. III (59-69) - T. I ↔ II, fără, dim.
- Repr. mix. (70-98) S.A. oglindită
  - T. II (70-78) - la modal-tr. 4 (Re) minor, f. cromatizat
  - T. I (79-91) - la minor
  - Codă (92-98) - Elemente T. I ↔ II
    - Fa# minor - ultimul acord La major

- P. II (1-138) lied — bipartit compus
  - A tensiv
    - a dublă exp. (1-24, 25-49)
      - p. 1 - la min
      - p. 2 - cromatic
    - a1 (50-72)
      - p. 1 Re major
      - p. 2 pedală la min
    - punte - modul. cromatizată (73-90)
    - A1 lirică
      - a2 - la min (91-110)
      - a3 - Re maj. - coral cromatic (111-138) atacca
    - S.A.

- P. III (1-62) - gen. dansant (med rom.) lied bipartit simplu
  - A (1-15) dans
    - punte (16-19)
    - B (20-28) - T. A a p. II
    - A1 (29-46) dans (parț. variată) - S.A.
    - Codă (47-62) - T. I p. I

S.A. mare

- P. IV (1-271) gen. poem. mobile - lied bip. compus
  - introd. (1-4)
  - A dublă exp. (5-53, 54-102)
    - a - Sib min. (5-18, 54-67)
    - a1 - La maj (19-30, 68-79) tensiv rom.
    - a2 - Re lidian (31-40, 80-89) tens. rom. dominant E7
    - Cadă - la maj (41-53, 90-102)
  - B dublă exp. (103-183, 184-262) S.A.
    - b - Sol Maj (103-147, 184-228) secv. I cromatizată
    - b1 - La Maj - T. a1 (148-159, 229-240) tens
    - b2 - mi min (160-174, 241-255) - motiv. a2
    - Cadă (175-183, 256-262)
  - Codă concluzie (263-271) - tema I p. I în La Maj

104

W. Lutoslawski: "Subito" pentru vioară și pian (1992

Rondo: A-B-A'-C-A''-D-A'''-E-A^{IV}

A'' ↑ Axă de simetrie

E ↑ Sectio Aurea

- A — (1-11)
- B < b (12-23) / b' (24-30)
- A' — (31-36)
- C < c (37-43) / c' (44-52)
- A'' — (53-65)
- D < d (66-73) / d' (74-81)
- A''' — (82-85)
- E < e (86-95) / e' (96-102) / e'' (103-124) / e''' (125-146)
- A^{IV} — (147-154)

"Createa timpului" de la Lent (atemporal), ca fundament tematic

Alfred Schnittke – "A Paganini" pentru vioară solo

Temă cu variațiuni

Lent – Tema (x1) – (1-17) – parlando rubato

dimensiune ritmică ↓

- Var. I (18-26) – ornamentată pe durate de pătrime
- Var. II (27-36) – ornamentă pe durate de optime
- Var. III (37-82) – ornamentă pe durate de triolete de optime
- Var. IV (83-92) – ornamentă pe durate de triolete de șaisprezecimi
- Var. V (93-100) – ornamentă pe durate de treisprezecimi

Variat – Cadența I (101-108) – rubato, îmbină elemente din Var. I-V

Lent – Tema (x2) – (109-144) ← Sectio Aurea – parlando rubato

- Var. VI (145-151) – ornamentată pe durate variate
- Var. VII (152-162) – ornamentă pe durate de treisprezecimi. Continuând Var. V.

dimensiune ↓

Variat – Cadența II (163-167) – rubato, îmbină elemente din Var. VI și VII

Lent – Tema (x3) – (168-181) – parlando rubato

Sub aspect intonațional, lucrarea este alcătuită din module cromatice complexe, în permanentă transformare (deci melodică) – toate însă gravitând în jurul Sunetului Re — = Coarda III a viorii.

David Webber: Irregular Dances pentru 2 viori, sau pentru vioară și violă

- I - Tango (lied tripartit compus)
  - A (m. 1-21) < a (m. 1-9); a1 (m. 10-21)
  - B - b (m. 22-29) - Sectio Aurea p. I
  - A1 (m. 30-42) < a (m. 30-34); a'' (m. 35-42)

- II - Siciliana (rondo)
  - A (m. 1-9)
  - B (m. 10-15)
  - A1 (m. 16-20)
  - C (m. 21-27)
  - A'' (m. 28-41) - Sectio Aurea p. II
  - D (m. 42-46)
  - A''' (m. 47-50)

- III - Habanera (lied tripartit compus)
  - A (m. 1-19) < a (m. 1-11); a1 (m. 12-19)
  - B-b (m. 20-34)
  - A1 (m. 35-58) < a (m. 35-40) - Sectio Aurea p. III si Tot Șirul; a'' (m. 41-51); Coda (m. 52-58)

- IV - Waltz (lied tripartit compus)
  - A (m. 1-36) < introducere (m. 1-4); a (m. 5-20); a1 (m. 21-36)
  - B-b (m. 37-52)
  - A1 (m. 53-78) < a (m. 53-74) [Sectio Aurea suprapune temă Vals cu temă Tango (p. I) - A]; Coda (m. 75-78)

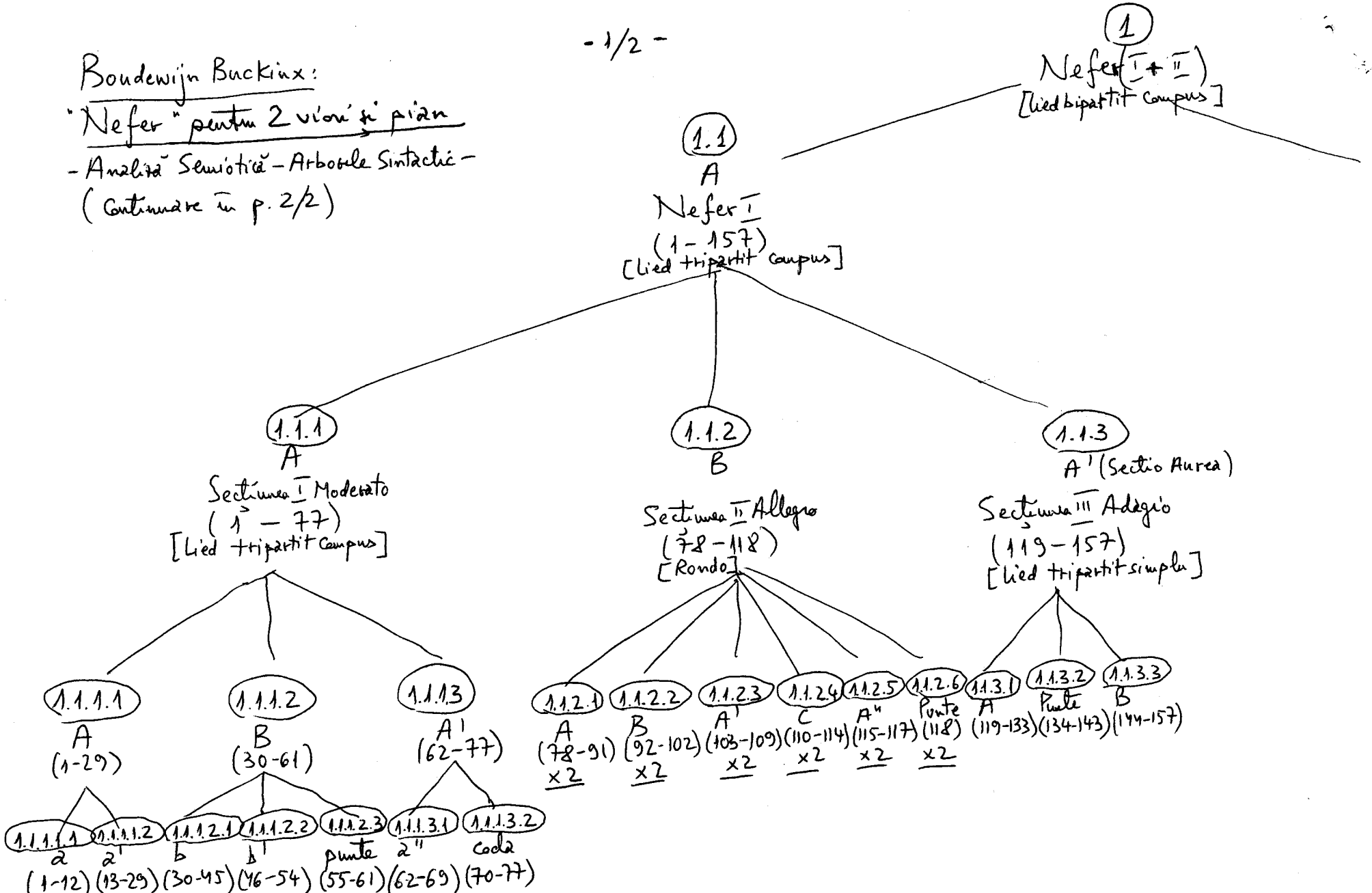
Atenție - caracter general ciclic, toate temele derivând din Tema A - p. I (Tango)

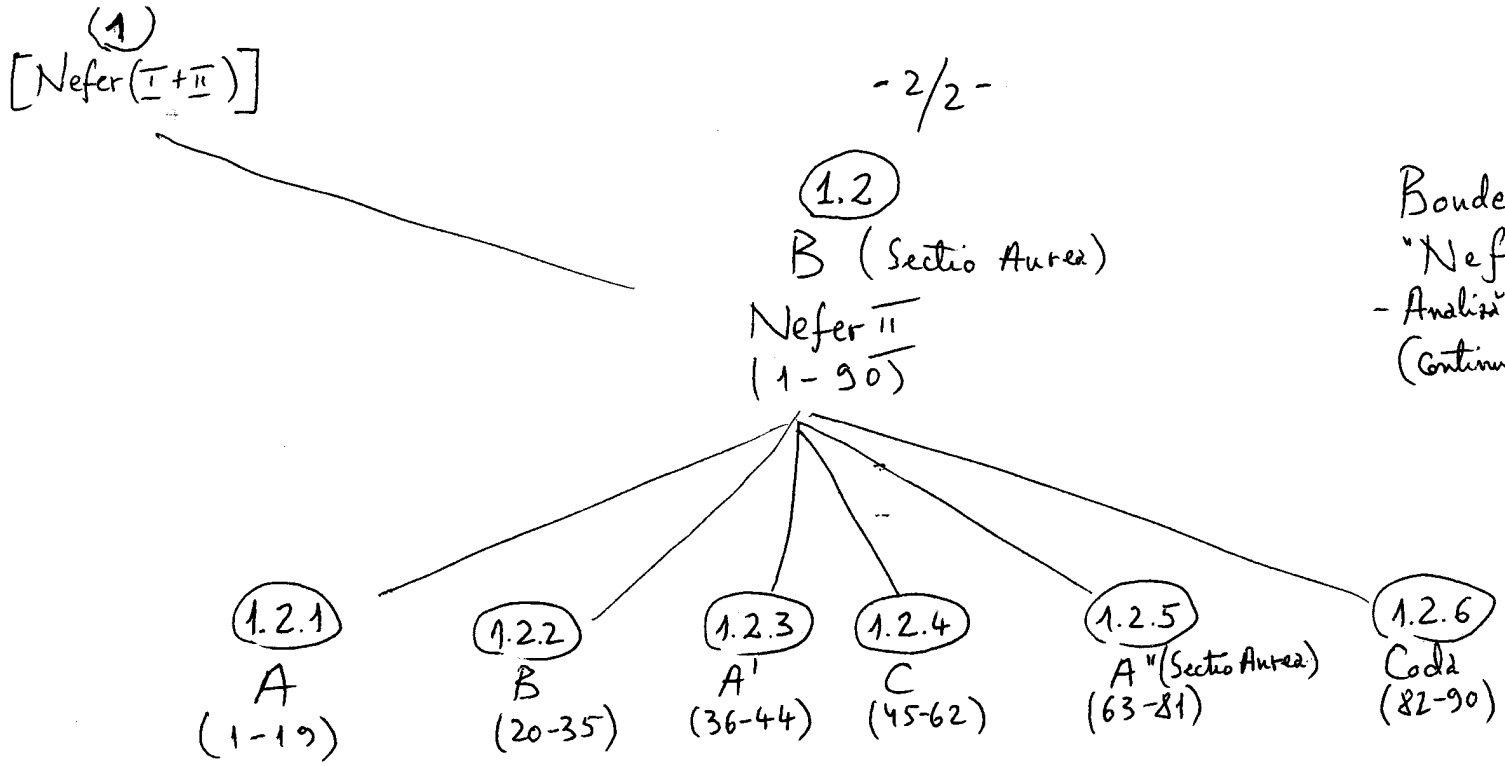
Boudewijn Buckinx:

"Nefer" pentru 2 viori și pian

- Analiză Semiotică - Arborele Sintactic -

(Continuare în p. 2/2)

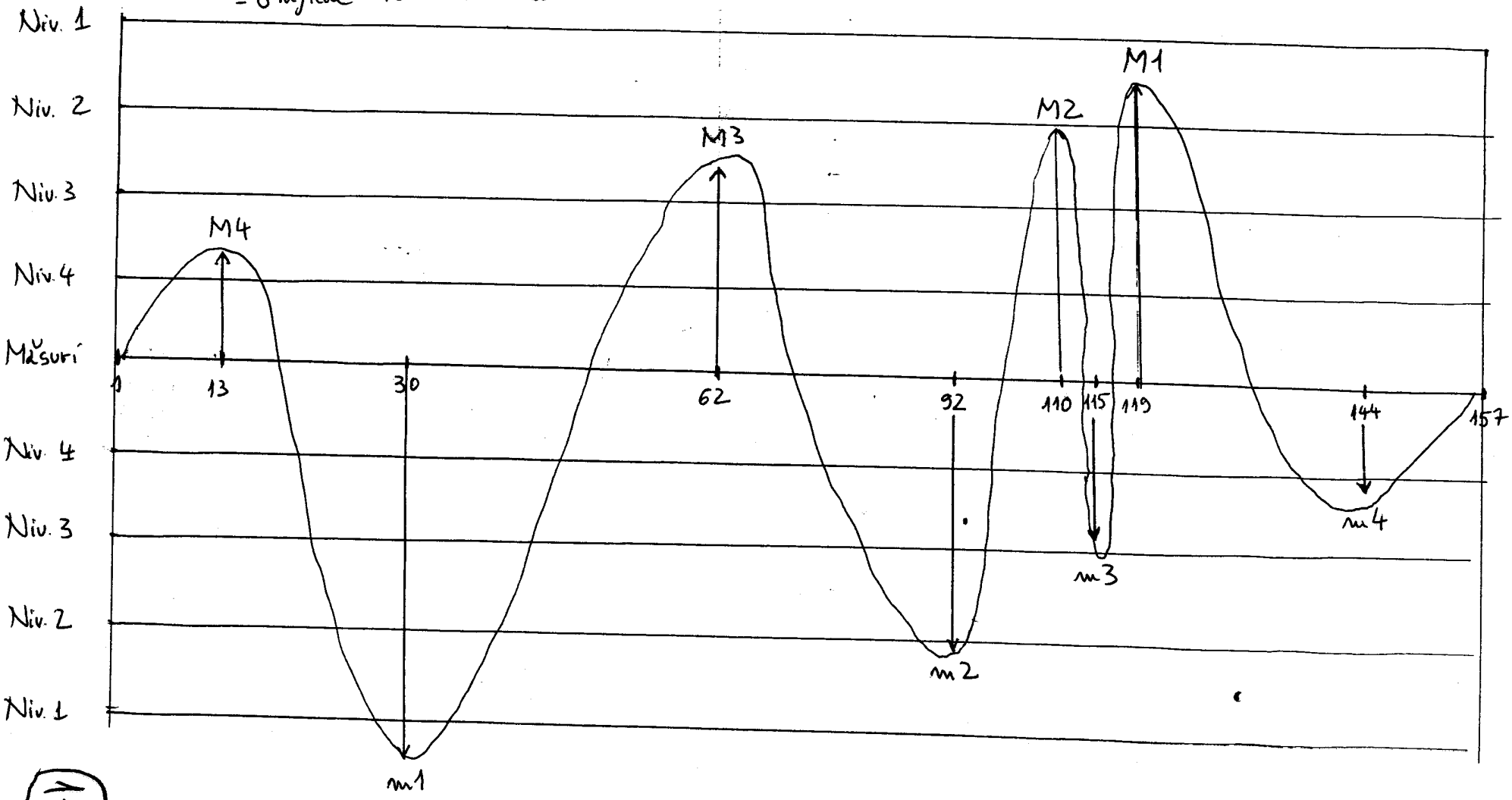




Boudewijn Buckinx:
"Nefer"
- Analiză Semiotică - Arborele Sintactic -
(Continuare din p. 1/2)

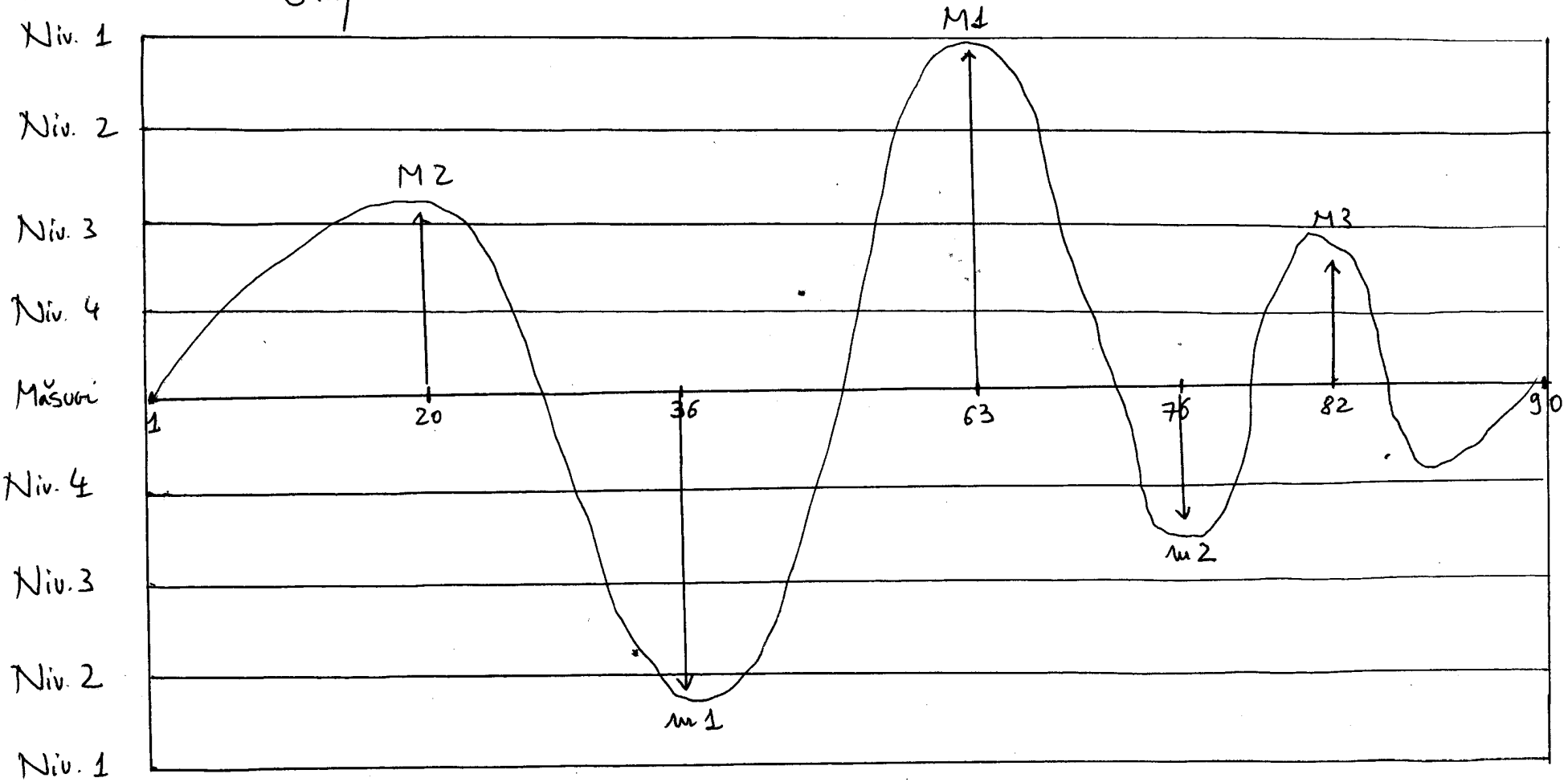
Boudewijn Buckinx: "Nefer I"

- Grafical tensiunii semantice -



Boudewijn Buckinx : "Nefer II"

Grafical tensivnii semantica



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Boudewijn Buckinx: "Codex Iacobinus"

pentru vicară solo

Suită:

- 1.) A(1-3) B(4) A'(5-9) C(10) A''(11-20) Coda(21-26) = Rondo
- 2.) A(1-5) B(6-16) A(17-22) Coda(23) = Lied Tripartit Simplu
- 3.) A(1-15) B(16-22) A'(23-33) = Lied Tripartit Simplu
- 4.) A(1-19) B(20-29) = Lied Tripartit Simplu
- 5.) A[a(1-12) a'(13-28)] B[a(29-40) b(41-50)] = L. Bipartit Compus
- 6.) A[a(1-10) a'(11-14)] B[b(15-21) a''(22-24) b'(25-30)] A'[a''(31-36) a'(37-40)] Coda(41-50) = L. Tripartit Compus
- 7.) A(1-26) B(27-45) = Lied Bipartit Simplu
- 8.) A(1-16) B(17-29) Coda(30-36) = Lied Bipartit Simplu
- 9.) A[a(1-11) a'(12-16)] B[b(17-25) a''(26-36)] Coda(37-44) = = Lied Bipartit Compus
- 10.) Intro(1-9) A(10-27) Coda(28-35) = Lied Monopartit Simplu
- 11.) A(1-15) B(16-40) A'(41-54) = Lied Tripartit Simplu
- 12.) A(1-29) = Lied Monopartit Simplu
- 13.) A[a(1-13) a'(14-24)] B[b(25-43) a''(44-48)] = L. Bipartit Compus cu mică repriză
- 14.) A[a(1-11) a'(12-26)] B[b(27-33) b'(34-41)] = Lied Bipartit Compus
- 15.) A[a(1-10) a'(11-18)] B[b(19-28)] Coda(29-30) = Lied Bipartit Compus
- 16.) A(1-17) B(18-29) A'(30-37) = Lied Tripartit Simplu
- 17.) A[a(1-13) a'(14-30)] B[b(31-44)] A'[a(45-55) a'(56-65)] = L. Tripartit Compus
- 18.) A(1-12) B(13-27) A'(28-39) = Lied Tripartit Simplu
- 19.) A[a(1-7) a'(8-10)] B[b(11-16) b'(17-28)] Coda(29-32) = L. Bipartit Compus
- 20.) A(1-23) B(24-40) = Lied Bipartit Simplu
- 21.) A[a(1-37) a'(38-61)] B[b(62-81) b'(82-99)] = L. Bipartit Compus
- 22.) A(1-21) B(22-30) A'(31-42) = Lied Tripartit Simplu
- 23.) A(1-12) B(13-24) A'(25-39) = Lied Tripartit Simplu
- 24.) A[a(1-28) a'(29-54)] B[b(55-67) b'(68-96)] = L. Bipartit Compus

x —— x

Bondewijn Buckinx: "Sherlock Holmes" pt. vioară solo

Suită:

-1.) A(1-12) - B(13-20) = lied bipartit simplu
-2.) A(1-18) - B(19-29) = lied bipartit simplu
-3.) A(1-8) - B(9-18) = lied bipartit simplu
-4.) A(1-12) - B(13-24) = lied bipartit simplu
-5.) A(1-12) ← { a (1-3), b (4-6), a'(7-9), b'(10-12) } - B(13-23) = lied bipartit compus
-6.) A(1-10) - B(11-19) = lied bipartit simplu
-7.) A(1-21) - B(22-28) - A'(29-35) = lied tripartit simplu
-8.) A(1-9) ← { a (1-2), b (3-4), a'(5-6), b'(7-9) } - B(10-19) = lied bipartit compus
-9.) A(1-9) - B(10-15) = lied bipartit simplu
-10.) A(1-9) - B(10-19) = lied bipartit simplu
-11.) A(1-12) - B(13-22) = lied bipartit simplu
-12.) A(1-24) - B(25-41) = lied bipartit simplu
-13.) A(1-5) - B(6-9) - A'(10-13) = lied tripartit simplu
-14.) A(1-8) - B(9-17) - A'(18-26) = lied tripartit simplu
-15.) A(1-7) - B(8-15) = lied bipartit simplu
-16.) A(1-12) - B(13-22) = lied bipartit simplu
-17.) A(1-7) - B(8-15) = lied bipartit simplu
-18.) A(1-5) - B(6-11) - A'(12-17) = lied tripartit simplu
-19.) A(1-10) - B(11-14) = lied bipartit simplu
-20.) A(1-9) - B(10-22) = lied bipartit simplu
-21.) A(1-8) - B(9-20) = lied bipartit simplu
-22.) A(1-8) - B(9-11) - A'(12-16) = lied tripartit simplu
-23.) A(1-10) - B(11-17) - A'(18-26) = lied tripartit simplu
-24.) A(1-9) - B(10-15) = lied bipartit simplu

Bandewijn Buckinx:

"1001 Sonates" pt. vioară și pian

Forme de lied:

- 1.) - monopartit: introducere (m. 1-2) - A (3-15)
- 2.) - tripartit - A (1-10) - punte (11-14) -
  B-b (15-22) - b' (23-27) - A' (28-30)
- 3.) - monopartit - A (1-7)
- 4.) - monopartit - A
- 5.) - bipartit - A (1-6) - B (7-10)
- 6.) - monopartit - introducere (1-2) - A (3-9)
- 7.) - monopartit - A (1-7)
- 8.) - monopartit - A-a (1-4) - a' (5-9)
- 9.) - tripartit deschis (formă de bar - catenă):
  A (1-14) - B (15-28) - C (29-40) - codă (41-44)
- 10.) - monopartit - A (1-8)
- 11.) - monopartit - A (1-9)

- 52.) - tripartit - A (1-5) - B (6-12) - A' (13-15)
- 239.) - bipartit - A (1-6) - B-b (7-11) - b' (12-15) -
  b'' (16-18) - codă (19)
- 259.) - monopartit - A - a (1-8) - a' (9-11)
- 268.) - monopartit - A - a (1-10) - a' (11-12)
- 284.) - formă de bar (tripartit deschis) - A (1-2) - B (3-5) - C (6-9)
- 345.) - formă de bar (tripartit deschis) - A (1-8) - B (9-13) - C (14-17)
- 398.) - monopartit - A-a (1-8) - a' (9-16)
- 673.) - monopartit - A (1-13)
- 723.) - bipartit - A (1-5) - B (6-18)
- 810.) - bipartit cu mică repriză - A-a (1-5) -
  B-b (6-12) - a' (13-16)

Robert Starer :

"Elegy" (1985)

- formă tripartită compusă :

- A (1-32)
  - introducere (1-4)
  - a (5-11)
  - punte (12-13)
  - a' (14-20)
  - punte (21-32)

- B (33-54)
  - b (33-43)
  - b' - Cadență vioară (44-54) (pe Secția Aurea)

- A' (55-80)
  - a'' (55-65) = mică dezvoltare a punții
  - a''' (66-80) = quasi reprisă a secțiunii A-a

Piotr Lachert – "17 Sonata per violino e pianoforte"

– **One** – formă de bar (lied tripartit deschis):

– A < a (1 – 22) / a' (23 – 35)
– B < b (36 – 57) / b' (58 – 70)
– C < c (71 – 92) / c' (93 – 108)
– Codă (109 – 116)

Alternativa: Rondo ↓

A (1-22)
B (23-35)
A' (36-57)
C (58-70)
A'' (71-92)
D (93-105)
A''' (106-108)
Coda (109-116)

– **Two** – lied bipartit

– Codensa viară (1)
– A < a (2 – 11) / a' (12 – 16)
– B < b (17 – 26) / b' (27 – 38)
– Codă (39 – 44) – parlare/cantare pe "trente" în decelare

– **Three** – **Rondo**: A-B-A'-C-A''-D-A'''-E-A^IV-F-A^V
e e' e

A (1-6) – B (7 – 17) – A' (18 – 23) – C (24 – 35) – A'' (36 – 42) –
D (43 – 52) – A''' (53 – 58) – Ee (59 – 86) e' (87-89, Quasi Cod.)
e'' (90 – 106) – A^IV (107 – 112) – F (113 – 123) – A^V (124 – 129).

– **Four** – lied monopartit – A
(ca o Codă a tuturor părților)

Jacques Leduc: „Pièces en Trio" pt. 2 vioară și pian (1984)

NB - caracter ciclic

→ Partea I = Sonată

- Exp. (1-31) - T. I (1-18) - motiv liric quasi-gregorian (a)
  - punte (19-22)
  - T. II (23-31) - motiv dramatic (b), sintetizat prin diminuarea motivului (a)

- Dezv. (32-54) - Faza I (32-42) - suprapunerea celor două motive: (a) la vioară, (b) la pian
  - Faza II (43-48) - dinamizarea discursului sonor
  - Faza III (49-52) - augmentarea unor elemente din T. I

- Repr. concentrată (55-91) - T. I (55-67) - motivul (a) suprapus polimodal

Sectio Aurea →
- Concluzie Repr. (68-78): elemente din T. I augmentate la vioară și dinamizate la pian
- Codă (79-91): elemente de F. I a Dezv., în augmentare

→ Partea II = Rondo

- A1 (1-13) = motiv dansant (c), în măsură eterogenă - $\frac{5}{8}$ (3+2)
- B (14-23) = motiv dansant (d), în configurație ternară (quasi vals)
- A2 (24-27) = sectiune în măsura eterogenă $\frac{5}{8}$, cu accente 2ksak
- C (28-33) = îmbinarea motivului ternar (d) cu inserturi binare ($\frac{4}{8}$)
- A3 (34-42) = motivul (c) în ipostază polimodală
- D (43-83) = dezvoltarea motivului (d) în ipostază polimodală

S. A → - A4 (84-96) = dezvoltarea motivului (c)
- E (97-106) = continuarea dezvoltării motivului (d)
- A5 (107-116) = motivul (c) în extinctie

→ Partea III = Sonată

- Exp. (1-25) - T. I (1-11) - structură melodică eterogenă generată de un bas în configurație gregoriană ("organum" - cvinte paralele) și dezvoltarea motivului (2) din partea I

- T. II (12-19) - motiv dansant bazat pe motivul de vals (d) din partea II ;

- Concl. Exp. (20-25)

- Dezv. (26-81) - Faza I (26-57) - elemente T. I
- Faza II (58-68) - elemente T. II
- Faza III (69-81) - dinamizare

- Repr. (82-137) - T. I (82-92)
- S.A. → - T. II (93-128)
- Codă (129-137).
cu dezvoltare codală (terminală)

α ——— α

Frédéric Devreese: "Benvenuta" pt. vioară și pian

→ Partea I, "Dream - Lied Bipartit Simplu cu mică repriză

- Intro (1-2)
- A (3-27) ← a (3-17), a' (18-27)
- B (28-45) ← b (28-35) ← Secțiune Aurea, a'' (36-45)

→ Partea II, "Habanera" - Lied Tripartit Compus, în care A' = recurență A, iar A și A' în forme catenate ("mozaic")

- Intro (1-2)
- A (3-42) ← a1 (3-10), a2 (11-18), a3 (19-26), a4 (27-34), a5 (35-42)
- B (43-70) ← b1 (43-56) x2, b2 (57-70)
- punte (71-72)
- A' (73-112) ← a5 (73-80) ← Secțiune Aurea, a4 (81-88), a3 (89-96), a4 (97-104), a5 (105-112)
- Coda (113-119)

→ Partea III, "Waltz" – Lied Tripartit Compus

- A (1-25) < a (1-13)
  a' (14-25)
- B (26-41)
- A' (42-66) < a (42-53) ← Sectio Aurea
  a' (54-66)

→ Partea IV, "Tango" – Lied Tripentapartit Simplu

- Intro (1-6)
- A (7-22)
- B (23-46)
- punte (47-49)
- A' (50-65)
- B' (66-90) ← Sectio Aurea
- punte (91-93)
- A'' (94-109)

α —— α

Frédéric Rossille: "Message de l'Archipel"

pentru vioară și pian

Formă de Rondo

- Intr. (1-9) - Fa M → Fa m
- A
  - a (10-14) - Fa m
  - a' (15-22) - Fa M
- B (23-30) - Lab M → Si M → Fa m
- A'
  - a2 (31-35) - Fa m
  - a3 (36-43) - Fa M
- C (44-51) - Fa m
- A''
  - a4 (52-56) - Fa m
  - a5 (57-64) - Fa M
- Coda (65-69) - Fa M

Intr. - A - B - A' - C - A'' - Coda

A: a, a'; A': a2, a3; A'': a4, a5

α —— α

→ Liana Alexandra — "Quasi Cadența" pt. vioară solo

— formă de "Allegro de Sonată" aplicată liber —

— **Expoziția** + caracter rubato (scriitură amenzurală)

- Tema I (pag. 1, sistemele 1-2) — caracter extatic, Configurație modală pentatonică

- Tema II (pag. 1, sist. 3 și $\frac{1}{2}$ din sist. 4) — caracter dinamic, Configurație modală de sorginte folclorică, bazată pe un fronson cromatic descendent, având structura $< 1, 1, 3 >$ și un sens circular (repetitiv).

- Tema I variată (pag. 1, ceilalte $\frac{1}{2}$ din sist. 4 și sist. 5)

- Tema II variată (pag. 1, sist. 6 și pag. 2, $\frac{1}{2}$ din sist. 1)

— **Dezvoltarea** în 4 faze:

- Faza I (pag. 2) — predomină caracterul extatic — diatonic (pentatonic) = T. I

- Faza II (pag. 3) — predomină caracterul dinamic — cromatic = T. II

- Faza III (pag. 4 și pag. 5, sist. 1-4) — sinteza elementelor tematice I și II în derulare atemporală (de factură extatică)

Sectio Aurea → Faza IV (pag. 5, sist. 6-8 și pag. 6) — aceeași sinteză tematică dinamizată progresiv până la Climax (Sectio Aurea): octavele ce apar la pag. 6, sist. 6 și 7

- Repriză

  - (pag. 7, sist. 1-6) - expunerea prin augmentare și în măsură (deci giusto) a materialului tematic I și II, sub forma unui coral variat, marcat de un ostinato de pizz. cu mâna stângă (quasi chitarra)

  - (pag. 7, sist. 7 și pag. 8) — Coda — ce sublimează expresia, sugerând imaterializarea în registrul supra-acut a elementelor tematice

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Deci: formă de "All. de S" aplicată liber:

Exp.	Dezv.	Repriză
T. I, T. II, T. I var., T. II var	Fasele I, II, III, IV (S.A.)	T. I var, T. II var, Coda (Coral pe ostinato pizz)

Lucrarea a fost compusă în 1983 și dedicată violonistei și profesoarei Cornelia Bronzetti, ce a interpretat-o în primă audiție în același an.

LIANA ALEXANDRA: "A Tre" pentru flaut,oboi si fagot

- PARTEA I (pentru flaut solo): forma de sonata

-Expozitie (masurile 1-37): Tema I (m. 1-14); Tema II (m. 15-28); Concluzia expozitiei (m. 29-37);

-Dezvoltare (m. 28-59): Faza I (m. 28-42); Faza II (m. 43-53); Faza III – dinamizare pe Sectiunea de Aur / Sectio Aurea (m. 54-59);

-Repriza (m. 60-76): Tema I (m. 60-68); punte (m. 69-79); Tema II (m. 80-94); Coda (m. 95-76).

- PARTEA A II-A (pentru intregul ansamblu): forma de sonata

-Expozitie (m. 1-48): Tema I (m. 1-33); Tema II (m. 34-48);

-Dezvoltare (m. 49-60): o singura faza (m. 49-60);

-Repriza concentrate (m. 61-93): Tema I (m. 61-73) pe Sectiunea de Aur / Sectio Aurea; Coda (m. 74-93).

- PARTEA A II-A (pentru intregul ansamblu): forma de rondo (A-B-A'-C-A"-Coda)

A (m. 1-33); B (m. 34-51); A' (m.52-79); C (m. 80-119); A" (m. 120-160 – Sectiunea de Aur / Sectio Aurea); Coda (m. 161 – sfarsit) = quasi cadenza multipla, avand o configuratie sintetica, simetrica Partii I (pentru flaut solo)

Muzica are un caracter ciclic – elementele tematice (de factura modala si ritmica) expuse in Partea I aparand transfigurate pe parcursul intregii lucrari. La nivel macro-structural Sectiunea de Aur (Sectio Aurea) este determinate la inceputul partii a III-a.

LIANA ALEXANDRA

Relaţia dintre mozaic şi formele muzicale

Mozaicul este construit din punct de vedere geometric cu figuri cu elemente date, cum ar fi pătrate, romburi sau triunghiuri. În cadrul mozaicului se pot căuta figuri originale, folosind diverse combinaţii ale desenelor geometrice plane cunoscute.

Dicţionarul de neologisme - Editura Ştiinţifică, Bucureşti, 1966, defineşte mozaicul în felul următor: "1. lucrare ornamentală compusă din bucăţi mici de marmoră, de sticlă etc., colorate diferit şi care alcătuiesc o figură, un tablou etc. 2. combinaţie, amestecătură (frumos îmbinată) de diferite elemente, culori etc. operă literară care conţine multe elemente eterogene, însă armonios ordonate; compoziţie de caractere tipografice deosebite"[18]

Mozaicul a fost frecvent folosit încă din antichitate, în artele decorative, la bază având cele trei reţele fundamentale, care alcătuiau un câmp uniform pavat cu pătrate, triunghiuri echilaterale şi hexagoane.

Romanii, persanii, chinezii, japonezii erau maeştrii ai ornamentului şi cunoşteau toate mozaicările, care acoperă un plan cu un model repetat.

Mozaicul îşi găseşte expresie şi în construcţia formelor muzicale, el fiind prezent atât în articulările microstructurale, cât şi în cele macrostructurale.

[18] Dicţionarul de neologisme - Editura Ştiinţifică, Bucureşti, 1966, pag.473

El poate fi întâlnit, spre exemplu, în tehnica colajelor, unde muzici aparent disjuncte stilistic se armonizează frumos în construcţia de ansamblu. O tipologie caracteristică în acest sens o constituie simfoniile lui Gustav Mahler.

De asemenea, mozaicul poate fi uşor recunoscut în înşiruirea de microforme, repetate diferit în două dimensiuni. Un exemplu elocvent îl oferă în muzică forma de passacaglie. Aici ne întâlnim cu fenomenul structural *figură -fond,* în care percepţia sesizează două aspecte simultane ale aceleiaşi imagini. Unul este *fondul,* ritmul şi melodia neschimbate ale passacagliei, care alcătuiesc câmpul sonor uniform pavat, celălalt este *figura,* construită din diferite variaţiuni polifone, ce sunt aşezate peste conturul dat.

Tehnica colajelor a fost folosită de mai mulţi autori, fie în forma juxtapunerii unor structuri melodico-ritmice aparent diferite, fie prin utilizarea unor citate muzicale inserate într-un anumit discurs sonor. Printre compozitorii care au abordat un astfel de procedeu de compoziţie, îi putem aminti pe Gustav Mahler, George Enescu, Bela Bartok, George Crumb, Igor Stravinski, George Gershwin, John Cage etc.

Voi exemplifica această tehnică de creaţie, denumită "mozaicată" cu partea I-a din Simfonia I-a de Gustav Mahler.

Această parte – care din punct de vedere formal este construită pe principiul sonatei – propune nouă personaje muzicale, cu un contur melodic şi ritmic pregnant, cu un contrast evident între ele. Deşi sunt aparent disjuncte stilistic, ele coexistă foarte bine şi se pot suprapune în diferite ipostaze de-a lungul formei de sonată.

Iată cele nouă teme, care se deapănă de-a lungul primei părţi a Simfoniei I-a de Gustav Mahler:

1. *Fl.*

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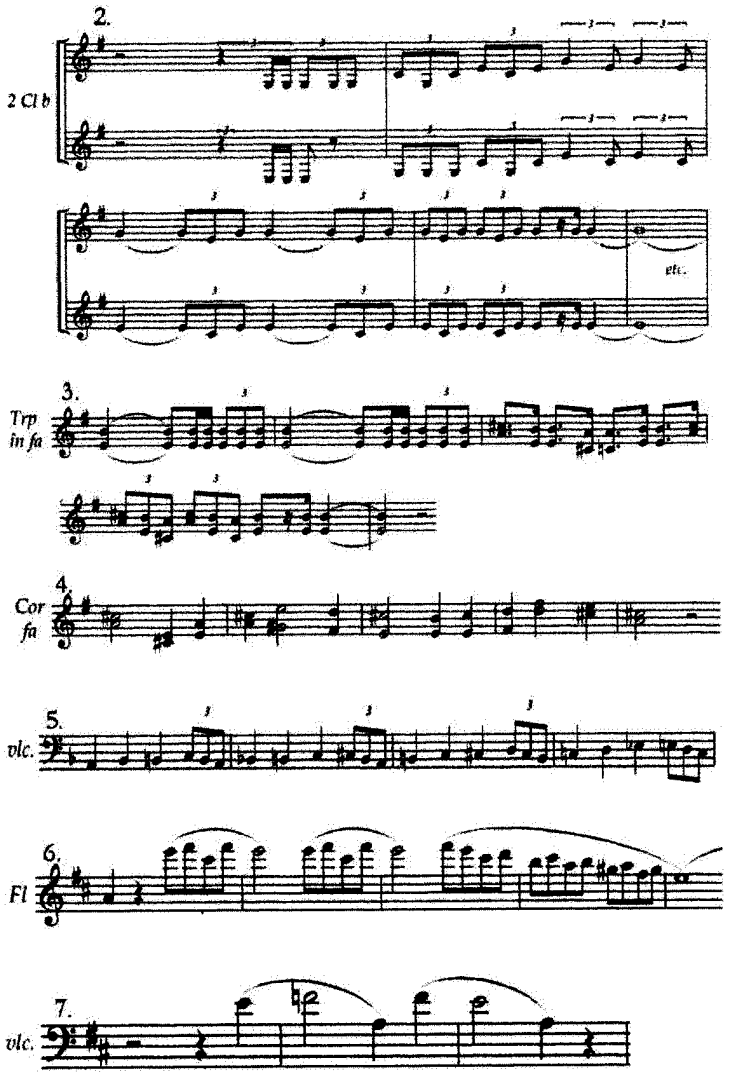
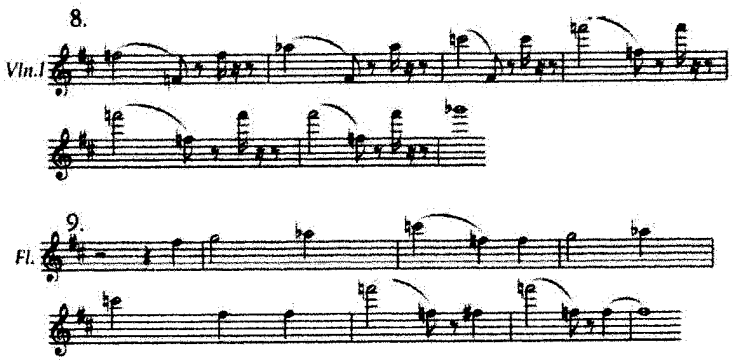
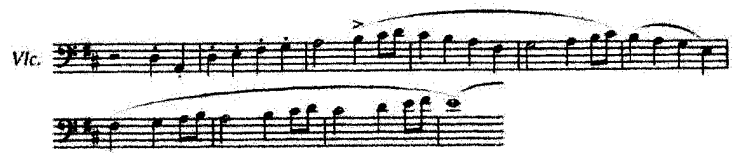




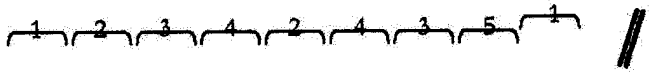
La aceste motive se adaugă forma propriu-zisă a formei de sonată:



Deşi aceste teme par eterogene din punct de vedere al expresiei muzicale, ele pot fi grupate, urmărind conturul melodic, în felul următor. 1 cu 2 cu 4; 3 cu 5; 7 cu 8; 6 cu 8 cu 9.

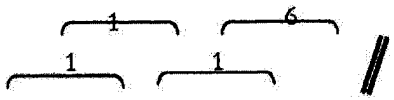
În derularea arhitecturii sonore, care clădeşte o amplă formă de sonată, cele 9 teme-motiv, sunt prezentate într-o distribuţie ingenioasă, sugerând un caleidoscop muzical:

Introducere:



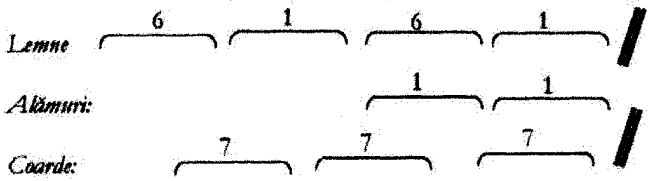
Expoziţie:

T1 (T1a + T1b)

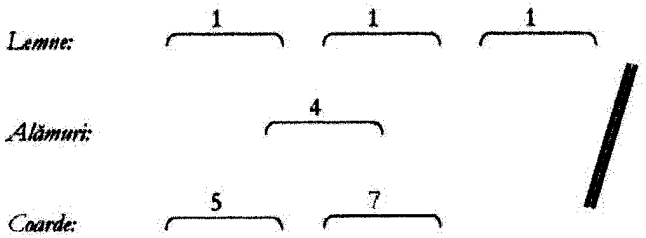


Dezvoltare: (D)

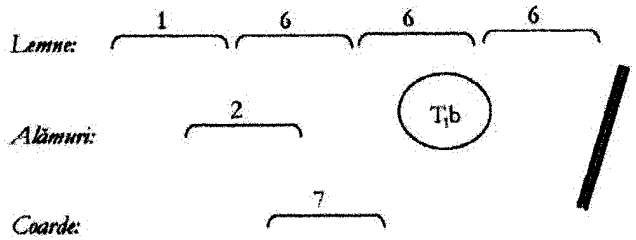
Secțiunea nr.1 (D 1)



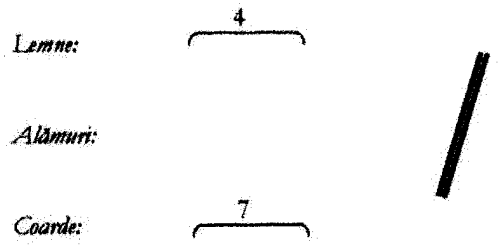
Secțiunea nr.2 (D 2)



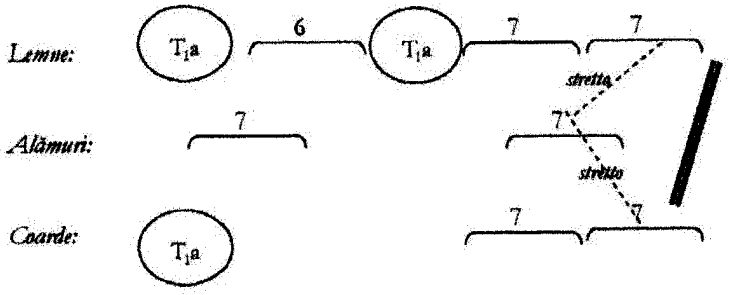
Secțiunea nr.3 (D 3)



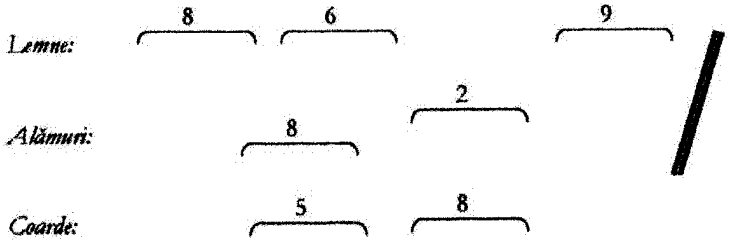
Secțiunea nr.4 (D 4)



Secțiunea nr.5 (D 5)



Secțiunea nr.6 (D 6)



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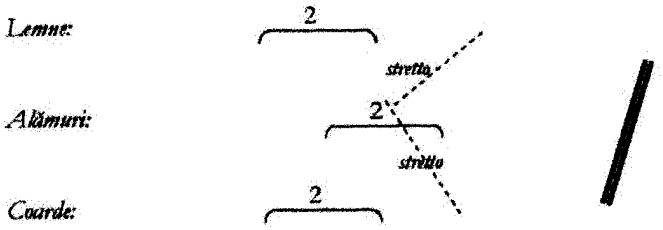
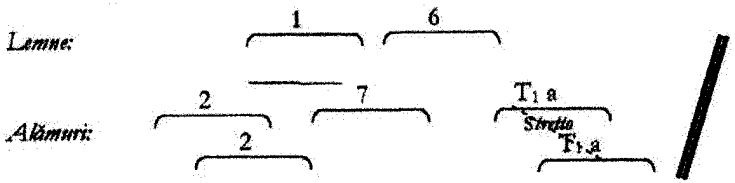
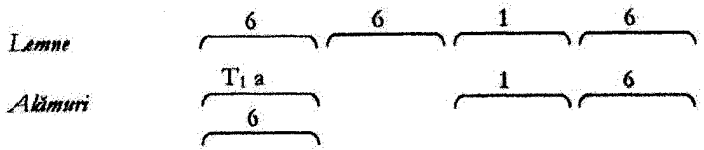
Secţiunea nr.7 (D 7)



Repriza:



Coda



Consideraţii statistice:

De-a lungul părţii a I-a a Simfoniei de Mahler, personajele muzicale apar cu următoarea frecvenţă.

Nr.1	- de 13 ori	Nr.6	- de 16 ori
Nr.2	- de 8 ori	Nr7	- de 13 ori
Nr.3	- de 2 ori	Nr.8	- de 3 ori

Nr.4	- de 5 ori	Nr.9	- o dată
Nr.5	- de 3 ori		

De aici, se pot constata următoarele:

1) Cu excepţia motivelor nr. 1 şi 6, care de fapt alcătuiesc împreună tema I-a formei de sonată, celelalte au o frecvenţă de apariţie distribuită pe şirul numeric fibonaccian: 1, 2, 3, 5, 8, 13;

2) Fiecare secţiune prezintă o anumită structură formală, astfel:

a) *Introducerea* are o compoziţie simetrică în oglindă:

1 2 3 4 2 4 3 1 (5)

b) *Expoziţia* - propune o formă de bar 1, 1, 1, 6 (a a a b) - care este echivalentă cu forma geometrică a tetraedrului;

c) *Secţiunea I-a* dezvoltării (D1) are un echilibru în prezenţa motivelor caleidoscopice, cele trei structuri apărând fiecare de trei ori, într-o distribuţie, de tipul polifoniei superpoziţionale;

d) *Secţiunea a II-a* a dezvoltării *(D2)* foloseşte preponderent motivul nr.1, suprapus cu structurile nr.4, 5, 7;

e) *Secţiunea a III-a (D3)* este tot o polifonie superpoziţională cu melodiile nr.1, 2, 6, 7;

f) *D4* este cea mai scurtă şi are două personaje muzicale (nr.4, şi nr.7);

g) *D5* readuce forma de bar (a b b) concretizată în personajele 6 şi 7, precum şi o polifonie în stretto cu structura nr.7;

h) *D6* este o suprafaţă polifonă superpoziţională alcătuită cu temele nr.2, 5, 6, 8, 9;

i) *D7* este un stretto cu motivul nr.2

j) *Repriza* este mai bogată în componentele structurilor prezentate mai sus şi reia procedeul "stretto"-ului (ca în secţiunea D7) cu segmentul nr.1 al temei I-a.

3) Se poate observa de asemenea, o anumită stratificare orchestrală a celor noua personaje muzicale: astfel, suflătorii de lemn intonează preponderent traseele melodice nr.1 şi 6, suflătorii de alamă - nr.2, 4, 7 şi 1, instrumentele de coarde –nr. 7, 5,8 şi 2.

Structura nr.9 apare o singură dată, exact acolo unde este şi *sectio aurea,* în cadrul formei de ansamblu şi ea va fi şi tema principală a părţii finale.

O altă ipostază muzicală a structurii de mozaic poate fi întâlnită *în forma ostinato.* Aceasta a fost folosită în creaţia orală şi cultă, încă din cele mai vechi timpuri.

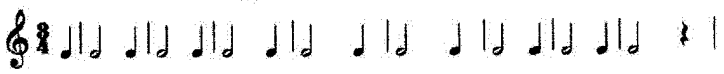
Literatura muzicală oferă nenumărate exemple dintre care cel mai pregnant este *genul passacagliei (sau ciacconei).*

Dicţionarul "Larousse" defineşte passacaglia în felul următor: "Dans spaniol străvechi, în trei timpi, folosit în muzica instrumentală, sub formă de bas ostinat"[119]

Structura de fond o constituie basul repetat care constituie câmpul sonor uniform pavat iar variaţiunile polifone, care se suprapun lui, conturează diferite figuri cu câte un model dat, care se derulează cu o anume periodicitate.

Pentru a demonstra relaţia dintre mozaic ca ornament geometric şi forma de passacaglie (sau ciaccona), voi exemplifica structura ritmică a *Passacagliei* în do minor de Johann Sebastian Bach.

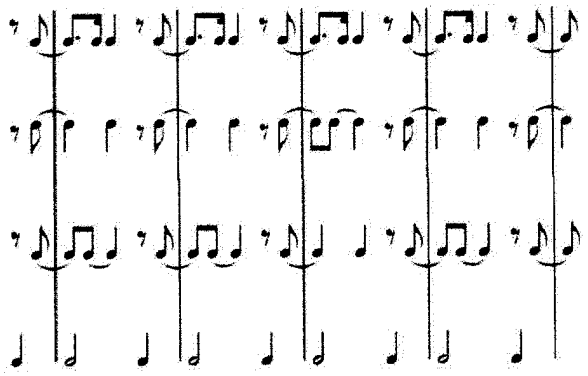
Reţeaua ritmică uniformă, peste care se aştern diferite figuri, care au acelaşi contur repetat este următoarea:



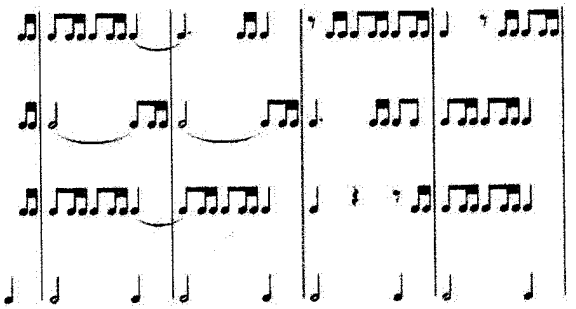
Peste această structură, vom putea observa diferite "parchetări" ritmice, cu configuraţii, care se repetă identic:

[A]

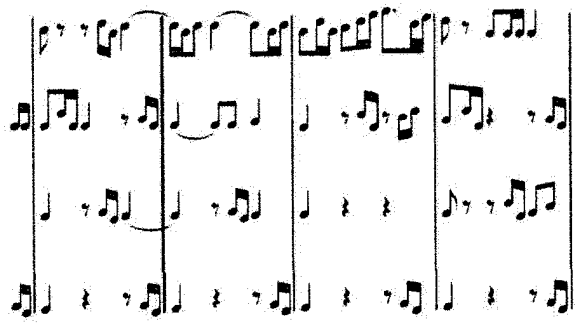
[19] "Petit Larousse" – Paris, 1965, pag. 184.



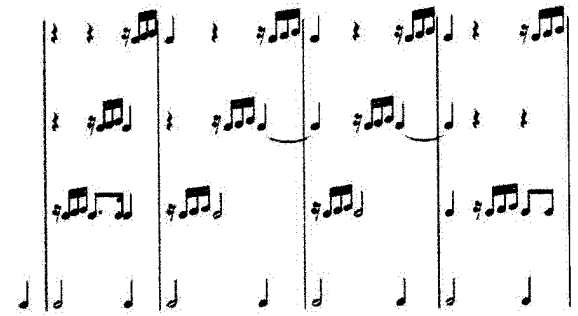
[B]



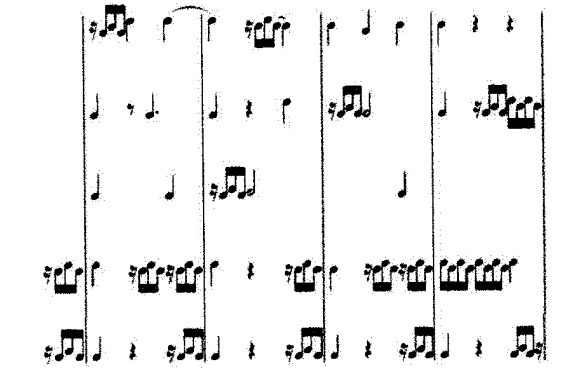
[C]



[D]



[E]

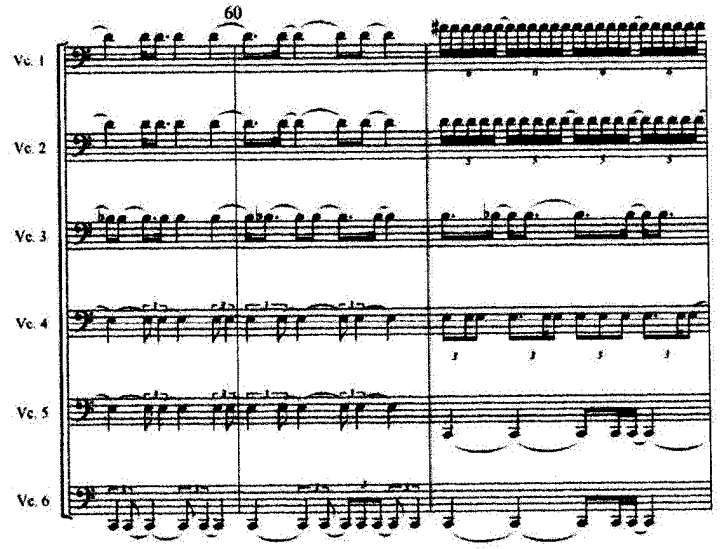


Forma ostinato (care îşi poate găsi echivalent în decoraţiile mozaicate) este deseori întâlnită în literatura muzicală universală. Dintre exemplele celebre menţionez: Ludwig van Beethoven *32 de variaţiuni în do minor* (secţiunea coda), Paul Hindemith *Cvartetul nr.4 op.32*: (partea finală), Bella Bartok – *Cvartetul nr.3 (partea I-a)*, Johann Sebastian Bach – *Crucifixus* din Missa în si minor, Dietrich Buxtehude – *Ciaccona pentru orgă solo în mi minor*, Max Reger -*Introducere, Passacaglia şi Fuga* pentru două piane, op.96, Johannes Brahms – *Variaţiuni pe o temă de Haydn* op.56 a, (partea finală) şi Simfonia a IV-a (partea a IV-a), Igor Stravinski - *Simfonia Psalmilor*, Anton Webern - *Passacaglia op.1 pentru orchestră*, Arthur Honneger – *Pacific 231* etc.

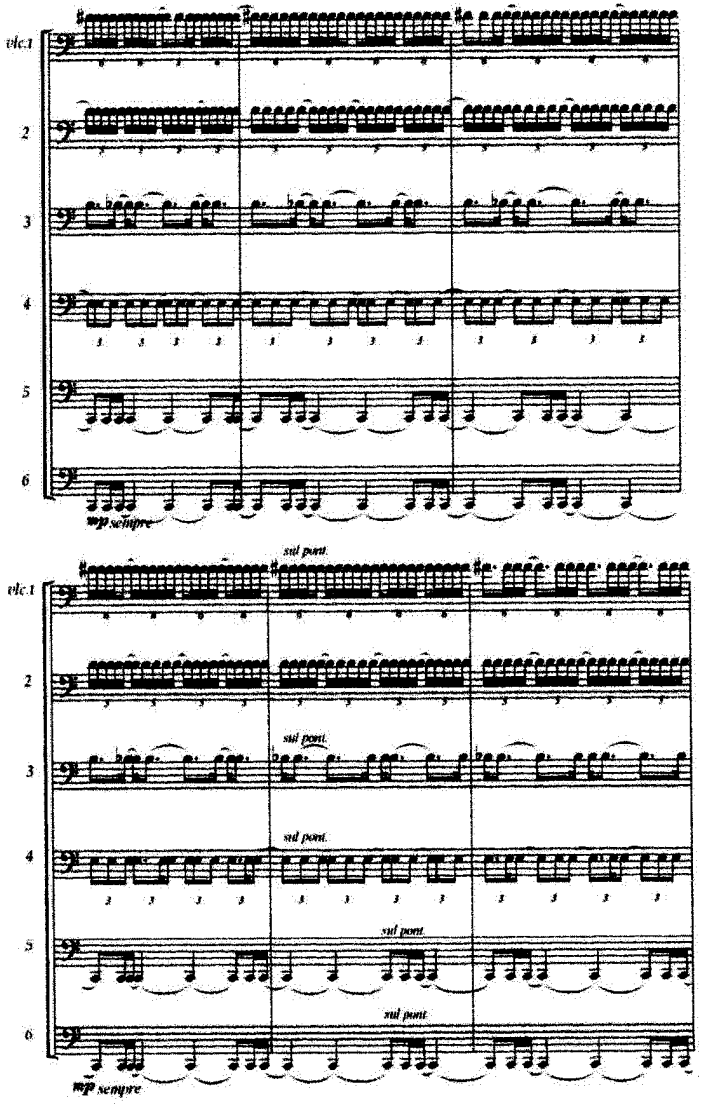
În creaţia personală am folosit deseori tehnica de compoziţie ostinato, cu care am realizat diverse "pânze sonore".

Voi exemplifica, în acest sens, un fragment din *Concertul pentru flaut, violă şi orchestră de cameră*, realizat cu mai multe motive ritmice, care se repetă identic pe orizontală.

Liana Alexandra – *Concert pentru flaut, violă şi orchestră de cameră*; Editura Muzicală, Bucureşti, 1982, pag.12-13.



130



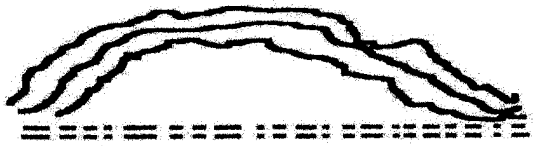
131

Visual Modulation of a Musical Structural Motive

Prof. Dr. LIANA ALEXANDRA
(1947 – 2011)

I will present two different visual hypostases in this study, of a musical structural motive based on two distinct coordinates, one of which is expressed by means of a horizontal line covering an ostinato over five, always present in different asymmetric rhythms, while the other consists of several melodic patterns that overlap heterophonically, having one minimal density and one maximal density (climactic point).

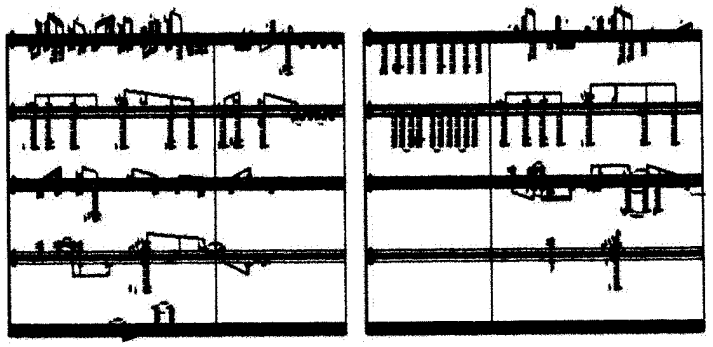
If represented graphically, the motive would have the following vault configuration (arch sound):



This motive is cut out of the cycle of *12 Variations* for computer music, produced with the software of Mozart the Music Processor (Great Britain).

The presentation of the motive written with in the musical score (Liana Alexandra: *12 Variations*, computer music, page 1, m. 1-4) looks like this:

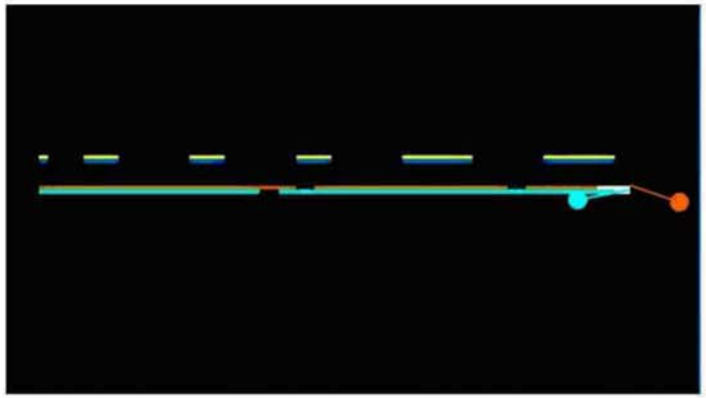
Example:

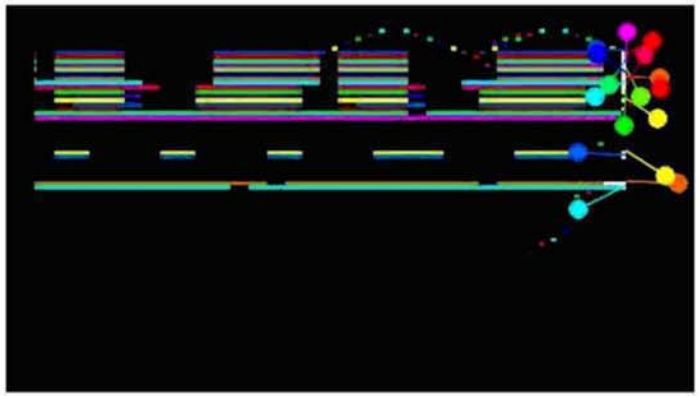


The transcription with Music Animation Machine, a program of musical visualization conceived by Stephen Malinowski (USA), using all visualization variants offered by the respective software, generated several highly suggestive images.
I will present further just two of the hypostases of the visual-musical dynamics for each variant: the image suggesting the minimal density and the one for maximal density. Still images out of this music video were presented at the SIGGRAPH Exhibition organized in the USA.

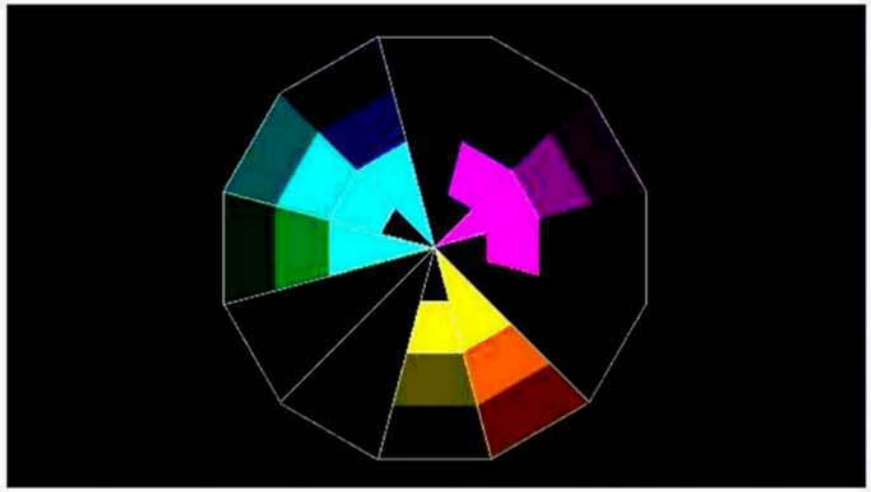
Visual examples of the Music Animation Machine program:

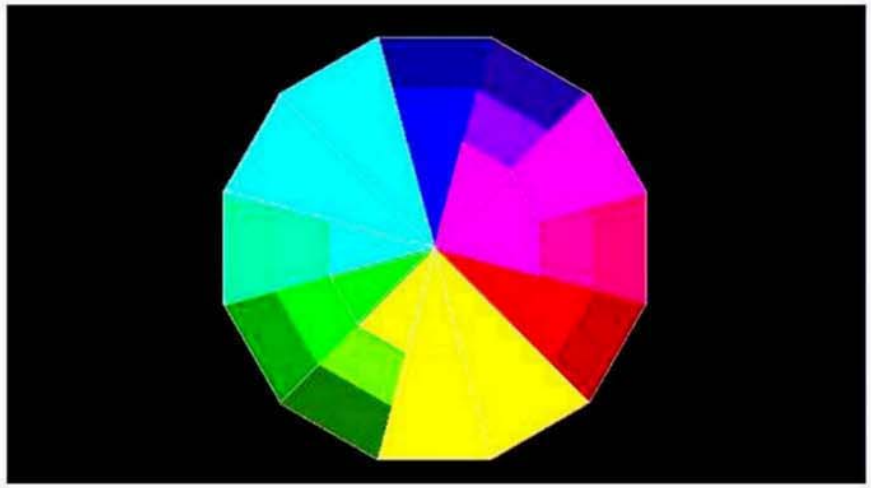
1)piano rol



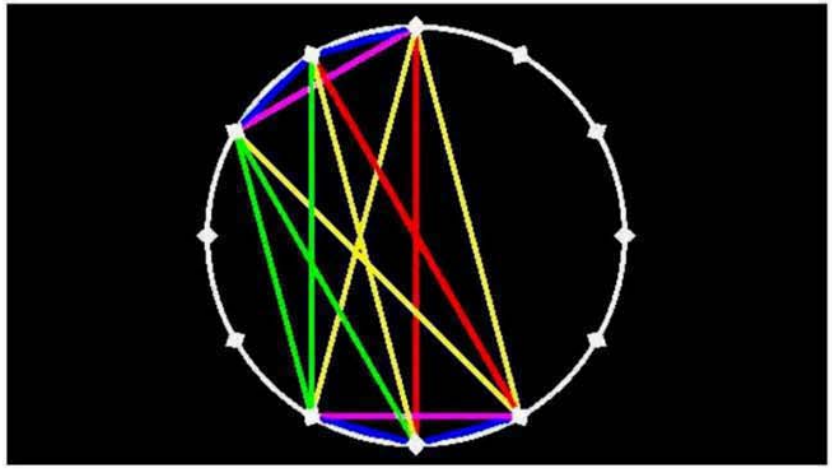


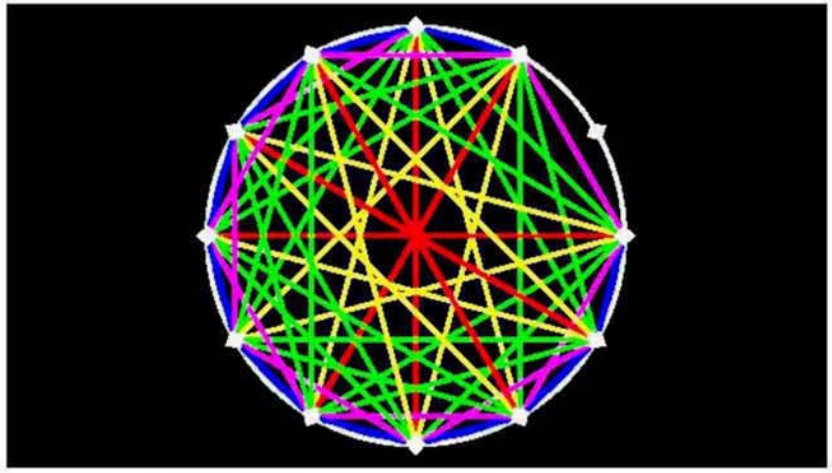
2) pitch class



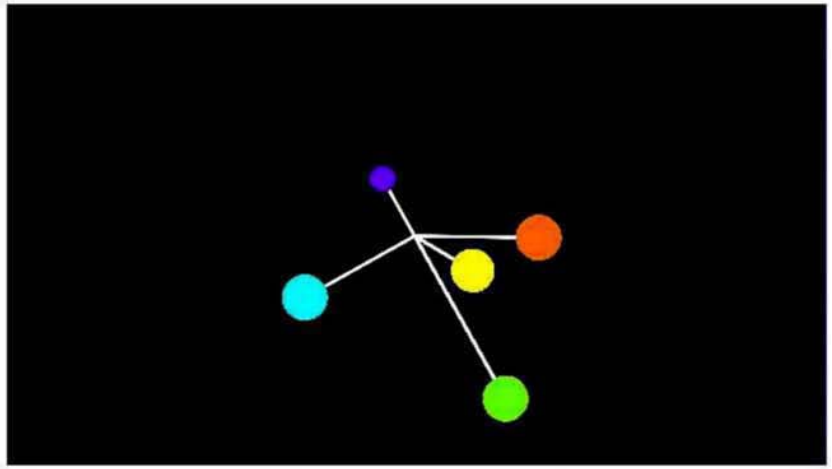


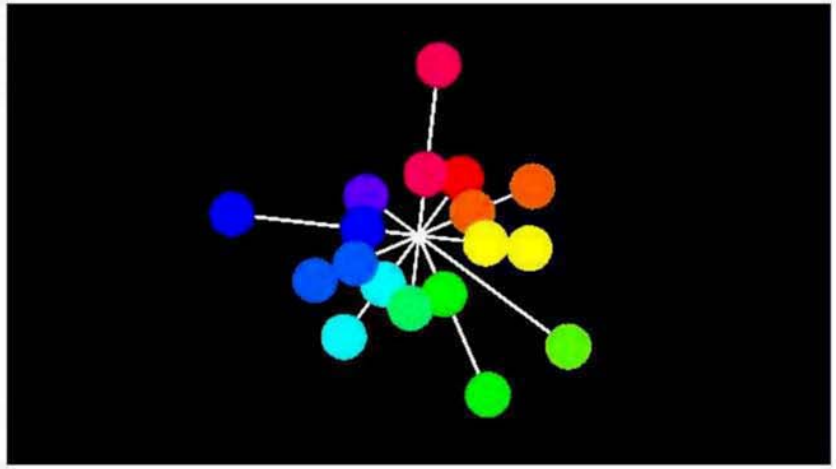
3) intervals



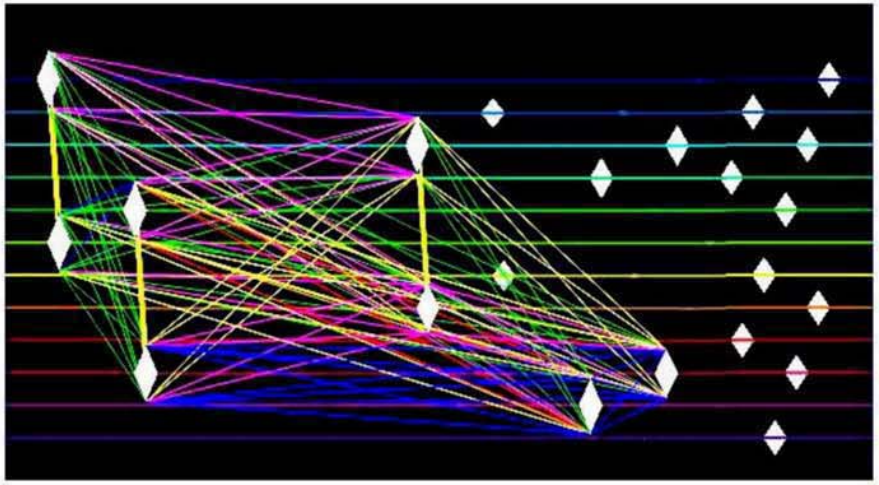


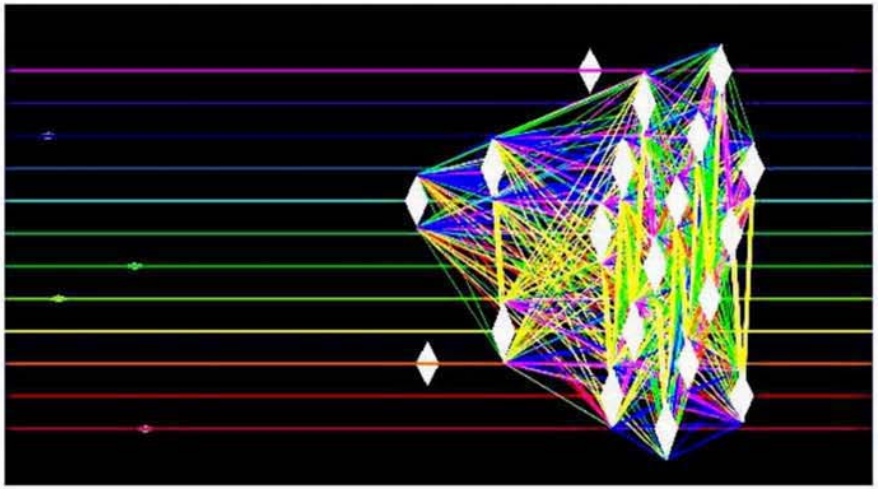
4) shapes



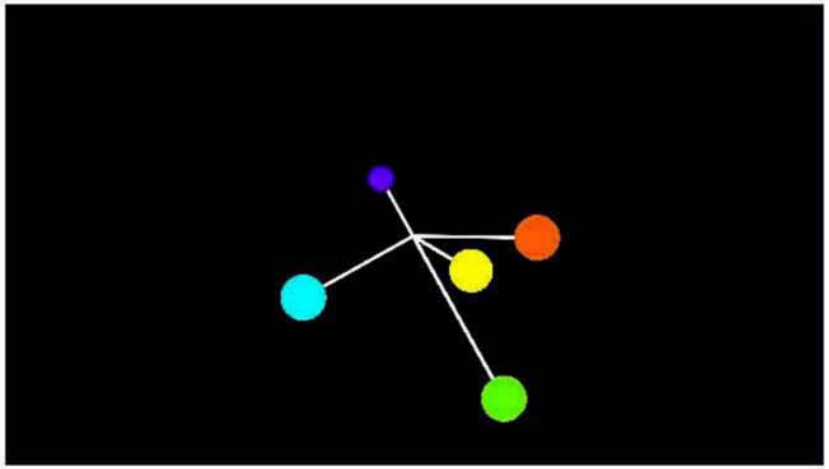


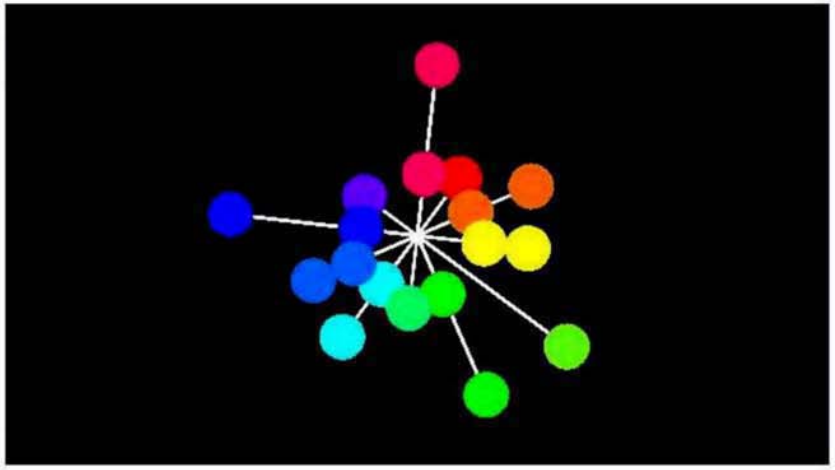
5) tonality staff



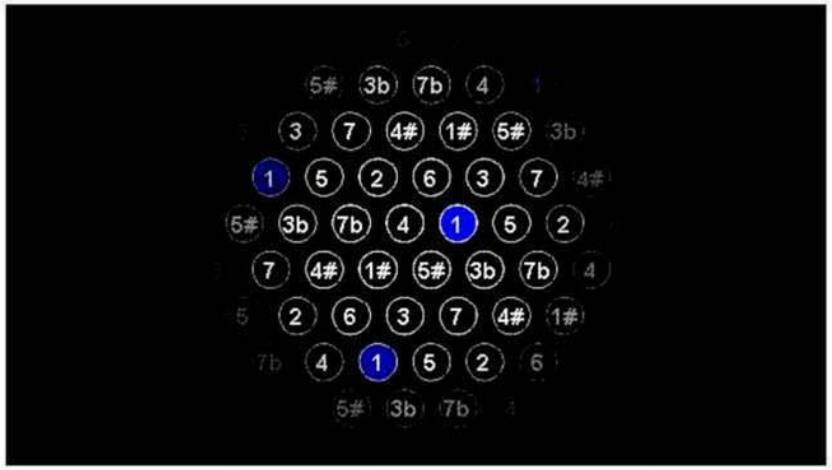


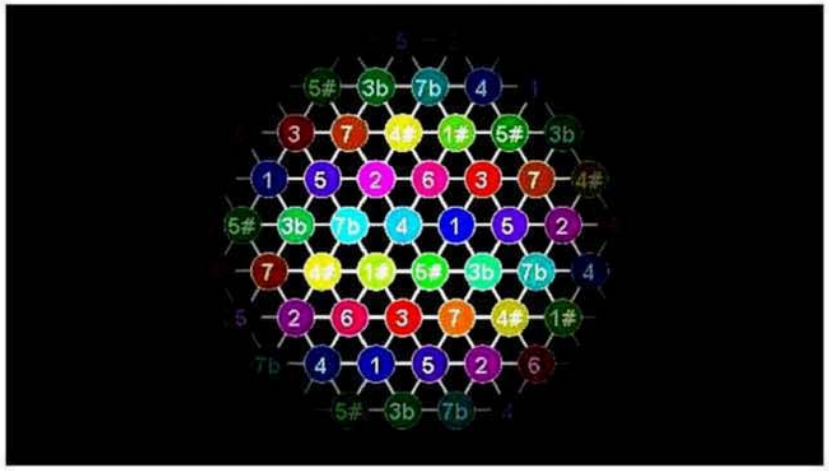
6) tonality compass





7) triads





Bucharest, March 21, 2009

— Saban Nichifor – CARNYX

→ Compusă în 1984, această miniatură pt. clar. în Sib (sau pt. cl. bas în Sib) evocă un instrument antic (cu pavilionul în formă de "cap de balaur"), ce era utilizat de geto-daci și — ulterior — de romani, ca emițător de semnale de luptă. De aceea, lucrarea se bazează pe o serie de celule melodico-ritmice extrase din clasa semnalelor de bucium, specifice folclorului românesc de munte.

→ Configurația intonațională derivă în consecință din spectrul armonicelor naturale, fiind focalizată pe juxtapunerea unor tronsoane ce includ armonicul 7 — la element caracteristic ethosului menționat. În acest context se justifică și elementele de factură multi-sonică (ce implică suprapunerea unor sunete armonice).

→ Sub aspect metro-ritmic, evidențiem serie de celule asimetrice de tip "aksak", ce sunt de asemenea propuii jocurilor populare românești.

→ La nivelul macro-structurii, piesa are o formă liberă, analogă cu "perpetuum mobile" ce este generat prin tehnica variației continue — în trei faze proiectate conform principiului Secțiunii de Aur ("Sectio Aurea"); în acest sens, apogeul coincide cu momentul utilizării multisonurilor.

Prin reducție fenomenologică, se poate aplica
cât lucrarea are formă dinamică a unui
„mare crescendo" și cea agogică a unui
„mare accelerando".

→ Din punct de vedere instrumental, acesta
creație include o serie de procedee specifice
(slap-tongue, glissando, staccato, legato,
multi-sonuri) le solicită din plin
virtuozitatea interpretului.

→ Distinsa Concursului de compoziție
de la Roma și Hong-Kong, lucrare a fost
prezentată în nenumărate concerte, gravată pe
mai multe CD-uri și inclusă în repertoriul
curent al marilor clarinetiști Harry Sparnaay
(Olanda), Andrew Simon (U.S.A.)
Guido Arbonelli (Italia).

→ Șuban Nichifor: "Anamorphose" pentru cvartet de coarde

— I) — Referitor la tehnica anamorfozei sonore inițiată de compozitor prin acestă lucrare (concepută în 1975), facem următoarele precizări:

— 1) termenul — de origine elină — are următoarele semnificații în plan etimologic
- ανά = întoarcere în timp, revenire la, repetare, re—;
- μορφή = formă (finită);
- μόρφωσις = (proces de) formare;
- ἀναμορφόω-ώσω = a reflecta, a regenera, a remodela;

— ἀναμόρφωσις = reflectare, regenerare, remodelare;

— 2) acest procedeu de "regenerare" a fost și este curent utilizat în zona artelor vizuale — ca mod de realizare a unor imagini complexe (sugerând a treia dimensiune prin 2 dimensiuni "deformate") și/sau a unor sugestii de natură esoterică (în așa-numitele "Vexierbild" / "tablouri secrete"). Marele critic de artă Jurgis Baltrušaitis a analizat acestă aplicație vizuală ale anamorfozei în ampla sa exegeză — "Anamorphoses" (Ed. Olivier Perrin, Paris, 1969).

– 3.) În domeniul muzicii, se poate afirma că două (sau mai multe) structuri sonore aparent disjuncte pot coexista funcțional — față a constituirii unui "colaj" — dacă răspund condiției de a avea cel puțin un element constitutiv comun, intrând așadar într-un raport anamorfotic. Altfel exprimat, între mulțimile sonore A, A' și B, având proprietățile $A \cap B = 0$ și $A \cap A' = \emptyset$, se poate ilustra relația de "colaj" prin $[A \rightarrow \leftarrow B]$ și cea de "anamorfoză" prin $[A \longleftrightarrow A']$. (cf. Șerban Nichifor, "Anamorfoza sonoră", rev. Muzica Nr. 6/1985)

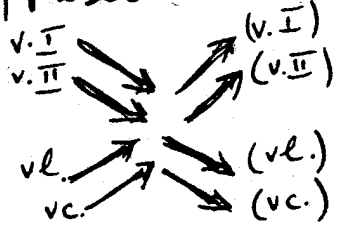
– 11.) – Compus în 1975, Cvartetul "Anamorphose" de Șerban Nichifor este structurat în 2 părți ("Fuga" și "Postludium") ce se desfășoară într-un continuum sonor determinat de multiplele proiecții anamorfotice ale unui mod bazat pe o celulă de extracție populară, având configurația (structura modală): [3, 1], ce alternează cu [3, 1, 1]*. (139)

*) adică [terță mică, secundă mică], respectiv [terță mică, secundă mică, secundă mică].

Aceste două structuri proliferează prin funcția generatoare $< x = na + b >$, obținându-se un șir modal ce ocupă întregul ambitus al cvartetului.

– a.) În dialectica lucrării, "Fuga" (partea I) are rolul de a sintetiza (pornind de la "sunetul alb" obținut pe căluș) celulele constitutive [3,1] și [3,1,1], prin enuntarea armonicelor naturale ale sunetului "Do_3" (= 66 Hz) emis de violoncel — armonice ce sunt "fixate" selectiv de celelalte instrumente prin melodiile populare "Burzucan", "Hora Caprii" și "Cântec din Bihor", ca și prin imnurile bizantine "Lumină Lină", "Axion", "Slava" și "Laude". Prin tehnica isonului, se "filtrează" complexul sonor astfel alcătuit, obținându-se un mod de 6 sunete (reductibil la scara Modulo 12), ce are structura [3,1,3,1,3,1]. Toată această evoluție este structurată în forma tipică a unei fugi (expoziție, divertisment, repriză) — cu mențiunea că subiectul acestei fugi la 4 voci este reprezentat de un motiv ritmic constituit exclu pe "sunet alb" (obținut cu arcușul pe căluș).

- b.) "Postludium"-ul (partea a II-a, ce se execută "attacca") proiectează brusc şirul modal obţinut prin multiplicarea celulelor [3,1] şi [3,1,1]. Traseele instrumentale au o formă simetrică:



Dacă "Fuga" avea un rol generator (constructiv), "Postludium"-ul are o configuraţie degenerativă (distructivă) — şirul modal fiind supus unui "proces de erozione" ce implică:

— anihilarea structurii modale (prin introducerea treptată a glissando-ului)
— proliferarea unei melodii populare ("Când şi-a pierdut ciobanul oile"), ce e concepută pe un mod ce conţine celula [3,1] — fiind astfel o anamorfoză a şirului modal.

Finalmente, melodia menţionată "invadează" discursul sonor, înlocuind astfel şirul modal ce se destinge treptat. În ultima fază, melodia "invadează" spaţiul publicului, prin deplasarea în sală a celor doi violonişti şi a violoncelistului — până în punctele în care se poate realiza un amplasament quadrofonic (cf. schiţe anexate).

Alte aspecte specifice:

– În zona temporală, se remarcă scriitura proporțională (neo-gregoriană) a duratelor, ce se ordonează pe "casete temporale" (în locul măsurilor tradiționale). Dată fiind evoluția stochastică a acestei muzici, sincronizarea instrumentelor este relativă, în spiritul "aleatorismului controlat".

– În zona timbrală, relevăm includerea unor efecte inedite: "molto sul ponticello" (evocând "viorile cu goarna" din Transilvania), "sunetul alb" (obținut pe călușe), "percutiile" realizate cu mâna stângă pe corzi, "pizzicato-ul bartókian".

Această lucrare a fost distinsă în anul 1977 cu Premiul I la Concursul internațional de Compoziție "GAUDEAMUS" de la Amsterdam (Olanda), precum și cu "Premiul Bursei internaționale" la Festivalul de la Evian (Franța) – 1978. Cvartetul a fost prezentat frecvent în marile festivaluri europene (Bayreuth, Darmstadt, Varșovia, etc.), fiind interpretat de ansambluri de prestigiu ("Gaudeamus", "Assmann", etc.)

Prima audiție absolută a avut loc în 1976, la Radiodifuziunea Română, în formula interpretativă:
- Pavel Crișan (v. I)
- Emilian Piedicuță (v. II)
- Vladimir Mendelsohn (vl)
- Șuban Nichifor (vc.).

În 1977, cvartetul a fost publicat de prestigioasa "Edition Modern" din München (Germania).

Bibliografie selectivă

- Șuban Nichifor - "Anamorfoza Sonoră", revista "Muzica" Nr. 6/1985;
- Șuban Nichifor - tratatul "Musica Caelestis - Anamorfotica Sacrului în arta sunetelor", Universitatea Națională de Muzică, București, 2000, pag. 5-38

Serban Nichifor

"ANAMORPHOSE" pour Quatuor à cordes

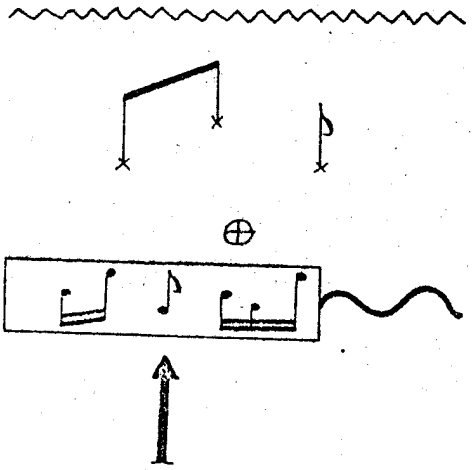
N o t a B e n e

L'écriture est proportionelle (les durées sont déterminées par les distances graphiques) . L'omission du portatif signifie TACET. A l'éventualité des certains effets (staccato, pizzicato, col legno battuto) la pause qui suit naturellement l'attaque est sous-entendue comme appartenant à la note sois-même et n'est pas marquée avec l'omission du portatif.

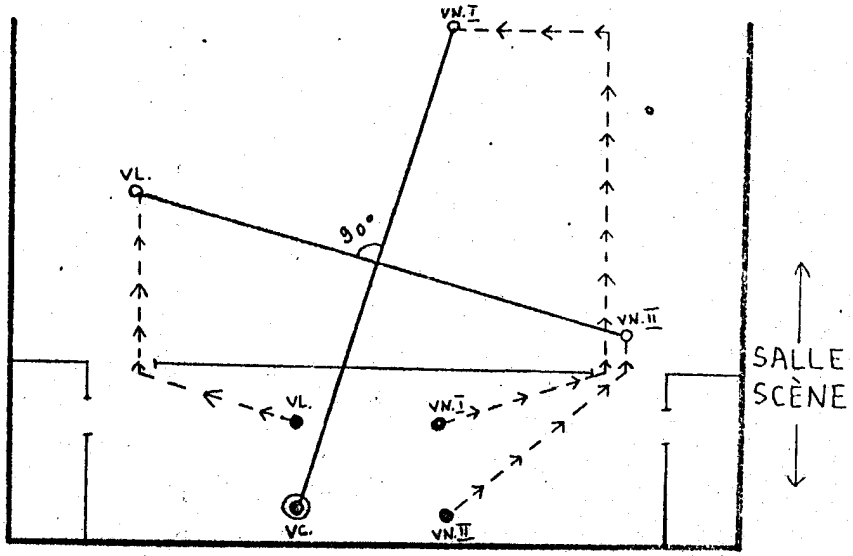
Les accidents n'altérent que les sons qu'ils préoédent.

- BURZUCAN	folklore roumain	- LUMINA LINA	hymnes orthodoxes
- HORA CAPRII	de Transylvanie +	- AXION	roumaines
- CINTEC DIN BIHOR		- SLAVA	
- CIND SI-A PIERDUT		- LAUDE	
CIOBANUL OILE		(ison = pédale)	

+) les 4 mélodies doivent être exécutées MOLTO SUL PONTICELLO pour reproduire le timbre des violons à pavillon de Transylvanie.



- effet spécial (son blanc) obtenu en tirant l'archet sur le chevalet
- percussions réalisées par l'articulation des doigts de la main gauche sur les cordes (seulement deux sons différents)
- pizzicato Bartók (corde percutée contre la tastière)
- module (fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire)
- quitter la scène et s'en aller, si c'est possible, dans la salle vers un amplassement quatrophonique:



© by Edition Modern, Musikverlage Hans Wewerka, Elisabethstr. 38, D-8000 München 40

Analize Computerizate

-1.) J. S. Bach: "Arta Fugii" -p.146-150

-2.) L. van Beethoven: Sonata Nr. 5 op. 24 în Fa Major ("Sonata Primăverii") -p.151-153

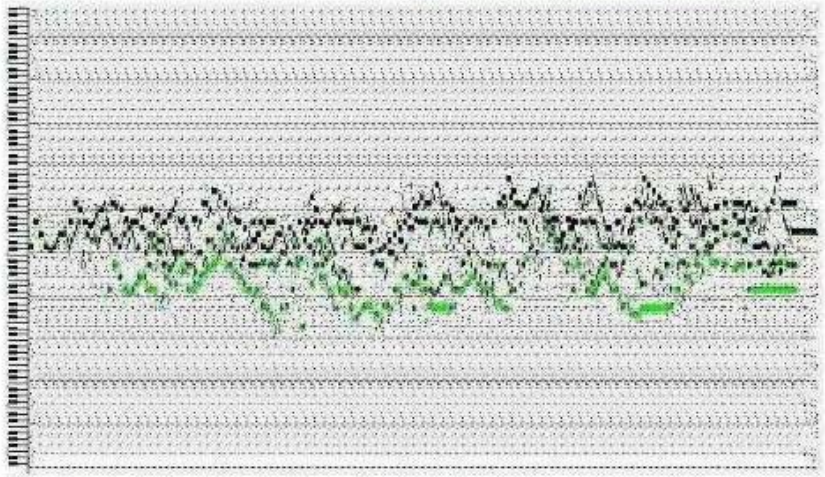
-3.) Alfred Mendelsohn: Sonata Brevis pentru vioară și pian (sau orgă) -p.154-157

Johann Sebastian Bach: "DIE KUNST DER FUGE"

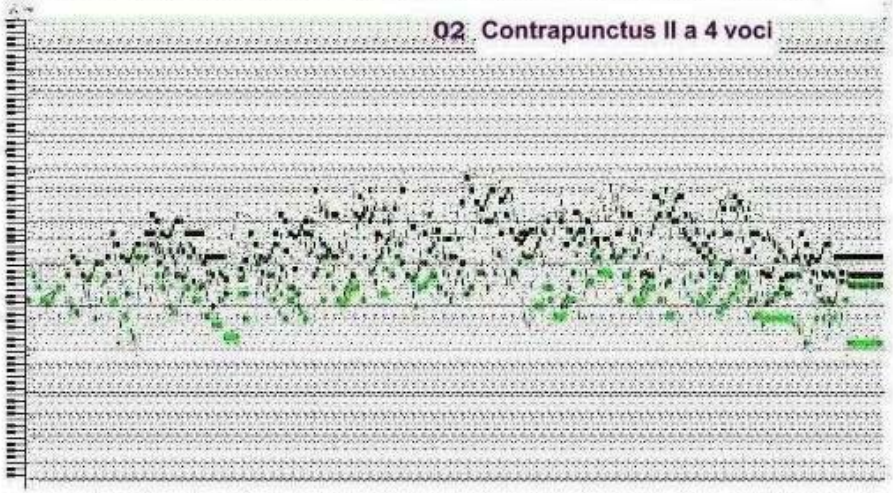
Computer analysis with MaMuTh Software

by Prof.Dr. Serban Nichifor (UNMB, January 2007)

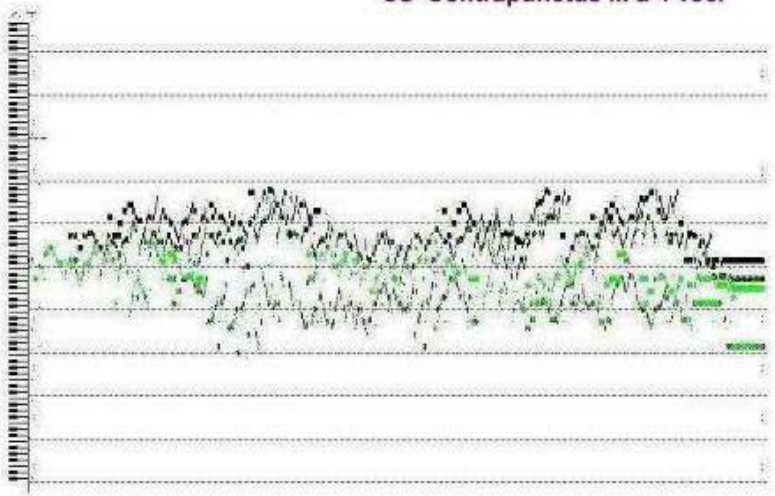
01 Contrapunctus I a 4 voci



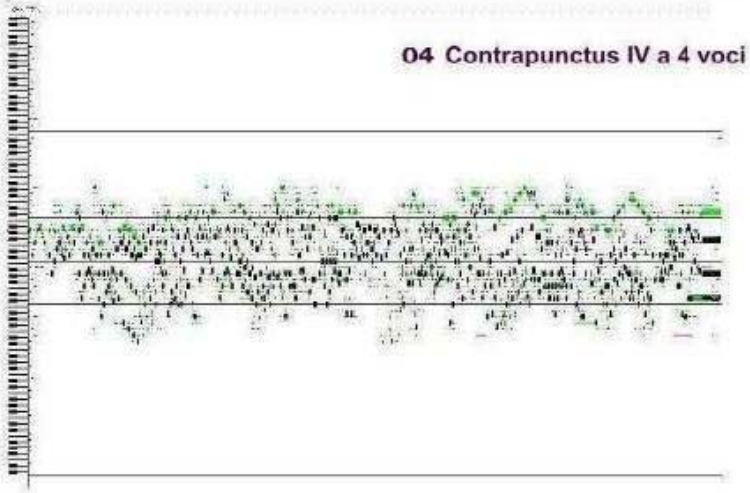
02 Contrapunctus II a 4 voci

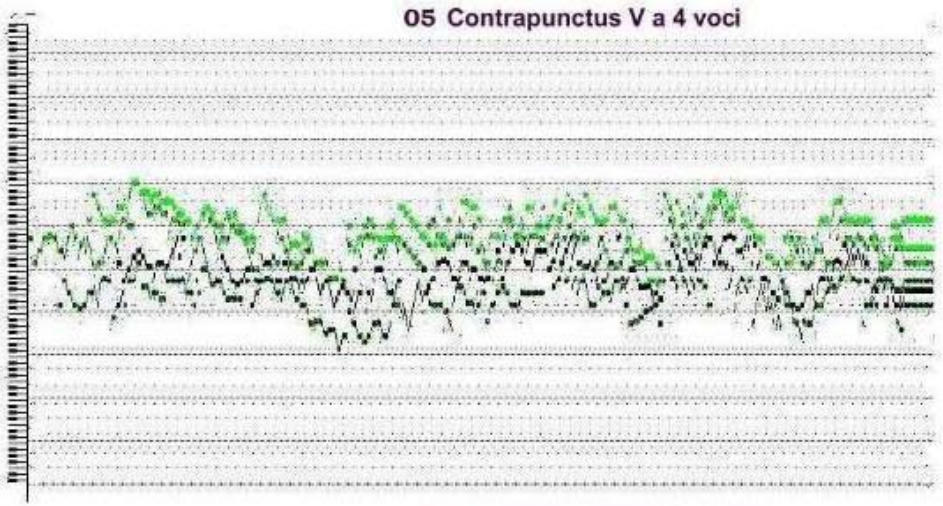


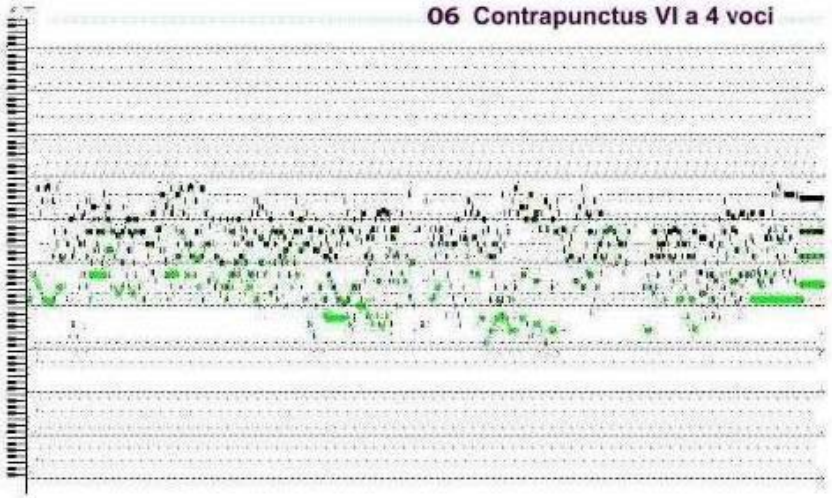
03 Contrapunctus III a 4 voci

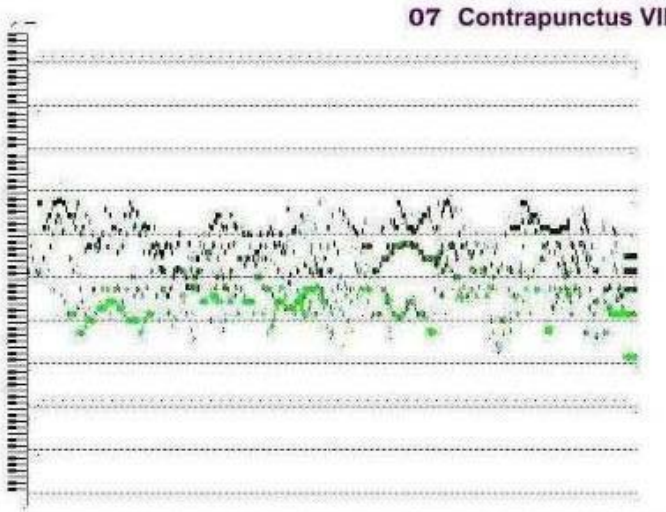


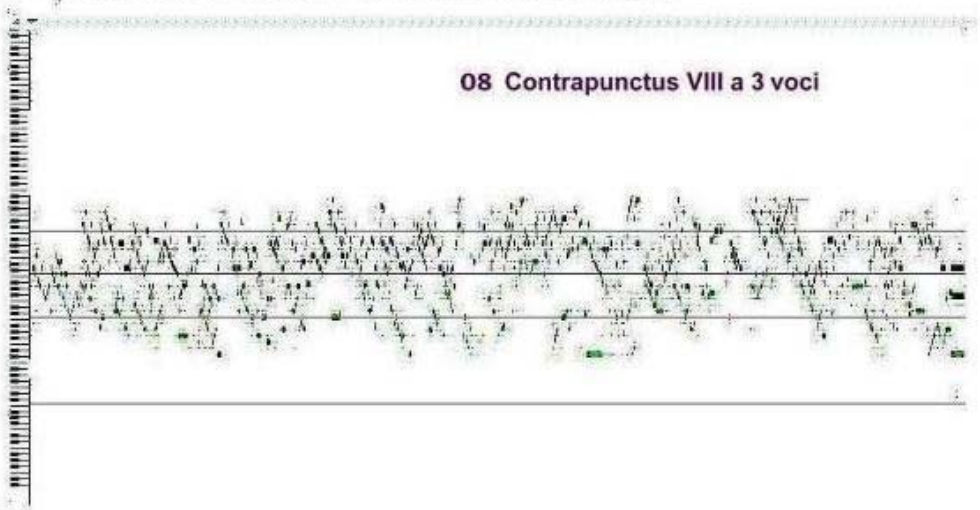
04 Contrapunctus IV a 4 voci



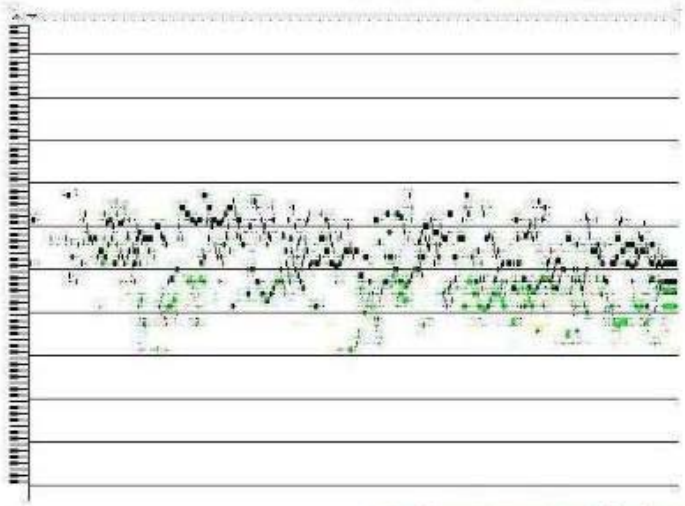

05 Contrapunctus V a 4 voci


06 Contrapunctus VI a 4 voci

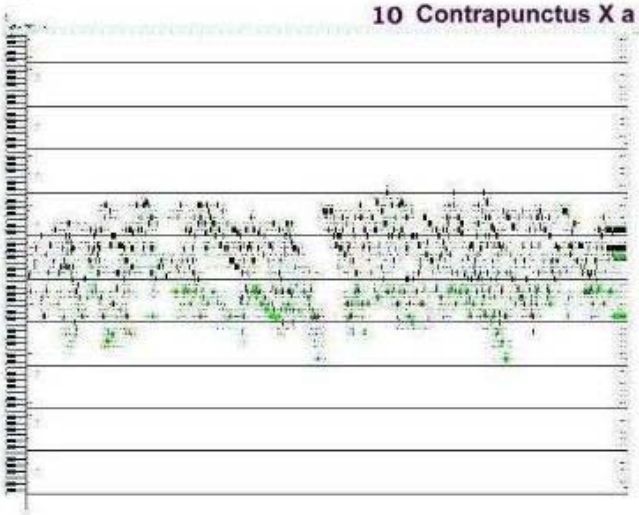

07 Contrapunctus VII a 4 voci


08 Contrapunctus VIII a 3 voci

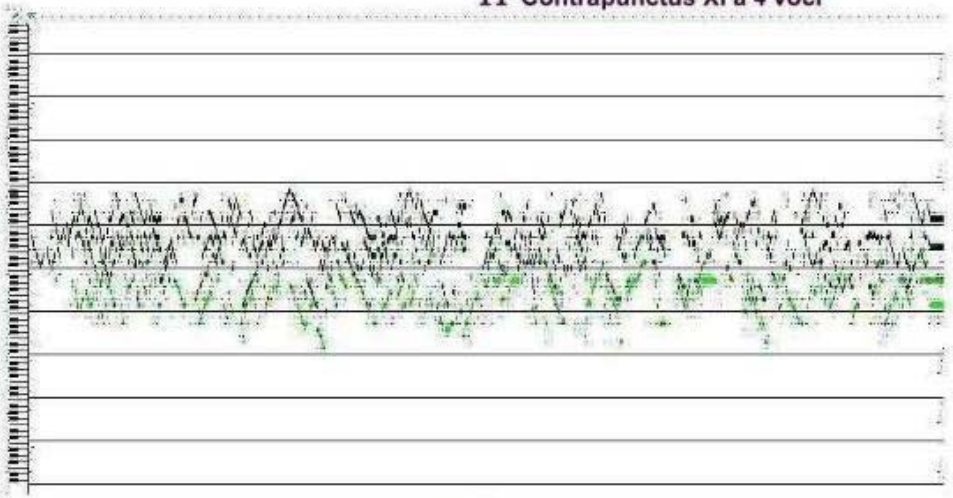
09 Contrapunctus IX a 4 voci



10 Contrapunctus X a 4 voci



11 Contrapunctus XI a 4 voci

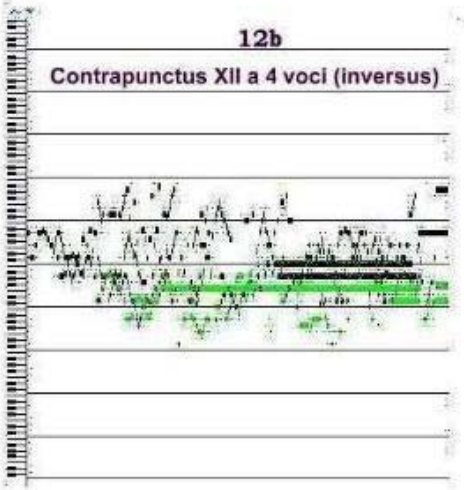


12a

Contrapunctus XII a 4 voci (rectus)

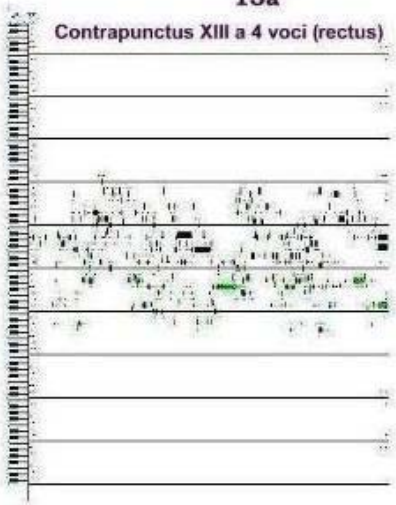
12b

Contrapunctus XII a 4 voci (inversus)



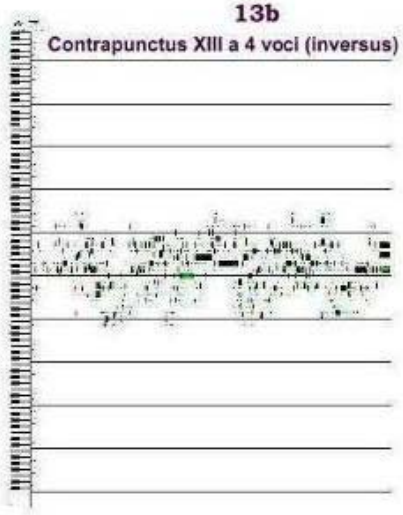
13a

Contrapunctus XIII a 4 voci (rectus)



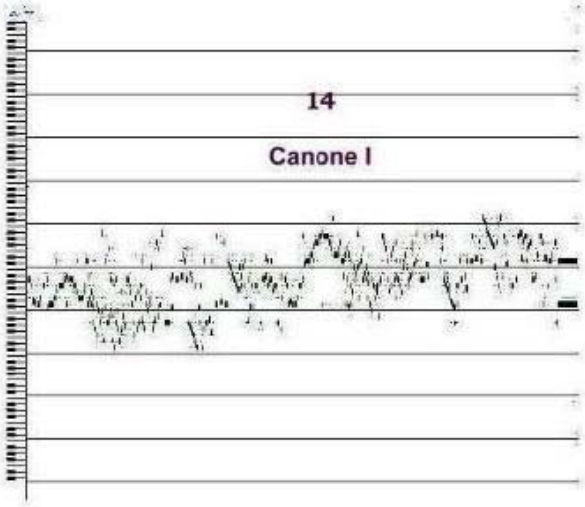
13b

Contrapunctus XIII a 4 voci (inversus)



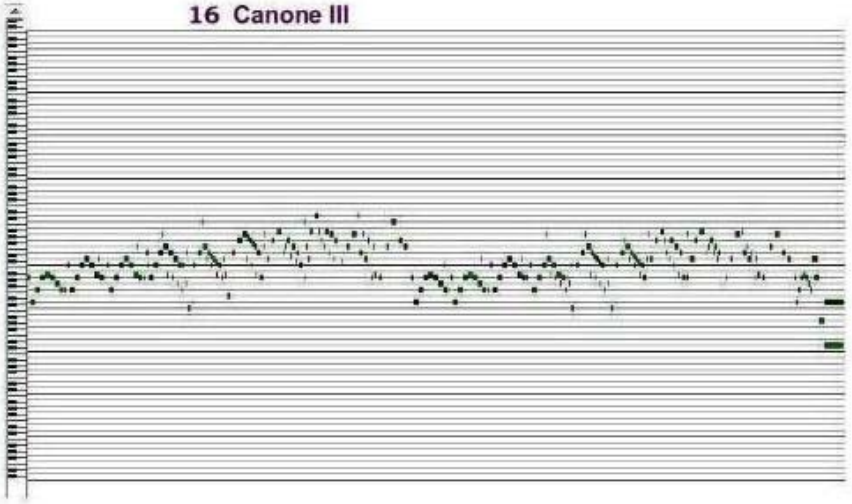
14

Canone I

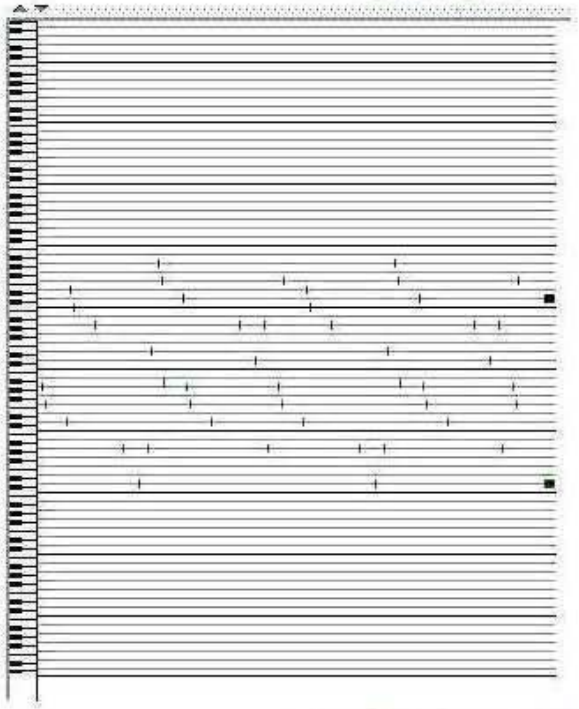


15 Canone II

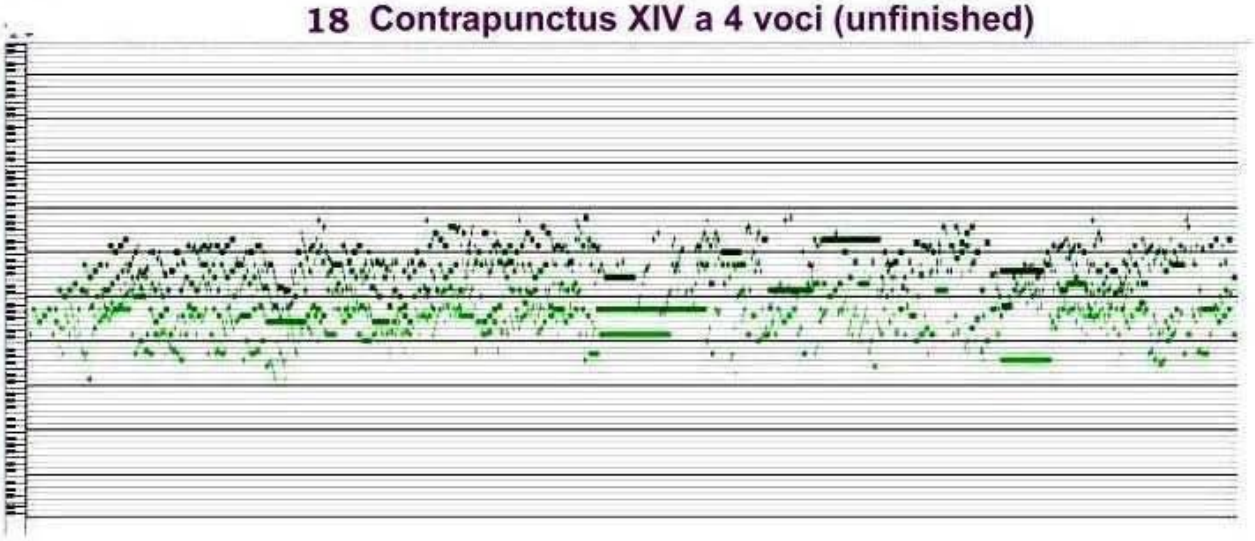
16 Canone III



17 Canone IV



18 Contrapunctus XIV a 4 voci (unfinished)



METHOD FOR COMPARATIVE ANALYSIS OF MUSIC PERFORMANCES BASED ON "ACID PRO 7" SOFTWARE

SERBAN NICHIFOR

- SUBJECT:
Beethoven Violin Sonata No. 5 ("Spring") in F Major Op.24, Part I

- SONATA-ALLEGRO FORM ANALYSIS:
EXPOSITION (measures 1- 86/Volta I)
Subject 1 (m. 1 - 25)
Transition (m. 26 – 37)
Subject 2 (m. 38 – 69)
Codetta (m. 70 – 86/Volta I)
EXPOSITION x 2 – *ad libitum* (exposition may then be repeated)
DEVELOPMENT (measures 86/Volta II – 123)
Phase 1 (m. 86/Volta II – 97)
Phase 2 (m. 98 – 115)
Phase 3 (m. 116 – 123)
RECAPITULATION (measures 124 – 247)
Subject 1 (m. 124 - 149)
Transition (m. 150 – 161)
Subject 2 (m. 162 – 193)
Codetta (m. 194 - 209)
Extended Coda: Phase 1 (m.210 –231) and Phase 2 (m. 232 – 247)

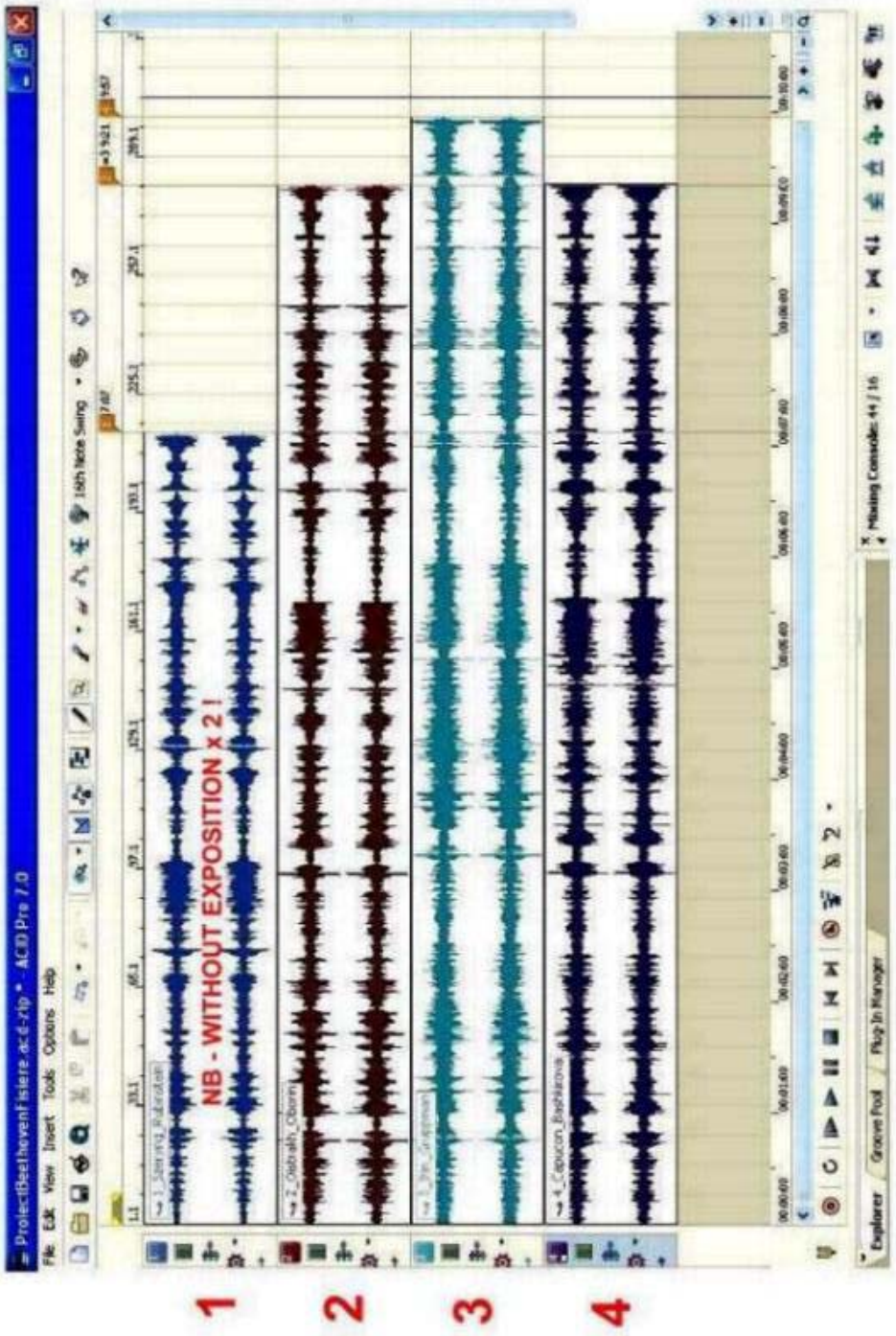
- PERFORMERS:
- Track 1: Henryk Szeryng & Arthur Rubinstein - 7:07 (without Exposition x 2)
http://www.youtube.com/watch?v=mAcWGVC4Nqc

- Track 2: David Oistrakh & Lev Oborin - 9:21
http://www.youtube.com/watch?v=n0pIO4zq_1w

- Track 3: Ilya Itin & Igor Gruppman - 9:57
http://www.youtube.com/watch?v=VjWmhhVe5UM&feature=related

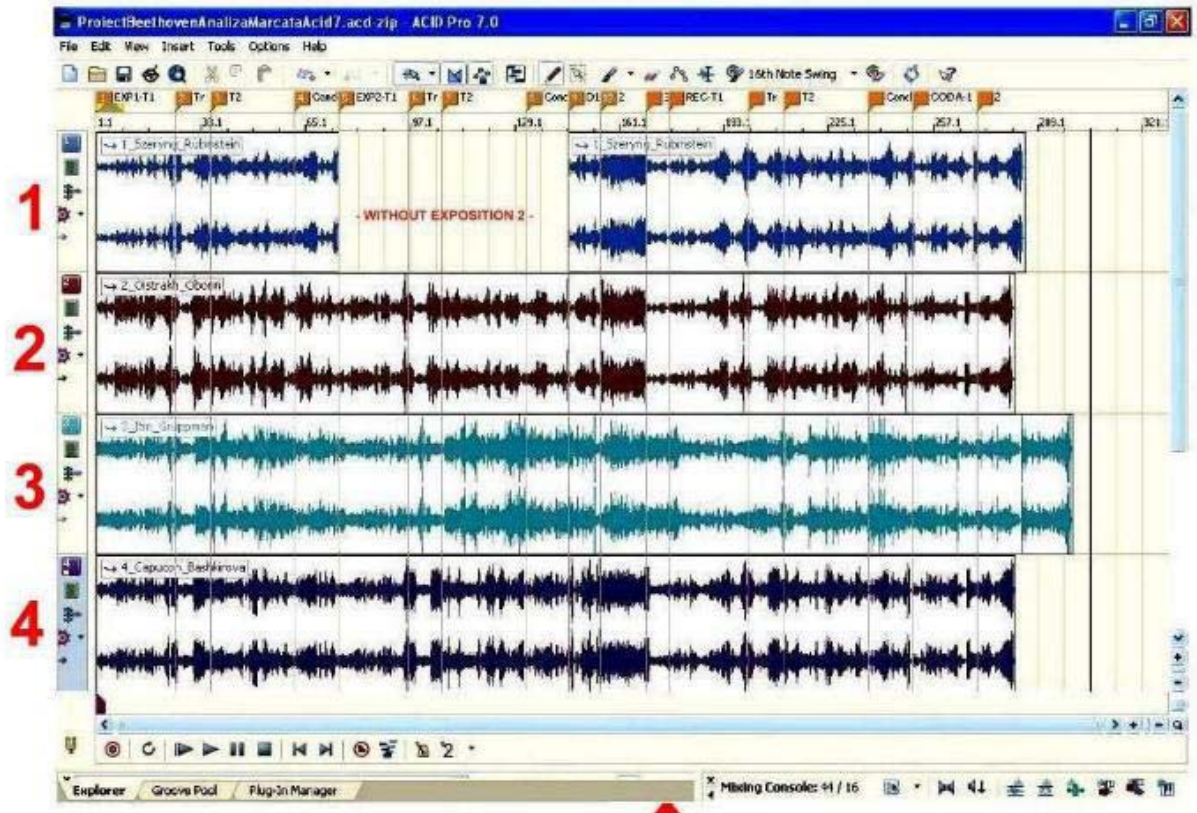
- Track 4: Renaud Capuçon & Elena Bashkirova - 9:21
http://www.youtube.com/watch?v=QzccW7ZvDZc

- SOFTWARE:
"ACID Pro 7 software is a DAW powerhouse that combines full multitrack recording and mixing, MIDI sequencing, and ACID looping functionality for a seamless music-creation and post-production environment. With its Transparent Technology™ design, ACID Pro 7 software removes typical barriers to the creative workflow so you can effortlessly transform ideas into real results."
http://www.sonycreativesoftware.com/acidpro

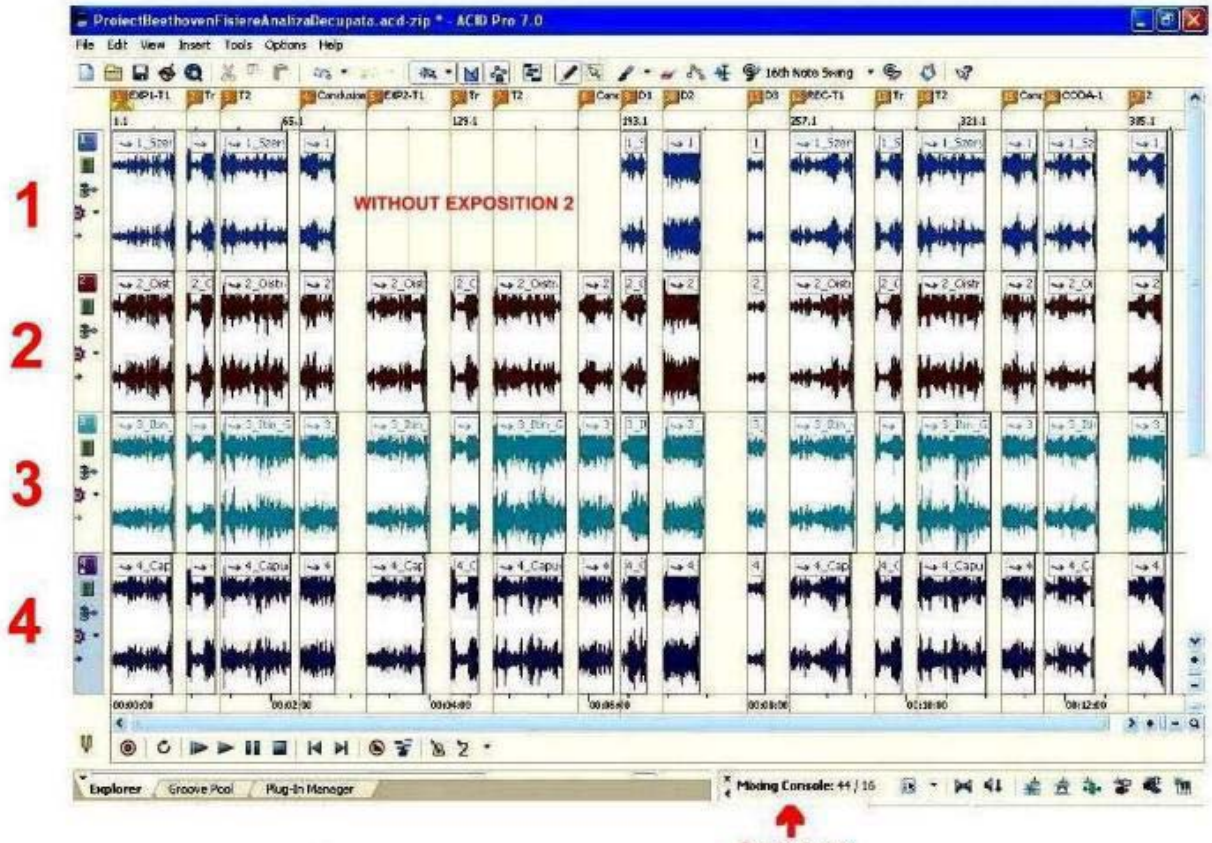


DURATIONS

151



SONATA FORM STRUCTURES (A)



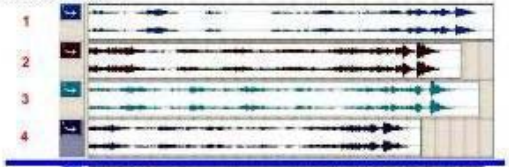
SONATA FORM STRUCTURES (B)

- 5 -

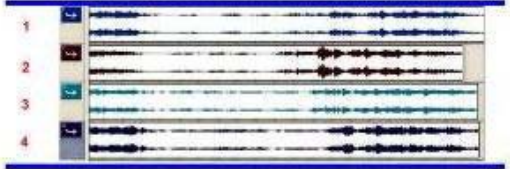
SONATA FORM STRUCTURES (C)

EXPOSITION

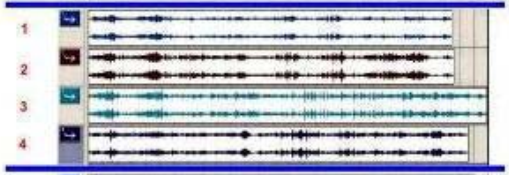
FIRST SUBJECT



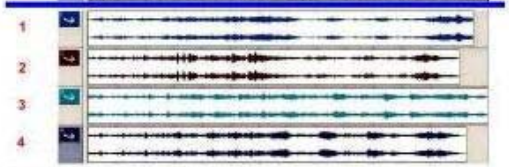
TRANSITION



SECOND SUBJECT



CODETTA



REPEATED EXPOSITION

FIRST SUBJECT

TRANSITION

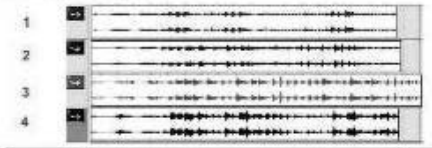
SECOND SUBJECT

CODETTA

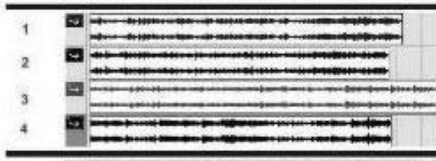
- 6 -

DEVELOPMENT

PHASE 1



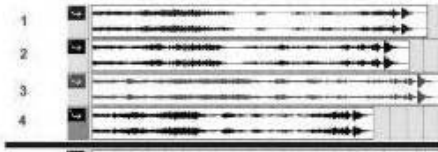
PHASE 2



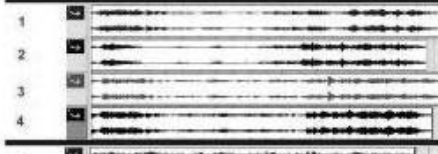
PHASE 3

RECAPITULATION *Sectio Aurea*

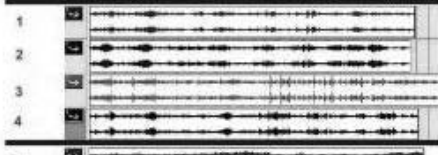
FIRST SUBJECT



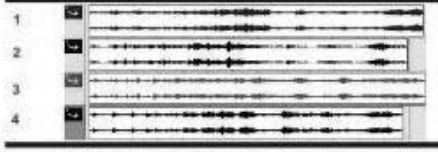
TRANSITION



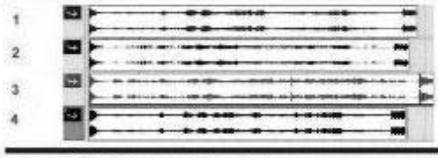
SECOND SUBJECT



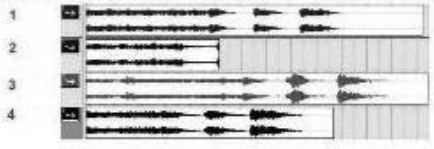
CODETTA



EXTENDED CODA (1)



EXTENDED CODA (2)



PROFIL MELODIC GLOBAL (melodie infinita)

(analiza jMelo software)

P. I

P. II

P. III

P. IV

IMAGINE GLOBALA

ALFRED MENDELSSOHN: *Sonata Brevis*

- analiza formala –

- **Partea I (1-98) – Forma de Sonata: Exp. (1-29) [T. I (1-9) Fa # min. diatonic; Punte (10-14) ; T. II (15-24) Do # modal, instabil, intens cromatizat (pre-serial), formula ritmica caracteristica binara/ternara; Concl. (25-29)]; Dezv. (30-69) [Faza I (30-43) elemente T. I; Faza II (44-58) T. II reluata identic in configuratia din Exp.; Faza III (59-69) – T. I si II in secventari si dinamizari]; Repr. Inv. (70-98) [*Sectio Aurea P. I (appassionato)* T. II (70-78) La modal, minor – tr. 4 (cromatic); T. I (79-91) – La minor]; Coda (92-98) elemente T. I si II, Fa # min., cu ultimul acord in La Maj.];**

- **Parte a II-a (1-138) - Forma de Lied Bipartit Compus [A ternar ("a" dublu-expus (1-24 si 25-49), cu per.1 – La min. si per.2 – crom.; "a1" (50-72) cu per. 3 – Re Maj. si per. 4 – ped. La min.); Punte (73-90) – modulatii cromatice; B binar (*Sectio Aurea P. II* = "b1" (91-110) – La min. si "b2" (111-138) – Re Maj./coral crom., NB – *attacca P.III*];**

- **Partea a III-a (1-62) - Forma de Lied Tripartit Simplu (in configuratie "quasi parlando rubato / doina" = *Sectio Aurea in macrostructura (la nivelul intregii sonate)* [A (1-15) – quasi doina; Punte (16-19); B (20-28) Tema A-a din Partea II; *Sectio Aurea P. III* = A' (29-46) – quasi doina (continuare in quasi-cadenza); Coda (47-62) – Tema I din Partea I];**

- **Partea a IV-a (1- 271) – Forma de Lied Bipartit Compus, Quasi Perpetuum Mobile | Introd. (1-4) ; A dublu-expus (5-53, 54-102) – "a" (5-18, 54-67) Si b min.; "a1" (19-30, 68-79) La Maj. tema romaneasca (joc); "a2" (31-40, 80-89) Re lidian tema rom.; Concl. (41-53, 90-102) La Maj. – dominanta Mi7; B dublu-expus (103-183, 184-262 = *Sectio Aurea P. IV*) – "b" (103-147, 184-228) Sol. Maj. secv., crom.; "b1" (148-159, 229-240) La Maj. – tema rom. "a1"; "b2" (160-174, 241-255) Mi min. – motiv rom. "a2"; Concl. (175-183, 256-262); Coda Concisa (263-271) – Tema I Partea I, in La Maj.]**

Trasaturi Generale: caracter ciclic , cromatizari intense (pre-seriale, dar pe fond tono-modal romanesc, cu episoade politonale/polimodale), structura melodica infinita.

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ANALIZA ARMONICA 1

(Band-in-a-Box software)

P. I

1	F#m		2	D		3	Bm7		4	G/B	D/F#
5	Dbm7	Bb	6	Bb/D		7	Am	D/C#	8	D/C#	
9	A/C#		10	F#m		11	Esus		12	B/A	
13	EMaj9	B	14	CmMaj7B		15	BbMaj9	Db7	16	Dbm	
17	Abm	Bb	18	D/A		19	Am		20	Bm	
21	Ab		22	Gm		23	G	Cm	24	Cm	
25	Cm		26	C		27	Db		28	Db7	F#m
29	F#m		30	F#m		31	D		32	Bm	
33	D/F#		34	Bb	Bbsus	35	Eb		36	D/C#	
37	A/C#		38	D/C#	F#m	39	A/G		40	Db7sus	Abm7
41	C		42	B		43	B	Db7b9	44	Db	
45	B	Abm	46	Bm/Bb	Bb/A	47	Bb	B	48	D/F#	Bm
49	Am7		50	Gm7		51	G		52	Cm	
53	Cm		54	Cm		55	Ab/C	Dm/C#	56	Db	
57	Bm7		58	D7b9		59	GmMaj7	G/B	60	Db	
61	Cm	F	62	Cm	Db	63	Bm		64	Bm7	
65	Ab7		66	Dm		67	Bb/F		68	Eb/G	
69	F7b5		70	Ab7b9		71	A		72	Bbsus	Asus
73	E	Am	74	Asus		75	Am		76	Gm	
77	A		78	D/F#		79	Bm		80	Bm	
81	Bm9	G	82	B7		83	B7		84	A/C#	
85	F#		86	F#dim		87	Cm		88	F#	
89	D/F#		90	F#m		91	F#m		92	F#	
93	Ebm		94								

P. II

1	Am		2	A		3	Gm7		4	Eb/G	
5	A/C#	Am	6	Abm7		7	Bm		8	F#7sus	D7
9	D	F#/Bb	10	Db		11	Bb7		12	Bb	
13	Bb7b5		14	Am		15	C		16	Db	
17	Ab		18	Db7	A	19	F		20	Em7	D/F#
21	D/F#	Dm7	22	D7	B/F#	23	F#		24	Bb	
25	Bb7		26	F#/Bb	C	27	D	Am	28	Cm6	B7b9
29	Eb/G	F#m/F	30	F7b9	Cdim	31	A/C#		32	B7	Am
37	Am7		38	Db		39	F		40	F	
41	F		42	G		43	G		44	Eb/G	
45	G7		46	E/Ab		47	Em7		48	Ab	G7
49	E	F#	50	Ab	G7	51	F#9	Ab	52	G	F/E
53	Am		54	Am		55	Ab		56	Bb	C
57	Am		58	A7		59	A7		60	A7	
61	Asus		62	F/A		63	Asus		64	B7b9	D/A
65	Bbm/A	F#m/F	66	F#m/F	Cm6	67	B		68	B7	D/A
69	Am		70	Asus		71	A7b5		72	A7b5	
73	A		74	A7b5		75	Am		76	A	
77	A		78								

P. III

1	Eb/G		2	G		3	GMaj9		4	Bm7	
5	G2		6	Bb		7	Bb		8	Bm7	
9	Bb		10	F/A		11	Asus	Bb	12	Bm7	
13	D/C#		14	A/C#		15	D/C		16	D/A	
17	Ab		18	Ab/C	Db	19	F		20	Am	
21	Asus		22	Asus		23	Bm	Dm7	24	B7	
25	D		26	B7		27	Cm		28	G7	
29	Ab	Eb/G	30	Dm/C#	C7	31	Bb		32	F#/C#	Bb
33	Bb		34	Am	F	35	D		36	F7	
37	D	F	38	F		39	Ab7b5		40	F	F7
41	F		42	F		43	F		44	Fdim	
45	Fdim		46	F		47	F		48	F7	
49	F		50	F7		51	F7		52	Db/Ab	
53	Db/Ab	F#	54	Ab7sus		55	A7sus		56	A7sus	
57	Em	Asus	58	A7sus		59	C/E		60	D/F#	
61	F#m7		62	D/F#		63	E/Ab		64	E/Ab	
65	E/Ab	E	66	Asus		67	G2		68	Fsus	
69	Cm	Bb/D	70	Dm		71	Dm		72	Dm	
73	B/F#		74	A	Db	75	Db		76	Db	
77	Db		78	Db		79	Db		80		

P. IV

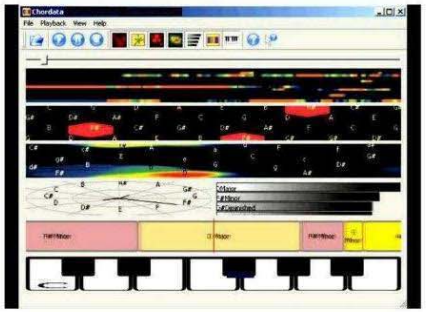
1	G		2	F#7		3	Ab		4	Am7	
5	Bm7		6	Asus		7	Am		8	A	
9	Bm7		10	A		11	Em7	A	12	Bm7	
13	D/F#		14	Bb		15	Bb		16	A7sus	
17	Em		18	G9	Asus	19	D		20	A	
21	E		22	E9		23	Bb	Eb/C#	24	F7sus	
25	G		26	E7sus		27	Am		28	Am	
29	A		30	A		31	A7		32	A	G
33	A		34	Dbm	Bb	35	Cm6	Bbm	36	B	D/A
37	A2		38	A7	G2	39	A7sus	D	40	D	
41	D/A	E	42	E		43	D2	G	44	G	
45	C		46	Csus		47	C		48	B7	
49	A2	Dm	50	Cm		51	E9		52	E	
53	Eb/G	Bbsus	54	Ab	Asus	55	Am7		56	Bm7	
57	C7		58	Db2		59	Dbm7	G/B	60	Bb	
61	Am6		62	Absus		63	A/C#	D	64	G/B	Am7
65	Am		66	C	Dbm	67	A7sus		68	A7sus	
69	Csus	Bbm	70	B	Am	71	Am		72	Bb	F/A
73	F/A		74	D/C		75	G		76	Asus	
77	Asus	G	78	G		79	Csus		80	G7sus	F/C
81	Asus		82	D/A		83	Bb/D	F/C	84	Ab/C	D
85	E		86	Eb/Bb		87	Ab	Asus	88	Ab	Am
89	Bm7		90	Bm		91	Db		92	C	
93	Bb		94	Abm7	Am	95	AbMaj9		96	A	
97	Bm6	C	98	Am		99	CMaj9	Dbm7	100	C	Eb
101	A7sus		102	G9	Cm	103	Bbm	B9	104	Am7	A7b5
105	F#/Bb	F/C	106	F/A		107	D		108	C2	A
109	A		110	A	Dbm	111	A/C#	D/A	112	A	
113											

ANALIZA ARMONICA 2

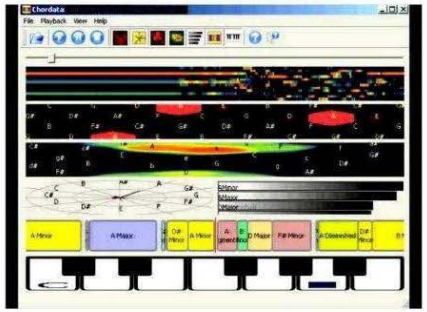
in configuratie dinamica

(CLAM-Chordata software)

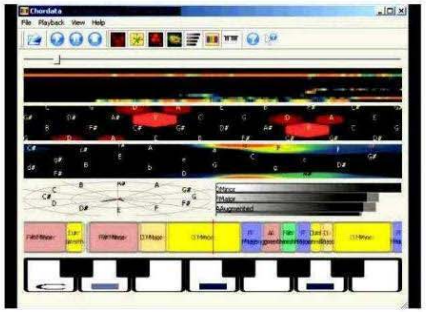
P. I (incipit)



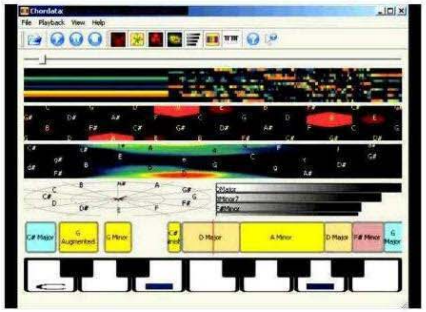
P. II (incipit)



P. III (incipit)



P. IV (incipit)



ANALIZA SPECTRALA 1
(Sound Forge software)

P. I

P. II

P. III

P. IV

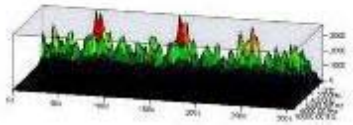
TOATA SONATA

ANALIZA SPECTRALA 2

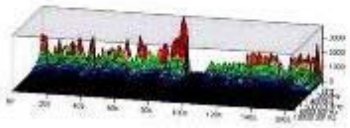
FAST FOURIER TRANSFORM (FFT) ALGORITHM

(FFT Properties software)

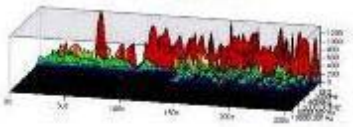
P. I



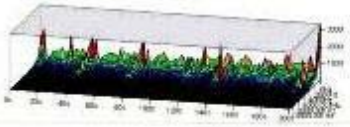
P. II



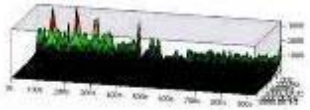
P. III

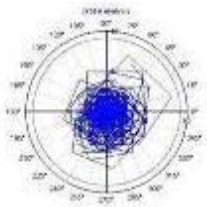


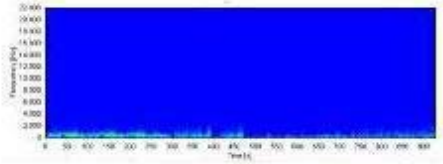
P. IV

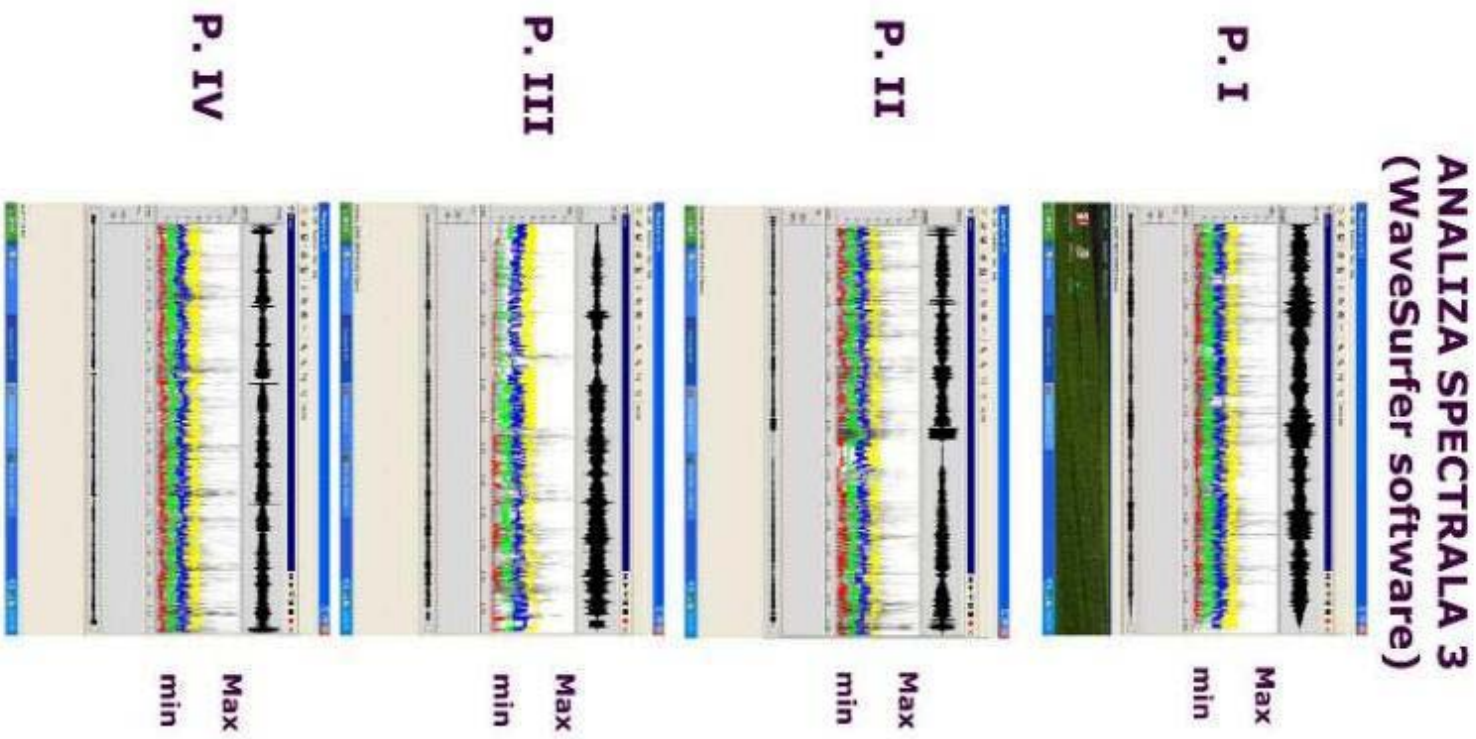


TOATA SONATA









BIBLIOGRAFIE GENERALA SELECTIVA

- **Mendelssohn, Alfred – "Sonata Brevis" pentru vioara si orga, Editura Muzicala, Bucuresti, 1964;**
- **Negreanu, Radu – "Alfred Mendelssohn", Editura Muzicala, Bucuresti, 1978;**
- **http://www.sonycreativesoftware.com/soundforgesoftware**
- **http://www.pgmusic.com/bandbox.htm**
- **http://www.dewresearch.com/fftp-main.html**
- **http://clamnews.wordpress.com/2010/03/08/clam-chordata-1-0/**
- **http://www.speech.kth.se/wavesurfer/**
- **http://flp.cs.tu-berlin.de/publikationen/kit/kitlistehtml.html**

CONF.UNIV.DR. SERBAN NICHIFOR
ACTIVITATE ARTISTICA SI STIINTIFICA 2013

I.) CONCERTE :

https://www.youtube.com/watch?v=26m3S2RmjXU
https://www.youtube.com/watch?v=0bPyuoV2GU8
CONCERT IN MEMORY LIANA ALEXANDRA
February 6, 2013, Romanian Athenaeum

https://www.youtube.com/watch?v=yyJuONWAiNw
DAYS OF REMEMBRANCE 2013 - BUCHAREST (ROMANIA)
Prof. VERONICA BARLADEANU, General Secretary of ACPRI; MAXIMILLIAN MARCO KATZ, Director and Founder of MCA ROMANIA; VICTOR BARLADEANU (poem) & SERBAN NICHIFOR (music): "REMEMBER"; ALMA BOIANGIU: "SHMA ISRAEL"; CORNELIA PETROIU: "ANI MA'AMIN" and "WHAT?!" by VLADIMIR SCOLNIC; ANY-CLARA MIHAI and TEODORA TEPES: "GOING TO CAESARIA" by DAVID ZAHEVI, "MELODY" by LIANA ALEXANDRA and "PRAISE JERUSALEM" by AVIHU MEDINA. National University of Music Bucharest (Romania), "George Enesco" Concert Hall, April 9, 2013.

http://www.youtube.com/watch?v=QwDEQ9huOxg
https://www.youtube.com/watch?v=8vbHhuDhmBA
http://www.youtube.com/watch?v=oFHY2NXmFSs
http://www.youtube.com/watch?v=klViMAz6w10
http://www.youtube.com/watch?v=BKJxr9E5koA
ISRAEL 65: ISRAEL'S INDEPENDENCE DAY 2013, Bucharest (Romania)
Serban Nichifor (musical arrangements & piano). Livia Tudor (voice), Daniel Mihai & Any-Clara Mihai (violins), Sergiu Feier & Marcela Onofrei (oboes), Cornelia Petroiu (viola), Romanian Atheneum, April 16 2013

https://www.youtube.com/watch?v=j1Xy2DGLvZc

RESONANCES GEORGE ENESCU - music marathon

INTERNATIONAL FESTIVAL GEORGE ENESCU, BUCHAREST, ROMANIA, 15 September 2013, Romanian Radio Concert Hall "Mihail Jora", PROGRAM IN MEMORIAM DANIEL PEARL: NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUDATION (USA), VOX NOVUS (USA), CENTER OF COMPUTER RESEARCH IN MUSIC AND ACOUSTICS, STANFORD UNIVERSITY (USA), EUROPEAN CONFERENCE OF PROMOTERS OF NEW MUSIC (ECPNM). - George Enescu -- Sonata No 1 for piano in f# minor op. 24 (00:00:00); -Constantin Silvestri -- Concert Piece No 3 for piano op. 25 (00:23:18) - VLAD DIMULESCU (piano). -Paul Constantinescu -- "Cântec de adormit Mitzura"/"Lullaby for Mitzura", poem by Tudor Arghezi (00:29:30);-Şerban Nichifor -- "Acolo"/"There", poem by Iulia Deleanu - creation (00:32:10.); -Mihail Jora -- "Ghicitoarea"/"The Riddle", poem

by Tudor Arghezi (00:39:01); -George Enescu -- "Eu ma duc, codrul ramane"/"I'm going, woods remains", Romanian folk lyrics (00:42:13) - GEORGETA STOLERIU (soprano) and FAUSTA DIMULESCU (piano) . -Miriam Marbe -- "Ecoul unui omagiu"/"Echo Tribute" for violin and piano (00:48:21); -George Enescu -- "Ballad" for violin and piano (00:54:00); -Liana Alexandra -- "Quasi Cadenza" for solo violin (00:59:37); -Vladimir Cosma -- "Concerto de Berlin" for violin and piano - creation (01:09:01) - CORINA BOLOLOI (violin) and FAUSTA DIMULESCU (piano). -Douglas DaSilva -- "Stabat Serban" for cello solo - creation (01:18:21); -A.G. Weinberger -- "More Than Bow" for cello solo - creation (01:25:11) - SERBAN NICHIFOR (cello). -Alexandra Conț -- "Seven Choices" for cello and piano - creation (01:34:53) - SERBAN NICHIFOR (cello) and ALEXANDRA CONT (piano). -Harold Arlen (arr. AG Weinberger) -- "Stormy Weather" for guitar, cello and piano - creation (01:46:37) - A.G. WEINBERGER (guitar), SERBAN NICHIFOR (cello) and ALEXANDRA CONT (piano); -American Pioneers Songs (arr. Serban Nichifor): Sylvanus Billings Pond - "Joseph Smith's First Prayer"; Thomas McIntyre - "How Great the Wisdom and the Love"; Parley P. Pratt - "Jesus, Once of Humble Birth", Liana Alexandra - "Good Morning, Sue", William W. Phepls -- "The Spirit of God"; William Clayton - "Come, Come, Ye Saints" (01:52:49) - Presentation Prof. Dr. NED CROMAR HILL, President LDS Romania Mission, Brigham Young University (USA), SERBAN NICHIFOR (cello), A.G. WEINBERGER (guitar) and ALEXANDRA CONT (piano). -Maia Ciobanu -- "Journal 99" for violin and tape (02:22:19) - DANIEL MIHAI (violin); -Valentin Petculescu -- "Reverberation 4" for cello and electroacoustic medium - creation (02:39:29); -Robert Voisey -- "Lament and Sorrow In Memory of Liana Alexandra" cello and electroacoustic medium - creation (02:51:05) - SERBAN NICHIFOR (cello).-Chris Chafe (USA) -- "Free Motion" for guitar, violin, cello and electroacoustic medium - creation (02:57:47) - A.G. WEINBERGER (guitar), DANIEL MIHAI (violin), SERBAN NICHIFOR (cello); -"Fifteen Minutes of Fame" for violin and electroacoustic medium - creations (03:10:57): Juan Maria Solare - Amphion assembling hewn stones; Josh Newton - At the Frog from Electrudes; Colin_Holter--_Bare_Azaleas; Michael Lukaszuk - C'est Dominique; Ulf Grahn - Desert Dream; Steven H. Markowitz - Perpetual Motion; Douglas DaSilva -- Eu sunt un antrenor de delfini; Eva Ingolff - Violin & Tape for Daniel Mihai; Bettie Ross - Far and Away; Ryan Woodhouse -- Flux; David Tomasacci - if y'all love me; Inna Buganina -- Winter's Tale; Lefteris Papadimitriou - No Signal; Oana Tinu -- Cries; Holly Aliyah Kinsey - Reflections on Simplicity; Rodrigo Baggio -- Seeds; Scott Giles -- Voices in the Palace; Ken Paoli- Sound Piece; Andrey Antonov- Alfven echo; Eurydice V. Osterman - Time Lapse; David Jason Snow - Total harmonic distortion; David W -Solomons - Prayer to an unknown entity @ Variations of Oyfn Yam (solo violine) - creations - DANIEL MIHAI (vioara). Romanian Radio Recordings broadcasted on September 15, 2013.

http://www.youtube.com/watch?v=mAOrPHz5IEc

Serban Nichifor: "Two Hebrew Songs - Homage to Avihu Medina"

Philipp von Piechowski - violin and Zhana Minasyan - piano, Dig Deutsch-Israelische Gesellschaft Trier - 10 Jahre DIG Trier . Avihu Medina is a well known Israeli composer and singer of Mediterranean Israeli music. The first movement has the title "Praise Jerusalem", the second movement is titled "The flowers in my garden". Free Score: http://www.free-scores.com/partitions_telecharger.php?partition=53189

http://www.youtube.com/watch?v=5I0ZHIPa4kE

Serban Nichifor: KLEZMER DANCE

MIAMI UNIVERSITY, December 5, 2013, MICHELE GINGRAS -- Clarinet, HARVEY THURMER -- Violin, CHRISTY ECKERTY - Piano

II.) CONFERINTE :

https://www.youtube.com/watch?v=JuA3s9B25LA
"Victor Barladeanu and The Music" by Serban Nichifor
Serban Nichifor (composer);
Jewish Community Center Bucharest (Romania), January 27, 2013

https://www.youtube.com/watch?v=-1nnioj0E44
Serban Nichifor: HYPOSTASIS OF THE MARVELLOUS HEBREW SONGS
Soloists ANY-CLARA MIHAI (violin) and ALMA BOIANGIU (voice), SERBAN NICHIFOR (piano), National University of Music Bucharest, Dinu Lipatti Concert Hall, April 4, 2013

https://www.youtube.com/watch?v=-EOp5KSg0Fc
Serban Nichifor: HYPOSTASIS OF THE MARVELLOUS HEBREW SONG
Any-Clara Mihai (violin), Serban Nichifor (presentation & piano), Musicology Symposium, National University of Music Bucharest, Romania, April 23, 2013

https://www.youtube.com/watch?v=Rq5JOxKNT_I
“The String Quartet by Ion Dumitrescu - computer analysis of a masterpiece”
Serban Nichifor: lecture at the ROMANIAN ACADEMY, June 20, 2013

Simpozion 4 Decembrie 2013, Universitatea Nationala de Muzica Bucuresti,
« Personalitati Centenare ale Invatamantului Muzical Romanesc » : Serban Nichifor :
« Cvartetul de coarde de Ion Dumitrescu, o capodopera a muzicii romanesti – noi aspecte in analiza formala computerizata »

III.) CREATIE COMPONISTICA SI MUZICOLOGICA (Editura Free Scores, Franta si USA, http://www.free-scores.com/) :

Nichifor, Serban: LA BALLADE DU PALAIS HANTE (version Soprano, Clarinette et Piano)
Voix, Clarinette, Piano / Copyright © Serban Nichifor
Ajouté le 2014-02-23
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Nichifor, Serban: Becky's Waltz pour Flute et Orchestra - partition & parties (To my very dear wife Liana Alexandra)
Flûte et Orchestre / Copyright © Serban Nichifor
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Nichifor, Serban: Klezmer Dance pour Clarinette, Marimba et Piano (To brilliant musicians Mika Yoshida Stoltzman and Richard Stoltzman on Valentine's Day 2014, from all my heart !)
Marimba et Piano / Copyright © Serban Nichifor
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Nichifor, Serban: PENTAGON - HOMAGE TO AMERICAN HEROES
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Nichifor, Serban: EXODUS, poème de Benjamin Fondane
Video Opera / Public Domain
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Nichifor, Serban: Ani Ma'amin (Je Crois) - Variation pour Alto and Piano
Alto, piano ou orgue / Public Domain
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Nichifor, Serban: SIGNAUX II pour Trompette en Sib
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Nichifor, Serban: SIGNALIS (Dedicated to Karl Hinterbichler and to the New Mexico Brass Quintet)
Quintette de Cuivres : 2 Trompettes, 1 Cor, 1 Trombone, 1 Tuba / Copyright © Serban Nichifor
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Nichifor, Serban: BLUES IN MEMORY OF JACO PASTORIUS (version flute & organ / tape)
(Dedicated to the great trumpet virtuoso Ivano Ascari.)
Flûte et Orgue / Copyright © Serban Nichifor

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Nichifor, Serban: Moment Musical à la mémoire de Jaco Pastorius
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Nichifor, Serban: SHOAH - LE HOLOCAUSTE REFLETE DANS MES COMPOSITIONS MUSICALES (ANALYSE /SYNTHESE ASSISTEES PAR ORDINATEUR) (Habilitation Thesis)
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Nichifor, Serban: HOMMAGE A AVIHU MEDINA
(To the clarinet virtuoso MICHELE GINGRAS, and to the marvellous MIAMI3 ensemble)
Clarinette, Violon, Piano / Copyright © Serban Nichifor

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Nichifor, Serban: VARIATIONS ON THE CHAT SONIFICATIONS OF PROF. STEFAN TRAUSAN-MATU AND VLADIMIR DIACONESCU ((K-TEAMS CENTER OF COMPUTER RESEARCH, UNIVERSITY "POLITEHNICA" BUCHAREST))
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Nichifor, Serban: DO NOT KILL A MOCKINGBIRD - meditation on the Barcarola of LIANA ALEXANDRA
Saxophone soprano et Piano / Copyright © Serban Nichifor

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Nichifor, Serban: IN THE SILENCE... (In Memoriam EUGENE VAN ITTERBEEK)
Soprano solo, clavier / Copyright © Serban Nichifor

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Nichifor, Serban: CURRICULUM VITAE
Violoncelle seul / Copyright © Serban Nichifor

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Traditional: AMAZING GRACE ECHO (Dedicated to CRAIG HULTGREN)
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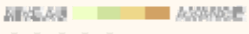
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Serban Nichifor: Two Dances for Andrew Simon (2003)
ANDREW SIMON: Solo Clarinet.
NAXOS – DDD – 8.573022 (Germania)
http://www.youtube.com/watch?v=dsAFJ63Az98

Serban Nichifor: Invocatio (2000)
RAN roger - flute
ROCK-CD RECORDS – DDD – M.18624-2013 (Spania)
http://www.youtube.com/watch?v=cK-S6KfoAbc

Serban Nichifor – Tom (bluegrass), from “Tom & Huck” ballet (2010)
HELIX COLLECTIVE (Los Angeles)
Sarah Robinson, Flute ; Phil Popham, Oboe; Ryan Whyman, Piano; Lorry Black, Percussion.
WORLD DANCE CLUB, NACHO MAMA’S CLASSICAL ALBUM
Released 2013 - PhatYak Records, PHY529
http://www.helixcollective.net/Recordings.html
http://helixcollective.bandcamp.com/
http://www.youtube.com/watch?v=12LI-X4yRmg

V.) CERCETARE STIINTIFICA :

Proiectul « Sonificarea retelelor chat », in cadrul colectivului coordonat de Prof.Univ.Dr. Stefan Trausan-Matu, K-teams Center for Computer Research, University "Politehnica" Bucharest, Computer Science Department; Romanian Academy, Research Institute for Artificial Intelligence; National University of Music Bucharest. November 2013.
http://www.youtube.com/watch?v=BSNyWWVUILI

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Termen de rezolvare 03 zile

DOMNULE MINSTRU,

Subsemnatul Conf.Univ.Dr. Serban NICHIFOR, cadru didactic la Universitatea Nationala de Muzica din Bucuresti, cu deosebit respect supun atentiei Dumneavoastra urmatoarele :

Pe data de 30 decembrie 2013 am depus la registratura Ministerului Educatiei Nationale cererea si dosarul pentru acordare atestatului de abilitare –documentele fiind inregistrate oficial sub nr. 85.461/30-XII-2013

In sedinta din data de 6 martie 2014,Comisia de Artele Spectacolului din cadrul Consiliului National de Atestare a Titlurilor, Diplomelor si Certificatelor Universitare (CNATDCU) a hotarat amanarea solutionarii cererii mele. Considerand aceasta decizie drept nejustificata, va rog, Mult Stimate Domnule Ministru, sa binevoiti a dispune solutionarea cererii mele intr-un termen rezonabil, conform dispozitiilor legale in vigoare.

Totodata va rog sa binevoiti a dispune si comunicarea catre comisia mai sus mentionata a inscrisului intitulat « PRECIZARI REFERITOARE LA TEZA MEA DE ABILITARE INTITULATA *SHOAH – THE HOLOCAUST REFLECTED IN MY MUSICAL COMPOSITIONS (COMPUTER-ASSISTED ANALYSIS / SYNTHESIS)* » [cuprinzand 40 de pagini + CD anexat], ce este atasat prezentului memoriu.

Cu inalta consideratie,

Conf. Univ. Dr. Serban NICHIFOR
Universitatea Nationala de Muzica Bucuresti
Comandor al Ordinului National « Pentru Merit » (2000)
Ofiter al Ordinului Coroanei Regale Belgiene (2008)
Compozitor, membru titular al SABAM (Belgia) si al « Vox Novus » (SUA)

Bucuresti, 10 martie 2014

DOMNULUI MINISTRU
MINISTERUL EDUCATIEI NATIONALE

Conf. Univ. Dr. Serban NICHIFOR
Universitatea Nationala de Muzica Bucuresti
Comandor al Ordinului National « Pentru Merit » (2000)
Ofiter al Ordinului Coroanei Regale Belgiene (2008)
Compozitor, membru titular al SABAM (Belgia) si al « Vox Novus » (SUA)

PRECIZARI REFERITOARE LA TEZA MEA DE ABILITARE INTITULATA *SHOAH – THE HOLOCAUST REFLECTED IN MY MUSICAL COMPOSITIONS (COMPUTER-ASSISTED ANALYSIS / SYNTHESIS)*

Motto:
"Never shall I forget that night, the first night in camp, which has turned my life into one long night, seven times cursed and seven times sealed....
Never shall I forget those moments which murdered my God and my soul and turned my dreams to dust.
Never shall I forget these things, even if I am condemned to live as long as God Himself.
Never."
Elie Wiesel, *Night*

- I.) Subliniez in primul rand faptul ca in elaborarea tezei mele de abilitare intitulate *SHOAH – THE HOLOCAUST REFLECTED IN MY MUSICAL COMPOSITIONS (COMPUTER-ASSISTED ANALYSIS / SYNTHESIS)* **am respectat - atat din punct de vedere calitativ, cat si sub aspect cantitativ - toate dispozitiile legale in vigoare.**

- II.) Constatand ca tema HOLOCAUSTULUI DIN ROMANIA a generat reactii violente de natura antisemita si negationista, precizez totodata faptul ca resping fermitate orice afirmatii si/sau actiuni cu caracter - explicit sau implicit - antisemit, defaimator, discriminatoriu, rasist si xenofob, invocand in acest sens dispozitiile legale nationale si internationale in vigoare, inclusiv art. 4, 6, 16, 20 si 21 din

CONSTITUTIA ROMANIEI ; OUG 31/2002 si LEGEA 107/2006 ; LEGEA 105/2009; art. 6, 9, 10, 14 si 17 din CONVENTIA PENTRU APARAREA DREPTURILOR OMULUI SI LIBERTATILOR FUNDAMENTALE – document juridic oficial al COMISIEI EUROPEI si al CURTII EUROPENE A DREPTURILOR OMULUI, ratificat de Romania prin Legea nr. 30 din 18 mai 1994 publicata in « Monitorul Oficial » nr. 135 din 31 mai 1994. In subsidiar, in materie de jurisprudenta invoc decizia « Nichifor contra Romania » pronuntata de CEDO pe data de 13 iulie 2006 – decizie pilot (cu aplicabilitate imediata, obligatorie si prioritara – cf. Art. 20 (2) din CONSTITUTIA ROMANIEI) referitoare la violarea celeritatii (inclusiv in procedura administrativa prealabila), la culpa comisiei de examinare si la ignorarea dispozitiilor art. 6 CEDO cu privire la « termenul rezonabil » de solutionare.

- III.) Ampla sectiune finala a tezei ("COMPUTER-ASSISTED ANALYSIS / SYNTHESIS" - pag. 180-238) ilustreaza tocmai procesul de conceptualizare – si, implicit, de abstractizarea si de esentializarea prin reductie fenomenologica a temei abordate - din perspectiva unei analize muzicologice computerizate, elaborate in lumina standardelor stiintifice actuale, aplicate in ultra-performantele universitati din Statele Unite ale Americii si din Anglia. (conform, de pilda, si lucrarii "Modern Methods for Musicology / Prospects, Proposals, and Realities – Edited by Tim Crawford and Lorna Gipson, Ashgate Publishing Company, USA, 2009). Sectiunea cuprinde urmatoarele date specifice ce apar clar expuse in teza de abilitare - toate documentele fiind publicate si, totodata, postate la link-urile:

http://www.free-scores.com/partitions_telecharger.php?partition=59509

http://www.youtube.com/watch?v=n3A5qvtRcps

- The Analysis / Synthesis Algorithm – anamorphotic poly-modular structure (pag. 181);
- The Principal Audio Patterns – *apud* Abraham Zevi Idelsohn, "Hebraisch-Orientalischer Melodienschatz", 10 Bande, Leipzig 1914-1932, vol. II, "Gesange der Babylonishen Juden" – exemplele fiind incluse si in lucrarea mea de doctorat "Musica Caelestis – Anamorfotica Sacrului in arta sunetelor (Tratat de Muzicologie Comparata), Editura UNMB, 2000, pag. 31, ISBN 973-0-02102-3 (pag. 182);
- Analiza digitala "Sound Forge" (pag. 183);
- Analiza digitala comparata Acid Pro 4.0 (pag. 184); mentionez ca sunt autorul acestei noi tehnici de analiza comparata – expuse si in studiul meu « Method of Comparative Analysis of Musical Performances Based on "Acid Pro" Software";
- Analiza spectrala realizata cu aplicatia "Sonic Visualiser" (pag. 185-186);
- Analizele Fast-Fourier-Transform-Algorithm (FFT) realizate cu aplicatia "FFT Properties" (pag. 187-195);
- Analiza armonica realizata cu aplicatia "Chordata" (pag. 196-204);
- Analiza armonica realizata cu aplicatia "Band-in-a-Box" (pag. 215-213);
- Analiza melodica realizata cu aplicatia "jMelo" (pag. 214-223),

- Analiza metro-ritmica realizata cu aplicatia “jMetro” (pag. 224);
- Analiza formala realizata cu aplicatia “jMorph” (pag. 225);
- Analiza formala realizata cu aplicatia “Music Animation Machine” (pag. 226-235); -
- Evidentierea procesului componistic de transformare a imaginilor vizuale (“The Principal Visual Patterns” – pag. 236) in imagini sonore (“MIDImage” – pag. 237 si “Cinescore” – pag. 238).

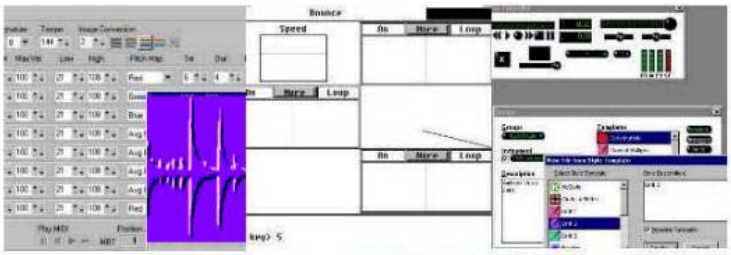
Referitor la conceptualizarea unei teze de abilitare in specialitatea “Muzica”, determinanta este fundamentarea ei pe elementelele caracteristice respectivului domeniu: *partitura muzicala* si *analiza muzicologica intr-o perspectiva eminamente evolutiva, uzand de cele mai noi tehnici de cercetare muzicologica.*
In cazul in speta, *analiza asistata de calculator eficientizeaza in mod indubitabil complexul proces al conceptualizarii – al abstractizarii, formalizarii si obiectivarii cercetarii muzicologice - prin definirea si cuantificarea exacta a parametrilor constitutivi in configuratia lor pluri-dimensionala* - asa cum, *mutatis mutandis*, o lucrare din domeniul matematicii face apel la coordonatele proprii analizei numerice, la limbajul si la semiografia de stricta specialitate.

Prin adoptarea tehnicilor proprii muzicologiei asistate de calculator, schimbarea paradigmatica este radicala, cu efecte directe in planul campului morfogenetic. Imi exprim convingerea ca specialistilor din aceasta comisie le este accesibila si metodologia caracteristica analizei muzicologice computerizate, pe care am aplicat-o in teza mea de abilitare si pe care am expus-o, asa cum am mentionat mai sus, in sectiunea finala a tezei (pag. 180-238).

De altfel elementele definitorii ale analizei muzicologice computerizate aplicate in teza mea de abilitare au fost detaliat expuse si in volumul *“Introduction to Computer Music”* (Editura Stephanus, Bucuresti, 2009) elaborat si utilizat curent de Prof. Univ. Dr. Liana Alexandra Moraru si de subsemnatul la cursul “Limbaje Muzicale Contemporane” infiintat si sustinut de noi la Universitatea Nationala de Muzica Bucuresti, in perioada 2003-2009.
Reprezentand o prioritate absoluta in muzicologia romaneasca, acest volum foarte apreciat si in mediul universitar american este inclus (in format pdf) in DVD-ul anexat tezei de abilitare.

SERBAN NICHIFOR

LIANA ALEXANDRA



INTRODUCERE IN COMPUTER MUSIC

Compendiu

Thank you so much for sending me your updated Introduction to Computer Music. It is a great achievement, and will be of much use to your students and people working in the field. Congratulations.
BARRY SCHRADER
Professor - CALARTS: California Arts School of Music

Dear Serban,
Thank you very much for sending your book. I appreciate it very much.
BEN BIERMAN
Professor - Center for Computer Music at Brooklyn College

Editura Stephanus
2009

Consecvent in aplicarea analizei muzicologice asistate de calculator, am expus datele definitorii ale acestui nou mijloc de cercetare stiintifica si in comunicarea pe care am sustinut-o la Academia Roman pe data de 20 iunie 2013: *"The String Quartet by Ion Dumitrescu - computer analysis of a masterpiece"* - http://www.youtube.com/watch?v=Rq5JOxKNT_I

ACADEMIA ROMÂNĂ
Secţia de arte, arhitectură şi audiovizual

Vă invită să participaţi la
Simpozionul omagial

CENTENAR ION DUMITRESCU
(1913-1996)

Simpozionul va avea loc în zilele de
20-21 iunie 2013, ora 10^{00},
în Amfiteatrul *Heliade Rădulescu* al Bibliotecii
Academiei Române, Calea Victoriei nr.125

Domnului / Doamnei _____

PROGRAM:

Joi, 20 iunie 2013, ora 10^{00}

Acad. RĂZVAN THEODORESCU,
Preşedintele Secţiei de arte, arhitectură şi audiovizual
Cuvânt omagial

Prof.univ.dr. OCTAVIAN LAZĂR COSMA,
Membru corespondent al Academiei Române
Ion Dumitrescu – personalitate proteică

Dr. Vasile TOMESCU, dr. H.C.
Ion Dumitrescu – o emblemă a spiritualităţii noastre

Prof.univ.dr. VIOREL COSMA
Ion Dumitrescu – omul şi artistul, în memoria timpului

Prof.univ.dr. GRIGORE CONSTANTINESCU,
Preşedintele Uniunii Criticilor Muzicali din România „Mihail Jora"
Românul Ion Dumitrescu

ION BRAD, scriitor, ambasador
Non multa sed multum

Acad. MIRCEA PETRESCU
În apropierea domnului profesor Ion Dumitrescu

Conf.univ.dr. ŞERBAN NICHIFOR
Cvartetul de coarde de Ion Dumitrescu,
o capodoperă a muzicii româneşti

Șerban Nichifor (2013)

Cvartetul de coarde de Ion Dumitrescu, o capodoperă a muzicii românești – noi aspecte în analiza formală computerizată

Particularități:

→ caracter popular românesc:
- structuri modale specifice (în special scara lidică cu treapta a VII-a coborâtă)
- structuri ritmice specifice (celule aksak de tipul 3-3-2 în partea a III-a și a IV-a)

→ Configurație ciclică:
- T. I din partea I (1–30) → partea II (25–26); partea III (154–155); partea IV (10–12)
- G.T. II-2 din partea I (127–142) → partea II (73–74)

→ arhitectonică monumentală, cu valențe simfonice

Partea I = Formă de Sonată

- Exp. - T. I
  - x1 (1-30) - Do lidic cu tr. VII cob. *)
  - x2 (31-48) - Fa lidic
  - x3 (49-67) - Do lidic
  - Concl. T. I (68-89)
- punte (89-106) - elemente T. I
- G. T. II
  - 1 - Sol M (107-126)
  - 2
    - Sol M (127-142)
    - Sib M (143-150)
    - Reb M (151-166)
- punte (167-182)
- Concl. Exp (183-194)
- Dezv.
  - Faza I (195-202) - elemente T. I
  - Faza II (203-212) - elemente G T II - 2 secvențate: Re M, Sib M, Reb M, Sol M, Si M
  - punte (213-228) celula generatoare T. I
  - Faza III (229-252) - cel. generatoare T. I secvențată pe Do# M, Mi M, Sol M și dinamizată (241-252)

*) 2 motive
- α (1-9)
- β (17-18)

-/.

Secția Aurea I

- Repr. - T. I
  - x1 - Do (253-281)
  - x2 - Fa (282-303)
- punte (305-312)
- G. T. II
  - 1 - Do (313-332)
  - 2 - Do (333-388), secvențată în Mib M, Sol b M, La M, Do M *)
- Concl. Repr. (389-405) - elemente G T II - 1
- Coda (406-429) - elemente T. I variate
- Concl. Codei (430-461) - elemente T. I dinamizate

*) - Mi b M (349)
- Sol b M (357)
- La M (377)
- Do M (381)

-/.

Partea a II-a = Lied Tripartit Compus

- A
  - intro (1-3) - Fa lidic
  - a (4-38) - Fa lidic
  - a' (39-66) - Sib lidic
- B
  - b (67-83) - Mib M
  - b' (84-98) - Mib min.
- Sectio Aurea II → A'
  - a (99-149) - Fa lidic
  - Coda (150-163)

Partea a III-a = Lied Tripartit Compus

- A
  - a (1-61) - Sol lidic
  - punte (62-77)
  - a' (78-96) - Mib lidic
  - punte (97-104)
  - a'' (105-146) - Do lidic
- Sectio Aurea I-IV → B
  - b (147-167) - Do lidic
  - b' (168-177) - Mi M
  - b'' (178-206) - Do lidic
- Sectio Aurea III → A'
  - a (207-232) - Sol lidic
  - punte (233-248)
  - a' (249-268) - Mib M
  - a'' (269-278) - Sol lidic
  - Codă (279-303) - Sol lidic

./.

Partea a IV = Rondo-Sonată

- Exp.
  - A = T.I (1-52) - Do M. melodic
  - B = T.II (53-95)
    - Lab M (53-58)
    - Do M (59-69)
    - La M (70-89)
    - Do M (90-95)
  - A' = Concl. Exp. (96-139) - Do M
- Dezv. - C = Dezv.
  - Faza I (140-172) - Sol lidic
  - Faza II (173-199) - Mib lidic
  - Faza III (200-216) - Sol lidic, dinam.
- Sectio Aurea IV → Repr.
  - A'' = T.I (217-258) - Do M
  - B' = T.II (259-278)
    - Lab M (259-264)
    - Do M
  - A'' = Concl. Repr. (279-319) - Do M

x ——— x

APPENDIX

- Dinamica planului tono-modal reliefată în analiza computerizată efectuată cu programul "CLAM Chordata 1.0" → http://www.youtube.com/watch?v=kFlIOVrt4mQ

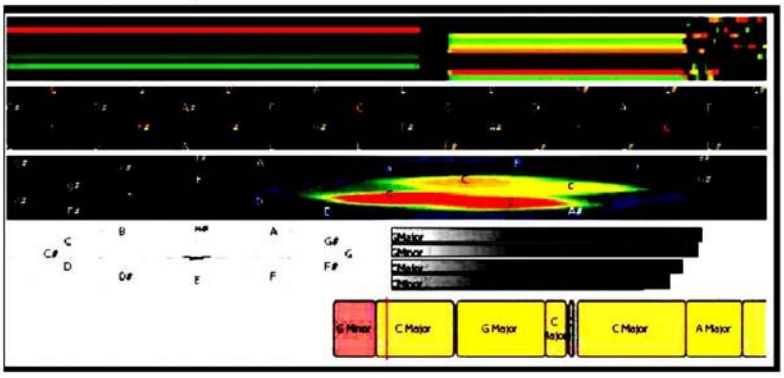
Suban Nichifor
București, 7 iunie 2013

- 4 -

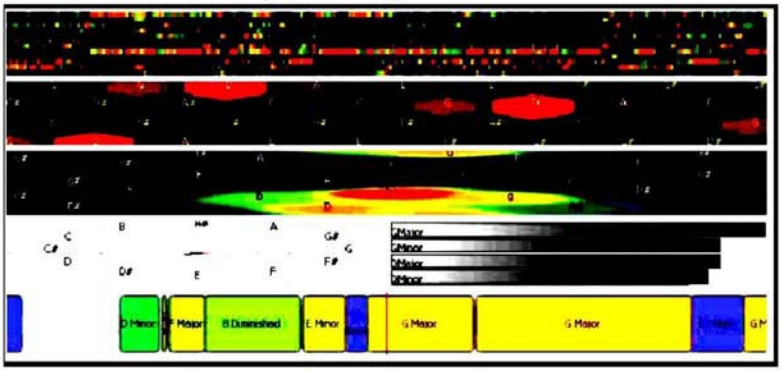
PLANUL TONAL AL ELEMENTELOR TEMATICE GENERATOARE EXPUSE IN PARTEA I

Link: http://www.youtube.com/watch?v=kFIlOVrt4mQ

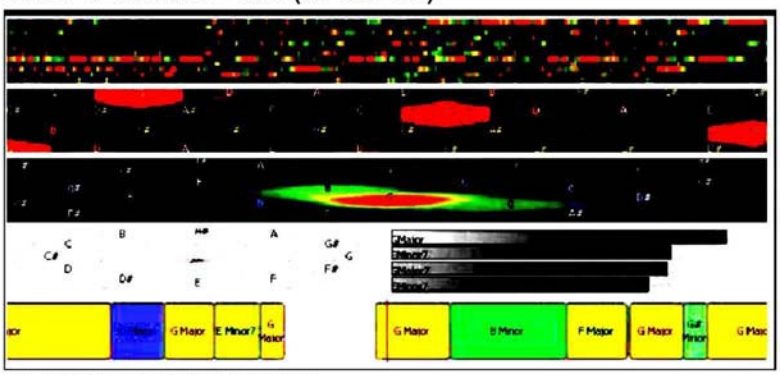
TEMA I (m. 1-30)



GRUP TEMATIC II - 1 (m. 107-126)

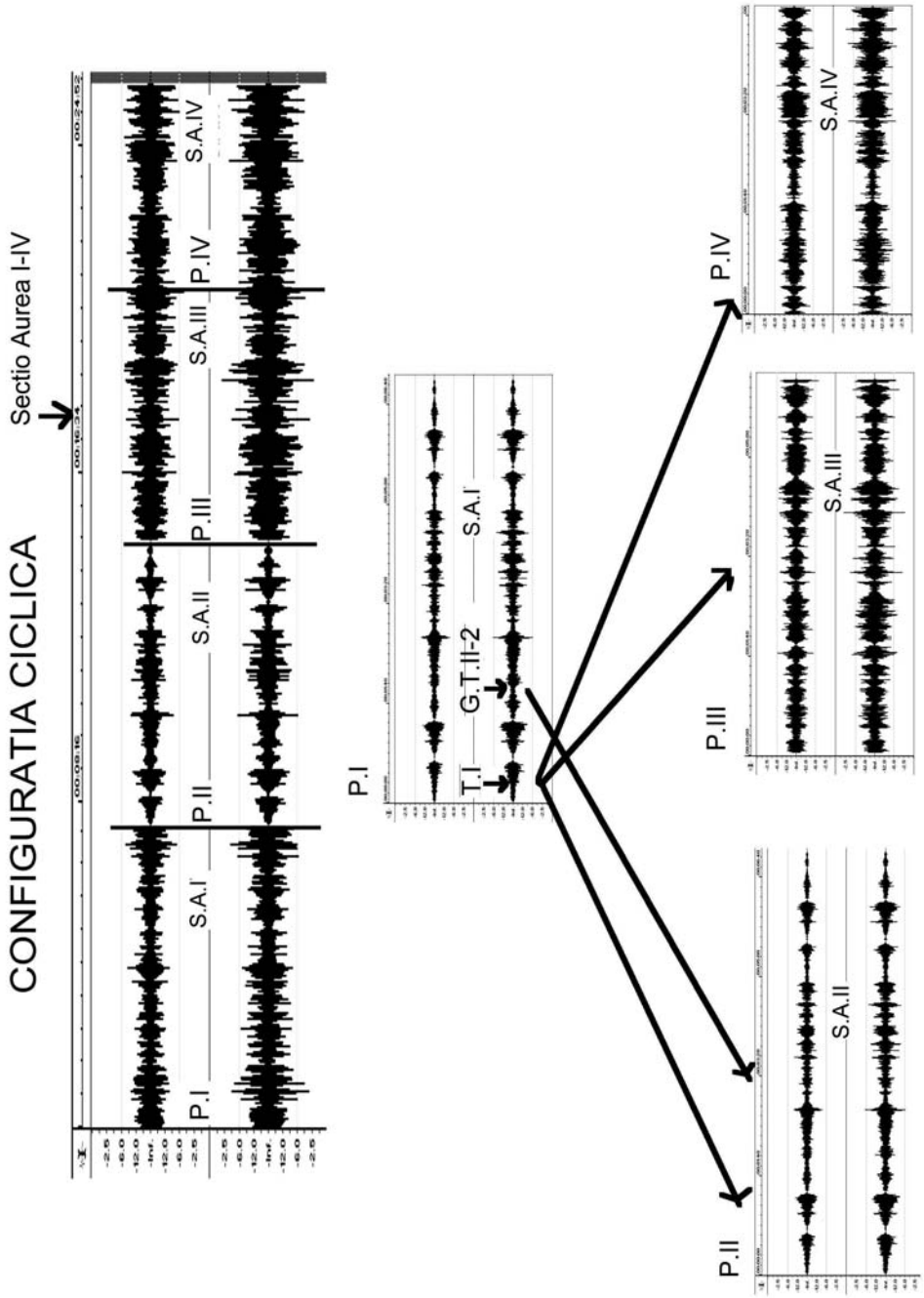


GRUP TEMATIC II - 2 x1 (m. 127-142)



CLAM Chordata 1.0 Software
http://clamnews.wordpress.com/2010/03/08/clam-chordata-1-0/

- 5 -


CONFIGURATIA CICLICA
Sectio Aurea I-IV
P.I
S.A.I
P.II
S.A.II
P.III
S.A.III
P.IV
S.A.IV
T.I
G.T.II-2
S.A.I

In concluzie, inclusiv la acest nivel al analizei muzicologice asistate de calculator, teza mea de abilitare isi demonstreaza cu elocventa atat viabilitatea in planul conceptualizarii, cat si finalitatea - in perspectiva educationala.

- IV Cea mai mare parte a creatiilor mele muzicale citate in teza de abilitare (*"Cries from Earth to Heaven"*-2007, *"Summer Memories"*-2008, *"Siemens Werken"*-2008 , *"Monsters Souvenir 1"*-2007, *"Monsters Souvenir 2"*-2009 si *"Monsters Souvenir 3"*-2013) a fost elaborata dupa 1994. Citarea celor doua lucrari realizate anterior (*"Gloria Heroum Holocausti"*-1979 si *"Remember"*-1988) ilustreaza tocmai continuitatea preocuparilor mele legate de tema HOLOCAUSTULUI, pe care am abordat-o prioritar in contextul operei mele componistice.

- V.) Repere ale tezei mele de abilitare – ilustrand importanta ei in plan educational

- a.) **In Romania fascista, in timpul "Statului National Legionar" (14 septembrie 1940 – 14 februarie 1941) si al dictaturii militare a generalului pro-hitlerist Ion Antonescu (4 septembrie 1940 – 23 august 1944) Holocaustul a fost marcat prin uciderea a 380.000 de cetateni romani evrei si a 11.000 de cetateni romani romi. In acest sens, este edificator exemplul Pogromului de la Iasi,** ***« care s-a soldat cu moartea a peste 14.000 de evrei – un capitol zguduitor si prea putin cunoscut din istoria suferintei umane, preludiul asasinarii in masa a evreilor din Basarabia si Bucovina de catre fortele Armatei si Politiei romanesti, actiune desfasurata in cadrul unei politici dirijate al carei scop era lichidarea evreilor din Romania. »*** - *Jean Ancel : Preludiu la asasinat – Pogromul de la Iasi, 29 iunie 1941 »*, Editura Polirom,2005. ;

- b.) In Octombrie 2003 Presedintele Romaniei Ion Iliescu a infiintat **Comisia Wiesel – The International Commission on the Holocaust in Romania – coordonata de reputatul scriitor si filosof umanist Elie Wiesel, distins in 1986 cu Premiul Nobel pentru Pace.**

- c.) Prin Hotărârea de Guvern nr. 902 din 4 august 2005 a fost infiintat **Institutul National pentru Studierea Holocaustului din Romania « Elie Wiesel » (INSHR).** ***« Institutul are ca obiect de activitate identificarea, culegerea, arhivarea, cercetarea şi publicarea documentelor referitoare la Holocaust, în rezolvarea unor probleme ştiintifice, precum şi elaborarea şi implementarea de programe educaţionale privind acest fenomen istoric. »*** - http://www.inshr-ew.ro/obiect-de-activitate

Importanta activitatii INSHR este de prim ordin – <u>inclusiv a programelor educationale elaborate la cel mai inalt nivel stiintific, in cadrul carora se integreaza si prezentul proiect abordat in teza mea de abilitare, prin extinderea in domeniul muzicii a programului "Holocaustul, combaterea rasismului şi xenofobiei".</u> Asa cum sublinia si redutabilul istoric Michael Shafir, *« negationismul, măturarea sub pres a crimelor din Holocaustul local au fost adoptate de aproape toate statele eliberate de comunism, într-un fel de „globalizare a falsificării istoriei”*> - Shafir, Michael: *Outright Holocaust Negation in Postcommunist East Central Europe: The Unexpected 'Globalization',” East European Perspectives* – RFE, 12 iunie 2002; Shafir, Michael: *Between Denial and Comparative Trivialization*, Hebrew University of Jerusalem, 2002.

In acest sens, condamnabilele derapaje anti-semite si pro-naziste din Romania contemporana sunt binecunoscute, de la recrudescenta legionarismului (inclusiv in spatiul B.O.R., prin cultul legionarilor « martiri », al unor “luptatori din munti” si al unor « sfinti ai inchisorilor » quasi-canonizati, la parastasele carora se canta *“Sfanta tinere legionara”*, etc.) la manifestarile profund antisemite ale lui Corneliu Vadim Tudor (fondatorul partidului neo-fascist « Romania Mare »), Ion Coja (un virulent antisemit, dat în judecată in pentru negarea Holocaustului de către Federaţia Comunităţilor Evreiesti din România si de catre Asociatia Evreilor Români Victime ale Holocaustului), Gheorghe Buzatu (notoriu negationist si denigrator al Holocaustului), Lucian Bolcas (apologetul criminalului de razboi Ion Antonescu - mentionat intr-un raport al centrului Elie Wiesel privind atitudinile antisemite in perioada 2005 – 2006), Radu Mazare (promotorul sinistrelor uniforme si insemne naziste), Dan Sova (notoriul negationist al Holocaustului) si ale altora. Asa cum se subliniaza si in documentele Centrului pentru Monitorizarea si Combaterea Antisemitismului – MCA Romania – coordonat de distinsul filolog si economist Maximillian Marco Katz*, « in Romania moderna, antisemitismul este omniprezent. Intr-o tara in care minoritatea mozaica (evreiasca) constituie mai putin de 0.1% din populatie, antisemitismul se manifesta adeseori la aceleas nivel la care a ajuns atunci cand minoritatea mozaica constituia peste 4% din populatie. »* - http://www.antisemitism.ro/ro/cavant-inainte/

Pe deplin edificator este si acest articol publicat pe site-ul MCA Romania - http://www.antisemitism.ro/ro/monitorizare-si-combatere/negationism/negationisti-romani.htm

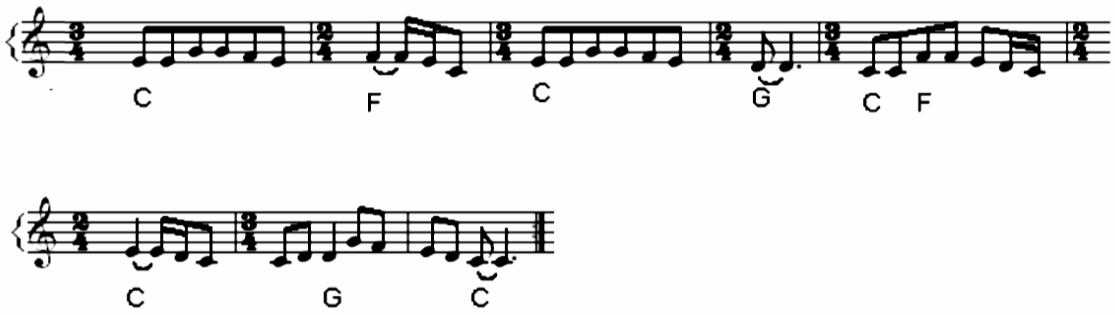
« In Romania, negarea Holocaustului Romanesc este tratata cu toleranta si chiar cu intelegere: negationismul este justificat ca fiind o dovada a respectarii dreptului la libera exprimare. Societatea romaneasca traumatizata de faptul ca in timpul regimului comunist dreptul la libera exprimare era o crima capitala, devine astfel victima propriei sale traume: in Romania de astazi oricine poate spune orice despre oricine, in modul cel mai ofensiv posibil, in modul cel mai grosolan posibil fara ca cineva sa ii cheme pe cei care abuzeaza de dreptul la libera exprimare, la ordine si la decenta.
Abuzand de un drept constitutional, negationistii romani calca in picioare dreptul victimelor Holocaustului Romanesc la prezervarea memoriei lor ca parte din istoria poporului roman din care au facut parte. Negationistii isi bat joc de suferinta supravietuitorilor inca in viata. Ei au transformat negationismul intr-o sursa de

venituri: ei publica carti, scriu in publicatii si tin conferinte care ii transforma in personalitati mondene si lideri politici notorii.
Crizmatici si educati, negationistii romani se bucura de politica duplicitara a autoritatilor romanesti:
In fata forurilor internationale, autoritatile romanesti se mandresc cu legislatia adoptata pentru a combate rasismul, antisemitismul si negationismul.
Acasa, in fata cetatenilor romani, aceleasi autoritati, nu fac absolut nimic pentru a pune capat negarii Holocaustul Romanesc.
Pozand in patrioti, negationistii exploateaza din plin cateva elemente care ii fac atat de populari incat raman nepedepsiti chiar daca ei incalca legislatia in vigoare, in mod deliberat si repetat:
Exploateaza repulsia pe care poporul roman il are fata de comunism si ii acuza pe evrei ca ei au adus comunismul in Romania.
Exploateaza trauma prin care poporul roman a trecut in cei 60 de ani de comunism si ii arata pe evrei ca fiind vinovati de instaurarea regimului iudeo-bolsevic care a omorat milioane de romani.
Ii ridica la rang de eroi nationali pe cei care, in timpul celui de al doilea razboi mondial, s-au alaturat nazistilor si au luptat impotriva sovieticilor chiar daca ei sunt responsabili pentru exterminarea a sute de mii de evrei.
Combinand aceste elemente cu faptul ca in Romania moderna, capitolul Holocaustului Romanesc este exclus din educatia pe care tinerii o primesc la scoala, negationistii reusesc sa recruteze discipoli din toate clasele si paturile sociale mizand pe ignoranta acestora.
Faptul ca ei sunt profesori universitari si politiceni, dizidenti care s-au opus regimului comunist, face ca teoriile veninoase si tendentioase pe care le emit sa fie asimilate de multi tineri.
Din cei peste 740000 de evrei care traiau in Romania, intre cele doua razboaie mondiale, in prezent mai traiesc circa 6000 de evrei. Acestia sunt, in marea lor majoritate, batrani asistati atat fizic cat si financiar.
Antisemitismul din timpul celui de al doilea razboi mondial cat si comunismul care a urmat, au gonit evreii din Romania sau i-au transformat, pe cei care nu au plecat, in oameni fara indentitate religioasa si etnica.
In lipsa unor evrei romani cu constiinta si identitatea bine conturate, in lipsa unor institutii de stat bine pregatite si gata sa implementeze legislatia in vigoare, in lipsa unei dorinte sincere de a combate prejudecati, negationisti precum Paul Goma, Corneliu Vadim Tudor, Profesor Gheorghe Buzatu si Profesorul Ion Coja, neaga Holocaustul Romanesc fara ca nimeni sa ii traga la raspundere pentru revizionismul istoric si denaturarea istoriei romanesti. »

- d.) In domeniul muzicii se remarca implementarea unor tehnici subliminale in procesul de propagare a criminalei doctrine naziste in Romania contemporana.

CAZUL COLINDULUI ANTISEMIT DIFUZAT PE POSTUL NATIONAL TVR3 :

Arhetipul melodic - avand o configuratie modala pentacordica (CDEFG) - al binecunoscutului colind *«Coborat-a coborat »* :



Doua dintre versiunile autentice ale textului specific colindului *«Coborat-a coborat »* :

1.) « *Coborat-a coborat / Ingeru Domnului sfant / Pentru lumini se incing / La icoana Precistii // Precista l-a intrebat: / Ce veste ne-aduci in sat? / Veste buna v-aduc iara /Ca maica sfanta fecioara // I-a venit vremea sa nasca / Si umbland din casa-n casa / Printre garne pan' la brau / Prin livezi, pe langa rau // La tarna de boi soseste / jos in iesle poposeste / Pe la cantatori tarziu / Prea slavita naste fiu // Mama trandafir la fata / Cuprinzandu-si pruncu-n brate / Saruta de-s iertatoare / Obrajorii rupti de soare // Ieslea cea cu fan pe jos / Se facu un rai frumos / Iara tarla oilor / Ca-n palatul domnilor // Si acum pentru colinda / Sa ne scoata gazda-n tinda /O vatra si colacei / Ca la Cana Galileï / »/*
2.) « *Coborât a coborât / Ziurel de ziuă / Îngerul Domnului Sfânt / Ziurel de ziuă // La păstori în Viflaim / Ziurel de ziuă / Aproape de Ierusalim / Ziurel de ziuă // Păstorii l-au întrebat / Ziurel de ziuă / Ce veste ne-aduci din sat /Ziurel de ziuă // Veste bună voi vesti / Ziurel de ziuă / De voi toți vi-s veseli / Ziurel de ziuă // Pe la cântători târziu / Ziurel de ziuă // Maica Sfântă-o născut fiu / Ziurel de ziuă // Coborât a coborât / Ziurel de ziuă / Îngerul Domnului Sfânt / Ziurel de ziuă // »*

In textul pervertit al « colindului » antisemit difuzat de postul public TVR 3 pe data de 6 decembrie 2013 extrem de violentul mesaj este difuzat pe fondul eufonic al binecunoscutei melodii a colindului *«Coborat-a coborat »,* in conditiile aplicarii ritmului prozodic [cu structura mixta dipiric (----) + anapestic (-->) = ------>] al textului original la cel al textului pervertit. Chiar si cu sensuri radical opuse, versurile sunt reductibile din punct de vedere metro-ritmic la aceeasi structura mixta mentionata mai sus.

Gratie notorietatii sale, dar si caracterului tranchilizant, « anestezic », ultra-consonantul traiect sonor faciliteaza penetrarea barierei constientului (cu atat mai mult cu cat este difuzat in atmosfera feerica, quasi-onirica a perioadei Adventului, « strecurat » printre celelalte colinde inofensive), devenind astfel vehiculul ideal al mesajului virusat in procesul de « infestare » a auditoriului la nivelul subconstientului.

„Coborât-a coborât (bis)/ Îngeru' Domnului sfântu'(bis)/ El de cine o fost trimesu'(bis)/ De Fecioara Maria (bis)/ I-o venit vremea să nască (bis)/ Nimeni în Viflaim n-o lasă (bis)/ Când de colo către sară (bis)/ Într-o iesle se aşezară (bis)/ Şi-o născut un fiu frumos (bis)/ Anume Isus Hristos (bis)/ ***Tătă lumea i se-nchină (bis)/ Numai jidovii l-îngână (bis)/ Jidovan afurisit (bis)/ Nu l-ar răbda Domnul sfânt (bis)/ Nici în cer, nici pe pământ (bis)/ Numai la corlan la fum, (bis)/ Acolo-i jidovul bun, (bis)/ Să iasă şfară în drum (bis). »***

Este un tipic caz de utilizare - intr-o actiune terorista de factura antisemita - a tehnicii mesajului subliminal – *« un mesaj conceput să fie transmis sub limitele normale ale perceptiei. Acesta se află dincolo de nivelul conştient, dar excită foarte bine simţurile. »* cf. http://ro.wikipedia.org/wiki/Mesaj_subliminal

In urma acestei condamnabile actiuni coordonate de unii factori de decizie ai TVR3 Ambasada Statului Israel la Bucuresti si-a exprimat *profunda ingrijorare* legata de difuzarea unui colind care contine versuri evident antisemite in cadrul unei emisiuni a postului public TVR 3. ***"Avand in vedere eforturile prezente ale guvernului Romaniei si ale statului Israel pentru combaterea xenofobiei, rasismului, antisemitismului si a discriminarii de orice fel, ar trebui sa fim alarmati de astfel de manifestari care ar putea alimenta sentimentele antisemite din Romania", se arata in comunicatul Ambasadei, care isi exprima speranta ca autoritatile romane vor lua masurile adecvate pentru ca astfel incidente josnice sa nu se repete.***

http://www.hotnews.ro/stiri-esential-16184964-ambasada-israelului-condamna-difuzarea-unui-colind-antisemit-intr-emisiune-televiziunii-publice.htm

Totodata, Consiliul National al Audiovizualului a emis Decizia nr. 673 din 12.12.2013 privind amendarea cu 50.000 lei a SOCIETĂŢII ROMÂNE DE TELEVIZIUNE cu sediul în BUCUREŞTI, Calea Dorobanţi nr. 191, sector 1, CUI R 8468440 pentru posturile de televiziune TVR 3 şi TVR Cluj :

Întrunit în şedinţă publică în ziua de 12 decembrie 2013, Consiliul Naţional al Audiovizualului a analizat raportul întocmit de Direcţia Monitorizare în baza unor reclamaţii privind emisiunea „Apasă pe Verde!" difuzată de posturile de televiziune TVR 3 şi TVR Cluj în duplex, în data de 6 decembrie 2013.
Postul de televiziune TVR 3 aparţine SOCIETĂŢII ROMÂNE DE TELEVIZIUNE (licenţă audiovizuală nr. S-TV 213/26.02.2008, decizia de autorizare iniţială nr. 1521.0/02.10.2008). Postul de televiziune TVR CLUJ aparţine SOCIETĂŢII ROMÂNE DE TELEVIZIUNE (licenţă audiovizuală nr. TV 259.1/20.11.2003 decizia de autorizare audiovizuală nr. 1133.0/22.06.2006)
În urma analizării raportului de monitorizare membrii Consiliului au constatat că radiodifuzorul a încălcat prevederile art. 3 alin. (1) din Legea audiovizualului nr. 504/2002, cu modificările şi completările ulterioare, şi pe cele ale art. 47 alin. (1) din Decizia nr. 220/2011, privind Codul de reglementare a conţinutului audiovizual, cu modificările şi completările ulterioare.

Potrivit dispoziţiilor Legii audiovizualului:
Art. 3 (1) Prin difuzarea şi retransmisia serviciilor de programe se realizează şi se asigură

pluralismul politic şi social, diversitatea culturală, lingvistică şi religioasă, informarea, educarea şi divertismentul publicului, cu respectarea libertăţilor şi a drepturilor fundamentale ale omului.
Conform dispoziţiilor Codului de reglementare a conţinutului audiovizual:
Art. 47 (1) Este interzisă difuzarea în programele audiovizuale a oricăror forme de manifestări antisemite sau xenofobe. În fapt, postul de televiziune TVR 3 a difuzat, în data de 06.12.2013, de la ora 16.00, emisiunea „Apasă pe Verde!". Pe ecran, în partea dreaptă, sub sigla TVR 3, a fost titrat: DIRECT, iar în partea stângă a ecranului: Cluj.
Potrivit informării Serviciului Inspecţie, în data de 6 decembrie 2013, în intervalul orar 16.00-18.00, TVR Cluj a preluat, în timp real, de pe TVR 3 emisiunea « Apasă pe verde ! ». Pe tot parcursul emisiunii în partea dreaptă sus a ecranului a apărut sigla TVR CLUJ şi specificarea PRELUARE TVR 3 (cu sigla acestuia).

În cadrul emisiunii a fost difuzat un colind interpretat de ansamblul „Dor Transilvan", colind care a avut următorul conţinut: „Coborât-a coborât (bis)/ Îngeru' Domnului sfântu'(bis)/ El de cine o fost trimesu'(bis)/ De Fecioara Maria (bis)/ I-o venit vremea să nască (bis)/ Nimeni în Viflaim n-o lasă (bis)/ Când de colo către sară (bis)/ Într-o iesle se aşezară (bis)/ Şi-o născut un fiu frumos (bis)/ Anume Isus Hristos (bis)/ Tătă lumea i se-nchină (bis)/ Numai jidovii l-îngână (bis)/ Jidovan afurisit (bis)/ Nu l-ar răbda Domnul sfânt (bis)/ Nici în cer, nici pe pământ (bis)/ Numai la corlan la fum, (bis)/ Acolo-i jidovul bun, (bis)/ Să iasă şfară în drum (bis).
În urma analizării acestui conţinut, Consiliul a apreciat că versurile colindului prezentat de radiodifuzor constituie o formă de manifestare antisemită, o atitudine vădit ostilă, violentă, la adresa evreilor, de natură să afecteze libertăţi şi drepturi fundamentale ale omului. Astfel, membrii Consiliului au constatat că radiodifuzorul a încălcat dispoziţiile legale care interzic difuzarea în programele audiovizuale a oricăror forme de manifestări antisemite.

De asemenea, membrii Consiliului au apreciat că o astfel de prezentare a fost de natură să contravină prevederilor Legii audiovizualului conform cărora, prin difuzarea şi retransmisia serviciilor de programe se realizează şi se asigură pluralismul politic şi social, diversitatea culturală, lingvistică şi religioasă, informarea, educarea şi divertismentul publicului, cu respectarea libertăţilor şi a drepturilor fundamentale ale omului. Potrivit prevederilor art. 3 alin. (3) din Legea audiovizualului, răspunderea pentru conţinutul serviciilor de programe difuzate revine, în condiţiile legii, furnizorului de servicii media audiovizuale, iar norma nu distinge după cum transmiterea emisiunii este în direct sau este vorba despre un program înregistrat.
Faţă de aceste considerente, în temeiul art. 90 alin. (1) şi (2) şi 91 alin. (1) şi (3) din Legea audiovizualului nr. 504/2002, cu modificările şi completările ulterioare, cu respectarea prevederilor art. 15 şi art. 90 alin (4) din aceeaşi lege,
Consiliul Naţional al Audiovizualului adoptă următoarea

DECIZIE:

Art. 1. Radiodifuzorul SOCIETATEA ROMÂNĂ DE TELEVIZIUNE, având licenţa audiovizuală nr. S-TV 213/26.02.2008 şi decizia de autorizare iniţială nr. 1521.0/02.10.2008, pentru postul de televiziune TVR 3 şi licenţa audiovizuală nr. TV 259.1/20.11.2003 şi decizia de autorizare audiovizuală nr. 1133.0/22.06.2006, pentru postul de televiziune TVR CLUJ, se sancţionează cu amendă în cuantum de 50.000 lei pentru încălcarea prevederilor art. 3 alin. (1) din Legea audiovizualului nr. 504/2002, cu modificările şi completările ulterioare, şi a art. 47 alin. (1) din Decizia nr. 220/2011, privind Codul de reglementare a conţinutului audiovizual, cu modificările şi completările ulterioare
Art. 2. În conformitate cu prevederile art. 93 alin. (3) din Legea audiovizualului, prezenta decizie poate fi atacată direct la secţia de contencios administrativ a curţii de apel, fără a fi necesară formularea unei plângeri prealabile, în termen de 15 zile de la comunicare.
Art. 3. Potrivit dispoziţiilor art. 931 alin. (1) şi (2) din Legea nr. 504/2002, cu modificările şi completările ulterioare, radiodifuzorul are obligaţia de a transmite în următoarele 24 de ore de la comunicare, sonor şi vizual, de cel puţin 3 ori, în intervalul orar 18.00-22.00, din care o dată în principala emisiune de ştiri a fiecăruia dintre cele două posturi, următorul text:

„Consiliul Naţional al Audiovizualului a sancţionat Societatea Română de Televiziune cu amendă de 50.000 lei, întrucât în cadrul unei transmisiuni duplex a posturilor de televiziune TVR 3 şi TVR CLUJ a difuzat un material de natură să încalce dispoziţiile legale care interzic difuzarea în cadrul emisiunilor audiovizuale a oricăror forme de manifestări antisemite.

Potrit Legii audiovizualului, prin difuzarea şi retransmisia serviciilor de programe se realizează şi se asigură pluralismul politic şi social, diversitatea culturală, lingvistică şi religioasă, informarea, educarea şi divertismentul publicului, cu respectarea libertăţilor şi a drepturilor fundamentale ale omului."

- e.) Tot in domeniul muzicii relevant este faptul ca au existat multi artisti romani evrei ce au fost victime ale Holocaustului, ca de pilda ilustrii compozitori Alfred Mendelsohn, Matei Socor, Dan Mizrahi si Leib Nachman.

In prezent aceste nume ilustre sunt fie (1) defaimate cu vadita rea-credinta (Alfred Mendelsohn si Matei Socor) in baza unor « argumente » pseudo-stiintifice ce asimileaza antifascismul (in realitate, politica USA si a tuturor statelor democratice a fost, este si va fi eminamente antifascista !) cu comunismul, falsificand astfel realitatea istorica, fie (2) total ignorate, inclusiv la nivelul cursurilor universitare. Referitor la denigrarile acestor mari creatori romani evrei, este edificator si faptul ca ele sunt subsumate unor actiuni globale coordonate si sponsorizate de entitati cu un notoriu trecut nazist, precum Fundatia Toepffer si Fundatia Siemens din Germania.

– Mark Musser : *The Green Nazi Tycoon Alfred Toepfer* , *h*ttp://www.americanthinker.com/2012/04/the_green_nazi_tycoon_alfred_toepfer.html ; Dr. Shimon Samuels, Simon Wisenthal Center : *« Siemens should know better... This is a major, major scandal"; "Jewish groups have condemned the move, in particular because Siemens used slave labour during the Nazi period."* - http://news.bbc.co.uk/2/hi/business/2233890.stm

CAZUL DEFAIMARII MARELUI COMPOZITOR EVREU-ROMAN ALFRED MENDELSOHN

ALFRED MENDELSOHN (1910-1966)

Iata un exemplu concludent referitor la defaimarea ilustrului compozitor evreu roman Alfred Mendelsohn, ce este astfel descris intr-o recenta lucrare de muzicologie ce se doreste a fi si un reper in studierea muzicii romanesti din perioada 1944-2000 : *« Exista si pozitia de integrare in politica comunista a lui Alfred Mendelsohn, care, initial influentat de studiile sale vieneze in experimentarea politonalului sau chiar a muzicii dodecafonice, va deveni din 1947 un prolific « cronicar » al evenimentelor contemporane. Adica va canta conducatorii comunisti (cantata " Glasul lui Lenin »), va cita in simfoniile sale cantecul de mase, semnificand elanul constructiv al oamenilor muncii s.a.m.d.* (s.n.) *Ulterior, nici el nu va rezista tentatiei de a se*

reintoarce spre tehnicile moderne abandonate mult timp. » (citat din *« Muzica romaneasca intre 1944-2000 »*, carte aparuta cu sprijinul Ministerului Culturii si a Fundatiei « Ernst von Siemens », Munchen, Editura Muzicala, Bucuresti, 2002, pag. 15) ; *« Intr-o evolutie asemanatoare cu cea a lui Matei Socor, Mendelsohn incepe – ca tanar compozitor cu studii vieneze – sa se plaseze intr-o avangarda romaneasca interbelica, prin folosirea unor combinatii politonale si a unor teme seriale, pentru ca dupa 1946 sa se incadreze fara sovaiala in estetica realismului socialist.* (s.n.) *V.S.D. »* (op. cit, pag. 245-246).

Textele de mai sus falsifica adevarul istoric prin :

1.) tehnica diversionista a omisiunii - in realitate 99% din opera distinsului creator (inclusiv splendidele sale simfonii, drame lirice, balete si oratorii – « Spinoza », « Mesterul Manole », « Eminescu », « Michelangelo », « Bolnavul inchipuit » dupa Molière, « Anton Pann », « Harap Alb », « Calin » pe versuri de Mihai Eminescu, « Horia », « 1907 » pe versuri de Tudor Arghezi - toate anticipand in fapt postmodernismul neo-consonant) neavand nicio tangenta cu doctrina comunista;

2.) prin includerea abuziva a lui Alfred Mendelsohn – *ce a fost in realitate colonel al Armatei Romane, Sef al Muzicilor Militare in perioada de dinainte de instalarea dictaturii fasciste in Romania* - in randul propagandistilor comunisti. Inlaturand orice prezumtie normala de nevinovatie, sintagma « fara sovaiala » ilustreaza capacitatea « paranormala » a criticului nascut in 1966 de a stii exact ce a fost in sufletul victimei sale – evreul Alfred Mendesohn - in 1947, in plina perioada stalinista marcata si de binecunoscutele asasinate comise de Stalin impotriva populatiei evreiesti in numele « luptei impotriva spionajului sionist ». Emis cu o reprobabila « aseitate » elitista, textul defaimator are evidente conotatii anti-semite (in respectivul text personajele negative fiind reprezentate exclusiv de evrei !) si este intr-o perfecta consonanta cu unele articole din presa ceausista, dar si cu pozitia oficiala a legionarilor ce l-au defaimat, l-au concediat si l-au amenintat cu moartea pe distinsul Maestru Alfred Mendelsohn!

Pentru restabilirea adevarului voi prezenta in continuare fragmente din materialul muzicologic pe care l-am utilizat (1) la Simpozionul International « Alfred Mendelsohn » (organizat de Prof.Univ.Dr. Liana Alexandra Moraru si de subsemnatul la UNMB, pe data de 19 mai 2010), (2) in articolul pe care l-am semnat in revista "Realitatea Evreiasca" – publicatie a Federatiei Comunitatilor Evreiesti din Romania, Septembrie 2010, precum si (3) in realizarea emisiunii de 120' dedicate lui Alfred Mendelsohn si difuzate pe data de 26 ianuarie 2014 de Radio Shalom Romania - Centrul Comunitar Evreiesc Bucuresti - JCC – Jewish Community Center – Producatori Natan Neta, Iancu Tucarman, si Alecs Brucher.

Originalul emisiunii fiind inclus in CD-ul anexat, rog Onorata Comisie sa il audieze.

Organizata din initiativa Prof.univ.Dr. Liana Alexandra, pe data de 19 Mai 2010 s-a desfasurat la Universitatea Nationala de Muzica din Bucuresti o sesiune de comunicari stiintifice dedicata lui ALFRED MENDELSOHN, acestui redutabil exponent al scolii romanesti de compozitie.

Alfred Mendelsohn s-a nascut la Bucuresti in 5/17 Februarie 1910 si s-a stins din viata la numai 56 de ani, pe data de 9 Mai 1966. Tatal sau Leon Mendelssohn a fost un eminent muzician foarte admirat atat ca interpret (prim-violist al Orchestrei Filarmonicii din Bucuresti si colaborator apropiat al Maestrului George Enescu in numeroase concerte camerale), cat si in calitate de compozitor - autor al unor lucrari simfonice si camerale distinse cu Premiul "George Enescu" instituit de genialul nostru creator. Mama sa era de asemenea o remarcabila pianista, cu o bogata activitate concertistica.

Manifestandu-si inca din adolescenta exceptionalul talent componistic admirat si de Maestrul Enescu, Alfred Mendelsohn si-a desavarsit studiile la "Akademie fur Musik und darstellende Kunst" din Viena (1927-1931) absolvite ca sef de promotie. La aceasta prestigioasa institutie europeana el a beneficiat de indrumarile unor ilustri profesori, precum Franz Schmidt si Joseph Marx (compozitie), Franz Schütz (contrapunct si orga), Egon Wellesz si Robert Lach (istoria muzicii), Walter Bricht si Franz Salmhofer (teoria muzicii si armonie), Rudolf Nilius (dirijat). Este de remarcat si faptul ca, in paralel, Alfred Mendelsohn a urmat si cursurile Facultatii de Medicina si ale Facultatii de Filosofie din Viena (1928-1931).

Reintors in tara, el si-a continuat studiile la Conservatorul din Bucuresti (1931-1932) cu distinsul compozitor Mihail Jora, fiind totodata extrem de apreciat si de Maestrul George Enescu, ce i-a conferit Premiul I la atat de importantul sau concurs de compozitie, pentru o tulburatoare "Suita comemorativa" – cuprinzand si un cutremurator "Kaddis" – ce a fost dedicata memoriei tatalui sau si interpretata in prima auditie la legendatul Teatru Baraseum din Bucuresti. In acest context trebuie mentionat si faptul ca, asa cum se subliniaza si in esentiala monografie "ALFRED MENDELSOHN" scrisa de ilustrul pianist, profesor si muzicolog Radu Negreanu, *"activitatii de artist si profesor a lui Alfred Mendelsohn din perioada anilor grei de razboi si dictatura fascista i s-a alaturat din ce in ce mai mult una cu caracter politic antifascist. Potrivit imprejurarilor in care isi petrecea viata, el a putut aduce variate contributii pe teren politic, de pilda, ajutoare materiale directe, manifestari muzicale al caror venit era daruit organizatiilor de sprijinire a detinutilor politici; apoi lectura si discutarea in grup a presei ilegale si chiar gazduirea la domiciliul sau a unor ilegalisti urmariti de politia statului fascist. Fireste, in vremurile foarte aspre de atunci, o astfel de activitate nu se putea desfasura decat in conspirativitate, si cel ce o infaptuia isi asuma riscul vietii."*

Implicat plenar in viata muzicala, Maestrul Alfred Mendelsohn a sustinut o prodigioasa activitate concretizata si prin functiile de profesor la Conservatorul "Egizio Massini" (1932-1936), ofiter al Armatei Romane – Seful Muzicilor Militare (1936-1940 – relevant fiind si faptul ca el si-a pierdut aceasta inalta functie in urma epurarilor rasiale, impuse de fascisti in timpul sinistrului "stat national legionar"), profesor la Scoala de Arte pentru Evrei din Bucuresti (1941-1944 – institutia fiind infiintata din initiativa sa si a altor mari personalitati culturale, precum M.H. Maxy, Beate Fredanov, Al. Finti, Radu Negreanu, B. Bernfeld, Ludovic Feldmann si Hilda Jerea), corepetitor si apoi dirijor la Opera Romana din Bucuresti (1945-1954), secretar si ulterior vicepresedinte al Uniunii Compozitorilor din Romania (1946-1966), profesor de compozitie, orchestratie si contrapunct la Conservatorul din Bucuresti (1949-1966). Si in acest context trebuie relevat faptul ca, in perioada comunista,

Maestrul Alfred Mendelsohn nu s-a dezis de crezul sau profund umanist, avand o influenta providentiala, exclusiv benefica, - si in salvarea unor tineri muzicieni grav persecutati de autoritatile comuniste, precum Vladimir Cosma, Costin Miereanu, Mihai Mitrea-Celarianu si Lucian Metianu – toti emigrand ulterior si devenind personalitati de seama ale culturii europene.

Sunt relevante in acest sens marturiile facute recent de ilustrii muzicieni Costin Miereanu, Lucian Metianu si Vladimir Mendelsohn – ultimul fiind chiar fiul ilustrului creator, el insusi un compozitor si violist de inalt prestigiu.

Costin Miereanu: "*Tin sa particip, din pacate de la distanta, cu o imensa bucurie si gratitudine la comemorarea centenarului de la nasterea Maestrului Alfred Mendelsohn, compozitor de o prima importanta pe un plan european pentru generatia sa, din nefericire foarte putin cîntat astazi si din pacate denigrat în mod injust si insultant, pentru asa zisul stalinismului-jdanovist al sau de prin anii 50-60. Din generatia sa este poate unul sin singurii care au reusit sa supravietuiasca fara compromisuri grave, atît pasuniste cît si agresiv comuniste.*

Om de mare cultura muzicala si filosofica, datorita studiilor sale la Viena, Mendelsohn a stiut sa insufle studentilor lui de la compozitie, cunostinta si respectul pentru marea literatura muzicala occidentala, inaintea meterhanelelor turcesti, ghiveciului à la Anton Pann si tematicii oportunist-ultra comuniste prin titluri programatice de un grav oportunism…

Dupa un an preparator pentru admiterea definitiva la clasa de compozitie în anul patru al Conservatorului « Ciprian Porumbescu », an preparator facut cu Dan Constantinescu, cu care lucrasem de mai multi ani în privat (la sugestia maestrului Mihai Jora), si caruia îi datorez imens in ceea ce priveste armonia, contrapunctul tonal, analiza si compozitia, am fost admis împreuna cu Smaranda Georgescu (Oteanu-Bunea) în anul 1964 în clasa Maestrului Alfred Mendelsohn al carui asistent era pe atunci tânarul Tiberiu Olah.

Au fost trei ani de o capitala importanta pentru studiile mele în compozitie, atît prin imbogatirea culturii mele muzicale, prin corectarile precise si pertinente ale Maestrului. Trei ani de asemenea de un contact uman, extraordinar, aproape de la coleg la coleg, de la prieten la prieten. Lucru de o capitala importanta, Freddy Mendelsohn nu mi-a interzis in nici un moment devierile mele stilistice, lasîndu-mi o totala libertate de a cauta propriul meu stil, chiar si în « lucrarile de scoala ».

Pe un plan uman îi datorez mult, m-a aparat si protejat în ciuda originii mele nesanatoase (tatal meu, ofiter de cariera , colonel si comandant de régiment refuzînd sa se inscrie in partidul comunist, a fost detinut politic între 1953 si 1955 – opt luni în beciurile securitatii din piata palatului + 12 luni la închisoarea din Pitesti).

Un alt element, pentru mine de o importanta capitala : fiind înca student (din 1963) m-am lansat intr'o activitate intensa de critic muzical – « Viata studenteasca », apoi « Contemporanul » (sef al rubricii muzicale alaturi de JVP) , « Amfiteatru » (responsabil al paginilor de arte impreuna cu Dinu Chivu), « Scînteia » (impreuna cu Iosif Sava).

Am încercat, cu toata energia si furia anilor de tinerete, sa contribui la o schimbare spre o reala deschidere a peisajului muzical romanesc, combatind pasunismul si oportunismul pro-comunist si promovînd modernismul occidental. Am intrat în mod evident, si foarte repede, în conflict cu mai multi din profesorii mei pe care i-am « judecat » in modul critic musical, fiecare dupa meritele si defectele lui. Am devenit dintr-o data « la bête noire » a omnipotentului Ion Dumitrescu, care a cerut pur si simplu excluderea mea de la Conservator. Devenisem în plus, în mod subit, pederast,

francmason, evreu sau vîndut evreilor, promoator al unei muzici capitaliste decadente si vândute imperialismului american.
Gratie exclusiv ajutorului si sustinerii ferme din partea Maestrului Freddy am reusit sa-mi termin studiile de compozitie în anul 1966 (din pacate la doua luni dupa moartea Maestrului meu…)
Mi-a cerut sa vin sa-l vad la spital, unde era aproape intre viata si moarte, dar, ca de obicei afabil, surîzator, calm si calduros. I-am multumit atunci foarte emotionat si comotionat pentru tot ce mi-a adus in muzica si in viata.
Scriu aceste cîteva rînduri din inima, emotia de atunci va fi nestearsa « în vecii vecilor »…"

Lucian Metianu: "*Când am dat examenul de admitere la Conservatorul « Ciprian Porumbescu » din Bucuresti pentru a intra în clasa de compozitie, nu stiam înca pe cine o sa am ca profesor. Dupa doi ani de teorie (armonie, contrapunct, solfegiu,…etc) petrecuti cu clasele de instrumente sau muzicologie, a venit timpul sa ma confrunt cu dificultatile materiei pe care o alesesem. Eu am urmat clasa maestrului Alfred Mendelsohn, care avea ca asistent pe tânarul compozitor Tiberiu Olah.*

În acea vreme nu stiam ce-mi va rezerva viata si ce sansa voi avea mai târziu facând aceasta alegere. Din 1957 si pâna în 1963, când am terminat conservatorul, s-au petrecut o multime de transformari pe plan politic si cultural. Realismul socialist sufoca ori ce dorinta de înnoire a limbajului muzical, taxad-o ca decadenta si contrara intereselor de "puritate ideologica", faimoasele teze jdanoviste……!

În acele momente dificile, maestrul Alfred Mendelshon încerca sa ne puna la curent cu o parte din lucrarile importante ale secolului XX, dar si sa ne apere de furia ideologilor zelosi. Maestrul gasise o metoda extraordinara pentru a studia si asculta pe "decadentul Stravinski" spunându-ne ca trebuie sa cunoastem "Sacre du Printemps" pentru a sti cum nu trebuie sa compunem. Nu rareori ne facea cu ochiul, în mod conspirativ, în timp ce ascultam lucrarile. Oamenii din afara nu puteau sa-l cunoasca cu adevarat, pentru ca nu se dezvaluia oricui. Acei ani au fost o mare sansa pentru mine, ca viitor compozitor, prin temeinica pregatire pe care am obtinut-o în domeniul compozitiei. În acea perioada, tot ce faceai sau spuneai, putea sa te duca direct la pieire. Cum tatal meu a fost închis între anii 1958 - 1963 pentru ca fusese Prim Procuror Militar al Ardealului, eu riscam sa nu termin coservatorul, ca fiu al unui dusman al poporului. Datorita maestrului Alfred Mendesohn am putut finaliza cu bine studiile. Aceste fapte trebuiesc mentionate, pentru ca, în perioada aceea, nu stiu câti oameni ar fi avut curajul.
Îmi amintesc de un moment dramatic prin care a trecut clasa de compozitie la începutul anilor 60. Cineva, nu se stie cine, zvonea ca la Conservatorul din Bucuresti, clasa de compozitie este formata din copii de burghezi, care se inspira din muzica decadenta occidentala si ca încearca s-o impuna prin lucrarile lor. Aceasta afirmatie era absolut o condamnare la moarte fara apel.
Maestrul Mendelsohn a intrat într-o zi în clasa si mi-a spuns pe un ton aproape soptit :
- "Hai sa iesim si sa facem cîtiva pasi, pentru ca am ceva foarte important sa-ti spun".
Eu, aproape speriat de aceasta atitudine neobisnuita a Maestrului, credeam ca este in legatura cu mine si cu tatal meu. Adevarul era ca o comisie formata din specialisti de la Moscova venea sa ancheteze cele auzite despre neconformitatea studiilor si lucrarilor viitorilor compozitori de la Conservatorul din Bucuresti. O adevarata

catastrofa care trebuia sa fie evitata printr-o serie de lucrari conforme, scrise în stil cât se poate de clasic. Cum eram un bun improvizator în diferite stiluri, Maestrul îmi propune sa scriu o sonata în stil Brahms. Eu nu eram prea încântat de aceasta idee. Tocmai terminasem primul meu cvartet scris pe o serie care trecea într-o armonie atonala si nu aveam nici un gând sa scriu o lucrare în stil romantic. Pâna la urma am cazut de acord sa compun cât se poate de repede o sonata în stil Prokofiev. În scurt timp faimoasa comisie a sosit la Bucuresti si noi, "responsabilii", am fost chemati în fata acestui juriu, condus de Aram Haciaturian, pentru a ne prezenta compozitiile. Îmi amintesc ca am cântat sonata cu o dezinvoltura remarcabila, impresionând în mod deosebit comisia si în special pe Haciaturian, care mi-a facut o dedicatie pe prima pagina a manuscrisului. Si asa am scapat…clasa de compozitie a continuat sa existe. Astazi putem râde, dar în epoca aceea nu era de glumit. Port pâna astazi o vie si mare gratitudine profesorului si aparatorului meu, maestrului Alfred Mendelsohn."

Vladimir Mendelsohn: *"Acum 100 de ani a venit pe lume Alfred Mendelsohn...*
In mod sigur nu in cea mai frumoasa perioada din istoria Europei.
Daca primul razboi mondial l-a crutat si timpul i-a dat bucuria copilariei fericite in loc de tristetea conflictului, voi saluta acest nepretuit cadou asa cum se cuvine.
Anii de studiu la Viena - ani paradoxali, in care Alfred Mendelsohn nu s-a apropiat de profesorul Schoenberg, ci de Josef Marx - au intarit pregatirea profesionala si umana a tatalui meu.
Ani paradoxali , in care Josef Marx clama ,,meine schueller sinnt keine Marxisten, aber Marxianen" (elevii mei nu sunt Marxisti, ci Marxieni).
Ani paradoxali, in care Marxianul Marx l-a tinut in inalta stima pe Alfred Mendelsohn ...
Reintors in Romania prebelica , inceputul carierei sale de muzician si compozitor nu a fost deloc usoara..
Din contra chiar as putea zice, dar decenta ma impiedica sa subliniez greutatile si jignirile profesionale si rasiale la care a fost supus.
Daca a supravietuit , din cate imi povestea Vera Mendelsohn , a fost si datorita unui colonel din armata Romana care s-a interpus intre el si o banda de legionari, care in mod sigur nu venisera pentru o vizita de curtoazie cu rangi si cutite la usa sa.

Urmeaza pentru mine (Vladimir Mendelsohn) cea mai paradoxala perioada din viata sa.
Dupa izgonirea din Romania a leprei fasciste a urmat lunga maladie Stalinist-comunista.
Ma simt OBLIGAT sa mentionez MODUL in care Alfred Mendelsohn si-a utilizat asa-zisa putere de influenta. In primul rand - sa dea o demnitate meseriei de compozitor , sa sugereze si sa obtina, impreuna cu Ion Dumitrescu, ca FIECARE CONCERT SA CONTINA O PIESA ROMANEASCA de preferinta noua.
Sa se lupte cu succes pentru ca vulnerabilii (si extraordinarii) compozitori ai timpului sa isi gaseasca un demn acoperis in superba cladire actuala a uniunii compozitorilor (de unde, azi, parfumul insultelor nu foarte voalate se ridica impotriva sa).
Sa le dea o DEMNITATE profesionala care ar lasa pe ganduri un compozitor American sau Brazilian la ora actuala..
Si sa incerce sa pacifice delirul jdanovian , piruetele esentiale pentru supravietuirea intregii sale generatii (Prokofiew , Sostakovici, Haciaturian si altii) cu onoarea

substantiala de a crea , compune , a se exprima , a lasa o mostenire artistica si pedagogica.
La 100 de ani de la nasterea sa, eu , fost ,,transfug politic" si rusine a disciplinei UTC-iste, ma uit la ceea ce Alfred Mendelsohn a scris , predat , compus si ajutat in a sa viata si imi spun:
- Am de 100 de ori mai multa libertate, dar de 100 de ori mai putine mijloace sa ajut pe un tinar compozitor sau contrabasist sau muzicolog ...
Ma inclin si recunosc in el o dimensiune si o valoare pe care nu cred sa pot vreodata sa o pot egala."

Referitor la aprecierile legate de marele compozitor Alfred Mendelsohn, ne limitam la doua interventii apartinand unor personalitati cu valoare de simbol in istoria muzicii secolului XX. Astfel, marele virtuoz David Oistrah afirma despre minunata "Partita" pentru vioara solo de Alfred Mendelsohn urmatoarele: *"Am avut bucuria de a canta aceasta minunata lucrare in Statele Unite, la Londra, Paris, in Tarile Scandinave, la Roma, si peste tot ea s-a bucurat de mare success, atat din partea publicului, cat si a presei."* In acelasi timp, distinsa noastra muziciana Cella Delavrancea profund impresionata de inaltatoarea muzica a Oratoriul "Horia" ii marturisea autorului: *"Maestre Mendelssohn, am fost entuziasmata... De mult n-am fost atat de cucerita si nadajduiesc sa se mai redea aceasta mareata fresca. As asculta-o cu integrala bucurie !"*.

In fapt, deosebit de fecunda creatie componistica semnata de Alfred Menndelsohn include efectiv capodopere ale genului liric, simfonic, vocal-simfonic si cameral, alaturi si de alte lucrari de referinta in domeniul muzicologiei.

Voi mentiona in acest sens operele "Mesterul Manole" (pe libretul lui Alexandru Jar), "Michelangelo" (pe libretul compozitorului), "Eminescu" (pe libretul lui Mircea Stefanescu), "Spinoza" (pe libretul lui Paul Sterian), "Bolnavul inchipuit" (dupa Molière), opereta "Anton Pann" (libretul de Ion Roman si Radu Albala), baletele "Harap Alb", "Calin", Cantata Bucurestiului (pe versuri de Nicolae Labis si Stefan Iures), oratoriile "Horia" (pe versuri de Vlaicu Barna) si "1907" (pe versuri de Tudor Arghezi), cele "5 Nachtlieder" pentru voce mijlocie si orchestra (pe versuri de Sperber), numeroasele lieduri pe versuri de Rosen, Sperber, Eminescu, Cosbuc si Mariana Dumitrescu, suitele pentru orchestra, cele 8 simfonii, Simfonia concertanta pentru orga si orchestra, Simfonia de camera, Simfonietta, Concertul pentru orchestra mare, cele "Cinci Dansuri Simfonice", Epitaful pentru orchestra, cele 2 concerte pentru pian si orchestra, concertino-ul pentru pian si orchestra, cele 3 concerte pentru vioara si orchestra, concertul pentru 2 viori si orchestra, cele 2 concerte pentru violoncel si orchestra, concertul pentru orga si orchestra, concertul pentru 2 violoncele si orchestra, concertul pentru viola si orchestra, concertino-ul pentru harpa si orchestra de coarde, concertul pentru tuba si orchestra de coarde, partita concertanta pentru vioara, cello si orchestra de camera, divertismentul pentru corn si orchestra de coarde, partita pentru trompeta si orchestra de coarde. In genul cameral mentionam cele 3 sonate pentru vioara si pian, Sonata Brevis pentru vioara si orga (sau pian), cele 10 cvartete de coarde si cele 2 triouri cu pian – autentice bijuterii muzicale -, alaturi de alte numeroase lucrari instrumentale pentru cvartet, cvintet (cu pian si, respectiv, cu harpa), diferite ansambluri de suflatori, 2 piane, pian solo, 2 viori, vioara solo, septet, si octet de violoncele, violoncel solo, violoncel si pian… Si in sfera exegezei muzicologice abordate de acest extraordinar creator remarcam numeroasele studii dedicate unor coordonate esentiale ale artei sunetelor (raportul consonanta/disonanta, agogica – ca trasatura de unire intre interpretarea si creatia muzicala, actualizarea unor

concepte ale teoriei fundamentale a muzicii) si, nu in ultimul rand, monumentalul tratat “Melodia si arta invesmantarii ei”, reprezentand o contributie originala si totodata perena in contextual literaturii de specialitate romanesti si universale.

In concluzie, putem asadar afirma ca unanim apreciata, vasta si, in acelasi timp, extrem de valoroasa opera componistica si muzicologica a Maestrului Alfred Mendelsohn reliefeaza o personalitate artistica de inalt prestigiu, dedicata celor mai nobile idealuri ale Umanitatii – pacea, armonia -, sublimate intr-un univers sonor elevat, ilustrand atat amprenta inconfundabila a folclorului romanesc cultivat in spiritul nobilei traditii enesciene, cat si de elementele specifice spiritualitatii europene determinate de cei trei principali vectori: iudaismul, elenismul si latinitatea.

Serban NICHIFOR

Bucuresti, 7 Martie 2014

ALFRED MENDELSSOHN:
Lista Principalelor Lucrari
Componistice si Muzicologice

– dupa Radu Negreanu – "Alfred Mendelssohn"
Editura Muzicala, 1978 –

Muzică simfonică

Simfonia I — 1944

Simfonia a II-a — *„Veritas"* („1848"), 1947

Simfonia a III-a — 1949 Editura muzicală

Simfonia a IV-a — 1951

Simfonia a V-a, 1953 Editura muzicală

Simfonia a VI-a, 1955

Simfonia a VII-a, 1960 Editura muzicală

Simfonia a VIII-a, 1963

Simfonia concertantă pentru orgă şi orchestră, 1964 Editura muzicală disc Electrecord

Simfonia de cameră pentru două orchestre de coarde şi percuţie, 1961

Simfonietta, 1946

Concert pentru orchestră mare, 1965

Suită pentru orchestră de cameră, 1940

Suită comemorativă, 1943

Schiţe dobrogene, 1960—1961

Cinci dansuri simfonice, 1961

Epitaf, 1965

Muzică vocal-simfonică

Cantata Bucureştiului (N. Labiş, Şt. Iureş), 1953

Horia, Oratoriu (Vlaicu Bîrna), 1954—1956

1907, Oratoriu (Tudor Arghezi), 1956 Editura muzicală

Sub cerul de vară, Simfonie cu cor (Maria Banuş), 1959

Suită cimpenească, 7 Poeme pentru soprană şi orchestră de cameră (Dragoş Vicol), 1959

5 Nachtlieder, voce mijlocie şi orchestră (Sperber), 1963

Virsta de bronz (N. Labiş), tenor şi orchestră, 1965

C. Operă, operetă, balet, muzică de scenă, de film

Muzică de scenă pentru *Casandra* (N. Iorga), 1930

Muzică de scenă pentru *Iuliu Cezar* (Shakespeare), 1930

Muzică de scenă pentru *Cîntăreţul tristeţii sale* (Dimov), 1943

Muzică de scenă pentru *Michelangelo* (Al. Kiriţescu), 1948

Muzică de scenă pentru *Zoia* (M. Aligher), 1949

Muzică de scenă pentru *Romeo şi Julieta* (Shakespeare), 1949

Muzică de film pentru *Darclée*, 1959

Muzică de film pentru *Furtuna*, 1959

Imnul iubirii, Simfonie dramatică în șapte tablouri, libret de Al. Devechi, după Turgheniev, 1946

Meșterul Manole, Dramă lirică în 3 acte (6 tablouri), libret de Al. Jar, 1949

Michelangelo, Frescă dramatică în 3 acte (6 tablouri), libret de A. Mendelsohn, după Al. Kiriţescu, 1964

Spinoza, „Scene din viața unui gînditor", libret de Paul Sterian, 1966

Anton Pann, Operetă, libret de Ion Roman și Radu Albala, 1963

Disc Electrecord (fragmente)

Harap Alb, Balet după I. Creangă, scenariu de Al. Jar, 1948

Călin, Balet după Eminescu, libret de Tilde Urseanu, 1956

Muzică vocală

Lieduri pe versuri de Th. Rosen, 1933

Lieduri pe versuri de A. Sperber, 1943

15 Cîntece idiș, armonizate de compozitor Editura Ikuf

8 Lieduri pentru bas, versuri de George Coșbuc, 1954

4 Lieduri pentru alto, versuri de George Coșbuc, 1954

3 Ritornele pentru soprană, versuri de George Coșbuc, 1958

7 Poeme pentru voce și pian, versuri de Dragoș Vicol, 1959

3 Poeme pentru soprană, alto și pian, versuri de Ion Brad, 1960

Cîntecul nopții, cor și pian, 1947

Lied, an die Jugend, cor a capella, 1953

4 Poeme pentru cor de cameră, dublu cvartet și pian, versuri de T. Arghezi, 1957

3 Lieduri pentru soprană, alto și orgă, versuri de M. Eminescu, 1960

5 Cîntece din viața femeii, versuri de George Coșbuc

2 Lieduri, pe versuri de Mihai Beniuc

Mesaje, 7 Lieduri pe versuri de Mariana Dumitrescu, 1965

Maluri, 7 Lieduri pe versuri de Mariana Dumitrescu, 1966

Muzică instrumentală concertantă cu acompaniament de orchestră

Poem concertant pentru vioară și orchestră de coarde, 1938

Suită concertantă pentru flaut și orchestră de coarde, 1938

Suită concertantă în stil clasic pentru vioară și orchestră de coarde (transcripția celei anterioare), 1961

Poem concertant pentru cello și orchestră de coarde, 1943

Concert nr. 1 pentru pian și orchestră, 1945

Concert nr. 2 pentru pian și orchestră, 1949

Concertino pentru pian și orchestră (treapta medie), 1959

Concert nr. 1 pentru vioară și orchestră, 1950, terminat 1955

Concert pentru vioară și orchestră de cameră, 1957

Concert nr. 3 pentru vioară și orchestră, 1963 (cîntat și imprimat pe disc sub titlul „Concert nr. 2")
Disc Electrecord

Concertino pentru vioară (poziția I) *și orchestră*, 1957

Concertino în stil clasic pentru două viori și orchestră de coarde, 1961

Concert pentru violă și orchestră, 1965

Concert-poem nr. 1 pentru violoncel și orchestră, 1950

Concert nr. 2 pentru violoncel și orchestră, 1962

Concert pentru două violoncele și orchestră, 1962

Concert pentru orgă și orchestră de coarde, 1958—1959

Concertino pentru harpă și orchestră de coarde, 1956

Divertisment pentru corn și orchestră de coarde, 1958

Partita pentru trompetă și orchestră de coarde

Concert pentru tubă și orchestră de suflători, 1963

Partita concertantă pentru vioară, cello și orchestră de cameră

Muzică instrumentală de cameră

Cvartet de coarde nr. 1, 1930

Cvartet de coarde nr. 2, 1931

Cvartet de coarde nr. 3, 1953

Cvartet de coarde nr. 4, 1954

Cvartet de coarde nr. 5, 1955 — Editura muzicală

Cvartet de coarde nr. 6, 1955

Cvartet de coarde nr. 7, 1956

Cvartet de coarde nr. 8, 1958

Cvartet de coarde nr. 9, 1959—1961

Cvartet de coarde nr. 10, 1964

Baladă pentru cvartet de coarde, 1937

12 Piese pentru cvartet de coarde în stil popular, 1945

5 Impresii din Moscova, pentru cvartet de coarde, 1950

4 Miniaturi chinezești, pentru cvartet de coarde, 1957

Trio nr. 1, pentru pian, vioară, cello, 1957

Trio nr. 2 pentru pian, vioară, cello, 1960

Divertisment — trio, 1961

Temă cu variațiuni pentru patru viole

Cvintet cu pian, 1953 — Editura muzicală

Cvintet cu harpă, 1955

Cvintet de coarde

7 Miniaturi pentru cvintet de suflători (și orchestră mică ad-libitum), 1961 — Editura muzicală

6 Studii pentru cvintet de suflători

7 Studii pentru cvartet de tromboni

Octet pentru celli, 1963

Trio pentru flaut, clarinet și fagot, 1955

Sextet de coarde — „Cîntare Omului", 1956—1958

Temă cu variațiuni pentru 7 celli, 1963

3 Capricii pentru două piane, 1931

Passacaglia pentru două piane, 1953

3 Suite pentru două piane, 1965

PIAN — SOLO

Sonata, 1946 — Editura muzicală

Jocuri și plaiuri, 1947 — Editura muzicală

Aspecte — 12 Imagini, 1949

24 Comentarii, după T. Arghezi, 1963 — Editura muzicală

Sonatină, 1966

VIOARĂ ȘI PIAN

Sonata nr. 1, 1957

Sonata nr. 2, 1957 — Editura muzicală

Sonata nr. 3, 1957 — Editura muzicală

Variațiuni pentru vioară și pian, 1949

Cîntec și joc, 1960

Sonata brevis pentru vioară și orgă (pian), 1960 — Editura muzicală

ALTE INSTRUMENTE

Mică suită pentru violă și pian, 1950

Suită în stil clasic pentru violă, 1965

Cîntec lung și joc pentru cello și pian, 1952

4 Piese pentru cello și pian, 1959

Variațiuni rapsodice pentru cello și pian, 1963

Partita pentru vioară solo (dedicată lui David Oistrah), 1958 Editura muzicală

Sonata pentru două viori, 1957

Sonata pentru cello solo, 1965

4 Piese mici pentru flaut

4 Piese și 2 Suite pentru două flaute, 1964

6 Pasteluri pentru oboi și pian, 1952

5 Piese pentru clarinet și pian, 1952

Sonată concertantă pentru clarinet și pian, 1961

Cîntec de seară și joc, pentru clarinet și pian, 1963

10 Piese pentru fagot și pian

Sonată pentru coarde

Arie și Gigă pentru corn și pian

4 Piese pentru trompetă (elementar)

ORGĂ

Fantezie, Coral și Fugă, 1958

Trei piese festive: Toccata, Canzona, Passacaglia, 1959

Preludiu, Coral și Fugă pe motivul BACH, 1962

Lucrări teoretice

Disonanța și accepțiunea ei istorică, 1961
Revista *Muzica*, nr. 6/1961 și 11-12/1961

Consonanța și disonanța în sfera armoniei funcționale, 1962
Revista *Muzica*, nr. 3/1962 și 8/1962

Exerciții și solfegii politonice, 1962
Editura muzicală

De la portativ la partitură, 1962

Melodia și arta înveșmîntării ei, 1963 Editura muzicală

Agogica — trăsătură de unire între interpretarea și creația muzicală, 1965
Revista *Muzica*, nr. 1/1965

Aspecte contemporane ale teoriei muzicii, 1965

Diverse articole, conferințe, referate.

ALFRED MENDELSSOHN

VLADIMIR SI ALFRED MENDELSSOHN

– dupa Radu Negreanu – "Alfred Mendelssohn"
Editura Muzicala, 1978

ALFRED MENDELSSOHN: *Sonata Brevis*
- analiza formala –

- **Partea I (1-98) – Forma de Sonata: Exp. (1-29) [T. I (1-9) Fa # min. diatonic; Punte (10-14) ; T. II (15-24) Do # modal, instabil, intens cromatizat (pre-serial), formula ritmica caracteristica binara/ternara; Concl. (25-29)]; Dezv. (30-69) [Faza I (30-43) elemente T. I; Faza II (44-58) T. II reluata identic in configuratia din Exp.; Faza III (59-69) – T. I si II in secventari si dinamizari]; Repr. Inv. (70-98) [*Sectio Aurea P. I (appassionato)* T. II (70-78) La modal, minor – tr. 4 (cromatic); T. I (79-91) – La minor]; Coda (92-98) elemente T. I si II, Fa # min., cu ultimul acord in La Maj.];**

- **Parte a II-a (1-138) - Forma de Lied Bipartit Compus [A ternar ("a" dublu-expus (1-24 si 25-49), cu per.1 – La min. si per.2 – crom.; "a1" (50-72) cu per. 3 – Re Maj. si per. 4 – ped. La min.); Punte (73-90) – modulatii cromatice; B binar (*Sectio Aurea P. II* = "b1" (91-110) – La min. si "b2" (111-138) – Re Maj./coral crom., NB – *attacca P.III*];**

- **Partea a III-a (1-62) - Forma de Lied Tripartit Simplu (in configuratie "quasi parlando rubato / doina" = *Sectio Aurea in macrostructura (la nivelul intregii sonate)* [A (1-15) – quasi doina; Punte (16-19); B (20-28) Tema A-a din Partea II; *Sectio Aurea P. III* = A' (29-46) – quasi doina (continuare in quasi-cadenza); Coda (47-62) – Tema I din Partea I];**

- **Partea a IV-a (1- 271) – Forma de Lied Bipartit Compus, Quasi Perpetuum Mobile [Introd. (1-4) ; A dublu-expus (5-53, 54-102) – "a" (5-18, 54-67) Si b min.; "a1" (19-30, 68-79) La Maj. tema romaneasca (joc); "a2" (31-40, 80-89) Re lidian tema rom.; Concl. (41-53, 90-102) La Maj. – dominanta Mi7; B dublu-expus (103-183, 184-262 = *Sectio Aurea P. IV*) – "b" (103-147, 184-228) Sol. Maj. secv., crom.; "b1" (148-159, 229-240) La Maj. – tema rom. "a1"; "b2" (160-174, 241-255) Mi min. – motiv rom. "a2'; Concl. (175-183, 256-262); Coda Concisa (263-271) – Tema I Partea I, in La Maj.]**

Trasaturi Generale: caracter ciclic , cromatizari intense (pre-seriale, dar pe fond tono-modal romanesc, cu episoade politonale/polimodale), structura melodica infinita.

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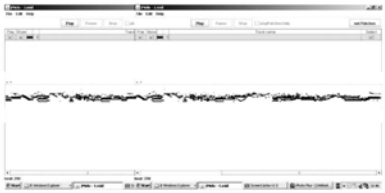
PROFIL MELODIC GLOBAL (melodie infinita)

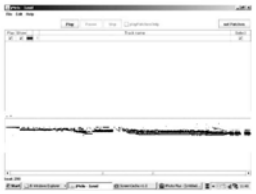
(analiza jMelo software)

P. I



P. II

P. III



P. IV

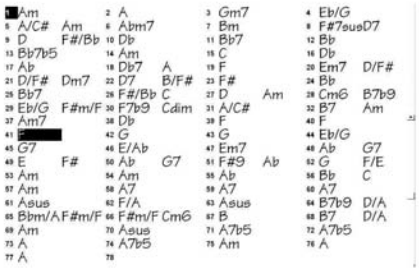
IMAGINE GLOBALA

ANALIZA ARMONICA 1

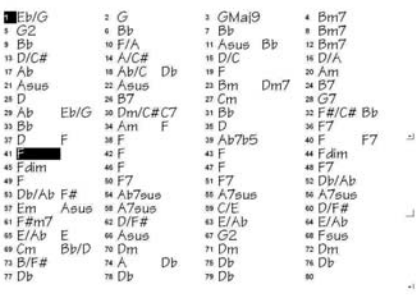
(Band-in-a-Box software)

P. I

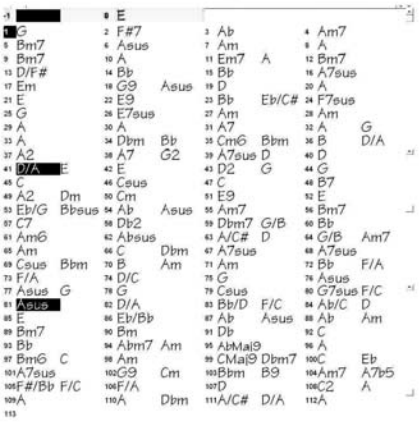
P. II



P. III

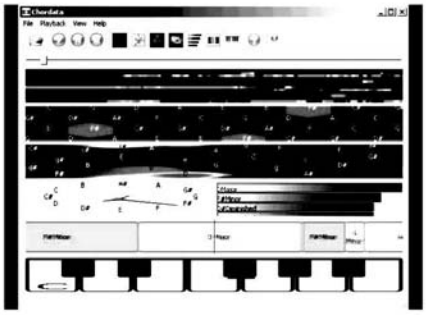


P. IV

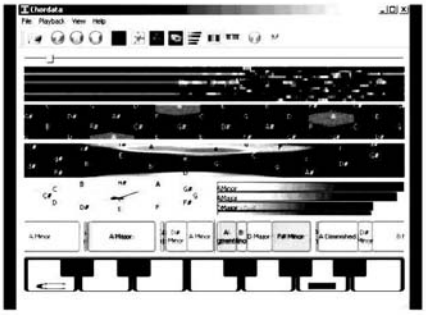


ANALIZA ARMONICA 2
in configuratie dinamica
(CLAM-Chordata software)

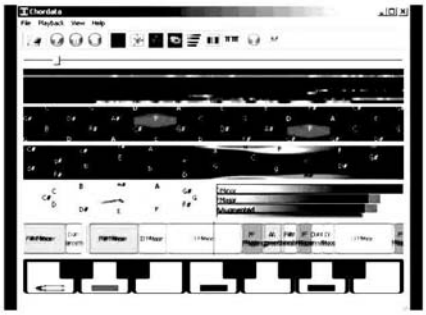
P. I (incipit)



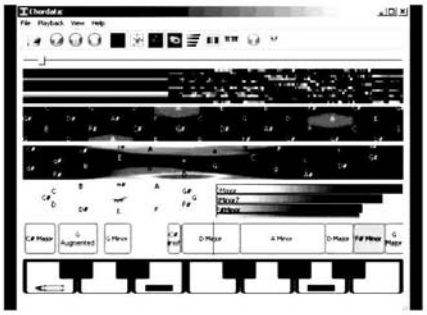
P. II (incipit)



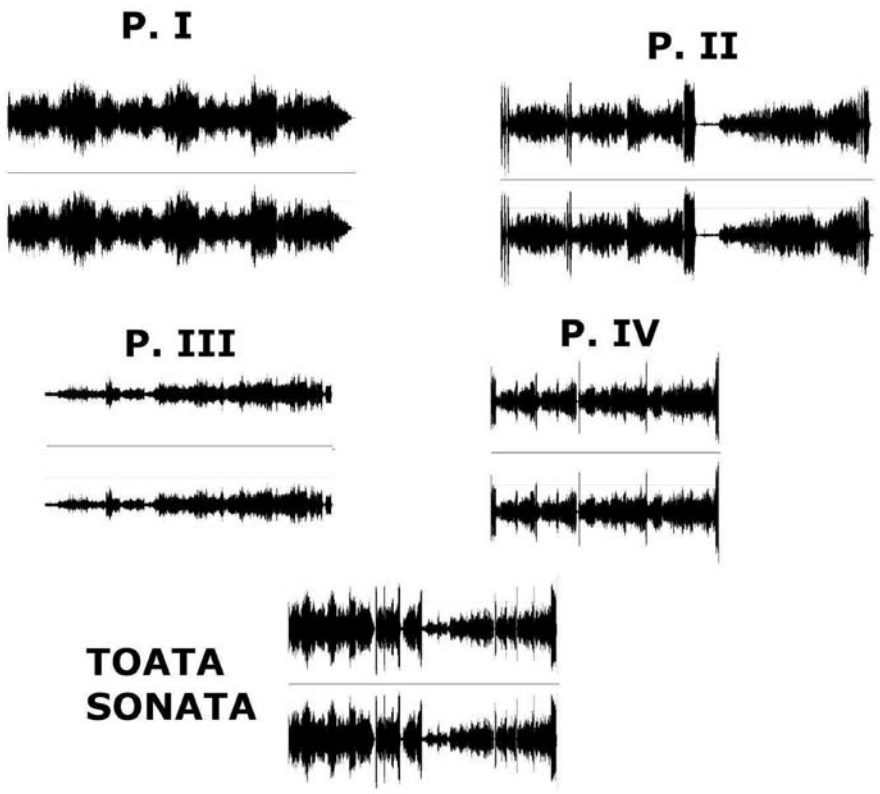
P. III (incipit)



P. IV (incipit)



ANALIZA SPECTRALA 1
(Sound Forge software)

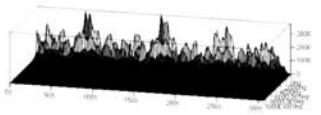


ANALIZA SPECTRALA 2

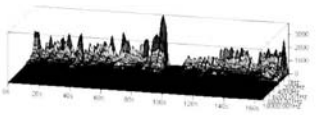
FAST FOURIER TRANSFORM (FFT) ALGORITHM

(FFT Properties software)

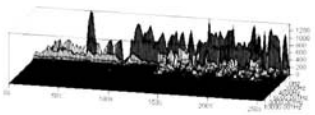
P. I



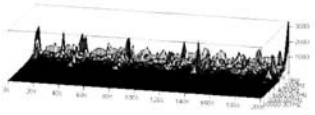
P. II



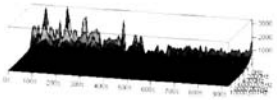
P. III

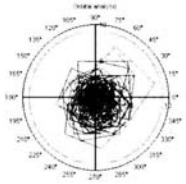


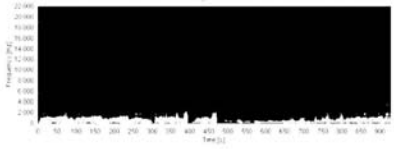
P. IV



TOATA SONATA

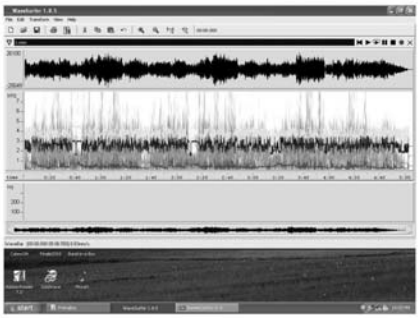






ANALIZA SPECTRALA 3
(WaveSurfer software)

P. I



Max

min

P. II

Max

min

P. III

Max

min

P. IV

Max

min

UNIVERSITATEA NAȚIONALĂ DE MUZICĂ BUCUREȘTI

NUOVA MUSICA CONSONANTE -
LIVING MUSIC FOUNDATION (USA)

19 Mai 2010, ora 17

Sala DINU LIPATTI

ANIVERSAREA CENTENARULUI NASTERII MARELUI COMPOZITOR ROMAN

ALFRED MENDELSOHN

(1910-1966)

Participa

Prof.Dr. LIANA ALEXANDRA
Prof.Dr. COSTIN MIEREANU
Prof.Dr. LUCIAN METIANU
Prof.Dr. VLADIMIR MENDELSOHN
Conf.Dr. SERBAN NICHIFOR

Daniel Pearl WORLD MUSIC DAYS

NMC

living music

European Conference Of Promoters Of New Music

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

REALITATEA EVREIASCĂ
PUBLICAȚIE A FEDERAȚIEI COMUNITĂȚILOR EVREIEȘTI DIN ROMÂNIA
ANUL LIV • NR. 346-347 (1146-1147) • 1 – 30 SEPT. 2010 • 21 ELUL 5770 – 22 TIȘREI 5771 • 24+IV PAGINI – 3 LEI

CENTENAR

ALFRED MENDELSOHN

Organizată din inițiativa prof.univ. dr. Liana Alexandra, la 19 mai 2010 s-a desfășurat la Universitatea Națională de Muzică din București o sesiune de comunicări științifice dedicată lui ALFRED MENDELSOHN, redutabil exponent al școlii românești de compoziție.

Alfred Mendelsohn s-a născut la București în 5/17 Februarie 1910 și s-a stins din viață, la numai 56 de ani, pe data de 9 mai 1966. Tatăl său, Leon Mendelsohn, a fost un eminent muzician foarte admirat atât ca interpret (prim-violist al Orchestrei Filarmonicii din București și colaborator apropiat al maestrului George Enescu in numeroase concerte camerale), cât și în calitate de compozitor - autor al unor lucrări simfonice și camerale distinse cu Premiul "George Enescu". Mama sa era, de asemenea, remarcabilă pianistă.

Manifestându-și din adolescență excepționalul talent componistic, Alfred Mendelsohn și-a desăvârșit studiile la "Akademie fur Musik und darstellende Kunst" din Viena (1927-1931), beneficiind de îndrumările unor iluștri profesori : Franz Schmidt și Joseph Marx (compoziție), Franz Schütz (contrapunct și orgă), Egon Wellesz și Robert Lach (istoria muzicii), Walter Bricht și Franz Salmhofer (teoria muzicii și armonie), Rudolf Nilius (dirijat). În paralel, Alfred Mendelsohn a urmat și cursurile Facultății de Medicină și ale Facultății de Filosofie din Viena (1928-1931).

Reîntors în țară, el și-a continuat studiile la Conservatorul din București (1931-1932) cu distinsul compozitor Mihail Jora, fiind totodata extrem de apreciat și de maestrul George Enescu. Acesta i-a conferit Premiul I la atât de importantul sau concurs de compoziție, pentru tulburătoarea "Suită comemorativă" – cuprinzând și un cutremurător "Kadiș" –dedicată memoriei tatălui său și interpretată în primă audiție la legendarul Teatru Barașeum din București. În monografia "ALFRED MENDELSOHN", scrisă de ilustrul pianist, profesor și muzicolog Radu Negreanu, *"activității de artist și profesor a lui Alfred Mendelsohn din perioada anilor grei de război și dictatură fascistă i s-a alăturat din ce în ce mai mult una cu caracter politic antifascist"*.

Maestrul Alfred Mendelsohn a susținut o prodigioasă activitate concretizată și prin funcțiile de profesor la Conservatorul "Egizio Massini" (1932-1936), ofițer al Armatei Române – șeful Muzicilor Militare (1936-1940 – relevant fiind și faptul ca el și-a pierdut această funcție în urma epurărilor rasiale, în timpul sinistrului "stat national legionar"), profesor la Școala de Arte pentru Evrei din București (1941-1944 – instituția fiind înființată din inițiativa sa și a altor mari personalități culturale), corepetitor și apoi dirijor la Opera Română din București (1945-1954), secretar și, ulterior, vicepreședinte al Uniunii Compozitorilor din România (1946-1966), profesor de compoziție, orchestrație și contrapunct la Conservatorul din București (1949-1966). Și în anii totalitarismului, Alfred Mendelsohn nu s-a dezis de crezul său umanist, salvând tineri muzicieni, grav persecutați de autoritățile comuniste : Vladimir Cosma, Costin Miereanu, Mihai Mitrea-Celarianu și Lucian Metianu – toți emigrând ulterior și impunându-se în cultura europeană. Sunt relevante mărturiile recente ale lui Costin Miereanu, Lucian Metianu și Vladimir Mendelsohn, fiul ilustrului creator, el însuși un compozitor și violist de înalt prestigiu. Despre *Partita* pentru vioară solo, scrisă de Alfred Mendelsohn, marele virtuoz David Oistrah afirma: *"Am avut bucuria de a cânta această minunată lucrare în Statele Unite, la Londra, Paris, în Țările Scandinave, la Roma și peste tot ea s-a bucurat de mare succes, atât din partea publicului, cât și a presei."* Cella Delavrancea, profund impresionată de Oratoriul "Horia", îi mărturisea autorului: *"Maestre Mendelsohn, am fost entuziasmată… De mult n-am fost atât de cucerită și nădăjduiesc să se mai redea această măreață frescă. Aș asculta-o cu integrală bucurie !"*.

În fapt, deosebit de fecunda creație componistică semnată de Alfred Mendelsohn include efectiv **capodopere** ale genului liric, simfonic, vocal-simfonic și cameral, precum și alte lucrari de referință în domeniul muzicologiei.

Voi menționa în acest sens operele "Meșterul Manole" (pe libretul lui Alexandru Jar), "Michelangelo" (pe libretul compozitorului), "Eminescu" (pe libretul lui Mircea Ștefănescu), "Spinoza" (pe libretul lui Paul Sterian), "Bolnavul închipuit" (după Molière), opereta "Anton Pann" (libretul de Ion Roman și Radu Albala), baletele "Harap Alb", "Călin", Cantata Bucureștiului (pe versuri de Nicolae Labiș și Ștefan Iureș), oratoriile "Horia" (pe versuri de Vlaicu Bârna) și "1907" (pe versuri de Tudor Arghezi), cele "5 Nachtlieder" pentru voce mijlocie și orchestră (pe versuri de Sperber), numeroasele lieduri pe versuri de Rosen, Sperber, Eminescu, Coșbuc și Mariana Dumitrescu, suitele pentru orchestră, simfoniile, concertele pentru pian, vioară, violoncel, orgă, violă, harpă, tubă, corn, trompetă și orchestră, muzică de cameră. Din sfera exegezei muzicologice - monumentalul tratat "Melodia și arta înveșmântării ei", reprezentând o contribuție originală și, totodată, perenă în literatura de specialitate.

In concluzie, putem afirma că *valoroasa operă componistică și muzicologică a lui Alfred Mendelsohn reliefează o personalitate artistică de înalt prestigiu, operă purtând amprenta inconfundabilă a folclorului românesc cultivat în spiritul nobilei tradiții enesciene, cât și elementele specifice spiritualității europene, determinate de cei trei principali vectori: iudaismul, elenismul și latinitatea.*

ȘERBAN NICHIFOR

BIBLIOGRAFIE GENERALA SELECTIVA

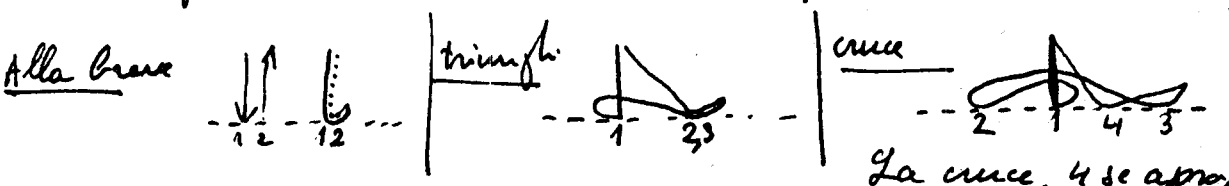
- **Mendelssohn, Alfred – "Sonata Brevis" pentru vioara si orga, Editura Muzicala, Bucuresti, 1964;**
- **Negreanu, Radu – "Alfred Mendelssohn", Editura Muzicala, Bucuresti, 1978;**
- **http://www.sonycreativesoftware.com/soundforgesoftware**
- **http://www.pgmusic.com/bandbox.htm**
- **http://www.dewresearch.com/fftp-main.html**
- **http://clamnews.wordpress.com/2010/03/08/clam-chordata-1-0/**
- **http://www.speech.kth.se/wavesurfer/**
- **http://flp.cs.tu-berlin.de/publikationen/kit/kitlistehtml.html**

Principiile lui Celibidache

(Consemnate în 1981)

Ce au figurile în comun.

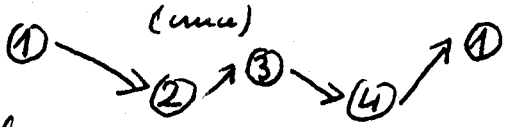
1) Fiecare 1 (începutul unei articulații) e asociat cu forța de gravitație (deci va fi întotdeauna în jos).
2) Toate bucăți sînt în sens contrar sensului bătăii
3) Toate punctele de inflexiune sînt pe aceeași linie.



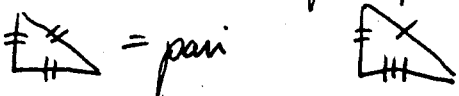
La cruce, 4 se apropie prea de centru față de 3.

4) Mișcarea nu se oprește niciodată. Continuitatea ne dă siguranța timpului următor.
5) Mișcările trebuie să fie omogene. Distanțele d.p.d.v. dinamic nu sînt egale. Trebuie creată impresia (iluzia) omogenității.
6) Toate punctele de inflexiune se pot rebate. Punctul rebătut se află exact în punctul inițial. Aceasta pt. a se recunoaște structura. Fizionomia triunghiului e deosebită de cea a crucii. Punctul rebătut nu trebuie să strice această fizionomie.

Spannungsgefälle - văi (curbe) de tensiune



7) Toate laturile pot fi subdivizate
8) Toate subdivizările pot fi egale (pari) sau inegale (dispari)



9) Sînt 2 grade de disparități: gradul 1 (subdivizări inegale între ele dar inegale ca număr pe fiecare latură), gradul 2 (subdivizări inegale între ele indiferent dacă sînt sau nu egale ca număr pe fiecare latură)

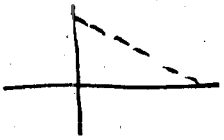
Toate figurile metrice inegale sînt linii închise. Nu există 2+2+3. Există doar o linie de 7.

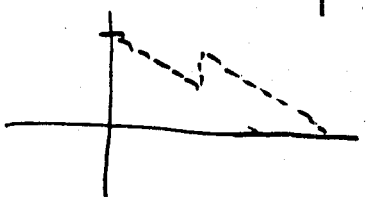
Muzica este transcenderea valorilor mici în valori cât mai mari
Muzica nu e frumoasă, ea este adevărată și acest lucru ne leagă.
Muzica nu e existență ci devenire.
Muzica e cantitatea de flux orizontal, pe care prezența verticală o lasă să treacă.
Muzica este raportul între prezența verticală și cea orizontală în fază noematică.
Muzica e transcenderea ființării
~~Muzica este cantitatea de flux orizontal pe care prezența verticală o lasă să treacă~~.

Poziția inițială este o poziție medie a celor 3 dimensiuni { - verticală - orizontală - transversal.
Dacă conduce vârful degetelor, sunt libere toate articulațiile.
Poziția cu palma în jos.
Brațul nu are o funcție optică. Conține tot mesajul care se poate decodifica.
Autoritatea dirijorului vine de la poziția care o are (să nu inspire teamă neîncredere)
Greutatea brațului este rezultatul dezlegării tuturor articulațiilor. Legătura dintre impuls și rezolvare dă greutatea brațului (forța)
Se poate bate doar din poziția inițială.
Brațul trebuie să se destindă imediat după a bate următorul timp.
Se va urmări proporția dintre impuls și rezolvare. Această determină unitatea de expresie în orchestră. Proporția este în funcție de greutatea brațului
Greutatea brațului este rezultatul dezlegării tuturor articulații
Dirijorul transmite articulațiile orchestrei (impulsul și zona de rezolvare)
~~Autoritatea~~

Cele 3 figuri fundamentale:

1) alla bruxe = impuls + rezolvare
2) triunghiul = impuls + 2 rezolv.
3) crucea = —"— + 3 —"—

Diafragma forței: alla bruxe + triunghi  (identic)

cruce 

Un impuls + 3 rezolvări (crucea) creează o masă care are tendința de a se rupe în subdivisiuni în legătură cu întregul.
Impuls + impuls = nonsens. Impulsul trebue să fie urmat de rezolvare.

Fiecare măsură este un univers închis.

Schimbarea planului – schimbarea ~~[illegible]~~ tensiunii
Schimbarea punctului – —"— intensității.

Punct eufonic punctul prin care trec toate coordonatele în poziția inițială

Ritmul de legat cu figurile fundamentale (pg 3) după ce se adaugă pg. 7.

Există energie mecanică și structurală.
Ritmul este o formă de energie structurală.
Energia mecanică este o formă de energie înăuntrul căreia nu se poate interveni. Ea se proiectează în afara conștiinței omului. Omul nu poate interveni decât dacă face o articulație în această energie, deci există un început.

Legea lui Planck

Orice masă pusă în mișcare dintr-un motiv care nu e masa însuși, are tendința să-și regăsească repaosul inițial îndpărțindu-se în subdivisiuni
(împărțindu-se)

(5)

Diverse

Bach ~~Haydn~~ - primul fenomenolog

Haydn - fenomenolog - armonii simple în „allegro"
— " — complexe în părți lente

- Înainte de Schubert ¢ (alla breve) însemna nu numai de 2 ori mai repede, ci putea să însemne și de 2 ori mai rar (ex. Mozart, Benedictus din Requiem.)
- Conștiința noastră măsoară mereu distanțe.
- Reprizele sînt (trebue) să fie mai scurte decît expozițiile deoarece drumul e deja cunoscut. Expoziția nu trebue repetată deoarece pierde din tensiune.
- De ce ambele culminații (Beeth. simf V p 1) le aduce în do (odată de la S.D. a 2-a oară de la D)?
- De ce musica nu poate fi legată de cuvinte?
  Niciodată cuvîntul nu ajunge unde poate ajunge sunetul.
  Intervalul e singurul fenomen unde avem sistem referențial
- Expoziția e o presentare a unui conflict care îi dă posibilitatea de a dura în timp.
- Forma generată și care generează (Form Formende Form).
- Mozart și Haydn au folosit f. bine suflătorii. La fel compozitorii ruși și francezi. Nu au folosit bine Beethoven, Brahms, Schumann, unde de obicei se dublează lemnele.
- Sunetul are un spectru care nu e redat identic pe disc (e schimbat
- În muzică nu există repetiție, există numai tensiune în timp (acumulare sau destindere)
- Tendința naturală a oricărui fenomen este să dispară.
- Tonalitatea mamă = tonalitatea care ne dă sistemul de referință.
- Bruckner nu ajunge 2 idei sau 2 contraste, el ajunge totdeauna 3 idei, trei elemente opuse. Triangulația la Bruckner.
- Schubert - primul care creează contraste de tempi. Cu Beethoven, tempoul începe să fie dătător de forme (mai ales după Schubert).

(5)

Contrastul dintre teme hotărăște durata unei lucrări (Schubert)

Timpul începe să creeze forme.

Expoziția e contrară reprizei (una e convergentă, cealaltă divergentă)

Trebue primit dinamic; un drum făcut odată, nu trebue refăcut

— Universul este finit. Orice linie în univers este curbă.

Găurile negre din univers se explică ca zone în care timpul este parcurs invers.

- Subconștientul este structurat. Bătaia bună, proporțiile, se adresează subconștientului nostru.
- A postula simultaneitatea dintre obiect și subiect e fals. Doar în fasa de transcendență (fasa finală) fac o unitate.

X - Rubato-ul e structurat - vine de undeva și pleacă undeva

- Lungimea unei fermate e dată (structurată în timp) în funcție de cum am ajuns la ea și cum plecăm de la ea mai departe.

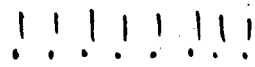
X - Orice fenomen musical se desfășoară spațio-temporal, care e tridimensional (La fel omul e tridimensional)

- In muzică (constanta) constanta e capacitatea de corelaționare a omului
- Timpul 1 este mereu un sistem de referință pentru orice fel de muzică. Acest sistem de referință (timpul 1) trebue mereu transcendat prin melodie, armonie.
- Vectorul e forța orientată (direcționată)
- Forma de sonată este expansiunea (divergența) forțelor în expoziție, convergența forțelor în reprisă.
- Tonsatz — structura armonică, ritmică și melodică a unei bucăți

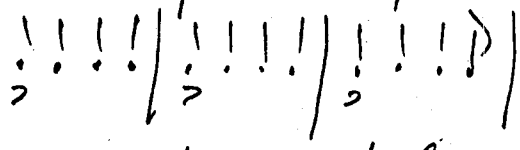
Metrul este cea mai mică articulație independentă unde toate forțele contrare conviețuiesc. Metrul se repetă ca un clișeu. ① ↘ ② ↗ ③ ↘ ④ ↗ ① (măsura de

Referens Systhem (sistem referențial)

Conștiința noastră măsoară mereu distanțe. Urechea caută puncte de identitate

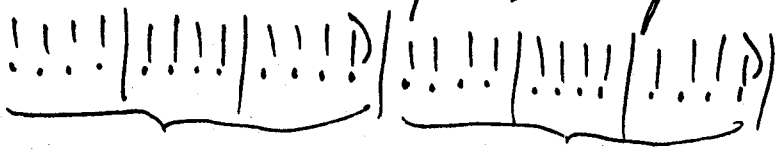


– Faptul că nu pot proecta nici un sistem de referință, face ca această mișcare să fie mecanică.



– Percep al 2-lea sistem de referință în funcție de primul.

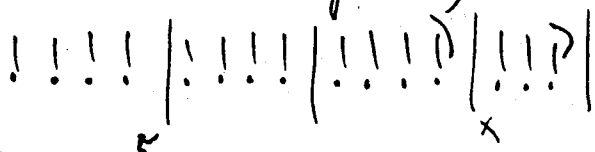
Tendința spiritului nostru este de a reduce (raporta?) al 2-lea sistem de referință la primul.



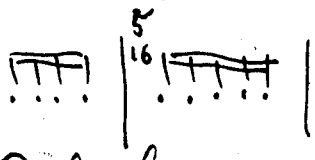
Apare un nou sistem de referință.

Apariția pt. a 2-a oară a formulei de $\frac{7}{8}$ nu ne va mai surprinde așa de tare.

Dacă după primul sistem de referință se impune un al 2-lea apoi, după un timp apare din nou primul, este asimilat (recunoscut de spirit) imediat. Nu e o surpriză.



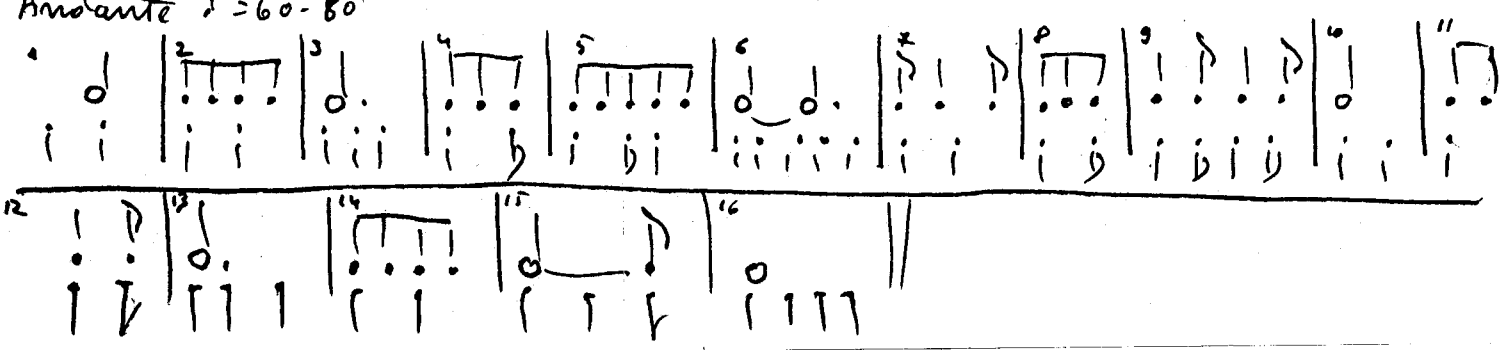
Un nou sistem de referință (nr. 3)



– căutăm pulsuri comune.

Pulsul = o unitate de forță ce caracterizează o mișcare.

Andante ♩ = 60-80



1) Prima măsură bătem !; a 2-a la fel; a 3-a avem identitate de puls, a 4-a păstrăm identitatea (!) apoi (!) (alla breve dispari); a 5-a Δ dispari (păstrăm formula precedentă (! !) apoi !, care devine auftakt pt. măsura următoare unde avem ion puls de !; În măsura 12-a pot fi folosite amîndouă soluțiile, în funcție de ce cere muzica.

{ Orice nouă schimbare de puls se realizează cu o unitate de timp înaintea schimbării efective.

{ Cu cît este mai complexă structura poliritmică, cu atît trebue să fie mai aproape principiul identității

---

De alipit la pg 3) Originea ontologică a celor 3 singure figuri posibile

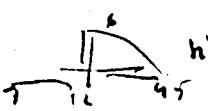
- 1 impuls presupune totdeauna o rezolvare. – 2 impulsuri consecutive nu sînt posibile
- 1 impuls + 2 rezolvări (figură independentă) – stă la origine triunghiului
- 1 impuls + 3 rezolvări – (figură independentă).

Aici intervine legea maselor inerte.

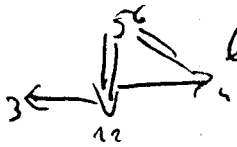
{ Orice masă inertă pusă în mișcare are o tendință naturală de a reveni la poziția inițială, divizîndu-se în unități din ce în ce mai mici. Prin această împărțire își arată originea și toate fenomenele derivate.
Subdiviziunile apar într-o anumită ordine (epifenomene

Accentul pe 3 la cruce este un epifenomen.

Cele 3 figuri (1-1; 1-2; 1-3) sînt fundamentale. Tot ce e în plus cade într-una din figurile fundamentale



sicilichă



lombardă

(8)

De adăugat la pg 3 (ritmul)

Totdeauna omul tinde ~~de~~ să reducă (să selecționeze) ritmurile mai lente. Cu cît complexitatea valorilor e mai mare, cu atît îi trebue mai mult timp de percepere. Procesul de intrare în vibrație a conștiinței nu este instantanee cu fenomenul.

Tensiunea este forța intrinsecă (dinlăuntru) a fenomenului

Intensitatea – forța din afară cu care punem în valoare tensiunea.

Intensitate	mică	—	tensiune	mică
—"—	mare	—	—"—	—"—
—"—	~~mică~~	—	—"—	mare
—"—	mare	—	—"—	—"—

Acesta este un sistem de referință static.

Noesis – știrea pe care o primești.

Noemă – transcenderea noesisului prin apropiere

Tempoul – este catalizatorul care înlesnește toate reacțiile în muzică. El nu este o realitate în sine

Tempourile diferă de la o sală la alta (condiții acustice)

Producerea sunetului nu este instantanee. Timpul diferă de la instrument la instrument și de la registru la registru.

Punerea în vibrație e un factor de timp.

16 Nu înțelegem totul instantaneu. Primim o senzație auditivă căreia îi trebue o unitate de timp pt. a o însuși.

Cu cît e mai complexă, cu atît trebue mai mult timp.

Știrea primită dar neînsușită se cheamă noesis.

Știrea însușită devine noemă.

Muzica este transcenderea de la faza noetică la cea noemică.

(9). Sînt elemente ce pot fi însușite, altele rămîn la faza noetică.
După ce m-am eliberat de faza de însușire, mi-am eliberat conștiința și pot alege.
Totul în muzică este trecerea de la faza noetică la cea noemică. Cu cît avem mai multe noesis de transformat în noeme, cu atît e nevoie de mai mult timp pt. această transformare.
Astfel se naște în muzică noțiunea de presiune verticală
Cu cît e mai complex, presiunea verticală e mai mare.

Presiune verticală = ansamblul elementelor ce lucrează asupra conștiinței ~~mele~~ umane în același timp.

Există și o presiune orizontală.
Trecerea de valori diferite în timp dă presiunea orizontală
Ex. Într-o temă de 8 note, a treia notă include ce a fost și ce va deveni.
Presiunea orizontală este de natură spațio-temporală

Presiunea orizontală = ansamblul elementelor ce lucrează (exercită o presiune) asupra conștiinței mele în timp. (în succesiune).

Muzica e cantitatea de fluid orizontal, pe care presiune verticală o lasă să treacă
Muzica este raportul între presiunea verticală și cea orizontală în fază noemică.

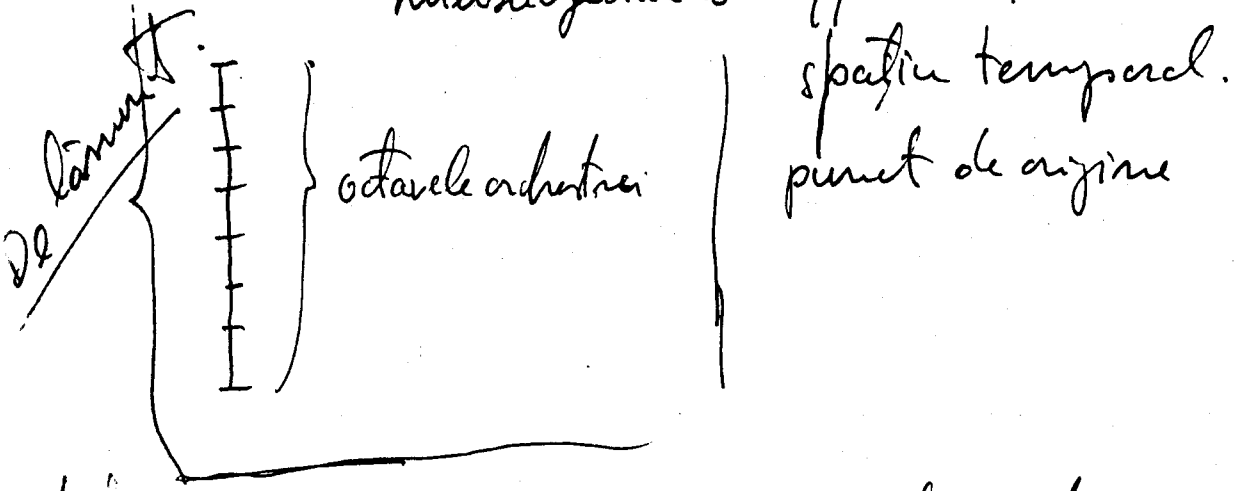
(10) Hermeneutica - știința interpretării unui fenomen artistic (adâncirea celui care creează în starea celui care a creat).

Schaermacher, Dielday.

Interpretul trebuie să știe mai mult decât creatorul.

(Punerea în vibrație (Einschwingung Vagang)

Intersubiective Betreffbarkeit



Octava este un interval muzical. Octava este un sistem de referință cosmic, armonic.

Cvintele sînt intervale referențiale generatoare.

Armonicile se formează în timp după fenomenul predecesului sunetului. Cvinta care apare este proiectarea mea către viitor. De aici caracterul ei expansiv.

Cvinta în afară - viitor
Cvarta în afară - găsesc în viitor trecutul.
Cvinta în jos - întoarcere la mine
Cvarta în jos - mă întorc în viitor, de aceea caracterul ei de speranță.

De ce muzica nu poate fi legată de cuvinte?

Niciodată cuvântul nu ajunge unde poate ajunge sunetul. Intervalul e singurul fenomen unde avem sistem referențial.

(11)

Competiții lăuntrii !!!

- Entropia negativă
- Entropia progresivă

Tendința naturală a cosmosului e dispariția (entropia progresivă) Ceea ce îl face să reziste este entropia negativă (S-au găsit elemente psihice în neutroni)

- Principiul identității { Principiul identității = echivalența care se face între 2 sisteme de referință (?)
- Principiul diferenței

Tendința omului de a nu lăsa un fenomen ce l-a impresionat neasimilat este principiul identității. Acest proces se găsește în toată teoria cunoașterii

Principiul diferenței ?

Forma generată și care generează - Form formă de Form

Sistemul referențial melodic și armonic.

In muzică e mereu cea expansiv sau cea regresiv. Omul a furat de la cosmos sunetul. Numai cu el nu poate face nimic. A început să-l diferențieze ritmic. Capacitatea creativă presupune existența unei posibilități cu care pot măsura procesul de expansiune sau de contractare. Dacă nu am acest ~~sistem~~ instrument de măsură, nu mi-l pot însuși, nu am posibilitatea de a-i urmări ~~ef~~ evoluția.

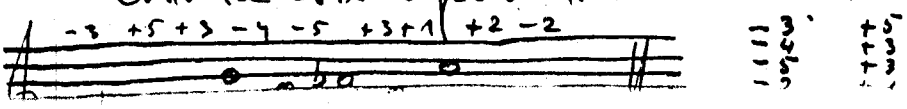
Creind 2 sunete, poate câștiga dreptul de a rămâne în timp. Contrastul dintre 2 elemente dă posibilitate omului să se orienteze (are un sistem referențial) Acest sistem de măsurare nu e conștient. E un proces de măsurare intelectuală.

(12). Pentru orice măsurătoare ne trebue un punct de origine.
Orice sistem referențial este (are?) un punct de origine.

Muzica e transcenderea jindirii.

Primul lucru ce ni-l însușim este ritmul.
Prima tentațină în sistemul de însușire e plasarea ritmică
După însușirea ritmului (transcenderea lui) trecem la altceva (identificarea melodiei de ex.).
Dacă apare un al 3-lea element apare dubla apartenență.
Toate fenomenele sonore aparțin omului, dar sînt și forme de masă. Această dublă apartenență face ca sunetul să fie transcendibil. După ce omul l-a părăsit, îl poate regăsi în cosmos. Se naște necesitatea unui sistem referențial pt. descifrarea antagonismelor dintre melodie și armonie, (presiune orizontală și verticală).
Sistemul referențial este octava. Tot ce vai măsura, identifica, va fi reductibil la octavă.
Esențial e că înainte de a gunge la tritonul (cea mai depărtată cuintă) nu întîlnim cuinta. Găsim însă cuarta care e primul element generator. (De lămurit această chestiune importanța în melesina melodică sau prin cuinte!!!)
Singura apoziție directă e cuinta. (Cu cine? în a contest!

Tritonul vine după 6 pași egali care e de 2×3 și 3×2.
Acest raport de 2/3 e cel mai mare contrast. Sînt ai singurele numere ireductibile.
Puterea la care baza logaritmică 1 trebue ridicată ca să devină 2. (???)
Cuinta este apoziția cea mai solidă

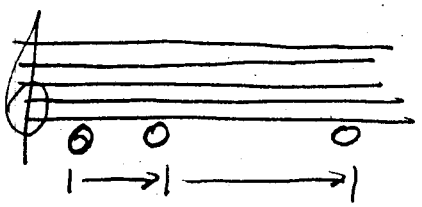


(15)

(Timpul 1 este mereu un sistem de referință pt. oricefel de muzică
Acest sistem de referință (timpul 1) trebue mereu transcendent prin melodie, armonie etc.
Dacă între 2 sisteme de referință nu există nici o identitate se caută pulsuri de aceeași calitate
La polimetrie se caută sistem cu aceleași puls.
Cu cît e mai complicată linia polimetrică, trebue căutat un principiu al identității cît mai singular.
~~Principiul~~

De adăugat pg (1) sistem de referință

9 Problema spațio-temporalității.



Mișcarea între cele 3 note este numai temporală. Dacă una din note este f față de alta, mișcarea rămâne tot temporală, capătă numai o altă calitate dar nu și în spațiu.

De la nota inițială se poate merge în sus sau în jos și în acest caz capătă și spațialitate.
Fiecare notă este un sistem solar prin armonice. Aceste sisteme solare pot să se atingă între ele sau să fie f. îndepărtate
Do ⇒ Sol sînt înrudite. Do – Reb sînt îndepărtate, întîlnindu-se undeva f. sus în seria armonicelor.
Octava e un interval muzical în care tensiunea este rezolvată
Deci octava reprezintă cel mai important sistem de referință

Orice fenomen muzical se desfășoară spațio-temporal care e tridimensional.

Toate fenomenele sonore pe care omul le poate produce au dublă apartenență: omului și cosmosului.
Această dublă apartenență face ca fenomenul să fie transcendibil și naște necesitatea unui sistem de referință.
Octava ca sistem referențial este cel mai important pt. ca orice facem în spațiu este reductibil la octavă.
Cuinta este elementul cel mai opus.
Ciclul cuintelor poate constitui un alt sistem referențial (cel mai important pt. că este opus.)

De adăugat pg (16)

(14)

Sol devenit din Do este viitorul lui.
Cuarta Fa nu face parte din seria armonicelor. Il obținem transpunînd seria armonicelor.
Modulația este schimbarea sistemului de referință.
Pentru a modula, puterea centrului tonal prin tribune neutralizată.

Direcționalitatea timpului.

Timpul merge de la un început către un punct orientat spre viitor așa după cum poate merge și invers.
Masa de sunet ce merge spre un punct de expansiune muzicală nu merge într-un arc, căci atunci ar fi mecan
Continuă e numai direcția. Se articulează.
Timpul la rîndul lui se articulează
Direcționalitatea este schimbarea de orientare
Timpul este condiția în care toate elementele de care depinde evoluția masei sonore transcend (sînt transcende

Tonsatz = structura armonică, ritmică, melodică a unei bucăți

Vectorul = este forța orientată (direcționată)
Relația dintre evoluția timpului spre viitor se identifi cu relația ~~intr~~ dintre începutul muzicii (piesei) și punctul culminant.
Direcționalitatea este paralelă.
Arcul mare nu este continuu decît aparent. In permanență e un anumit contur, sînt contraste care dau articulațiile
Direcționalitate → schimbare în timp.
Direcționalitate invers proporțională: tendință de expansiune, dar expansiunea e f. mult ținută în frîu.
Gama diatonică - linie curbă
—"— cromatică - linie dreaptă

Pulsul și viteza — două direcții diferite care pot merge împreună

1) – direct proporțional cu mișcarea

mișcarea se accelerează – se accelerează și pulsul.

2) – invers proporțională – pulsul rărește, muzica accelerează.

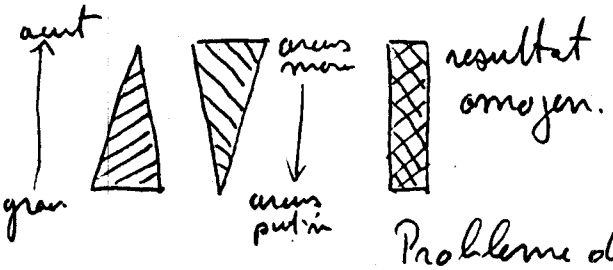
ex. din + în ¢. muzica accelerează, pulsul rărește.

Relație direct proporțională dublă și invers proporțională dublă.

PROBLEME LEGATE DE ORCHESTRĂ

Trompetele se potrivesc cu tromboni. Sînt prelungirea tromboniilor.
Cornii au un spectru f. complicat. Cornii se lipsă mai bine cu trompetele decît cu tromboni
Cornii se combină f. bine cu fagoții, clarinetii, mai puțin cu flauții, și mai puțin cu oboii.
Pînă la R-Strauss era tratat ca instrument slab.
Mozart și Haydn au folosit f. bine suflătorii. Beethoven ...

- Probleme instrumentale și muzicale
- –"– de arcuș individual
- –"– –"– simfonic.



Probleme de simultaneitate.

Arcușul basului e f. scurt.
–"– Vc. e f. lung.
Vc. corespunde vocii omului (vocii de tenor).
Doar V_I și Vc sînt corect plasate în orchestră (sopran și bas).
V_{II} (sopran) cîntă voce de alto
Br. (alto) –"– –"– tenor
Dacă Br. cîntă voce de alto are arcuș lung, dacă cîntă voce de tenor are arcuș scurt.
Cel mai greu de ansamblat în compartimentul de coarde e V_{II} apoi Vc+Bas deoarece avem dublată vocea de bas, apoi Br. (viola).

(16).

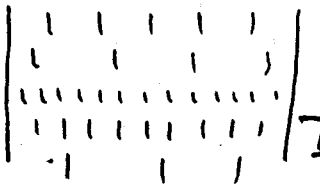
Legea contrastelor în orchestrație.

Eterogenitatea se separă. Tot ce e deosebit reiese, se separă.

Există 2 feluri de ~~[illegible]~~ tremolo:

- Unul te incită la acțiune (cel egal) ||||||||||||||||||
- Altul este transparent, nu incită la acțiune.

Se realizează, fiecare instrument executând tremolo de frecvențe diferită.



Acest tip de tremolo cu adevărat omogen, dă culoare (dintre cele mai frumoase).

Tril adevărat omogen e cel cu frecvențe inegale.

(Introd. la Bruckner simf VIII a H + viori tremolo se liază f. bine. Prima intervenție a Kl e greșală (trebuie să fie Fg în cheie Fa, dar răspunsul Do – Sol și nu Sol – Re care e în alt centru tonal).

- Un crescendo pleacă în funcție de vocea cea mai slabă.
- Continuitatea arcușului în discontinuitate.
- Arcușul individual
  - problemă instrumentală
  - –"– musicală
- Arcușul simfonic – posibilitatea de a articula toate octavele orchestrei.
- Lipsa mare a viorii e arcușul dens în registrul acut.
- Totdeauna mergem cu cel mai slab (principiu simfonic important)
- Orice calitate musicală are o limită naturală după care se metamorfoseză în opusul ei.

Principiul eterogenității

Cu cît avem elemente mai eterogene, cu atît se diferențiază mai mult.

Ex. sus față de jos; spiccato – legato; vibrato dens – vibrato la Intre p. și f. cîștigă forte. Aici nu funcționează acest principiu deoarece avem numai un canal de recepție.

(17) Lungimea în timp a unei muzici depinde de gradul de contrast dintre cele 2 teme (cele 2 gîndiri).
La fuji, ciclul uvintelor dă lungimea fugii, iar în expoziție gradul de contrast dintre temă și contratemă dă lungimea fugii.
Pînă la Beethoven ritmul unei piese era egal. Cu Beethoven tempoul începe să fie dătător de forme. Schubert - primul care creează contraste de tempi.
Contrastul între teme hotărăște durata unei lucrări (Schubert)
Tempoul începe să creeze forme.
Expoziția e contrară reprizei (una e convergentă, cealaltă divergentă). Trebue primit dinamic. Un drum făcut odată nu trebue refăcut.

---

extravertit < activ Do ↗ sol / pasiv Do ↘ sol. | introvertit < activ Do ↗ Fa / pasiv Do ↘ Fa

---

Continuitatea simfonică înseamnă relația sau suma relațiilor care arată că o funcție locală, individuală, vine din tot ceea ce o precede și în același timp conține în ea tot ce va veni mai tîrziu.
Arcuș simfonic este un aspect al continuității simfonice

Un crescendo reușește doar cînd tendințele naturale existente înăuntrul articulației rămîn valabile.
Crescendo-ul are o tendință mecanică (nearticulat)
O articulație este o unitate de forță constituită în care conviețuiesc vectori de natură contrară.

Unica posibilitate de unificare în orchestră este bătaia.
Singurul element care proiectează, unifică conștiința colectivă este bătaia.
Unitatea vine din funcționalitatea totală a gestului:
Subconștientul e structurat. Bătaia bună, proporțiile, se adresează subconștientului

(18) Universul este finit. Orice linie în univers este curbă. Găurile negre din univers se explică ca zone în care timpul este parcurs invers.

A postula simultaneitatea dintre obiect și subiect e fals. Doar în fasa de transcendență (fasa finală) fac o unitate

În muzică e constantă capacitatea de corelaționare a omului.

Pizzicat-o Vc+CB - sună aproape întotdeauna prea tare. Pizz. numai la CB. (redimisat în octave) sună întotdeauna bine.

Räumlichkeit - spațialitate (?)

La Beeth. simf V - schert. la f. tema rămâne la Vc+CB. Intrarea la H apoi la viori în f. este contrapunct.

DEFENDING SERGIU CELIBIDACHE

- reactions to the denigrating article signed by Pascal Bentoiu -

(Bucharest, March-June 1990)

Ceaușescu la concert

■ Celibidache reales, la al muzicii congres ■

Săptămînile trecute ne-au adus bucuria imensă a vizitei filarmonicii din München și a celebrului ei dirijor, Sergiu Celibidache, care revenea astfel în țara sa de origine după 11 lungi ani de absență. Bucureștii constituiau ultima etapă a unui turneu destul de obositor, iar pe figura atît de caracteristică a șefului de orchestră se putea citi această oboseală, dominată totuși de încîntarea vizibilă de a concerta iarăși în îndrăgitul nostru Ateneu Român.

Nu aș vrea să fac o cronică muzicală : voi spune doar pe scurt că în timp ce Brahms (Simfonia I) m'a lăsat mai curînd rece, gîndurile mele despre autorul cu pricina fiind radical altele decît ale marelui artist care-l crea în seara respectivă (Miercuri), în timp ce Strauss (Don Juan) mi-a plăcut mult, fără însă a mă tulbura foarte în adîncuri — autorul este un orchestrator atît de fabulos încît pe undeva muzica sa sună aproape de la sine, cu condiția să se cînte just și la nuanța cerută toate notele, în schimb Bruckner (Simfonia a 7-a), m'a răscolit pînă în fibra cea mai intimă a ființei mele. Era atîta fervoare și totodată atîta măreție autentică, atîta splendoare fonică, dar și atîta intensitate de trăire, încît la contactul cu minunea care prindea ființă în orizontul meu auditiv și vizual, și cu toate că știam practic pe dinafară partitura, am simțit într-adevăr contactul misterios cu Ființa, acea stare de exaltare lucidă pe care probabil o resimt misticii în clipele lor de luminare. Bruckner este printre puținii autori care pot înfăptui asemenea minuni.

După o mare emoție artistică ai dori cîteodată să urmeze liniștea cea mai totală, dar vai ! ascultătorii simt și nevoia explicabilă a defulării prin aplauze. Revenim pe pămînt, artiștii ei înșiși măsoară succesul lor după durata și intensitatea unor atare manifestări. Pînă aici totul se înscrie în perimetrul firescului. Acolo însă unde se produce ruptura, momentul în care din minunea bruckneriană m-am trezit direct la scenele cele mai penibile pe care toată țara le-a putut vedea la al 14-lea congres (ca și la al 13-lea, al 12-lea, etc., etc) a fost acela al coagulării aplauzelor în degradanta bătaie ritmică din palme, un fel de scandare colectivă și primitivă. În seara de joi, 15 februarie, am urmărit concertul la televizor (biletul îl aveam pentru sîmbătă), am observat mirarea și nepăcerea clară a oaspeților, am văzut înregimentarea unui public — totuși ales dintre oamenii cei mai culți din țara asta — într-o unitate de șoc gata-gata să izbucnească în sloganuri de tipul „Celi, Celi re-ales — la al muzicii congres". Am simțit că-mi crapă obrazul de rușine față de acei europeni civilizați care ne înțelegeau sufletului, am simțit umbra lui Ceaușescu planînd peste întreaga adunare și prin intermediul televiziunii — peste întreaga țară. Oare nu ne mai putem exprima decît în mugete de turmă ? Oare nici frumosul artistic desfășurat cu atîta har nu mai reușește să configureze în noi individualitatea, figura noastră neconfundabilă, aceea cu care ne vom înfățișa în fața lui Dumnezeu cîndva ? Nu mai putem fi niciodată singuri cu sufletele noastre ? Nu mai putem stabili legătura cu semeni decît prin uriețe colective ? Ne vom prezenta la judecata din urmă în rînduri compacte, cu pancarte și sloganuri scandate, eventual cu rîngi pentru spargerea ușilor paradisului ? Ce cumplită moștenire au lăsat cinci decenii de dictatură sucesive în bietele noastre ființe martirizate și cît de greu vor dispărea stigmatele cumplitei infamii din sufletele noastre !...

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Pascal BENTOIU

opinia studențească

Nr. 17—18
21 martie
1990
Anul XVII
serie nouă
■ necenzurat ■

Nostalgia monologului ceauşist

a doua generaţie de Corneliu Vadim Tudori

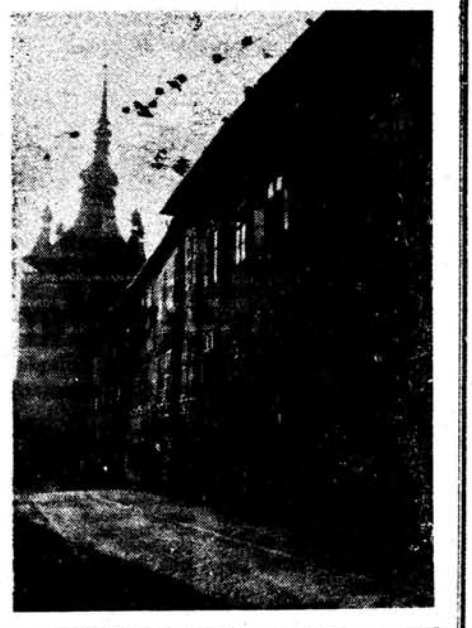
Iată că asistăm, mai devreme decît ne-am fi aşteptat, la primele polemici între oamenii noştri de cultură. Nu se referă acestea la stabilirea unor chestii teoretice (fost-a Nichita Stănescu mai mult poet sau mai mult intelectual ? — frumos ar fi fost !) ci — prioritar — la chestiuni de orgoliu, despre care nici într-un caz nu se poate spune că ar alimenta polemica românească cu o bună energie, mai ales în zilele acestea de dezbinare.

Prima polemică, de-a dreptul şocantă, a fost cea dintre Marian Mincu şi Darie Novăceanu. Dl. Mincu şi-a permis să atace gazeta „ADEVĂRUL", fosta „SCÎNTEIE", organ central al PCR. Această publicaţie, ce-i drept e drept, beneficiază de un tiraj de 2 milioane de exemplare realizate anul precedent prin tactica bine-cunoscută a obligativităţii. Prin acest tiraj — cel mai mare din ţară — publicaţia, dotată cu un trecut tare păcătos, are în continuare posibilitatea de a influenţa cea mai mare parte a opiniei publice româneşti. N-ar fi nimic, dacă „Adevărul" ar înţelege să-şi răscumpere trecutele păcate printr-o luptă înverşunată de restabilire a adevărului, mai ales în aceste zile, cînd nu-l cunoaştem nici măcar cu privire la cei care au tras în popor în timpul Revoluţiei. Ziarul cu pricina, însă, îşi permite să se lăfăie în semi-adevăruri timide şi criticisme minore, care ne amintesc de spectrul de glume palide ale fostei TVR, care îşi mai permitea din cînd în cînd să se lege de vreun Director Corupt sau de vreun Gestionar Hapsîn, restul persoanelor din Ţara Românească fiind de neatacat. Înţelegem că dl. Novăceanu, directorul acestei publicaţii, e cam nervos ca urmare a atacurilor la care timidul „Adevăr" e supus de către mult mai profesionistele „România liberă", „Expres", „Baricada" etc., un titlu din Expres sintetizînd perfect miezul chestiunii : „Din ziar al PCR, ziar al poporului", dar, oricît, răspunsul domniei-sale frizează penibilul. Criticat de dl. Mincu pentru un editorial palid şi lipsit de curajul opiniei — ca, de altfel, toate editorialele d-lui Novăceanu, categoric neînzestrat pentru genul acesta publicistic, mai cu seamă comparat cu Octavian Paller, Tia Şerbănescu, Ion Cristoiu, Stelian Tănase, George Şerban, dl. Novăceanu face primul lucru nepermis între doi intelectuali : reduce discuţia de la nivel de idei la nivel de persoane. Citim astfel, stupefiaţi, relatarea unei întîlniri la un colţ oarecare (de stradă, de redacţie, nu importă), dintre cei doi, în primele zile de după revoluţie, cînd dl. Novăceanu ar fi spus d-lui Mincu, „neputîndu-se abţine" : „Marine, ai pierdut revoluţia !". Aici dl. Novăceanu comite al doilea lucru nepermis : dă cititorului impresia că pentru doi intelectuali clar neangajaţi în lupta de stradă, revoluţia contează doar ca oportunitate de cîştig. (Ce cîştig ? E simplu : un post de director de publicaţie, un fotoliu de ministru, de director de editură sau de teatru etc.). În plus, acest „Neputîndu-mă abţine" mai face şi dovada unei porniri pe care ne ferim s-o calificăm, dar care este penibilă pentru un om de cultură. Ştiindu-l pe dl. Novăceanu mai cu seamă ca traducător, şi fiind printre candizii culturii, care au asociat întotdeauna acest statut de traducător cu profilul moral al unei exemplare generozităţi şi uitări de sine, am avut o mare deziluzie citind aceste rînduri ale d-lui Novăceanu. Nu mai mică, însă, decît cea rezultată din parcurgerea „Adevărului" din 3 martie 1990. Această publicaţie citită de 2 milioane de români, prezentînd şedinţa CPUN din 2 martie, înţelege să-şi facă datoria de informare a publicului — uitat şi de TVRL — prin tipărirea unei casetuţe cîtuşi de puţin comice, conţinînd extrase de cîte o propoziţie din spusele vorbitorilor, aceasta fiind singura relatare a şedinţei. Este, pur şi simplu, o tentativă nereuşită a unui redactor de a fi spiritual, sau este ceva mult mai grav : încercarea de a compromite singurul for pînă în prezent democratic din România, transformîndu-l în ochii cititorului într-o adunătură de voci fără noimă ? Personal înclinăm către a doua variantă. Se pare că ziariştii „Scînteii" de ieri au nostalgia şedinţelor-monolog, în care vorbitorul N.C. nu era întrerupt şi nici contrazis de nimeni, şi a căror stenogramă era claritatea însăşi, oricît de aberantă va fi fost. Cum poate răspunde dl. Novăceanu, vizavi de această flagrantă încălcare a principiilor unei publicistici cinstite, al cărei scop principal este informarea cititorilor ? „Stenograma veselă şi tristă" realizează un dublu scop : discreditează o adunare care — chiar imperfectă — este pînă în prezent singura cucerire democratică reală a revoluţiei, şi trece sub tăcere ceea ce s-a discutat în respectiva şedinţă, mai cu seamă faptul că adunarea a refuzat să ratifice anumite decrete care i s-au prezentat iarăşi ca un fapt împlinit, fiind tratată din nou ca un organism formal, întocmai ca în apropiatele timpuri de tristă amintire.

Este o vorbă indiană care, rezumată, sună cam aşa : nu de vînătorii de elefanţi se tem elefanţii, ci de elefanţii trădători, căci aceia le ştiu cărările. Nu de securitate se teme cultura română, şi nici de politicienii lipsiţi de scrupule, ci de trădătorii dinăuntrul culturii, de cei gata să vîndă valoarea şi valorile la preţurile pieţii. Zău, n-am vrea să vedem născîndu-se o a doua generaţie de Corneliu Vadim Tudori.

Magdalena SÎRBU

P.S. Distinsul hispanist şi poet căruia îi sînt citate cîteva versuri „omagiale" pe prima pagină a unei alte publicaţii de mare tiraj din Bucureşti nu este tot acelaşi domn Novăceanu. Cum vine asta ? Ieri cu Ceauşescu, azi cu Iliescu ? Ce-i drept, puterea trebuie cultivată ; dar numai o anumită categorie de oameni de cultură o pot cultiva cu atîta nonşalanţă.



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Pascal BENTOIU

Crepusculul civil de dimineaţă

Pierrot

Sînt mare băutor de ceai.
Viaţa-mi ticsită de esenţe
Nu mai suportă nici un rai
Unde nu-s sîni şi indecenţe
Mov precum florile de scai.

Zmeura albă o strivesc,
Dispreţuind-o, între buze,
Anume pentru c-o doresc
Ceilalţi. Pictez scene obtuze
Pe evantaiul chinezesc.

Şi-orice minciună-mi pare-un fleac
Iar adevăru-mi face greaţă.
Cînd coapsele lin îţi desfac
Şi sufletul, spre dimineaţă,
Boţesc cu tocul roua-n prag.

Şi-apoi în văzul lumii port
Masca de fleţ direct pe os.
Oh, dragostea e un efort !
Şi-s şi frumos şi-s şi scîrbos
Ca Fluturele Cap-de-Mort
Căzut în veşnicul tău sos.

Emil BRUMARU

Istoriografia — acolo unde-i locul

avem să facem ordine în istoria la care am avut acces, în anii dictaturii, prin jumătăţi de măsură

Adică în familia ştiinţelor omului, fără iluzii, fără protecţie oficială, simplu şi firesc, ca disciplină de interpretare. Avem, e drept, o tradiţie sinuoasă în istoriografie, transmisă şi multiplicată prin filiera bizantină : istoriografia ca slujitoare a puterii, în umbra şi sub controlul său atent. Dar avem şi o cale regală : istoriografia în dialog cu puterea, ca partener individualizat, cu drepturi dobîndite şi nu oferite. Este calea marilor noştri istorici, de la Cantemir la Gheorghe Brătianu şi David Prodan, a celor care au definit legămîntul moral al profesiunii. E timpul să facem ordine, să scoatem istoriografia de sub imperiul „ordinii" dictate sau chiar dăruite ca momeală, de sub dictatura imperativului „trebuie să", să-i descoperim şi să-i redăm ordinea sa interioară. Ştiinţa istorică a slujit omul, individualitatea, aici, în Europa, a protejat-o de capriciile puterii. Nu cred că istoriografia trebuie să-şi fixeze baremuri inabordabile şi utopice, disproporţionate faţă de posibilităţile sale. Riscul pragurilor înalte ar fi căderea din nou în practicile indoctrinării. Orice imperativ supradimensionat deschide nebănuite posibilităţi indoctrinării. Să căutăm omul faţă cu vremurile, cu obsesiile, cu utopiile lui ; să nu ne temem de sărăcia izvoarelor — e un balast metodologic al defunctului pozitivism. Nu-mi e teamă că vom descoperi omul real neînghiţit de politică sau de „structuri" (cuvînt vrăjitor, obositor repetat). Şi, în egală măsură, omul căruia îi adresăm istoria. N-ar fi mai bine oare să ne dezobişnuim de a-l învăţa să ştie istoria, oferindu-i, în compensaţie, ocazia de a descoperi istoria, nu spre a urma cauze prefabricate, ci spre a alege prin el însuşi pentru a deveni mai liber, mai capabil de cunoaştere şi înţelegere prin exerciţiul autonomiei intelectuale? Am putea, cred, evita capcana alienării ideologice, a îndoctrinării.

Avem o mare tradiţie europeană de la care ne putem revendica prin experienţa noastră majoră, precum şi prin sursa noastră etnică şi culturală : modelul latin ca fundament moral şi juridic. Alte culturi au îmbogăţit artele, filosofia ; de la înaintaşii noştri romani avem etica aplicată domeniilor cunoaşterii, istoriei şi dreptului înainte de toate. De la latini ştim că puterea este hazard, doar omul etern. Atotputernicia hazardului (Sergiu Pavel Dan) poate genera orice posibilităţi care restring în mod fatal spectrul libertăţii umane. Să ne amintim de Tacitus şi să nu-l uităm pe Pliniu cel Tînăr. În cazul primului, reamintesc o cugetare ce defineşte o mare tradiţie europeană — aceea a adevărului ca libertate — care ar merita a fi săpată pe frontispiciul templului nostru spre a ne învinge uitarea complice : „Într-adevăr, cine nu ştie că prima lege a istoriei constă în a nu cuteza să spui neadevărul ; iar apoi în a cuteza să spui adevărul ?" (Doamne, cît de buni şi idealişti au fost o dată istoricii !).

Celor care s-au împăcat prea uşor cu rolul de slujitori ai puterii le reamintesc, apelînd la un caz celebru, o posibilă, onorabilă cale de a ieşi din labirintul indolenţii. Să ne reamintim de Pliniu cel Tînăr care s-a folosit de pretextul Panegiricului către Traian spre a face elogiul libertăţii : „În adevăr noi te iubim în măsura în care o meriţi : dar nu facem aceasta de dragul tău şi să nu vină niciodată ziua în care să facem legămînt pentru tine, nu din interes ci din lealitate, Caesar".

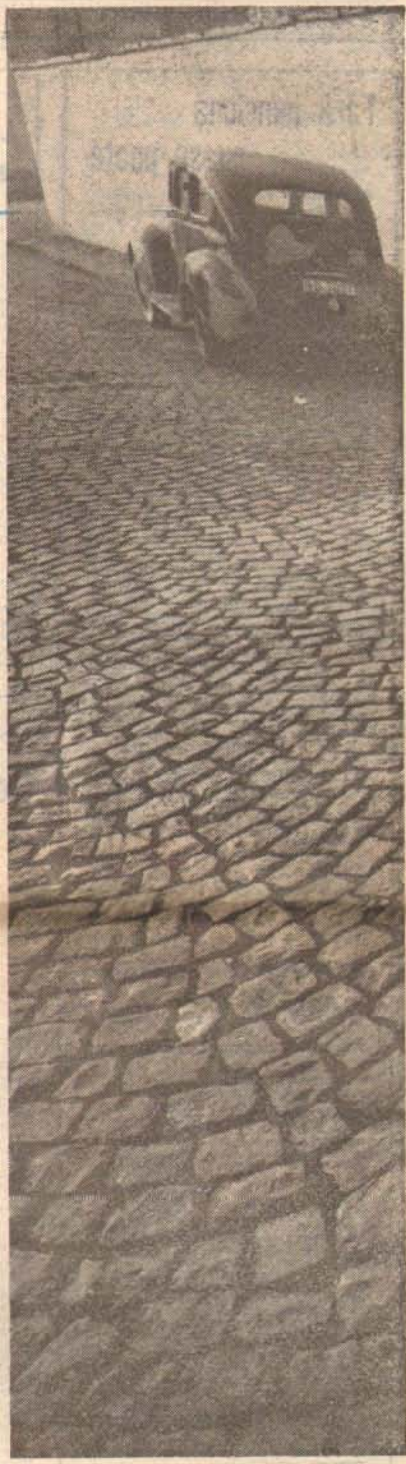
Avem să facem ordine în istoria la care am avut acces, în anii dictaturii, prin jumătăţi de măsură, prin tehnici echilibristice de ajustare a adevărurilor sale grave, printr-un straniu şi jenant optimism care a eliminat, cu rare excepţii, sesizarea tragicului. Tomuri întregi în care profitori ai breslei s-au lăfăit în cuvinte demonetizate flagelînd credibilitatea în istorie, în ceea ce avem sfînt şi drept, propun să fie topite. Din decenţă. Să păstrăm doar exemplare-mostră care să devină rarităţi bibliografice. Sînt membri în această corporaţie care ne-au băgat în năbădăi, care ne-au împuiat capul cu enormităţi de tipul : „Istoriografia este ideologie" (vă mai amintiţi, nu-i aşa ?), care au uitat normele elementare ale demnităţii şi limbii. Îi rog să nu se grăbească a se ajusta atît de revoltător de uşor, cum am văzut deja pe unii. Pasiunile şi nemulţumirile personale împotriva cine ştie cui, în timp ce-şi iau măsuri de asigurare prin citate copioase, precipitarea celor ce s-au şi declarat „ilegalişti", nu le dă dreptul să se declare victime şi să umilească eroismul prin indecenţa lor. Le reamintesc, dacă propria conştiinţă nu-i serveşte, că există un Dumnezeu care mustră. Cine confundă eroismul cu substitutele, cu surogatele lui, aşa cum au făcut-o în anii dictaturii, nu are dreptul să se ocupe de istorie. Dacă cineva poate formula această idee aforistic, sugerez să o avem în vedere pentru următorul dialog.

Mihai DORIN

opinia studenţească

Nr. 17—18
21 martie
1990
Anul XVII
serie nouă
■ necenzurat ■

■ gazetă independentă a studenţilor din Iaşi ■ preţul 3 lei ■



Ceea ce vine de sus nu mai e sfînt

■ vor veni vremurile cînd numele de student va fi din nou un titlu de nobleţe ■

A trecut Revoluţia, au trecut grevele, şi studenţii s-au întors în amfiteatre. Nu s-au schimbat prea multe, laboratoarele sînt aceleaşi, încă nu seamănă cu navetele spaţiale, în biblioteci încă n-au apărut ultimele noutăţi ale mapamondului, nici dispozitivele de multiplicare. Nici la curs n-a apărut încă personajul supercomputerizat care, uzînd de toate minunile cunoscute ale tehnicii, să-şi fascineze auditoriul invitat la o incursiune în chiar miezul problemei în studiu. Avem, însă, ceva foarte important de făcut : să devenim studenţi. Dacă am cerut unor profesori să devină cu adevărat universitari, am făcut-o gîndindu-ne că noi va trebui să învăţăm ce înseamnă studenţia adevărată. Revoluţia ne-a dat dreptul să venim la facultate nu numai pentru faimoasa diplomă care, o dată căpătată, devenea certitudinea unei poziţii sociale.

ANOTIMP

Cu reconsiderarea calităţii noastre de studenţi, problema nu e, însă, rezolvată. Dacă noi vrem să fim studenţi, acelaşi lucru trebuie să-l dorească şi profesorii noştri. Să înţeleagă faptul că dreptul nostru de veto nu e cutia cu chibrituri scăpat în mîna copiilor şi nici un rămînem, ca şi-nainte, semn al ştirbirii demnităţii universitare. E şansa noastră de decizie asupra problemelor care ne privesc şi posibilitatea de a opri săvîrşirea unor erori. Să rămînem, ca şi-nainte, nişte simpli executanţi, care nici măcar nu suflă, pentru că ceea ce vine de sus e sfînt ?

Se mai vorbeşte încă despre revoluţia tinerilor. Cred că revoluţia tinerilor de-abia începe. Poate că noi nu vom reuşi să fim în întregime studenţii care ne-am dori. Ne stă în putinţă, dacă ne-o dorim foarte mult, să netezim drumul celor care vin după noi şi nu vor fi prea departe vremurile cînd numele de student va fi din nou un titlu de nobleţe.

Monica JITĂREANU

Dacă ne este frică de cuvinte

■ cum se uită marii comunişti la mica industrie ■

Ca în atîtea alte ocazii — cine oare spunea că prin natura noastră etnică bîntuie un complex adamic ? — e nevoie s-o luăm iarăşi de la capăt. Ca şi în vremurile de glorie, la 1821, 1850 sau 1944, avem din nou splendida ocazie să pornim nu de la zero, (asta ne-ar scădea cumva din merite), ci de la mult sub minus. Ca şi după veacul fanariot, ne-a cuprins iarăşi, în registru acut, sentimentul urgenţei. Toată lumea ştie că nu e vorba doar de a fi mai eficient ca pînă acum, cît pur şi simplu de a bate recorduri. La fel cum era odinioară sinistrul moral care a lovit din interior fiinţa naţională e cu mult mai grav decît oricare dezastru economic. Ca şi atunci, vechiul regim supravieţuieşte admirabil (fanarioţi, balcanici, oligarhie burghezo-moşierească, nomenclatura roşie), fie din inerţie, fie din elan, depinde de punctul din care se priveşte. E un loc, totuşi, unde simetria se opreşte. Dacă ieşirea din extazul fanariot ne găsise în faţa singurului drum posibil de atea atunci, care în economie se exprima prin aderenţa la jocul capitalist, iar în plan mental prin imitarea „modelului de eficacitate" apusean, la '46 revoluţia geopolitică ne plasa fără putinţă de crîcnire la remorca marxisto-stalinistă, uşurîndu-ne de orice responsabilitate ideologică, şi după 40 de ani de orfelinat ni se oferă acum, peste noapte, cea mai cinică dintre plăceri : libertatea de a ne alege singuri drumul. Cu toate fanteziile domnului Mitterand, cu toate reîmpărţirile malteze sau simpatiile vecinilor noştri, aerul european bate deocamdată favorabil : putem merge pe drumul nostru. Dar, ironia soartei, aceasta n-a apărut niciciînd mai greu şi faptul a rupt deja ţara în două.

Într-un fel, alegerea fusese făcută : fără comunism. Opţiunea zilelor fierbinţi din decembrie pare irevocabilă, căci, dincolo de orice nostalgii edenice, doctrina comunistă a avut la dispoziţie 40 de ani pentru a ne face fericiţi, dar, din vreo eroare sau alta, ne-a coborît la cimitir. Sătul de lume, avem nevoie, totuşi, de o ideologie naţională şi pragmatică, în spiritul noului timp, care să ne traducă obsesiile fundamentale şi imperativele momentului într-un cod apropiat. Dar păziţi în toate, pustiiţi de oricare dintre dorinţele mari ale unui neam, abia de ne putem trage respiraţia, nicicum să ne mai gîndim la ziua care vine. Fireşte, indiferent de culoare, tradiţie sau grupă sanguină, toate forţele noastre politice ne-au anunţat că nu concep o societate democratică — democraţia e deja o axiomă ! — fără un sistem politic pluripartidic şi economie de piaţă. Mai ales aceasta din urmă. Ca o splendidă mantă a democraţiei în stare pură economia de piaţă îi adoptă protector pe toţi : de la stînga la dreapta, de la nemernici la pocăiţi, de la socialişti la liberali, de la guvern la opoziţie. Momentul este tulburător, minerii pot intra liniştiţi în galeriile lor, avem consens naţional şi ordinea domneşte la Bucureşti. Guvernul, mai cu seamă, e cel mai ferm. Nu demult, în C.P.U.N., dl. prim-ministru ne-a făcut cunoscut că trecerea către o economie de piaţă este de neocolit, dar că va dura, după previziunile domniei sale, în jur de cinci ani, timp în care ne vom pregăti cu mare conştiinciozitate. Deocamdată, însă, guvernul aşteaptă. În România, tradiţia afirmă că orice putere devine în 24 de ore corporaţie de emis şi abrogat decrete. Angajată plenar în construirea democraţiei noua putere de la Bucureşti a demarat spectaculos şi putem spune cu deplin temei că la trei luni de la preluarea puterii nu ne-a dezamăgit aşteptările.

Cum ştim cu toţii, o economie de piaţă ar trebui să însemne măcar cîteva lucruri : proprietate (sacră şi inviolabilă), libertate de iniţiativă, credite şi protecţie a legii, comunicaţii funcţionabile etc. După cele trei decrete de tristă memorie de la agricultură, odată cu publicarea Decretului-lege privind organizarea şi desfăşurarea unor activităţi economice pe baza liberei iniţiative întîmplarea devine evidentă. Că nu e grăbit, deşi măcar în acest din urmă ceas ar trebui, înţelegem, chiar dacă nu sîntem cu toţii discipolii domnului Brucan. Dar că poţi crede a mişca un element ,cît de mic din acest monstrum infelix care este economia noastră naţională cu un decret asupra micii industrii este caraghios şi denotă severe sechele comuniste. Pare acum cît se poate de clar că, la fel ca şi Caramitru, mai la început, la televiziune, guvernul şi-a propus (pe trupul nostru, evident) să fie incoerent. Se doreşte democraţia ? Bunăstarea ? Promovarea competenţei ? E un trist complex comunist să crezi că toate acestea se pot face prin decrete. O economie normală n-are nevoie de decrete, de prezenţa sufocantă a statului. Economia dirijată e în fapt o absurditate, pură deviaţie istorică şi nu se poate imagina un sistem politic democratic clădit pe o economie centralizată, chiar dacă aceasta ar merge fără cusur, ceea ce nu poate fi cazul, şi o asemenea structură va produce întotdeauna totalitarism. Să-i spunem democraţie, să-i spunem capitalism, sau, dacă ne e frică de cuvinte, economie de piaţă, sensul rămîne : capital privat, libertăţi economice, politice şi individuale, sistem concurenţial, respectul absolut faţă de individ, proprietate şi legi. Oamenii au făcut piaţa şi piaţa i-a făcut pe oameni, spunea un politolog.

Revenirea la normalitate înseamnă a-i lăsa individului maxima libertate posibilă. Poţi asigura o justă competiţie a valorilor ca şi un ritm firesc de evoluţie economică în interiorul unui stat cu o birocraţie hiperdimensionată, anchilozantă şi dominatoare, în care individul va trăi veşnic dezabuzat, lipsit de orice altă perspectivă decît aceea de a primi de la stat alături de slujbă, pensie, hrană, soţie, pînă şi calea interioară de urmat ? Deocamdată azilul de bătrîni poate fi mai seducător, obligaţi cum sîntem la inerţie chiar de propria noastră obişnuinţă, dar ce se va întîmpla cu noi ca indivizi şi ca naţie dacă vom rămîne singurul popor european care întîrzie să dea un răspuns corect istoriei ? Cît priveşte guvernul, el nu pare interesat decît de alegeri, şi astfel, în timp ce toată lumea din jurul nostru se mişcă noi rămînem iarăşi pe loc. Fruct deopotrivă al unei obsesii retardare (eliminarea exploatării omului de către om !), cu care am fost înşelaţi de 46 de ani încoace, ca şi a lipsei de perspectivă asupra societăţii contemporane, ultimul decret-lege, evită numai să amintească un singur lucru : să solicite clemenţa naţiunii române. Oricum ar fi, este cît se poate de limpede că am păşit cu bine în momentul Hruşciov. Mîna de lucru va fi mai bine folosită, producţia de îngheţată va creşte substanţial, ca şi cea de ochelari Michael Jackson, exploatarea omului de către om va fi înlăturată cu desăvîrşire, laolaltă cu ultimele rezistenţe ale imperialismului mondial.

Florea IONCIOAIA

Corbul revoluţiei planează deasupra noastră (II)

■ un mercenar al ideologiei comuniste umblă înarmat printre noi ■

Domnul lector doctor Petru Ioan, fost cenzor al presei studenţeşti ieşene, actualmente decan prin conjunctură la Facultatea de Filosofie, şi-a pus în gînd să ne desfiinţeze. Vechile maniere nu-i mai permit să lovească direct. Dar inventivitatea sa diabolică nu poate fi potolită aşa uşor. Sub pretextul găsirii unui spaţiu pentru decanat, el îşi îndreaptă atacurile asupra noastră. Numai sediul redacţiilor revistelor „Opinia studenţească" şi „Dialog" poate să-l mulţumească. Ciudat, înfricoşător şi îngrijorător este că această intenţie este sprijinită de majoritatea studenţilor de la Facultatea de Filosofie. Studenţilor care ne citesc şi cărora cenzorul P. Ioan nu le-a atrofiat şi ultimul dram de luciditate le adresăm următoarele întrebări :

1) În cazul în care alungarea noastră în stradă se va produce, bănuiesc colegii noştri că sînt pasibili de un imens oprobiu public ?

2) Sînt convinşi colegii noştri că revistele nu sînt şi nici n-au fost proprietatea nimănui ? Cum poate decide fostul cenzor al presei studenţeşti cum, unde şi cu cine se poate face o revistă ?

3) Au crezut vreodată colegii noştri că actualul lor simpatizant, Petru Ioan, a putut, în noiembrie 1989, redacta, la propria sa maşină de scris, un text incriminatoriu la adresa lui Dan Petrescu, actualmente ministru adjunct la Ministerul Culturii, text impus spre publicare redacţiei noastre şi apărut în numărul 5/1989 ? Dactilograma se află în redacţie şi oricine o poate vedea. Îl aşteptăm şi pe domnul Petru Ioan să ne lămurească logic cum se împacă democraţia cu impostura şi cum poate un fidel promotor al tiraniei să ajungă în adulaţie generală, călcînd peste o întreagă rezistenţă românească ?

OPINIA STUDENŢEASCA

NOTA. Vom reveni cu amănunte edificatoare despre activitatea pe tărîmul politico-ideologic pe care tov. lector dr.-cenzor PETRU IOAN a depus-o cu osîrdie, pentru propăşirea valorilor comunismului pe aceste meleaguri.

Fără minciună nu se poate

• vrem pe banca acuzării orînduirea, ideologia și instituțiile vinovate, nu cîțiva particulari •

Asistăm de două luni (deja !) la o ciudată Daciadă politică cu accente patriotarde gen Cîntarea României. S-a produs o răsturnare care la un moment dat a fost revoluție, dar nimic din ce i-a succedat nu s-a apropiat măcar de înălțătoarele idealuri ale primelor zile.

Atît de constant și sigur ne îndreptăm spre ceea ce a fost, încît peste două luni va fi ca acum două luni. Bineînțeles, nu va mai fi un Ceaușescu, nu va mai fi un clan, dar va rămîne o nomenclatură, se va reinstaura reaua voință și birocrația, adevărul va fi trunchiat, valorile vor fi manipulate. După mai multe gafe și bîlbîieli politice s-a ajuns la un „consens": soluțiile politice sînt în urma așteptărilor, nu le anticipează. Personalitățile primei scene politice a țării nu ne ies în întîmpinare cu nimic revoluționar, cu nimic inovator, încît ne-am obișnuit să vedem că politica este la remorca evenimentelor. Pe drept se poate afirma că revoluția a fost confiscată. Toate marile noastre neliniști, principalele noastre deziderate ca decomunizarea societății, depolitizarea și restructurarea armatei, desființare securității, aducerea la cunoștința opiniei publice a tenebroaselor ei activități, modului ei de acțiune, legalizarea și încurajarea inițiativei libere, legislația privind protecția individului de abuzurile puterii etc. sînt întîmpinate cu reticență, amînate sau rezolvate în silă și in extremis.

Din primele zile a impresionat în mod neplăcut atitudinea unor foști (și actuali ?) lideri comuniști ca Ion Gheorghe Maurer, Silviu Brucan, chiar Ion Iliescu, iar apoi ale lui Constantin Pîrvulescu, Emil Bîrlădeanu sau Gheorghe Apostol care s-au referit la falimentul politic al regimului răsturnat și nu la cel al orînduirii la edificarea căreia au contribuit, orînduire a cărei instaurare în țara noastră a însemnat cadavre, umilință, terfelirea idealurilor naționale, mutilarea sufletului și gîndirii unui întreg popor.

Dacă evenimentele din 17—22 decembrie 1989 au fost o revoluție și nu doar o revoltă, atunci aceasta a fost o revoluție anticomunistă și nu o lovitură de stat anticeaușistă. Făcîndu-se apeluri umanitare de genul „oameni buni, opriți-vă, să cruțăm viețile, armata e cu noi, noi știm mai bine, vom conduce

Politică pe trei cuadrați

revoluția de la centru, cei care trag în populație sînt teroriști, nu securiști, vom pune totul sub controlul legii, vinovații vor fi pedepsiți etc.", revoluția a fost deturnată. Am constatat mai întîi cu stupoare, ca mai apoi să începem să ne obișnuim cu ideea că sîntem conduși de foști lideri comuniști care, după ce ne-au îndobitocit cu clișee marxist-leniniste altoite naționalist-ceaușist, s-au reprofilat în experți în democrație. Sîntem lipsiți de cultură politică, de maturitate politică, dar oare chiar și de bun simț ? Același centralism paralizant operează în economie. Pe criteriul „experienței", aceiași „factori de răspundere" dețin cîrmele deciziilor. Țărănimea continuă să se zbată în aceeași ignoranță, iar viitorul o sperie și o paralizează. Personalități de frunte ale vieții culturale și ale disidenței au fost investite cu sarcini precise și, acceptînd, au pierdut perspectiva asupra evenimentelor politice.

Probabil că politică și comerț fără minciună nu se face, dar sacrificiile generațiilor care au trăit în România de la război încoace, umilințele, frigul și înfometarea la care am fost supuși în ultimii ani, martiriul eroilor lunii decembrie meritau și merită mai mult decît această penibilă balcaniadă politică. Oare nu există în țara asta oameni care să vrea într-adevăr binele țării, binele poporului și nu doar avantajele și plăcerea exercițiului puterii ? Oare intoleranța, dezinformarea și indoctrinarea la care am fost supuși, în care am fost crescuți ne-au mutilat pe veci gîndirea ? Oare nu putem găsi suficiente resurse și suficientă răbdare de a încerca să înțelegem și punctele de vedere cu care nu sîntem familiari ? Cum putem ca, după doar două luni, să acceptăm trunchierea sistematică a adevărului, paternalismul politic, toate gafele și încercările de forțare a opiniei, manipulările grosolane ? LA NOI AU MURIT OAMENI, LA NOI A CURS SÎNGE, LA NOI OAMENI AU FOST TORTURAȚI, AU FOST UCIȘI COPII — LA NOI NU A FOST O REVOLUȚIE DE CATIFEA !

Farsele juridice la care asistăm nu ne înșeală. Vrem pe banca acuzării orînduirea, ideologia și instituțiile vinovate, nu niște particulari. Vrem măsuri democratice, nu întărirea forțelor de ordine. Se înfierează inițiativa liberă și, în paralel, constatăm o recrudescență a corupției la toate nivelele, pe care jumătățile de măsură nu fac decît să o amplifice și să o consolideze.

Transformarea Germaniei de Vest într-o democrație nu s-a făcut cu foștii membri ai N.S.D.A.P. (Partidul Național Socialist German al Muncitorilor — Partidul Nazist) reconvertiți peste noapte, nici cu foști SS-iști cu depline drepturi cetățenești și politice. Oare ce hibrid diform va ieși din aspirațiile noastre spre democrație, libertate, demnitate și progres și actuala conducere de esență comunistă, pe cale să se consolideze ?

Mihai BERNESCU

Pogonul și revoluția

Lucrăm pămîntul, dacă-i al nostru

■ ceapeurile — ultimele cetăți întărite ale bolșevicilor ■

De bine de rău, în fiecare an, la vremea asta, totul era pregătit pentru însămînțări, pentru lucrările agricole de primăvară. Acum nu se știe nici cine va însămînța, nici unde. Nu se știe de unde se vor lua semințele și cine va ara pămîntul, nimeni nu pornește la treabă pentru că nimeni nu știe pentru ce muncește. Oamenii nu sînt siguri că se va da pămînt, nu știu care sînt cei 50 de ari destinați lor, nici dacă C.A.P.-ul va mai exista sau nu. Cei bătrîni habar nu au dacă vor mai lua pensie, dacă ce li se dă azi nu li se va lua mîine, după alegeri, sînt într-o stare ciudată de amețeală, nu înțeleg ce se petrece de fapt și văd totul în viitor ca prin ceață. Domnul Victor Surdu, într-o emisiune de la TVRL, explica toată această confuzie prin neputința guvernului provizoriu de a lua niște măsuri definitive, de a rezolva o situație atît de complicată, o problemă atît de importantă pentru viitorul țării. Pentru că, spunea domnia sa cu un zîmbet ironic (sau autoironic ?), **dacă guvernul provizoriu rezolvă toate problemele, atunci ce-i mai rămîne de făcut celui ce va veni după alegeri ?** Ei bine, atunci să punem mîinile în sîn și să așteptăm alegerile și măsurile guvernului adevărat, să așteptăm ca acesta să se descurce în confuzia creată de cel dinaintea lui. **Pămîntul doar nu fuge din loc, așteaptă oricît, poate fi însămînțat și după 20 mai, eventual și mai tîrziu, poate chiar să aștepte vreun an-doi pînă se stabilizează situația, să se odihnească după atîta amar de roade pe care le-a dat țării în epoca de aur.**

Nu știu de ce, dar parcă decretul ăsta cu pămîntul împărțit țăranilor seamănă cu acela în legătură cu săptămîna de lucru de 5 zile și cu încă altele, tot așa de pripite, ca acela cu pluralismul, (seamănă prin lanțul de reacții pe care le-a declanșat și ar mai putea semăna prin reacțiile pe care le-ar stîrni dacă, după o matură și profundă gîndire, ar fi abrogat). Țăranii au nevoie de pămînt, asta e neîndoielnic, la fel cum muncitorii au nevoie de timpul de odihnă de la sfîrșitul săptămînii, întrebarea este dacă cei ce au dat decretul s-au gîndit la faptul că această cooperativizare, așa odioasă cum se spune că a fost, a schimbat mult din felul de a gîndi și de a munci al oamenilor, că un proces care s-a încheiat în atîția ani nu poate fi ignorat ca și cum n-ar fi existat. Oamenii nu mai sînt aceiași, dar în momentul cînd s-au trezit **în fața posibilității de a avea ceea ce demult considerau pierdut, sau ce n-au avut niciodată, pămîntul acesta sfînt și dușmănos, a ieșit la iveală din adîncuri ancestralul instinct de proprietate, țăranii pașnici de pînă mai ieri au devenit dintr-o dată certăreți și războinici.**

De vreme ce domnul Iliescu consideră că țara noastră nu poate să treacă direct de la comunism la democrația de tip occidental, ci are nevoie de o fază de tranziție, de ce n-a cugetat puțin și asupra problemei pămîntului, a țăranului ? A făcut o mișcare pripită pe care probabil o regretă și a cărei rezolvare o lasă pe seama guvernului de după alegeri. Sau, dacă a început cu o măsură atît de radicală ca împărțirea pămîntului, să meargă pînă la capăt, nu să lase pe fiecare să înțeleagă ce vrea, apoi să-și decline răspunderea cu un nevinovat **în decret scrie clar.**

Dacă scopul a fost să se creeze confuzie, atunci da, s-a reușit pe deplin. Dar, de bună seamă că în condițiile acestea, în care și în țărani s-a trezit plăcerea de a face mitinguri, dl. Iliescu trebuie să se aștepte în curînd, înainte de însămînțări și de alegeri, la un miting al țăranilor, în Piața Victoriei, ca domnia-sa să dea lămuriri despre ce-a vrut să facă de fapt. Sau poate se așteaptă să fie cîntat de poeții țărani contemporani în balade nemuritoare ?

Dorina BAESU

Moftul român cu față umană

Comuniștii joacă la zaruri mantaua lui Lenin

■ semnatarii „scrisorii celor șase" luptă pentru stabilirea paternității

Domnule, dar penibili mai sînt comuniștii ! Chiar cînd rămîn între ei, sau mai ales atunci ! Iată-i pe eroii „Scrisorii celor șase" încălerați pe paternitatea ideii susnumitei scrisori, făcînd senzaționale dezvăluiri unii despre alții — pe care nimeni nu le-a cerut și nici nu le-a dorit. Se miră cineva că niște comuniști din putinii convinși — sau foști convinși, mă rog, acum pare-se că e la modă să te lepezi — se iau la harță pe o temă în fond capitalistă — prioritatea inițiativei ? Nu se miră nimeni, pentru a te mira îți trebuie măcar un rest de ingenuitate, iar noi nu mai avem. Ne așteptăm la orice, pentru că avem de-a face cu oameni în stare de orice.

Dl. Brucan, care hotărît că s-a născut într-o zodie lipsită de tact, a deschis focul primul, spunînd că dl. Apostol a trădat la interogatorii, ba chiar că ar fi cerut ca dl. Brucan să fie pedepsit exemplar. Era necesară o asemenea afirmație în primele zile de după Revoluție, cînd entuziasmul era în toi, o dată ce totul se încheiase cu bine ? Probabil că era, să nu uităm că atunci s-au împărțit multe și dl. Apostol putea ridica pretenții nu mici. Odată stabilit că dl. Apostol este însă un fals erou, iată-l scos din cursa puterii, discreditat complet ! Dl. Apostol și d-nul Răceanu ripostează însă, arătînd că inițiativa a fost a d-lui Apostol, că Brucan n-a fost decît redactorul scrisorii. Dl. Apostol adaugă despre dl. Brucan că s-a pripit cu redactarea și expedierea, sărind etapa în care, firesc, domnia-sa ar fi trebuit să vadă, la rîndul său, scrisoarea cu pricina. D-nul Apostol ne mai spune că demnitarii comuniști l-au persecutat întotdeauna din invidie **pe tema soției.** D-nul Brucan vine aici și spune că d-nul Apostol este sub papuc (!). Apare d-nul Bîrlădeanu, care caută să oprească valul dezvăluirilor, subliniază că inițiativa a fost a d-lui Apostol, că nimeni n-a trădat (deși dl. Brucan minte), că dl. Brucan prea a luat asupra sa tot meritul...

În ceasul al doisprezecelea, și cerîndu-și o mie de scuze, Emanoil Valeriu îl readuce pe dl. Brucan în fața micuțului ecran liber, să pună sare pe răni. Dl. Brucan, om supărat de cînd revista „Lumea liberă" l-a acuzat că nu și-a terminat nici liceul, fiind, ca și ceaușescu, un amant voluntar și autodidact al instrucției, nu are însă chef de concilieri, mai ales că se pregătește să părăsească țara pentru mai mult timp (comuniștii tind să acrediteze ideea că mai imoral e să vii din Occident decît să pleci acolo). Așa că dl. Brucan își completează anterioarele dezvăluiri : dovada că dl. Apostol a trădat este că a rămas în vilă, ba a mai cerut și scuze lui ceaușescu la îndemnul nevestei (Domnule, ce mai ascultă comuniștii de neveste — pînă și ceaușescu asculta de a lui). Obiecțiile d-lui Valeriu cum că în casa d-lui Apostol totul era împachetat și că, de asemenea, dl. Bîrlădeanu a rămas în casă, dl. Brucan nu le răspunde. Prinde însă prilejul să ne spună că Gheorghiu-Dej, spre deosebire de ceaușescu, asculta de intelectuali, „deși a omorît mulți". Dl. Brucan mai crede că se va cîntări undeva și că meritele lui Dej vor contrabalansa miile de oameni morți la Canal, colectivizare etc. Am spune că dl. Brucan are umor, dar mai curînd umorul îl are pe dl. Brucan care pare — altfel — cu desăvîrșire lipsit de simțul umorului. E interesant că nici unul dintre comuniștii „made in U.R.S.S." — semnatarii „Scrisorii celor șase" nu suflă un cuvînt mai cuprinzător despre Lucrețiu Pătrășcanu !

Dacă adăugăm la toate acestea faptul că semnatarii „Scrisorii celor șase" au riscat destul de puțin semnînd-o, dată fiind poziția și relațiile lor cu Moscova — d-nul Bîrlădeanu recunoaște că a fost anchetat civilizat de Securitate, Brucan ne spune că dl. Pîrvulescu l-a dat pe securiști afară din casă (!), trebuie să recunoaștem că în rîndurile dizidenței noastre a fost o mare inegalitate. Încercarea „Scrisorii celor șase", de a salva în ceasul al doisprezecelea prestigiul comunismului „adevărat" în România, își găsește încheierea adecvată. Să ne închipuim puțin cum ar fi dacă cei șapte scriitori care au semnat apelul către D. R. Popescu, apărîndu-l pe Mircea Dinescu, s-ar apuca acum să discute care a fost cu ideea. Vi-l închipuiți pe Doinaș spunînd despre Octavian Paler că „e sub papucul nevestei" etc. ?). Sau cum ar fi dacă Al. Călinescu l-ar acuza pe cei șapte că i-au furat ideea, ei gîndindu-se primul să sară în ajutorul lui Dinescu ?

Rămîne o întrebare. Pentru ce Televiziunea Română Liberă, care este atît de zgîrcită cînd este vorba să ni-l ofere pe Liiceanu sau pe unul dintre „cei șapte" — este atît de darnică cu privire la acești indivizi gen Brucan, Maurer, Apostol etc., care apar în fața a milioane de oameni pentru a afirma inexactități, scuze, dezvăluiri, pînă la vulgarități de-a dreptul (revenim la papucul d-lui Apostol) ? Oare vrea să-i compromită ? În cazul acesta, i-a compromis destul, ajunge ! Dacă însă d-l Emanoil Valeriu ține să-i strîngă pe toți șase la un loc, îi dăm o sugestie. E clar că cifra șase nu priește unei înțelegeri comuniste cu privire la paternitatea în comun a unui — ar fi trebuit — frumos act de protest. E clar că cifra șapte a scriitorilor este mai fatidică. Să-l invite cei șase pe dl. Iliescu să devină, în ceasul al doisprezecelea, semnatarul nr. 7. Credem că ar fi un mare cîștig : pe de o parte, pentru cei șase certăreți, talentele conciliatoare ale d-lui Iliescu fiind binecunoscute. Pe de altă parte, pentru domnia-sa, din a cărui biografie lipsește cu desăvîrșire orice gest de protest împotriva regimului trecut și orice urmă de suferință (nu putem considera ca atare perioada cît a fost director la Editura Tehnică. Sînt și suferințe mai mari), găsindu-se în schimb o imprudentă adeziune la „comunismul cu față umană". Pe această cale, dl. Iliescu va căpăta dreptul să întrebe pe oricine unde a fost înainte de 22, fără a sta la adăpostul minerilor, și nimeni nu va mai apuca să-l întrebe pe dl. Iliescu unde a fost el înainte de 22, cînd a apărut **după fuga lui ceaușescu,** căruia i-a luat locul, umplînd groaznicul **vid al puterii** care stătea să ne soarbă. Și toată lumea va fi mulțumită, realizîndu-se, în sfîrșit, consensul pentru care atîția tineri și-au dat viața.

Alina MUNGIU

IMPORTANT ! Studenții care, la începutul anului universitar, s-au abonat la revistele **Opinia Studențească, Dialog** și **Viața Politehnicii**, pot recupera contravaloarea acestor abonamente de la casieria Casei de Cultură a Tineretului și Studenților. Abonamentele pentru seria nouă a revistei **Opinia Studențească** se pot face la orice oficiu poștal. Menționăm că publicația noastră este înscrisă în Catalogul publicațiilor interne, la poziția 506.

■ PULS ■ PULS ■ PULS ■ PULS ■ PULS ■ PULS ■ PULS ■ PULS ■ PULS ■

În căminul de fete P 7, din complexul studențesc „Pușkin", s-a elaborat un nou Regulament. Unul din articole prevede că fetele sînt obligate să-i însoțească pe băieți la baie. Această măsură a fost luată în urma înregistrării unor cazuri de sinucidere a băieților, prin introducerea bruscă a ghearei în gît, prin smulgerea părului, prin lovirea repetată a capului cu sifonul de la chiuvetă, prin alunecarea pe săpun și prin înghițirea unor capace ruginite de la sticlele de bere. Băieții au prins figura și au hotărît să-și trimită prietenele la baie, iar ei să rămînă nesupravegheați în camere, unde se pot sinucide în voie. Iată cum se poate încălca regulamentul într-un cămin în care baia nu este în cameră.

În municipiul Iași, prin toate alimentarele se vînd ouă refuzate la export în U.R.S.S. Se zvonește că ele au fost refuzate deoarece au fost ouate de găinile noastre, care luptă pentru democrație, nu pentru perestroika. Mai mult chiar, dacă s-ar găsi vreo găină care să clocească ouăle, ar ieși dintr-însele niște puișori care, în loc să piuie, ar striga JOS COMUNISMUL !, STALIN ȘI POPORUL RUS SĂRĂCIE NE-AU ADUS, FSN — PCR, COMUNISMULE, DU-TE ACASĂ LA TINE !, NU SÎNTEM PARTIDE, MUNCITORII ȘI STUDENȚII și altele, deosebit de supărătoare pentru minerii ruși.

Se vede că Revoluția n-a ajuns și prin complexul studențesc „Tudor Vladimirescu", deoarece în căminele de garsoniere T 20 și T 21, ale Institutului Politehnic, pline ochi cu fiii burgheziei roșii, nu s-a întîmplat nimic. Adică tăticii lor au fost schimbați din funcții, iar progeniturile lor nu au fost schimbate din garsoniere. Noi propunem următoarele : juna burghezie roșie să se mute de urgență în cămine studențești obișnuite, iar în garsoniere să fie primite familii de studenți cu copii.

Personajul despre care am scris în pagina întîi, dreapta jos, își montează studenții împotriva colegului lor Mihai Răzvan Ungureanu, reprezentant al studenților în Biroul Senat al Universității ieșene „Al. I. Cuza", care a votat împotriva propunerii de a transforma sediul redacțiilor revistelor „Dialog" și „Opinia studențească" în decanat al Facultății de Filosofie. De ce face tov. decan așa ceva ? Ca să ajungă rector, ferească Dumnezeu !

Sîntem informați că în această toamnă vom avea, în cadrul forțelor noastre armate, primul contingent de soldați români mulatri, obținuți acum două decenii în urma păcatului realizat între cetățenii negri veniți la studii în România și cetățenele albe, dar lipsite de experiență care de două mii de ani sînt pe aceste meleaguri. Presupunem că în Regulamentul de ordine interioară vor fi prevăzute pedepse severe pentru cei prinși mîncîndu-și colegii.

În dulcele nostru tîrg, țiganii între 8 și 80 de ani fac o bișniță de toată frumusețea cu poporul român. Ei ne oferă țigări bulgărești, lame de ras rusești, săpunuri poloneze, spreiuri ungurești și semințe românești. Oare reprezentantul romilor din C.P.U.N. știe ce fac pe la Iași cousingenii lui ? Unde sînt țiganii de altă dată, care cîntau la scripcă de le săreau capacele ?

Mașina cu roți pătrate

De ce a demisionat domnul Alexandru Călinescu?

■ un prorector incomod ■ în Universitatea ieșeană, situația tinde să devină explozivă ■ intreaga structură administrativă și birocratică a rămas în picioare ■ se convoacă ședințe mari pentru rezolvarea unor chestiuni minore ■

Stimate domnule profesor, demisia d-voastră din funcția de prorector al Universității a stîrnit nedumerire și îngrijorare. Sînt studenți care întreabă, tot mai mult, dacă Universitatea nu va încăpea pe mîini murdare. Deja se caută, cu înverșunare, îndepărtarea studenților de la decizii (cum s-a întîmplat, foarte recent, cu Mihai-Răzvan Ungureanu). E o stare apăsătoare, amplificată de dezbinarea studenților puși să susțină interese străine. Era necesară, în aceste condiții, retragerea d-voastră?

Intîi de toate trebuie precizat că un singur om nu poate schimba o Universitate. Sintagma „un singur om" îmi amintește, iertați-mi răspunsul cam abrupt, de o epocă despre care credeam că s-a încheiat în decembrie. Faptul că în noile condiții am fost ales pe 3 februarie prorector, după ce în mai anul trecut urma să fiu dat afară din Universitate, obligă la o analiză nuanțată și lucidă a situației. Un singur om, sau chiar mai mulți oameni, sînt lipsiți de eficiență în fața unui aparat birocratic înțepenit, intact după ani și ani de zile. Universitatea, la ora actuală, pare ca o mașină cu frîna de mînă trasă.

De ce sînt pricinuite tensiunile în Universitate?

Ceea ce s-a putut observa cu ochiul liber este faptul că, în urma unor decizii venite pare-se de la Minister, deși eu personal n-am văzut nimic în acest sens, o bună parte a cadrelor didactice au investit mult timp și energie în direcția rezolvării unor probleme legate de avansări. Am spus în repetate rînduri că socotesc că nu aceasta este actualmente problema vitală a Universității noastre și că lipsa de concordanță și de rigoare în adoptarea unei proceduri rezonabile va duce la apariția unor conflicte, a unor situații de tensiune acută, a unor ciocniri între interese personale sau de grup. Ceea ce am avut impresia s-a și întîmplat. Oricum, e limpede că problemele studențești, nici măcar acelea ale relației profesor-studenți, nu au stat în atenția Senatului și a Consiliilor în luna februarie. Ca să nu mai spun de chestiunile legate de dezvoltarea în perspectivă imediată a Universității, cu tot ceea ce presupune aceasta (dotări materiale, fond de carte și reviste, amenajarea unor spații destinate unor eventuale manifestări cultural-științifice).

Și totuși, domnule profesor, în Universitate nu s-a schimbat nimic?

Nu mare lucru și nici nu se va schimba atît de grabnic.

Trebuie înlocuite două stări de fapt, cu răbdare și cu, dacă mi se permite paradoxul, oarecare grabă: mă refer la mentalități și la limbaj. Or, discursul utilizat în ședințele în care am participat este, cu neînsemnate deosebiri, același, iar în ce privește mentalitățile am constatat, nu fără uimire, o anume rezistență, dacă nu chiar teamă în fața perspectivei unor schimbări. Singurul lucru de care aș dori să nu fiu învinuit, dacă se pune problema unei eventuale culpe în ce mă privește, este acela de pasivitate. Personal, am încercat să fac ceva constructiv, dar nu știu dacă intențiile mele au fost înțelese corect.

Vă rugăm, domnule profesor, să ne arătați, concret, care au fost motivele demisiei d-voastră.

Motivele demisiei mele le-am expus foarte succint într-un memoriu de trei pagini pe care l-am citit pe 1 martie, orele 12,30, în fața membrilor Biroului Senatului. Am depus textul la Registratură și l-am înmînat domnului Rector.

Rezum motivele principale ale demisiei mele: în aproape o lună cît am lucrat la Rectorat am constatat că întreaga structură administrativ-birocratică din Universitate (serviciul personal, juridic, economic) a rămas în picioare, învăluită de același mister. Practic, aproape toate inițiativele constructive venite din indiferent ce direcție au fost blocate. Biroul Senatului și Senatul au fost convocate în repetate rînduri în ședințe interminabile în care se discutau chestiuni minore. S-au dat decizii contradictorii care se anulau una pe alta, atît de la Minister, cît și de la nivelul Rectoratului. Conducerea Universității — din cît am putut constata — este lipsită de mijloace și instrumente elementare de lucru: telex, telefon, secretariat operativ și competent etc. Cum mi s-a atribuit însărcinarea de a răspunde, printre altele, de relațiile externe ale Universității, nu am putut, în ciuda eforturilor mele, să restabilesc legăturile firești cu alte Universități de peste hotare: nu există hîrtie de scris cu un nou antet, apare tot RSRomânia, mi s-a spus că se va depăși cota de timbre, ofertele de ajutor și colaborare venite deja din partea unor instituții prestigioase din străinătate sînt privite cu neîncredere sau dezinteres.

Ca profesor nu vă veți lovi de aceleași greutăți?

Am constatat cu mare bucurie că studenții cu care lucrez sînt, în marea lor majoritate, receptivi, sensibili la ceea ce se întîmplă sau ar trebui să se întîmple în jurul nostru. Adaug că ipostaza de cadru didactic n-ar trebui în nici un fel să fie influențată de un eventual post administrativ.

La cursuri și seminarii am încercat să colaborez cu studenții; în mod normal, cei cu funcții administrative sau de conducere ar trebui să adopte, în locul unde au ajuns fie și temporar, o atitudine similară.

Ovidiu ȘIMONCA

O listă neagră pe săptămînă

Facultățile de Mecanică, Tehnologia Construcțiilor de Mașini și Metalurgie

In numărul 16 al revistei noaste a debutat o rubrică așteptată, credem, de către toți studenții ce și-au contestat, prin grevă, anumite cadre didactice. Păcatul cel **mare și de neiertat cu care au cochetat**, pe rînd, dascălii considerați de către studenți drept compromiși din punct de vedere moral pare **să fie** luarea de mită. Taxa percepută pentru un examen ori pentru a putea fi cazat într-un cămin studențesc după începerea anului, oscila între 1 500 și 2 000 de lei. Cum, însă, în ultimii ani ai dictaturii traiul de zi cu zi se înrăutățise, respectiva taxă era transformată în alimente (de preferință carne), benzină, țigări fine sau băuturi spirtoase de calitate. Reamintim numele cadrelor didactice ale căror demisii au fost cerute de către studenți, miercuri 17 ianuarie, a.c.: ș.l. dr. ing. **Constantin Neagu** (fost director educativ al căminului 10, a abuzat de această postură), ș.l. dr. ing. **Leonard Ciocan** (reclamații scrise ale studenților insistă asupra luării de mită), ș.l. dr. ing. **Ioan Alexandru** (este considerat, în unanimitate, bine pregătit din punct de vedere profesional, însă reclamațiile îndreptățite ale studenților săi au determinat consiliul profesoral al facultății de Metalurgie să opteze pentru trecerea sa în cercetare). **În legătură cu același domn** doctor inginer Ioan Alexandru, sîntem informați că studenții seraliști de la Facultatea de T.CM. din anul întîi au acceptat numirea unui alt cadru didactic în vederea predării în continuare a cursului de **Studiul materialelor**.

Tot atunci, pe 17 ianuarie, studenții — greviști au contestat, mai ales în baza criteriului competenței profesionale, pe domnul conferențiar **Gheorghe Coman**, ale cărui cursuri, susțin ei, erau deseori ținute de asistenții săi, pe domnul conferențiar doctor **Nicolae Grădinaru** și pe șeful de lucrări doctor inginer **D. Niculescu**. Studenții acestor facultăți ne-au comunicat că la capitolul **mită** lista era întocmită în ianuarie este incompletă, dar cazurile cele mai importante, enumerate mai sus, sînt rezolvate ori în curs de rezolvare. Ei ar mai fi însă interesați de opțiunea morală a **tovarășului Paraschiv** în această problemă.

DREPTUL LA REPLICĂ

Stimate domnule redactor șef,

În ultimul număr (16) al revistei „Opinia Studențească" a apărut o notă nesemnată plină de inexactități, cu privire la șeful de lucrări dr. ing. Ioan Alexandru, membru al sindicatului nostru.

În dorința de a stabili adevărul vă informăm că domnul Ioan Alexandru, nu practică ilegal profesia de cadru didactic. Domnia sa este încadrat pe post de cercetător principal la catedra noastră, bucurîndu-se de toate drepturile cercetătorilor, inclusiv de dreptul de a presta ore didactice în afara programului său.

Peste 200 de studenți de la anii IV, V, VI, P. M. seral; anii IV și V P. M. și anii I TCM, MU și UT seral au prezentat șefilor de catedră semnăturile acestor studenți date liber consimțit, solicitînd ca domnul IOAN ALEXANDRU să le predea ore de curs în mod legal, așa cum o fac la alte obiecte alți cercetători.

Faptul că domnul Ioan Alexandru a recunoscut în mod public că a solicitat și primit mită este o altă inexactitate conținută în nota respectivă.

Vă rugăm insistent, ca în viitor, cînd publicați asemenea note, să vă informați și la conducerea facultății, catedrelor și a sindicatului liber al cadrelor didactice și cercetătorilor pentru a scrie adevărul și numai adevărul, așa cum ne-a obișnuit revista Dvs.

10 martie 1990

Lider sindicat al Facultății de Metalurgie — Șef lucr. ing. Tudor Rălleanu; Lider sindicat al Catedrei de Metalurgie — Șef lucr. ing. Gelu Barbu; Lider sindicat al Catedrei Tehnologia met. — Asist. ing. Mihai Susan; Șef Catedră Tehnologia metalelor — Șef lucr. ing. Dan Gelu Găluscă; Șef Catedră Metalurgie — Șef lucr. dr. ing. Vasile Cojocaru.

Noroc de revoluție

Îmbătați de propria lor generozitate și încercînd să vadă cam pînă unde li se întinde puterea, cei de la Ministerul Învățămîntului Public au devenit peste măsură de darnici, de parcă împărțeau mere din propriul coșuleț. Să intre cei cu două-trei sutimi mai puțin, că nu-i nici o diferență între ei și ultimii intrați. (În paranteză fie spus, nimeni n-a catadicsit să-i raporteze pe noii intrați la cei de pe la jumătatea listei din vară, diferențele ridicîndu-se în unele cazuri la mai bine de un punct). Odată tras de acest fir, întreaga țesătură a prins să se destrame. S-a ajuns la greva foamei; prin unele locuri, studenții și candidații au arunca cu ouă unii în alții; prin alte părți, unii părinți hotărîți s-au gîndit că momentul democratic

Bîrfa paginii

creat permite ca admiterea iubitelor odrasle să fie ajutate cu ceva economii din perioada de tristă amintire.

Au vreo vină noii studenți? În prea mică măsură. Nu pot fi acuzați că au adoptat principiul: „scapă cine poate". Au însă vreo vină cei care au fost respinși avînd **aceeași medie** ca a ultimului intrat acum — să zicem — doi-trei ani? S-a spus că cei de anul acesta au avut noroc să prindă revoluția, că a fost o situație specială. Ce legătură are însă, această **admitere întîrziată** (într-un centru universitar ca Iașul) cu răsturnarea sistemului? Măcar dacă am fi contribuit la creșterea nivelului învățămîntului într-un fel; dar nu, în loc să sporim exigența, am micșorat-o. Avem vreo garanție că la vară tinerii (bucureșteni, de exemplu) care vor fi cu cîteva sutimi sub media ultimului admis (după ce va fi fost crescut numărul de locuri) nu vor da vina pe gloanțele revoluției, care, bîzîindu-le pe sub geam, i-au împiedicat să se concentreze? Nici una. Și, bineînțeles, ei vor aduce ca argument în favoarea lor compromisul de acum.

Ce s-a reușit așadar cu această măsură inoportună? Să se dea revoluției tocmai definiția de care trebuia să ne ferim: context de pe urma căruia unii trag foloasele, iar alții rămîn cu nostalgia norocului care iarăși n-a dat peste ei.

Cristian MUNGIU

Vorba ceea

Nema cofé, Dorele, nema!

● cînd se apleca să caute în geantă, picioarele tinere se ofereau privirilor ●

Poloneza care vindea cafea stătea rezemată de caroseria autocarului, cu geanta pusă jos pe asfalt, între picioare. Mulțimea de oameni curioși o înconjura ca un manșon și fata, fără să scoată o vorbă, le făcea semn, din cînd în cînd să se depărteze puțin ca să poată respira. Era mică de statură și cînd se apleca să mai scoată două trei pungi de cafea din geantă, valul de oameni părea gata s-o înăbușe. Cei din primul rînd cumpărau și plecau făcîndu-și loc cu greu prin înghesuială, dar fata nu știa deloc românește, sau grămădeala din spate, unii încercau să se tîrguiască, n-avea chef de discuții și atuncea lua cafeaua înapoi de la chițibușari și o arăta altor cumpărători. Celor care voiau să cumpere le scria prețul cu un pix pe pungile lucioase, iar banii, după ce-i număra cu atenție, îi îngrămădea într-un săculeț de piele pe care îl ținea atîrnat la gît. Mulți bărbați ajunși în primul rînd, pipăiau pungile, întrebau de preț, clătinau din cap și, în loc să încerce să iasă din aglomerație, rămîneau să privească mica poloneză. Fata, de cel mult douăzeci de ani, cu părul lung, blond, purta o bluză subțire, în carouri, o șepcuță roșie și o fustă scurtă de blugi. Cînd se apleca să caute în geantă, picioarele tinere se ofereau privirilor și primul rînd de cumpărători începea să freamăte. Fata își vedea de treaba ei, se ridica, arăta pachetele, scria prețul și lua banii, fără să se sinchisească de risetele sau apropourile celor care n-aveau nici un chef să cumpere. Uneori, cîte unul foarte îndrăzneț, profitînd de înghesuială, se apropia mai mult și se lipea de fată, făcînd cu ochiul unuia sau altuia din prietenii săi aflați în mulțime. Atunci fata, tot fără să rostească nici un cuvînt, se trăgea jumătate de metru mai la stînga sau mai la dreapta, agățîndu-și geanta cu piciorul și hîrșîind-o pe asfalt după ea. Cînd ajungea la capătul autocarului, o lua în direcția opusă, astfel încît, în jumătate de oră, de cînd vindea acolo în Piața Unirii, fata se plimbase de două ori de la un capăt la altul al mașinii. Apoi la un moment dat a terminat cafeaua, lumea nu vroia s-o creadă, fata a întors geanta cu fundul în sus, a scuturat-o și a rostit primele cuvinte: „nema cofé". Mulțimea a început să se împrăștie încet, unii desfăceau pungile pe care apucaseră să le cumpere, alții băgau încîrciți banii în buzunar și atunci, în secundele acelea, unul din îndrăzneții de care vă vorbeam, un tip înalt, nebărbierit, s-a apropiat de fata care se pregătea să plece, și ținînd cîteva sute de lei la vedere i-a arătat hotelul cu o mișcare scurtă a capului, un gest fără nici un echivoc în toate limbile pămîntului. Bărbatul era cu un cap mai înalt decît poloneza și fiindcă n-ar fi ajuns să-i pălmuiască, fata l-a pocnit peste față cu geanta mare în care avusese cafea. Cataramele lucioase care închideau geanta au zgîriat adînc obrazul bărbatului rămas cu banii în mînă. Apoi fata a scos limba, într-un gest de o copilărească naivitate, stîrnind hohotele de rîs ale spectatorilor și a zbughit-o pe scări în sus, în holul hotelului „Moldova". În urma ei, zdrahonul cu obrazul însîngerat a rămas înfuriindu-și prietenii care îl înghionteau și care îi șopteau din cînd în cînd în ureche „nema cafe, Dorele, nema!"

Cezar CALUSCHI

■ ECOURI STUDENȚEȘTI ■ ECOURI STUDENȚEȘTI ■ ECOURI STUDENȚEȘTI ■

■ Principala problemă care-i preocupă în prezent pe studenții de la Institutul Agronomic „Ion Ionescu de la Brad" se referă la prelungirea cu un an a studiilor la toate facultățile institutului. Ministerul Învățămîntului Public nu a dat, deocamdată, decît răspunsuri evazive. Se pare că aceeași situație există și la Facultatea de Litere de la Universitatea „Al. I. Cuza".

■ Au început să sosească, pe la toate institutele de învățămînt superior ieșene, propuneri pentru burse de studii în străinătate. Într-un număr viitor al revistei noastre, vom veni cu amănunte despre modul cum au fost repartizate bursele și cine sînt beneficiarii lor.

■ Informăm cititorii noștri că în perioada 6—13 martie 1990, redacția revistei „Opinia studențească" s-a aflat în grevă, alături de redacțiile revistelor „Cronica", „Dialog", „Convorbiri literare", „Timpul" și a cotidienelor locale „24 ORE" și „Opinia". Greva publicațiilor ieșene s-a declanșat în urma refuzului lucrătorilor de la Întreprinderea Poligrafică Iași de a ne asigura condiții minime de apariție. În urma unor discuții furtunoase, ce s-au purtat zilnic la sediul C.P.U.N. Iași între greviști și conducerea tipografiei ieșene, s-a ajuns, în sfîrșit, la un consens, fapt ce a dus la încetarea grevei. Reprezentantul Centralei Industriei Poligrafice de la București, care a participat la negocieri, a promis că va depune toate eforturile pentru ca, în cel mai scurt timp, Poligrafia din Iași să primească utilaje care să asigure tipărirea în bune condițiuni a ziarelor și revistelor din orașul nostru.

■ Duminică, 18 martie, cîteva sute de studenți au organizat în fața Institutul de Medicină și Farmacie din Iași un miting de solidarizare cu studenții români de la I.M.F. Tîrgu Mureș. Participanții au pomenit despre anumite tendințe extremiste care se manifestă în prezent în zone ale Ardealului, atît din partea populației maghiare, cît și a celei românești, precum și despre tendințele de separatism ale studenților maghiari din I.M.F. Tîrgu Mureș. În măsura în care situația din Ardeal va rămîne încordată, ne propunem să ne informăm și să vă relatăm într-un număr viitor despre cele ce se întîmplă acolo.

■ Domnul ministru-adjunct al Învățămîntului Public, profesorul universitar Paul Cornea, s-a aflat sîmbătă, 17 martie, la Iași, la invitația cadrelor didactice de la Universitatea „Al. I. Cuza". Domnia sa, într-o scurtă întrevedere cu un membru al redacției noastre, a declarat că fondurile, împreună cu bunurile materiale ale fostului U.A.S.C.R. nu au fost preluate de minister, ci sînt păstrate pînă cînd studenții vor avea o formă viabilă de organizare și vor fi capabili să le preia și să le administreze. De asemenea, este aproape sigur, afirmă domnul ministru-adjunct, că în această vară va crește în mod simțitor numărul de locuri la toate facultățile din țară.

CRONICAR

Leonardo Da Vinci, ginerele tovarășului Miu Dobrescu (II)

■ ascensiunea unui impostor către vîrfurile ierarhiei științifice ■ credeam că vrei să vorbim despre scandal ■ cum auzeau de invenția mea, toți începeau să mă urască ■ oamenii pe care-i folosesc au rămas pe drumuri ■

După cum ați aflat din numărul trecut al revistei noastre, Ionel Dorofte **este lector universitar, autor de invenții și inovații, de numeroase lucrări științifice. Pînă în decembrie 1989, a condus și două colective de cercetare în domeniul** metalurgiei, **calificarea domniei sale fiind de** psiholog.

Citind declarațiile celui care a fost acreditat, cel puțin de o parte din oficialități, drept un adevărat savant, mîndrie a școlii ieșene de inventică, vă rugăm să nu uitați că el va rămîne și în continuare la catedră, susținînd în fața studenților politehniști cursul de Psihosociologia muncii.

Nu s-a făcut aproape nimic pentru lămurirea situației mai mult decît dubioase în care se află ginerele tovarășului Miu Dobrescu. Cei care îi cunosc situația reală — majoritatea subordonaților săi de acum un an — se tem că probele vor dispare încet-încet, că Ionel Dorofte, susținut nu se știe de cine, va continua cu seninătate să-și debiteze public aberațiile despre „creativitatea generalizată", să organizeze „manifestări tehnico-științifice", fără ca nimeni să-i poată aminti marile deservicii pe care le-a făcut școlii politehnice ieșene.

Mai mult, cei care au solicitat clarificarea situației savantei familii s-au trezit atenționați de conducerea Institutului Politehnic (prin prorectorul prof. dr. ing. Nicolae Gavrilaș) și de cea a Facultății de Chimie. Sînt în plină desfășurare dispute privind baza materială pe care a deținut-o colectivul de psihosociologie, **dispute în care sînt implicate Facultatea de Chimie (care nici nu mai aparține de I.P.I.) și Facultatea de Metalurgie.**

În acest mic haos, domnul I.D. își va vedea curînd reconstituită poziția. În numărul următor, vă vom prezenta și o scurtă istorie (ilustrată de date și documente) a ascensiunii acestui impostor către vîrfurile ierarhiei științifice.

Am auzit că sînteți autorul unei teorii numită „a creativității generalizate". Vreți să-mi vorbiți despre ea?

Creativitatea generalizată este o teorie pe care am expus-o și în străinătate și care privește dezvoltarea personalității simultan în toate dimensiunile ei. Deci, abordînd cît mai multe domenii. Am făcut comparația cu o sferă, de asta i-am spus creativitate generalizată. Creativitatea generalizată nu poate să crească decît crescînd întreaga sferă. La nivelul de bază, există niște denivelări, niște podișuri, niște înălțimi. Dar, în primul rînd, cu trebuie să mărească sfera. Deci, încercarea mea și experimentul asta pe care l-am făcut a fost de a stimula în profunzime personalitatea, încercînd o mărire spre exterior a întregii personalități.

Ați spus de un experiment. În ce a constat?

Pentru un experiment trebuie mai întîi o sursă financiară... Sursa asta a fost o invenție de-a mea, o presă, pentru a-mi acoperi cheltuielile... Ea era deja făcută cînd a fost angajat primul om... Deci presa deja exista și, de fapt, chiar și banii care se încasau acuma — poate să verifice oricine — erau pentru experiment...

N-am înțeles prea bine despre ce invenție este vorba.

Nu este vorba de o invenție **stricto sensu (expresia interlocutorului, n.n., R.E.S.),** pentru că ideea aceasta, a utilizării fluidului, a apărut încă din '36... Dar nimeni în lume n-a reușit să o aplice în mod industrial. Aici e vorba de un pachet de brevete... astea n-au importanță... e vorba de o direcție de cercetare care îmi slujea mie... Nu mă așteptam să... Credeam că vrei să vorbim de scandalul de-acolo... Dar o discuție din asta, așa de interesantă... nici nu știu... Adică nici nu știu în ce măsură dă spațiul ăsta să se publice... Bun... Deci care era ideea?

Vorbeam despre invenția dumneavoastră, despre presă.

Așa. Psihologic, era foarte interesant. Ce-i lovea pe acei oameni, tehnicieni, ca să utilizeze, deci, presiunea lichidului? Țara care ar fi pus mîna pe această tehnologie, de exemplu în timpul războiului mondial (și era în îndemînă, că totul era la îndemînă) ar fi cîștigat războiul... Deci, cu această presă, în instalații artizanale..., deci chiar în casa mea pot să fac o presă chiar de douăsprezece mii de tone-forță, cu care pot să fabric tancuri!

Este un proiect elaborat de dumneavoastră?

Nu am lucrat niciodată pe proiecte. Pe schițe de mînă.

Numai pe schițe de mînă?

Da... Și aveam muncitori pe care-i plăteam... Mi-am vîndut mașina... Am avut trei mașini de la părinți... Le-am vîndut și... da... mi-am finanțat cercetarea... da...

Continuați, vă rog...

Așa... Deci, șocul era dat de inerția care trebuia învinsă... că lichidul poate să îndoaie metalul... S-a creat un adevărat scandal. Național.

Și recunoașterea acestei invenții cînd s-a produs?

Nu s-a produs nici în ziua de azi. E o luptă continuă. Tehnologii, încercări există peste tot! Există chiar o firmă în străinătate care a luat premiul Nobel pentru procedeul respectiv... Însă lucrează numai pentru chestiuni foarte scumpe... Pentru rachete... Adică e trecut în domeniul strategic. Dar nimeni n-a utilizat industrial procedeul! De ce? Aici a intervenit rolul meu de psiholog! Puțini au înțeles niște lucruri și de-aici foarte multă... Deci, ce-am constatat? Un fenomen extraordinar, legat tot de psihologia invenției... Toți oamenii care intrau în contact cu presa începeau să mă urască.

De ce?

Pentru că ideea era prea simplă, și se gîndeau de ce n-ar fi făcut-o ei.

Vi s-a întîmplat tot timpul?

Tot timpul, da... Am repetat experimentul chiar controlat, chiar fotografiat... Îl știam dinainte... Uite, deci soția nu știe ce discutăm! O chemăm aici... Tania!...

Lector dr. Tatiana Dorofte: Da!

Vino puțin! Deci facem un experiment, da? Nu... nu vorbim despre aia... vorbim despre presă... Ia spune-mi, știi că aveam prima dată presa în beci... Prima pe care am făcut-o, da? Tu erai la Craiova... Așa... Și ți-am dat telefon că vine domnul Gafițanu **(prof. dr. ing. Mihai Gafițanu, de la Institutul Politehnic din Iași, n.n., R.E.S.)** să vadă presa... Ce mi-ai spus?

Lector dr. Tatiana Dorofte: Că faci o greșeală chemîndu-l.

Atîta. Mulțumesc. Imediat și-a schimbat atitudinea! Prieteni! Omul care m-a ajutat cel mai mult să mă dezvolt ca personalitate! De a doua zi, toate relațiile s-au schimbat! Și aceasta s-a petrecut de zeci de ori, adică m-am și săturat... Știam de la început...

Am auzit că sînteți conducătorul mai multor colective de cercetare. Cum au apărut aceste colective?

În urma invenției, eu puteam să fac rost de niște bani. Și să meargă... Să putem studia creativitatea mai departe... Că statul nu făcuse treaba asta, nu? Atunci se făceau contracte pentru presă și eu dădeam libertate oamenilor să lucreze după ideile lor, să se autoorganizeze, să văd cum se organizează, fără să influențez în nici un fel... Știam cum a fost în Suedia, știam cum am lucrat eu... Deocamdată, cu ajutorul presei se fabrică numai containerul de la URCUMT. În acest fel, a devenit cel mai competitiv din lume. Este solicitat în toate țările din lume. Dar asta este numai o aplicație banală.

Tot n-am înțeles...

Da, da, păi întreabă! Da!

...cum au apărut acele colective de cercetare.

Deci, avînd capitalul ăsta — nu? — trebuia să-l folosesc!

Capitalul de unde a apărut?

Capitalul teoretic, nu?

A, deci a fost vorba numai de capital teoretic!

Atunci m-am dus la Județ, la Leonard, care credea și el că o să dea lovitura. Erau două tabere. Tehnicienii, de care îi-am spus de ce se opuneau, și politicienii, care credeau c-o să-și facă o carieră de aici. Politicieni pe care-i speculam. Erau foarte mulți. Ei ziceau c-o să-i arate **sefului** despre ce-i vorba și acela o să rămînă praf, ceea ce s-a și întîmplat. Și atunci, am cerut înființarea unui colectiv. De fapt, au fost niște improvizații... N-am condus niciodată un colectiv real... N-am folosit decît puterea convingerii... N-am avut semnătură, n-am avut nimic...

Ce structură aveau colectivele?

Sînt mai multe etape. Prima a fost pînă la vizita **sefului...** eu tot așa îi spun, că nu mă schimb, să știi...

În ce an?

Cum îi spuneam înainte, îi spun și acuma, că...

În ce an?

Eu sînt un... În '75... Cînd am prezentat ideea, toți ceilalți au vrut să mă obstrucționeze, inclusiv Mecanica. Și, de fapt, trei sferturi din timpul vizitei s-a concentrat asupra presei, ceea ce a stîrnit un val de invidie. Seara, la televizor, am observat, însă, că nu am apărut deloc în prim-plan, ceea ce m-a făcut să-mi pun întrebări. Am căutat apoi și în arhive, și la **Agerpres** — am trimis un băiat acolo — dar nu mai era nici o fotografie, nici un metru de film... De ce se întîmplau toate astea? Pentru că, de la **cabinetul doi,** s-a ordonat să fiu eliminat încetul cu încetul, pentru că ieșisem prea în față... Să nu mi se dea voie să plec în străinătate... Adică s-a acționat pe două linii. Pe linie de Academie și pe linie de Securitate... Eram într-o contradicție fantastică! De la Cabinetul **doi** mi se interzicea și de la Cabinetul **unu** mi se cerea!

N-am înțeles cum au apărut acele colective.

Deci, după aceea s-a creat un Centru...

Din a cui inițiativă?

A... a lui Ceaușescu! Și a lui Curticeanu! Dar aveam un referat făcut de mine... I-a fost dus personal lui Curticeanu.

De ce fel de Centru era vorba?

Centru de cercetări pentru prese. Centrala de la Iași a devenit, în felul ăsta, centrala de prese. Dar, pe urmă, cei care au fost puși directori mi-au interzis să intru în clădirea respectivă.

De ce?

Pentru că așa se întîmplă întotdeauna! N-aveau nevoie de concurență! S-a produs un haos foarte mare! Astăzi de la LIIM, oamenii pe care-i foloseam, au rămas o parte pe drumuri, a trebuit să mă lupt pentru ei, să le găsesc posturi...

Din cine sînt formate colectivele? Cum s-au format?

Principiul meu este că orice om este bun. Deci, cel care solicită un post este încadrat, indiferent de aptitudini.

Ați avut multe solicitări?

Foarte multe. Din cauza lor, a fost o perioadă în care chiar a trebuit să mă ascund... Dar era chestia asta, cu stagiul și cu buletinul de Iași... Că altfel aș fi avut colective foarte puternice... Dar eu încadram orice om, chiar pe unii care au avut probleme, care mai aveau dosar pe la Securitate...

Am înțeles că v-ați ilustrat în foarte multe domenii. Mi le puteți spune?

Am înființat o asociație internațională, care-i tot legată de creativitate... Asociația de la Cardiff... cu teoria bistabilității... Împreună cu Michael J. Apter.

Deci, ați înființat, la Cardiff, o asociație științifică, împreună cu profesorul britanic Michael J. Apter.

Da. Și care ține la doi ani un congres. Sper că la anul o să-l ținem în România. Apter a venit în '75, ca să se documenteze aici și ca să facem împreună lucrări, dar nu am avut timp... L-am documentat în ceea ce privește teoria creativității generalizate.

I-a folosit cea ce i-ați expus?

M-a solicitat să colaborăm la o carte și n-am avut timp. Am hîrtiile... Și, în continuare, să organizăm un congres aici...

Cîte brevete de invenții au semnătura dumneavoastră?

Trei brevete.

La acestea sînteți primul autor, nu-i așa?

Primul autor, da. Aici nu-i vorba propriu-zis de un brevet, el de o idee. O idee tehnică! Asta am vrut să arăt eu! Filosofia tehnicii! Ceea ce depășește conceptul de brevet! Nu-i o problemă ca să scrii brevete... Orice om poate să scrie ușor zece brevete!

Alte domenii în care v-ați afirmat?

Electronica. Am o contribuție foarte importantă. O mașcă de sudură cu cristale lichide, care ar putea să aducă tot așa, beneficii de miliarde... Am și în domeniul informaticii... Cred că în Iași sînt printre primii zece în ceea ce privește stăpînirea limbajelor de nivel înalt, adică a produselor-program.

Sînteți printre primii în stăpînirea limbajelor de programare.

Nu a limbajelor, ci a... cum se cheamă astea?... obiecte-program, sau nu știu cum se cheamă... Deci nu limbaje de programare, astea nu mai sînt limbaje... Produse-program! Pe urmă, sînt și membru al Asociației Scriitorilor... Am și cărți...

Am auzit de o carte de poezie, apărută la „Junimea". Este volumul dumneavoastră de debut?

A stat șapte ani, pentru că au spus că trebuia să apară poezie patriotică... Acolo, în carte, sînt destule poezii care... În sfîrșit, una e să publici poezie dizidentă la Paris, și una e să o scrii la Iași? Dacă s-ar publica din nou poezii de-acolo, multe lucruri s-ar lămuri...

un interviu de
Radu Eugeniu STAN

Blînda securitate și turmulița cu 21 de mielușei

■ la audieri, toți au recitat o lecție învățată din timp ■ Timișoara trebuia să fie rasă de pe fața pămintului ■

Avocații și-au luat rolul în serios

După audierea primilor inculpați, credem că se pot trage unele concluzii parțiale în privința desfășurării procesului celor 21. Să ne oprim mai intii asupra oamenilor legii puși să lămurească acest caz. Completul de judecată, format din doi colonei și un general de justiție, a suferit în primele zile de o doză de subiectivism în analizarea cauzei, în special președintele instanței, care, prin întrebările puse inculpaților și prin denaturarea pe alocuri a declarațiilor în momentul dictării lor spre consemnare, cu scop vădit incriminator, a creat multe proteste din partea avocaților. Aceștia se pare că își iau rolul tot mai în serios, abandonind total poziția de apărători de formă în procese cu rezultatul dinainte cunoscut. Faptul nu poate decit să ne bucure, chiar dacă în boxă sint cei care sint, cu toate că intervențiile lor neprocedurale, fără permisiunea președintelui instanței, au dus de multe ori la ridicări de ton și de o parte și de alta. Treptat lucrurile s-au calmat, consemnările denaturate au devenit tot mai puține și neesențiale, domnii avocați s-au cumințit, chiar între domnul Voicu, apărătorul inculpatului Anastasiu, de departe cel mai bătăios dintre apărători, și președintele instanței, nu cred că greșesc prea mult dacă afirm că se manifestă o oarecare simpatie. Și dacă echipa avocaților, în frunte cu domnul Voicu, dă impresia unor zurbagii puși pe harță, cu ieșiri din rigorile procedurale, uneori chiar justificate, de o sobrietate remarcabilă se dovedește a fi procurorul, colonel de justiție, om de o rigurozitate profesională din care avocații au foarte multe de învățat. Nu intervine niciodată neîntrebat, adresează întrebări inculpaților numai prin intermediul instanței, de regulă toate dind impresia omului de rind din sală că se referă la amănunte, poate din cauza asta procurorul pare un jucător versat, care ține atuurile pentru mai tirziu, cind se va trece la audierea martorilor, la probe și, nu în ultimul rind, la pledoarie. De aceea, deocamdată, nu ne putem ralia părerii unor timișoreni, conform căreia acuzarea în acest proces ar avea un rol pur formal, de ochii lumii, celor din boxă fiindu-le asigurate aprioric pedepse mici sau achitarea, în virtutea unor rațiuni obscure.

Agenții străini au înfăptuit revoluția ?

În privința inculpaților, lucrurile sint oarecum clare. Am asistat la audierea primilor cinci și am înțeles că toți ceilalți vor adopta aceeași poziție, de disculpare a persoanelor și a instituției din care au făcut parte. Primii cinci au fost generalul Macri Emil, șeful Direcției de contrainformații în sectoare economice din Departamentul Securității Statului, colonelul Popescu Ion, inspector-șef în Inspectoratul județean Timiș al Ministerului de Interne, colonelul Sima Traian, șeful Securității județului Timiș, colonelul Teodorescu Filip, adjunct al șefului Direcției de contraspionaj din Departamentul Securității Statului și locotenent-colonelul Anastasiu Gabriel, locțiitor al șefului Direcției de informații interne din același departament. Toți au susținut că singura misiune a Securității în perioada 16—22 decembrie la Timișoara a fost culegerea de informații. În marea lor majoritate absolvenți de Drept, cei 21 dau impresia unor foarte buni cunoscători ai procedurii și ai chichițelor avocățești, capabili a atrage atenția președintelui asupra micilor diferențe de nuanță în exprimare și nu o fac impulsiv, ca apărătorii lor, ci conform strictului cadru procedural. Nu știu ce pedepse amenințau înainte un ofițer de securitate pentru divulgarea secretului de serviciu, dar probabil că erau foarte dure și planau permanent ca o continuă amenințare, dacă acum, în boxă, inculpații se feresc toți să le divulge pe cele care acum nu mai sint secrete pentru nimeni și ei știu că nu mai sint. Bunăoară, întrebați despre metodele de investigare informativă folosite la Timișoara, ei au început prin a răspunde evaziv, că s-au folosit metode specifice muncii din securitate, abia după insistențele președintelui instanței numind concret respectivele metode: investigare directă la fața locului, folosirea rețelei de informatori (colegii noștri devotați), tehnica operativă (utilizarea microfoanelor, interceptarea convorbirilor telefonice, metode de care se ocupa serviciul T), controlul secret al corespondenței (în răspunderea serviciului S), filajul (apanajul ofițerilor de filaj, specializați numai pe astfel de misiuni, constituiți în serviciul F). Deși metodele utilizate de serviciile T și S contraveneau prevederilor constituționale, ele erau reglementate prin ordine și instrucțiuni și ofițerii nu dădeau socoteală nimănui pentru folosirea lor.

O altă constantă a celor anchetați a fost încercarea de a arunca vina pentru masacrarea populației asupra armatei, susținind că Securitatea a avut doar rolul de informare despre organizatorii demonstrațiilor și mai ales despre eventualii agenți străini, bănuiți a fi din rindul frontieriștilor, români fugiți peste graniță, recrutați în lagărele din Austria și Ungaria și trimiși înapoi pentru destabilizare, iar miliția a avut misiunea de a reține pe vandalii care au distrus magazine și au furat mărfuri. Prevalindu-se de unul din principiile de bază ale muncii în Securitate, cel de a nu cunoaște niciodată cu ce se ocupă colegul de serviciu, fiecare inculpat se apăra susținind nevinovăția sa în ceea ce privește ordinul de represiune și necunoașterea acțiunilor și ordinelor celorlalți. Modalitatea este, trebuie să recunoaștem, simplă, eficace și mai ales extensibilă după nevoi. Nici un acuzat nu l-a auzit pe Macri ordonind reprimarea, ci doar pe generalul Gușe admonestind un subaltern că nu a intrat cu tancurile în demonstranți și nu a rotit țeava tunului de pe tanc pentru a-i împrăștia (expresia cu țeava a fost redată fidel și subliniată expres în mai multe rinduri, un inculpat și-a amintit-o chiar după ce depoziția lui depășise cronologic evenimentul, impresia de lecție învățată dinainte a fost evidentă). Pe generalul Chițac l-au văzut ieșind afară cu două grenade lacrimogene din cele aduse de la Sibiu, iar pe generalul Stănculescu l-au auzit anunțind apropierea de Timișoara a unor unități de blindate din Buziaș, Lugoj, Ineu.

Un alt aspect asupra căruia insistă vizibil inculpații se referă la modul de organizare a celor cincisprezece ofițeri trimiși de la București pe 17 februarie. Ei susțin că grupul nu a fost constituit ca un comandament cu responsabilități strict delimitate pentru fiecare membru, sub conducerea generalului Macri, ci că au avut doar obligații de serviciu curente, fiecare în direcția lui, cu sarcina de a nu se substitui conducerii județene a securității, ci doar de a o sprijini, iar comanda grupului nu a revenit generalului Macri în urma unui ordin scris din partea ministrului de interne sau a șefului Departamentului Securității, ci în virtutea faptului că era cel mai mare în grad și funcție dintre toți. Motivația unei astfel de poziții nu e greu de ghicit, recunoașterea unui comandament trimis de la București ar decanta rapid responsabilitățile fiecăruia în evenimentele de la Timișoara și firul ce duce de la decizie la execuție ar deveni vizibil. Contrariul este mai greu de dovedit, în caz că un astfel de ordin scris a fost dat, hîrtia respectivă ar fi fost printre primele ce trebuiau distruse. Nu este de asemenea exclus ca ordinul de constituire a unui comandament să fi fost verbal, nu o hîrtie îi împiedica pe foștii membri ai securității să acționeze. În aceeași idee, inculpații au încercat să încurce ițele și mai mult, în ceea ce privește comanda supremă la Timișoara. S-a susținut că îi putea raporta direct lui Postelnicu sau revenirea lui Ion Coman, dar în același timp Macri îi putea raporta direct lui Postelnicu sau generalului Vlad, la fel nu a reieșit prea clar nici raportul de subordonare dintre Macri și generalul de miliție Nuță Constantin. Insist asupra acestui aspect, deoarece e greu de crezut că evenimentele din Timișoara puteau fi incluse între cele obișnuite, de rutină.

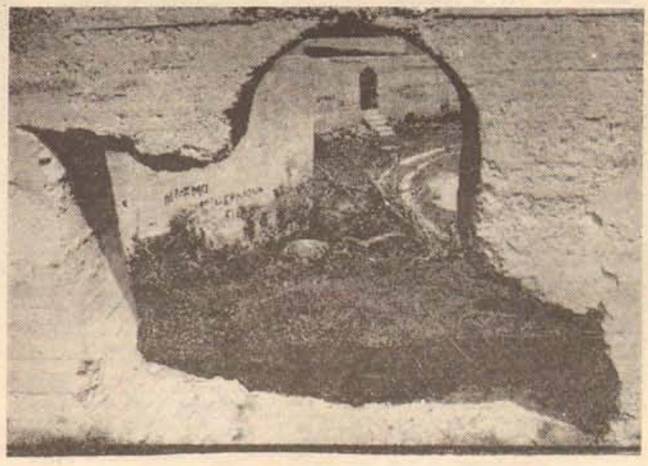
Doi actuali miniștri sînt chemați în boxa acuzaților

Dacă procesul va continua în aceeași manieră și procurorul nu va aduce în instanță, prin probe și martori, dovezi clare, sau dacă vreun inculpat nu va uita lecția învățată (spun lecția pentru că toți au stat împreună vreme de mai multe săptămîni, timp suficient pentru a-și sincroniza depozițiile), cu greu se va putea stabili vinovăția celor 21 la justa ei încadrare, în primul rind datorită intenției vădite de a nu recunoaște nimic din ceea ce i-ar putea incrimina și în al doilea rind datorită absenței din lanț a unei verigi importante: elementul de execuție. Cu excepția celor implicați în dispariția a 40 de cadavre de la spitalul județean, unde au fost arestați atit ofițerii de comandă cit și cei de execuție, ceilalți sint toți cadre de decizie și dacă fiecare va continua să susțină pe de o parte că nu el a dat ordin să tragă și pe de altă parte că nu știe ce ordine au dat ceilalți, aproape nimic nu-i poate incrimina. E posibil ca mulți dintre ei să nu fi tras, mai toți susținind că cea mai mare parte a timpului s-au aflat în clădirea inspectoratului sau a fostului comitet județean de partid. Nu împotriva lor pot depune mărturie participanții la demonstranții, ci doar împotriva celor pe care i-au văzut cu arma în mînă și pe care acum îi mai văd din cind în cind pe stradă. Or, dacă executanții ordinelor de reprimare nu sint inculpați, singura postură în care ei ar putea dezvălui cine le-a dat ordin, cercetarea penală înseamnă o luptă cu morile de vînt.

Neliniștitoare în această privință este și frica de securiști a timișorenilor, urmare a telefoanelor de amenințare, și cred că inculpații se bazează mult pe asta, altfel nu se poate explica siguranța cu care fostul șef al Securității județene, Sima Traian, a afirmat în instanță că nici un cadru nu a fost recunoscut printre cei care au tras. De unde se vede că oamenii rămași în libertate își văd conștiincios de treabă în continuare. Pe de altă parte, deși președintele instanței a subliniat la intilnirea cu ziariștii că procesul se poate extinde oricit de mult pentru aflarea adevărului, după cinci zile, cu toate că s-au rostit adesea numele altor persoane implicate, unii cu funcții mari în aparatul actual de stat, numărul inculpaților a rămas constant. Ne referim la doctorul Golea, directorul Spitalului județean, unul din cei care au favorizat dispariția cadavrelor, dar mai ales la generalii Gușe, Chițac, Stănculescu și la procurorul general adjunct Diaconescu, asupra cărora s-au aruncat acuzații din cele mai grave. Vor avea ei curajul, în cazul în care vreunul din cei care i-au acuzat va fi achitat, să-l trimită în judecată pentru calomnie? Însuși faptul că asupra a doi miniștri planează astfel de acuzații și nu se ia nici o măsură într-un sens sau altul ridică serioase semne de întrebare.

Un adevăr pentru export și unul pentru consumul intern

Remarcabilă în procesul de la Timișoara este dorința de a se afla adevărul, dorință exprimată în mai multe rinduri atit de inculpați, cit și de instanță. Dacă în cazul primilor dorința de adevăr este



doar o vorbă în vînt din motive ușor de intuit, de neînțeles este încercarea de a se ascunde adevărul a instanței, pentru că au fost cazuri cind președintele a oprit pe vorbitorii care aveau ceva important de spus. Nu știu în ce măsură a reușit televiziunea să surprindă astfel de momente, dar din sală s-a simțit clar că nu se dorea a fi spus totul în ședință publică. Mă refer la ce s-a intimplat în timpul audierii inculpatului Macri Emil. De două ori fostul general de securitate și-a întrerupt depoziția, afirmind că ceea ce ar putea spune vizează relațiile dintre state și cerind totodată permisiunea dacă poate continua. Nu i s-a permis, pe motiv că lucrurile astea se vor stabili în altă parte. De asemenea, cite ceva au mai scăpat și avocații, dar au fost întrerupți imediat de președintele instanței. De aici rezultă o grămadă de întrebări. Președintele știa ce avea de spus Macri? Să existe două adevăruri, unul pentru uz intern și altul pentru afară? Sau unul pentru anumite persoane și altul pentru prostime? Dacă da, cit la sută din tot ceea ce s-a intimplat este permis cunoașterii opiniei publice și cine sint cei care stabilesc procentul? De unde a știut generalul Macri cind să se oprească?

Oricum, pe baza celor spuse cu sau fără voia instanței la proces, a unor lucruri știute anterior și a unor zvonuri ce umblă prin Timișoara, se poate construi o deducție logică, evident cu mențiunea că o deducție logică nu este decit o deducție logică și nimic mai mult. Voi puncta mai intii datele inițiale: 1) Ofițerii de securitate trimiși de la București aveau misiunea de a descoperi pe organizatorii demonstrației și mai ales pe agenții străini implicați în acțiuni de destabilizare. (Insistența asupra găsirii în primul rind a spionilor a rezultat clar din depozițiile inculpaților). 2) În stenograma uneia din teleconferințele cu primii secretari de județ, elena ceaușescu a afirmat că avem o demografie bună și Timișoara poate fi rasă de pe fața pămintului. 3) Cadrele din securitate au fost alertate, conform celor declarate de generalul Macri, cu alarmă de gradul III, cea mai gravă. 4) Avocatul Voicu a apucat să spună, înainte de a fi oprit, că parola de alarmare a fost Radu cel Frumos, ceea ce însemna atac din afară. 5) Un alt avocat a mai afirmat că, în timpul evenimentelor din Timișoara, la un moment dat, trei persoane au luat legătura cu un consulat. Singurul consulat existent la Timișoara în acea vreme era cel iugoslav. Avocatul a fost oprit la fel de repede ca domnul Voicu. 6) În oraș circulă zvonul că în acea perioadă ar fi existat pe aeroportul din Timișoara avioane de bombardament cu însemnele Ungariei, de asemenea că elicopterul care a survolat orașul avea aceleași însemne. Corelind toate aceste date, se poate avansa ideea că ceaușescu voia să își salveze tronul aruncind țara în război. Îl interesau mai mult spionii decit organizatorii demonstrației pentru că, oricum, întreg orașul era deja condamnat. Membrii consulatului aveau probabil rolul de neutri care să confirme atacarea orașului de avioane străine, ceea ce ar fi legitimat în fața întregii lumi punerea României pe picior de război, știută fiind importanța ce o acorda ceaușescu salvării aparențelor. Foloasele pe care le-ar fi tras în urma acestei înscenări sint evidente, apărarea țării ar fi primit în fața protestelor antiguvernamentale, iar dacă protestele populației ar fi apărut, reprimarea armată devenea deplin justificată de rațiuni superioare, ce țin de ființarea noastră ca națiune.

Nu știm dacă presupunerile noastre sint sau nu în concordanță cu adevărul. Această deducție a fost făcută în speranța confirmării sau infirmării ei de către cei puși să afle pe căi oficiale ce s-a intimplat cu adevărat în România în acea perioadă și cu teama de adevărurile spuse pe jumătate. Dacă acum nu se află totul, mai tirziu va fi infinit mai greu. Teama e cu atit mai mare cu cit românii știu ce înseamnă istoria contrafăcută.

Sorin AVRAM

Un veac de politică în România

Totdeauna va exista cineva deasupra (II)

■ un portret malițios al lui Nae Ionescu ■ episodul doi : IDEOLOGII ■

Adevărul nu pare a fi pentru popor, sau — cel puțin — pînă acum n-a fost niciodată. Toți politicienii, indiferent de culoarea lor, au căzut aici de acord. Chiar Robespierre, un naiv structural, hrănit cu himerele teoretice ale unui alt naiv: Jean-Jacques, s-a opus ateismului și s-a străduit să refacă Ființa Supremă în care nu credea, tocmai pentru că și-a dat seama că omul nu poate trăi fără Dumnezeu. A încercat să confrunte însă conștiința individuală cu o serie de alte adevăruri — civice și morale — pentru care omul era la fel de nepregătit. Danton părea sincer, deci subiectiv, pe cînd Robiespierre căuta să impună un adevăr obiectiv, impersonal. Care dintre aceste tendințe este mai apropiată naturii omului, putem citi cu ușurință în dragostea pe care francezii l-au păstrat-o lui Danton, și în ura nemiloasă pe care au purtat-o multă vreme memoriei lui Robespierre.

Cîtă vreme adevărul este un monstru pocit peste care, înainte de a-l arăta maselor, trebuie așternută o mască izbăvitoare, existența ideologului este justificată. Firește însă că masca va fi conformă cu gustul său estetic.

Ca orice individ care abordează adevărul în mod pragmatic, ideologul comite o simplificare. Două fraze îi ajung profesorului Fănică Niculescu, ideolog al mișcării legionare, pentru a-i rezuma lui Șerban Romanò cele două „mari învățături": „Totul este fals, căci nimic nu-i adevărat. Și fiindcă totul este minciună, totul este permis". În sprijinul acestei mostre de „gîndire" sînt aduse abdicarea filosofiei de la demersul ontologic, abdicarea științei de la cunoașterea fundamentală, etc. Ideologul este înnebunit după generalizare și după absolutizare, el vine să se potrivească perfect în definiția prostiei dată de G. Liiceanu. El nu a abdicat de la gîndire, cum spune Șerban Romanò, pentru că el nu a fost niciodată „în gîndire" pe deplin, ci doar cu gîndul de a utiliza teoria. Fănică Niculescu mărturisește sincer că poziția sa este „iraționalistă" și i se adresează lui Șerban: „Ei, tinere... te mai ocupi de fleacuri? Ai înțeles ce e real în viață? Sau mai apreciezi valori teoretice?"

Ideologul e îndeobște un filosof ratat și un ateu, deși face frecvent apel la filosofie și mistică pentru a se justifica. El are pretenția de a fi printre puținii lucizi care cunosc adevărul, pe care îl transcrie într-o formă accesibilă, și — mai cu seamă — dezirabilă. El nu ascunde adevărul din milă — s-ar fi făcut preot, și nu-l dezvăluie dezinteresat — ar fi un profet. El se crede coautor la Creație, înghesuind lîngă convențiile fundamentale pe cele pe care le crede el necesare. Ideologul servește puterea: nu numai teoria îi este inaccesibilă, dar și practica îl refuză. Vrînd să fie un intermediar, ideologul devine un hibrid. „Putere și bani, restul e nerozie..." murmură profesorul de filosofie Niculescu. Totuși el nu este un conducător, ci numai un ideolog: deja presimțim că verbăria sa este o formă a disperării. Superior „discipolilor", el este inferiorul puternicilor cărora le servește drept instrument de convingere, și intelectualilor care-l ocolesc ca pe un șarlatan.

Este ideologul bine-intenționat? Culmea ar fi să fie. Marele Inchizitor nu este bine-intenționat, apărînd omul de o libertate pe care o crede insuportabilă? Firește că ideologia, ca și inchiziția sau chiar cenzura pot oricînd să pretindă că rolul lor este „psihoterapeutic." Ele ne apără de adevăr ca de un cîntec al sirenelor. Poate cred sincer că în acesta se află pierzania. Greșesc însă, și vor greși veșnic, asumîndu-și acest rol. Ne subestimează, și se supraestimează — prea multă aproximare deja aici. Ideologul este în realitate un diletant perseverent.

Cît despre Fănică Niculescu, gurile rele spun c-ar fi un portret malițios al lui Nae Ionescu. Cît de malițios?

Alina MUNGIU

Revanșa Răsăritului

■ pentru Nae Ionescu, apartenența noastră la ortodoxie era mai mult o fatalitate decît o opțiune ■

Nae Ionescu a reprezentat în cultura și, într-o oarecare măsură, în viața noastră publică interbelică, **cea mai puternică și mai coerentă revanșă a spiritului răsăritean** și a mentalității răsăritene. Părerea, sau intuiția, pe care continui să o exprim, este aceea că conflictul Apus-Răsărit, declanșat mai devreme decît schisma din 1054, se păstrează. Trecerea timpului nu i-a tocit asperitățile chiar dacă le-a nuanțat. Astăzi el își păstrează trăsătura esențială care constă în aceea că Apusul — catolic sau protestant — vrea să impună Răsăritului modelul său, mecanismul său politic social, cultural. Cît de actuală e problema o arată un pasaj dintr-un text al lui Alexandr Soljenițîn: „Studiind istoria și cultura chineză, tailandeză sau a cine știe cărui popor african, cercetătorul subînțelege ca indispensabil să manifeste respect pentru originalitatea lor. Cînd vine însă vorba de creștinismul răsăritean vechi de o mie de ani, cercetătorii occidentali nu încearcă decît dispreț și mirare: cum de această lume ciudată, continentul acesta întreg, se încăpățînează să nu adopte ideile occidentale și să nu îmbrățișeze calea occidentală atît de evident superioară? Rusia e condamnată fără drept de apel pentru tot ceea ce o deosebește de Occident".

O convingere identică a formulat, de zeci de ori, în articole sau în cursuri, Nae Ionescu. Numai că el nu avea ceva de împărțit cu apusenii, ci cu proprii săi compatrioți. Problema se pusese și într-o Rusie anterioară celei în care a trăit Soljenițîn: în Rusia secolului XIX (care a cunoscut o acerbă polemică între slavofili și occidentaliști.

La noi, în cultură, chestiunea părea tranșată de pașoptiști și de generația Junimii: odată adoptate instituțiile apusene, cu tot tributul pe care îl implică și îl subînțelege mimetismul, aceasta era **calea**. După Eminescu, adversar pătimaș al importului de instituții, și pe urma lui, Iorga va aduce atitudinea sa realistă. Numai că acest om de geniu, așa cum a observat un critic literar, era cu desăvîrșire lipsit de „celulă metafizică."

Cel dintîi care mută discuția pe teren metafizic și religios este Nae Ionescu. El readuce în discuție cealaltă componentă din plămada sufletului românesc — complementară latinității — Ortodoxia. Adică religia noastră răsăriteană în care Iorga nu văzuse decît o „instituție" care ne-a făurit vreme de secole cultura și care era chemată mai departe să joace un vag rol în modelarea „morală" a națiunii. În felul, completez, în care apusenii — catolici sau protestanți — văd, de la Revoluția franceză încoace, chemarea Bisericii.

N. Iorga cunoștea în amănunt cultura răsăriteană; o cunoștea și o prețuia și a editat chiar Vieți de Sfinți. Putem spune fără exagerare că o iubea — după cum iubea și prețuia arta bizantină — dar atitudinea sa era aceea a istoricului: trata toate aceste elemente ca pe un depozit din care mai putea fi comunicat ceva doar oamenilor din popor pe care în mod abstract și nediferențiat îi socotea simpli și buni.

Dar iată, în acest sens, un reproș cît se poate de reverențios pe care i-l adresa Nae Ionescu într-un articol din **Predania** în anul 1937: „Înălțarea cugetului și îmbunătățirea inimei — oricît ar fi ele de necesare — nu pot fi considerate ca scop al învățămîntului religios în școlile secundare. A afirma că se poate înlocui studiul religiei creștin-ortodoxe — care uneori se luminează și prin cunoașterea unor canoane — printr-o predică morală, înseamnă a crede (ceea ce probabil nu e cazul d-lui profesor Iorga) că religia se poate reduce la morală. Asta însă ne-ar îndepărta de «adevăratul sens al ortodoxiei» și ne-ar arunca iremediabil în lagărul unui «protestantism care a luat cîmpii». (Pentru a întrebuința chiar termenii d-lui profesor)."

A mai existat, desigur, Pârvan care a ținut prelegeri despre **problema salvării** în antichitate, deschizînd drum preocupărilor spirituale, însă el nu și-a asumat doctrina creștină și cu atît mai puțin învățătura creștin-ortodoxă ca factor de actualitate și izvor spiritual concret.

Negreșit, în anii de după primul război mondial, în anii '20, plutea în aer, în cultura europeană, o undă puternică de spiritualitate de care Nae Ionescu a amintit adesea și ar fi suficient de pomenit de Papini, Maurras sau Léon Bloy iar de unda aceasta nu erau străine nici lecțiile lui Pârvan. Exista o recrudescență metafizică, dar ceva mai puțin una religioasă. Iar acolo unde aceasta exista, terenul era catolic sau protestant întrucît Ortodoxia se afla în mare restriște: revoluția bolșevică redusese aproape de zero „a treia Romă", implicit țara ortodoxă în care credința colorase puternic cultura modernă. De o teologie rusă nu se mai putea vorbi; decît de prezențele din exil. E locul, totuși, să amintesc că în anii '30, în plin apogeu stalinisto-ateist, Nae Ionescu — și textele stau mărturie — nu s-a îndoit de caracterul profund religios, profund ortodox, al poporului rus și de faptul că credincioșia acestuia nu poate să dispară atît de ușor și atît de repede. Ziua de azi — marea renaștere pravoslavnică — îl confirmă cu prisosință pe filozof.

Spuneam că Nae Ionescu a încarnat revanșa spiritului răsăritean în cultura noastră interbelică. Un om format într-o universitate apuseană (după studiile din țară), și un cunoscător al arcanelor teologiei catolice, respectiv protestante, în loc să regrete că nu sîntem și noi, românii, catolici, vorbește de marile adîncuri și frumuseți ale ortodoxiei. Întîi, și încă din 1919, de superioritatea soluției creștine față de alternativele elină, respectiv, budistă; apoi de connaturalitatea noastră cu ortodoxia. Trăsătură pe care intelectualii noștri o tratau cu complezență sau scepticism — în cel mai bun caz.

Pentru Nae Ionescu apartenența noastră la ortodoxie, respectiv la spiritul și la mentalitatea răsăriteană, cu tot ce implică ea, era un lucru organic și firesc; mai mult o fatalitate decît o opțiune. Problema nu se punea pentru milioanele de credincioși — pentru „biserica țăranilor" îndeosebi — care urmau fără aporii biserica bizantină, ci pentru intelectuali și chiar pentru unii teologi care confundau cultura cu civilizația. Este motivul pentru care dichotomia Răsărit-Apus apare cu o atît de mare frecvență în articolele sau în cursurile lui Nae Ionescu. „Problema aceasta — spune el la un moment dat —, pe noi, creștinii orientali, ne privește foarte de aproape, pentru că pentru noi universul este o existență pe care o trăim, pentru cei din Apus universul este o existență pe care ei o cunosc. Noi ne aflăm înlăuntrul universului, apusenii stăpînesc, într-un oarecare fel universul; ei îl cunosc, noi nu-l cunoaștem, noi îl pătimim, am zice, suntem sub influența lui. Noi nu ne ridicăm deasupra universului, noi suntem înlăuntrul lui. De aici nota caracteristică, contemplativă, a metafizicei Răsăritului, și în al doilea rînd, lipsa noastră de inițiativă. Pentru noi, cum lămuream altădată, acțiunea nu este un ideal etic. Ar fi fost imposibil ca cineva din țara românească, din tot răsăritul european sau din Asia, să scrie partea a doua din Faust. (...) // Dacă există un spirit și o posibilitate de metafizică răsăriteană, aceasta se datorește în bună parte tocmai lipsei de penetrație a elementului de cultură romană, în Răsărit, — oricît de ciudată vi s-ar părea această afirmație a mea".

Eforturile acestea ale lui Nae Ionescu, pe cît de sincere, pe atît de repetate, nu au mers în gol. Ele au marcat o generație, o elită intelectuală, o epocă. Mai mult, ecourile acestui demers s-au resimțit dincolo de hotarele țării, de vreme ce Eliade a vorbit despre religiile răsăritene, despre spiritul răsăritean în universități apusene iar de peste 40 de ani Cioran nu face altceva decît să cobească, într-un fermecător registru stilistic, sfîrșitul civilizației apusene. (Pe aceasta s-a întemeiat succesul său incontestabil).

Într-o universitate, mai întîi, apoi într-o cultură și chiar într-o opinie publică în care exista, în mare, consensul asupra superiorității apusene în toate domeniile și unde, în duhul veacului al XIX-lea, oamenii continuau să se închine Renașterii, Luminismului, „progresului" și „evoluției" și înainte de toate științei majusculizate, Nae Ionescu a adus cu sine revanșa spiritului răsăritean. Desigur, au mai existat tentative asemănătoare, dar ele erau de nivel modest, chiar dubios, și de expresie îndoielnică (Nichifor Crainic). Nae Ionescu a reprezentat însă nivelul cel mai înalt și mai **realist** al revanșei la care mă refer. Căci alte încercări de a readuce la suprafață „revolta fondului nelatin" (Dan Botta, Lucian Blaga), admirabile în plan stilistic și estetic, nu aveau priză asupra realității.

Izbînda lui Nae Ionescu a fost metafizică și religioasă. Un om care marchează o epocă, care își lasă atît de puternic amprenta asupra ei, nu mai este un „paradoxal" sau un „extravagant" care joacă teatru la curs. Așa încît nu omul în sine — culme de urbanitate altminteri — putea să polarizeze revărsări de venin și ură. Ci învățătura lui.

Nae Ionescu nu a căutat să convertească pe nimeni la mentalitatea răsăriteană sau la o ortodoxie disciplinată și coerentă ci a dorit ca aceste trăsături să nu mai fie înăbușite sau ignorate — involuntar sau aprioric — de înșiși purtătorii lor.

Mulți dintre potrivnicii lui Nae Ionescu, și m-am gîndit în nenumărate rînduri la această ironie a sorții, au ajuns să pătimească (în închisori, în dezamăgire sau în dizgrație) realitatea, existența, universul pe care erau convinși, ca orice buni „europeni" că-l stăpînesc. Să se fi gîndit ei și la preopinentul lor atunci cînd destinul l-a constrîns să schimbe mîndria cu smerenia? Întrebarea nu e retorică. ■

Dan CIACHIR

Nostalgia monologului ceauşist

■ a doua generaţie de Corneliu Vadim Tudori ■

Iată că asistăm, mai devreme decît ne-am fi aşteptat, la primele polemici între oamenii noştri de cultură. Nu se referă acestea la stabilirea unor chestii teoretice (fost-a Nichita Stănescu mai mult poet sau mai mult intelectual ? — frumos ar fi fost ţi el — prioritar — la chestiuni de orgoliu, despre care nici într-un caz nu se poate spune că ar alimenta polemica românească cu o bună energie, mai ales în zilele acestea de dezbinare.

Prima polemică, de-a dreptul şocantă, a fost cea dintre Marian Mincu şi Darie Novăceanu. Dl. Mincu şi-a permis să atace gazeta „ADEVĂRUL", fosta „SCÎNTEIE", organ central al PCR. Această publicaţie, ce-i drept e drept, beneficiază de un tiraj de 2 milioane de exemplare realizate anul precedent prin tactica bine-cunoscută a obligativităţii. Prin acest tiraj — cel mai mare din ţară — publicaţia, dotată cu un trecut tare păcătos, are în continuare posibilitatea de a influenţa cea mai mare parte a opiniei publice româneşti. N-ar fi nimic, dacă „Adevărul" ar înţelege să-şi răscumpere trecutele păcate printr-o luptă înverşunată de restabilire a adevărului, mai ales în aceste zile, cînd nu-l cunoaştem nici măcar cu privire la cei care au tras în popor în timpul Revoluţiei. Ziarul cu pricina, însă, îşi permite să se lăfăie în semi-adevăruri timide şi criticisme minore, care ne amintesc de spectrul de glume palide ale fostei TVR, care îşi mai permitea din cînd în cînd să se lege de vreun Director Corupt sau de vreun Gestionar Hapsîn, restul personajelor din Ţara Românească fiind de neatacat. Înţelegem că dl. Novăceanu, directorul acestei publicaţii, e cam nervos ca urmare a atacurilor la care timidul „Adevăr" e supus de către mult mai profesionistele „România liberă", „Expres", „Baricada" etc., un titlu din Expres sintetizînd perfect miezul chestiunii : „Din ziar al PCR, ziar al poporului" — dar, oricît, răspunsul domnieisale frizează penibilul. Criticat de dl. Mincu pentru un editorial palid şi lipsit de curajul opiniei — ca, de altfel, toate editorialele d-lui Novăceanu, categoric neînzestrat pentru genul acesta publicistic, mai cu seamă comparat cu Octavian Paller, Tia Şerbănescu, Ion Cristoiu, Stelian Tănase, George Şerban, dl. Novăceanu face **primul lucru nepermis între doi intelectuali : reduce discuţia de la nivel de idei la nivel de persoane.** Citim astfel, stupefiaţi, relatarea unei întîlniri la un colţ oarecare (de stradă, de redacţie, nu importă), dintre cei doi, în primele zile de după revoluţie, cînd dl. Novăceanu ar fi spus d-lui Mincu, „neputîndu-se abţine" : „Marine, ai pierdut revoluţia !". **Aici dl. Novăceanu comite al doilea lucru nepermis : dă cititorului impresia că pentru doi intelectuali chiar neangajaţi în lupta de stradă, revoluţia contează doar ca oportunitate de cîştig.** (Ce cîştig ? E simplu : un post de director de publicaţie, un fotoliu de ministru, de director de editură sau de teatru etc.). În plus, acest „Neputîndu-mă abţine" mai face şi dovada unei porniri pe care ne ferim s-o calificăm, dar care este penibilă pentru un om de cultură. Ştiindu-l pe dl. Novăceanu mai cu seamă ca traducător, şi fiind printre candizii culturii, care au asociat întotdeauna acest statut de traducător cu profilul moral al unei exemplare generozităţi şi uitări de sine, am avut o mare deziluzie citind aceste rînduri ale d-lui Novăceanu. Nu mai mică, însă, decît cea rezultată din parcurgerea „Adevărului" din 3 martie 1990. Această publicaţie citită de 2 milioane de români, prezentînd şedinţa CPUN din 2 martie, înţelege să-şi facă datoria de informare a publicului — uitat şi de TVRL — prin tipărirea unei casetuţe cîtuşi de puţin comice, conţinînd extrase de cîte o propoziţie din spusele vorbitorilor, aceasta fiind singura relatare a şedinţei. Este, pur şi simplu, o tentativă nereuşită a unui redactor de a fi spiritual, sau este ceva mult mai grav : încercarea de a compromite singurul for pînă în prezent democratic din România, transformîndu-l în ochii cititorului într-o adunătură de voci fără noimă ? Personal înclinăm către a doua variantă. Se pare că ziariştii „Scînteii" de ieri au nostalgia şedinţelor-monolog, în care vorbitorul N.C. nu era întrerupt şi nici contrazis de nimeni, şi a căror stenogramă era claritatea însăşi, oricît de aberantă va fi fost. Cum poate răspunde dl. Novăceanu, vizavi de această flagrantă încălcare a principiilor unei publicistici cinstite, al cărei scop principal este informarea cititorilor ? „Stenogramă veselă şi tristă" realizează un dublu scop : discreditează o adunare care — chiar imperfectă — este pînă în prezent singura cucerire democratică reală a revoluţiei, şi trece sub tăcere ceea ce s-a discutat în respectiva şedinţă, mai cu seamă faptul că adunarea a refuzat să ratifice anumite decrete care i s-au prezentat iarăşi ca un fapt împlinit, fiind tratată din nou ca un organism formal, întocmai ca în apropiatele timpuri de tristă amintire.

Este o vorbă indiană care, rezumată, sună cam aşa : nu de vînătorii de elefanţi se tem elefanţii, ci de elefanţii trădători, cei ce le ştiu cărările. Nu de securitate se teme cultura română, şi nici de politicienii lipsiţi de scrupule, ci de trădătorii dinăuntrul culturii, de cei gata să vîndă valoarea şi valorile la preţurile pieţii. Zău, n-am vrea să vedem născîndu-se o a doua generaţie de Corneliu Vadim Tudori.

Magdalena SÎRBU

P.S. Distinsul hispanist şi poet căruia îi sînt citate cîteva versuri „omagiale" pe prima pagină a unei alte publicaţii de mare tiraj din Bucureşti nu este tot acelaşi domn Novăceanu. Cum vine asta ? Ieri cu Ceauşescu, azi cu Iliescu ? Ce-i drept, puterea trebuie cultivată : dar numai o anumită categorie de oameni de cultură o pot cultiva cu atîta nonşalanţă.

Ceauşescu la concert

■ Celibidache reales, la al muzicii congres ■

Săptămînile trecute ne-au **adus bucuria imensă a vizitei filarmonicii din München şi a celebrului ei dirijor, Sergiu Celibidache, care revenea astfel în ţara sa de origine după 11 lungi ani de absenţă. Bucureştii constituiau ultima etapă a unui turneu destul de obositor, iar pe figura atît de caracteristică a şefului de orchestră se putea citi această oboseală, dominată totuşi de încîntarea vizibilă de a concerta iarăşi în îndrăgitul nostru Ateneu Român.**

Nu aş vrea să fac o cronică muzicală : voi spune doar pe scurt că în timp ce Brahms (Simfonia 3) m-a lăsat mai curînd rece, gîndurile mele despre autorul cu pricina fiind radical altele decît ale marelui artist care-l crea în seara respectivă (Miercuri), în timp ce Strauss (Don Juan) mi-a plăcut mult, fără însă a mă tulbura foarte în adîncuri — autorul este un orchestrator atît de fabulos încît pe undeva muzica sa sună aproape de la sine, cu condiţia să se cînte just şi la nuanţa cerută toate notele, în schimb Bruckner (Simfonia a 7-a), m-a răscolit pînă în fibra cea mai intimă a fiinţei mele. Era atîta fervoare şi totodată atîta măreţie autentică, atîta splendoare fonică, dar şi atîta intensitate de trăire, încît la contactul cu minunea care prindea fiinţă în orizontul meu auditiv şi vizual, şi cu toate că ştiam practic pe dinafară partitura, am simţit într-adevăr contactul misterios cu Fiinţa, acea stare de exaltare lucidă pe care probabil o resimt misticii în clipele lor de iluminare. Bruckner este printre puţinii autori care pot înfăptui asemenea minuni.

După o mare emoţie artistică ai dori cîteodată să urmeze liniştea cea mai totală, dar vai ! ascultătorii simt şi nevoia explicabilă a defulării prin aplauze. Revenim pe pămînt, artiştii ei înşişi măsoară succesul lor după durata şi intensitatea unor atare manifestări. Pînă aici totul se înscrie în perimetrul firescului. Acolo însă unde se produce ruptura, momentul în care din minunea bruckneriană m-am trezit direct la scenele cele mai penibile pe care toată ţara le-a putut vedea la al 14-lea congres (ca şi la al 13-lea, al 12-lea, etc., etc) a fost acela al coagulării aplauzelor în degradanta bătaie ritmică din palme, un fel de scandare colectivă şi primitivă. În seara de joi, 15 februarie, am urmărit concertul la televizor (biletul îl aveam pentru sîmbătă), am observat mirarea şi neplăcerea clară a oaspeţilor, am văzut încolonarea unui public — totuşi ales dintre oamenii cei mai culţi din ţara asta — într-o unitate de şoc gata-gata să izbucnească în sloganuri de tipul „Celi, Celi re-ales — la al muzicii congres". Am simţit că-mi crapă obrazul de ruşine faţă de acei europeni civilizaţi care ne încîntaseră sufletului, am simţit umbra lui Ceauşescu plănînd peste întreaga adunare şi prin intermediul televiziunii — peste întreaga ţară. Oare nu ne mai putem exprima decît în mugete de turmă ? Oare nici frumosul artistic desfăşurat cu atîta har nu mai reuşeşte să configureze în noi individualitatea, figura noastră neconfundabilă, aceea cu care ne vom înfăţişa în faţa lui Dumnezeu cîndva ? Nu mai putem fi niciodată singuri cu sufletele noastre ? Nu mai putem stabili legătura cu semenii decît prin urlete colective ? Ne vom prezenta la judecata din urmă în rînduri compacte, cu pancarte şi sloganuri scandate, eventual cu răngi pentru spargerea uşilor paradisului ? Ce cumplită moştenire au lăsat cinci decenii de dictatură succesive în bietele noastre fiinţe martirizate şi cît de greu vor dispărea stigmatele cumplitei infamii din sufletele noastre !...

P.S. Independent de cele de mai sus, nu pot decît să regret infinit aprecierile marelui muzician Sergiu Celibidache despre George Enescu şi despre muzica românească, emise într-o evidentă necunoaştere a problemei discutate. Ele au putut produce impresie doar în minţile unor oameni la fel de sumar informaţi, sau în ale celor care dintr-un motiv sau altul n-au fost în stare vreodată să conceapă vreo judecată personală şi adecvată asupra muzicii româneşti. Infinit regretabil...

Pascal BENTOIU

Crepusculul civil de dimineaţă

Pierrot

Sînt mare băutor de ceai.
Viaţa-mi ticsită de esenţe
Nu mai suportă nici un rai
Unde nu-s sîni şi indecenţe
Mov precum florile de scai.

Zmeura albă o strivesc,
Dispreţuind-o, între buze,
Anume pentru c-o doresc
Ceilalţi. Pictez scene obtuze
Pe evantaiul chinezesc.

Şi-orice minciună-mi pare-un fleac
Iar adevăru-mi face greaţă.
Cînd coapsele lin îţi desfac
Şi sufletul, spre dimineaţă,
Boţesc cu tocul roua-n prag.

Şi-apoi în văzul lumii port
Masca de fleţ direct pe os.
Oh, dragostea e un efort !
Şi-s şi frumos şi-s şi scîrbos
Ca Fluturele Cap-de-Mort
Căzut în veşnicul tău sos.

Emil BRUMARU

Istoriografia—acolo unde-i locul

■ avem să facem ordine în istoria la care am avut acces, în anii dictaturii, prin jumătăţi de măsură ■

Adică în familia ştiinţelor omului, fără iluzii, fără protecţie oficială, simplu şi firesc, ca disciplină de interpretare. Avem, e drept, o tradiţie sinuoasă în istoriografie, transmisă şi multiplicată prin filieră bizantină : istoriografia ca slujitoare a puterii, în umbra şi sub controlul său atent. Dar avem şi o cale regală : istoriografia în dialog cu puterea, ca partener individualizat, cu drepturi dobîndite şi nu oferite. Este calea marilor noştri istorici, de la Cantemir la Gheorghe Brătianu şi David Prodan, a celor care au definit legămîntul moral al profesiunii. E timpul să facem ordine, să scoatem istoriografia de sub imperiul „ordinii" dictate sau chiar dăruite ca momeală, de sub dictatura imperativului „trebuie să", să-i descoperim şi să-i redăm ordinea sa interioară. Ştiinţa istorică a slujit omul, individualitatea, aici, în Europa, a protejat-o de capriciile puterii. Nu cred că istoriografia trebuie să-şi fixeze baremuri inabordabile şi utopice, disproporţionate faţă de posibilităţile sale. Riscul pragurilor înalte ar fi căderea din nou în practicile îndoctrinării. Orice imperativ supradimensionat deschide nebănuite posibilităţi îndoctrinării. Să căutăm omul faţă cu vremurile, cu obsesiile, cu utopiile lui ; să nu ne temem de sărăcia izvoarelor — e un balast metodologic al defunctului pozitivism. Nu-mi e teamă că vom descoperi omul real neînghiţit de politică sau de „structuri" (cuvînt vrăjitor, obositor repetat). Şi, în egală măsură, omul căruia îi adresăm istoria. N-ar fi mai bine oare să ne dezobişnuim de a-l învăţa să ştie istoria, oferindu-i, în compensaţie, ocazia de a descoperi istoria, nu spre a urma cărţi prefabricate, ci spre a alege prin el însuşi pentru a deveni mai liber, mai capabil de cunoaştere şi înţelegere prin exerciţiul autonomiei intelectuale ? Am putea, cred, evita capcana alienării ideologice, a îndoctrinării.

Avem o mare tradiţie europeană de la care ne putem revendica prin experienţa noastră majoră, precum şi prin sursa noastră etnică şi culturală : modelul latin ca fundament moral şi juridic. Alte culturi au îmbogăţit artele, filosofia ; de la înaintaşii noştri romani avem etica aplicată domeniilor cunoaşterii, istoriei şi dreptului înainte de toate. De la latini ştim că puterea este hazard, doar omul etern. Atotputernicia hazardului (Sergiu Pavel Dan) poate genera orice posibilităţi care restrîng în mod fatal spectrul libertăţii umane. Să ne amintim de Tacitus şi să nu-l uităm pe Pliniu cel Tînăr. În cazul primului, reamintesc o cugetare ce defineşte o mare tradiţie europeană — aceea a adevărului ca libertate — care ar merita a fi săpată pe frontispiciul templului nostru spre a ne învinge uitarea complice : „Într-adevăr, cine nu ştie că prima lege a istoriei constă în a nu cuteza să spui neadevărul ; iar apoi în a cuteza să spui adevărul ?" (Doamne, cît de buni şi idealişti au fost o dată istoricii !).

Celor care s-au împăcat prea uşor cu rolul de slujitori ai puterii le reamintesc, apelînd la un caz celebru, o posibilă, onorabilă cale de a ieşi din labirintul îndoielii. Să ne reamintim de Pliniu cel Tînăr care s-a folosit de pretextul Panegiricului către Traian spre a face elogiul libertăţii : „În adevăr noi te iubim în măsura în care o meriţi ; dar nu facem aceasta de dragul tău şi să nu vină niciodată ziua în care să facem legămînt pentru tine, nu din interes ci din loialitate, Caesar".

Avem să facem ordine în istoria la care am avut acces, în anii dictaturii, prin jumătăţi de măsură, prin tehnici echilibristice de ajustare a adevărurilor sale grave, printr-un straniu şi jenant optimism care a eliminat, cu rare excepţii, sesizarea tragicului. Tomuri întregi în care profitori ai breslei s-au lăfăit în cuvinte demonetizate flagelînd credibilitatea în istorie, în ceea ce avem sfînt şi drept, propun să fie topite. Din decenţă. Să păstrăm doar exemplare-mostră care să devină rarităţi bibliografice. Sînt membri în această corporaţie care ne-au băgat în năbădăi, care ne-au împuiat capul cu enormităţi de tipul : „Istoriografia este ideologie" (vă mai amintiţi, nu-i aşa ?), care au uitat normele elementare ale demnităţii şi limbii. Îi rog să nu se grăbească a se ajusta atît de revoltător de uşor, cum am văzut deja pe unii. Pasiunile şi nemulţumirile personale împotriva cine ştie cui, în timp ce-şi iau măsuri de asigurare prin citate copioase, precipitarea celor ce s-au şi declarat „ilegalişti", nu le dă dreptul să se declare victime şi să umilească eroismul prin indecenţa lor. Le reamintesc, dacă propria conştiinţă nu-i serveşte, că există un Dumnezeu care mustră. Cine confundă eroismul cu substitutele, cu surogatele lui, aşa cum au făcut-o în anii dictaturii, nu are dreptul să se ocupe de istorie. Dacă cineva poate formula această idee aforistic, sugerez să o avem în vedere pentru următorul dialog.

Mihai DORIN

Jean—François Revel

Tentația totalitară

Fragmentele care urmează sînt extrase semnificative din celebra carte a lui Jean-François Revel, **Tentația totalitară** (Paris, Laffont, 1976). Născut în 1924, la Marsilia, absolvent al Școlii Normale Superioare, profesor de filosofie, autorul a mai publicat **Pentru ce filosofii ?** (1957), **Cabala credincioșilor** (1962), continuare a volumului precedent, **Despre Proust** (1960), precum și răsunătorul eseu politic **Nici Marx nici Isus (1970).** Editorialist la „L'Express", de mulți ani, Revel analizează cu luciditate și competență opțiunile politice fundamentale ale lumii contemporane.

Statul-națiune și comunismul — două obstacole în calea constituirii lumii socialiste

Lumea actuală evoluează spre socialism. Principalul obstacol în calea socialismului este nu capitalismul, ci comunismul. Societatea socialistă viitoare nu poate fi decît planetară și ea nu se va realiza decît cu prețul, dacă nu al dispariției statelor naționale, măcar al subordonării lor unei ordini politice mondiale.

Sînt cele trei idei dominante ale acestei cărți. Întrebarea este dacă socialiștii vor reuși să elimine cele două obstacole esențiale care obstrucționează construirea unei lumi socialiste ; statul și comunismul. Sau se vor încăpățîna să le servească și să le întărească și pe unul și pe celălalt, pe unul prin celălalt, continuînd să se anihileze ei înșiși cu o neobosită abnegație, pentru a contribui la crearea de noi state totalitare ?

Ni se va obiecta imediat că întrebarea presupune o definiție a socialismului. Voi răspunde cu aceeași promptitudine că ea nu o mai presupune. Există o grămadă de definiții ale socialismului ; există pentru de realizări concrete ale sale. Cu socialismul se întîmplă ca și cu libertatea : dacă mai simți încă nevoia de a le defini după tot ce s-a scris și s-a experimentat în privința lor, înseamnă că nu ai intenția de a le pune în practică, înseamnă, într-adevăr, că secte sau grupuri instituie o dispută teoretică pentru a masca și justifica, în același timp, intenții despotice. Un scriitor francez (Jean Cocteau credi a spus : „Nu există iubire, există numai dovezi de iubire". Tot așa, se poate spune : nu există socialism există numai dovezi de socialism. Și : nu există democrație, există numai dovezi de democrație. Prea adesea, dacă încerci să definești ce sînt în sine iubirea, socialismul sau libertățile democratice, nu ajungi decît la platitudine filosofică, abstracțiune juridică, dogmatism statinist, sau la laitmotivele liberale. Dar dacă se cere enumerarea cîtorva acte concrete prin care se manifestă prezența lor, atunci, ezitarea se risipește ușor. Știința politică este o știință a comportamentului (...).

Ce este democrația poate înțelege și un copil de șase ani. Dacă i se spune de-a valma că e formată din alegeri libere, vot universal, dreptul de reuniune și asociere, libertatea opiniei și a cuvîntului etc., el nu se va îndoi nici o clipă că acestea sînt, în orice sistem, semnele incontestabile a căror prezență sau absență indică prezența sau absența democrației (...). „Dovezile de democrație" sînt foarte clare și palpabile. Ajunge să se suprime cîteva, ca să-ți dai seama fără întîrziere, cînd îți lipsesc, că sînt constitutive ale democrației (...).

În același sens societățile cenzurate nu pot nici măcar să-și ofere luxul „falsei obiectivități", pentru că nu e au pe aceea adevărată și, în civilizațiile libertății, misiunea de a lupta contra „falsei obiectivități" incumbă tocmai adevăratei obiectivități și nu unei birocrații exterioare culturii. Istoria serioasă este cea care elimină sau refulează istoria pe care jurnalismul cinstit poate face să dea înapoi jurnalismul venal, și nu o comisie administrativă a cărei primă grijă este, în general, să distribuie cîteva fonduri secrete. O presă liberă nu este o presă care are totdeauna dreptate și care este totdeauna cinstită.

În ceea ce privește „dovezile de socialism", ele sînt cu mult mai greu de citat decît dovezile de democrație. deoarece democrația a existat, există ceea ce nu e cazul socialismului. Ideea de socialism progresează? În fiecare zi, dar nu și realitatea lui. Bibliografia socialismului este cea mai abundentă din cîte s-au văzut de la cea a scholasticilor și a teologilor medievali, dar nici ea nu-și găsește întrebuințarea, lipsindu-i obiectul. Spuneam mai sus că socialismul a fost experimentat, dar spre deosebire de ceea ce s-a întîmplat cu democrația politică, aceste experiențe au eșuat pretutindeni. Există, desigur, socialism, dar numai în țările capitaliste ; să precizez : **numai în țările capitaliste. Segmente de socialism și nu societate socialistă. Cînd vorbești despre democrația politică ai în fața ta o cantitate destul de mare de fapte istorice ce pot face obiectul unui studiu științific și nu numai viiturologic.** Desigur, totaliariștii denunță zgomotos imperfecțiunile societăților democratice. Dar imperfecțiunea nu înseamnă inexistență. Societatea democratică este defectuoasă, dar există. Societatea socialistă este perfectă, de acord, dar nu există. (...).

Vom enunța prudent că putem defini ca un progres spre socialism, ca o „dovadă de socialism", orice evoluție, reformă sau revoluție care are drept consecință că face să lucreze ceva mai mult economia în folosul omului și ceva mai puțin omul în folosul economiei, că o face să funcționeze în beneficiul unui număr mai mare de oameni și puțin mai mult sub controlul lor. Este antisocialist tot ceea ce menține oamenii în serviciul economiei ; este socialist tot ceea ce tinde să o subordoneze mai mult nevoilor celui mai mare număr de oameni, **dar fără a înceta să o amelioreze** (...).

Comuniștii întrețin confuzii cu bună știință

Această creștere paralelă a democrației economice și a democrației politice presupune menținerea, restabilirea sau, mai bine, ameliorarea producției. Ce diferență practică este între niște irresponsabili „socialiști" care, de la venirea lor la putere, impun gestiunii unei țări dictatele lor ideologice, nicidată verificate de viață și încep astfel prin a micșora la jumătate capacitatea sa de producție și niște irresponsabili capitaliști, care lasă să se dezvolte o criză în care urcarea prețurilor și șomajul însotesc de asemenea micșorarea producției. Niciuna, decît faptul că ultimii aduc, totuși, adesea, mai puține pagube decît primii, mai lente și mai ușor de remediat și ne scutesc de tot mesianismul ipocrit. Un punct în favoarea capitalismului este faptul că el, cel puțin, nu este mulțumit de el decît în perioadă de euforie și cînd funcționează bine, în timp ce triumfalismul socialist nu are deloc nevoie de această condiție pentru a înflori. Eșecurile îl însuflețesc — din fericire pentru el, căci dacă ar trebui să-și fondeze mulțumirea de sine pe reușitele sale, s-ar tîrî în umilințe nefntrerupte.

Scriind că lumea evoluează spre socialism, vreau să spun deci că tabloul **nevoilor** mondiale piedează cu putere în favoarea unei economii girate global, de către o putere politică adaptată acestei gestiuni globale. În interesul întregii omeniri (concept care a încetat să fie teoretic stupid) și în cea mai mare egalitate posibilă.

Dar nu vreau să spun că această evoluție poate avea loc de la sine. O imagine extrem de simplistă a determinismului istoric, moștenită de la Hegel și Marx, a adus în multe spirite un fatalism completat cu iluzii din care creația istorică este exclusă, un fel de **automatism istoric,** mai curînd decît materialism. Dar politica înseamnă acțiune și nu parcurgerea unei succesiuni de etape asigurate dinainte. Singura etapă inevitabilă în cursul istoriei este aceea de agravare a problemelor : soluțiile nu se ivesc niciodată din această agravare. Nimic altceva nu va îndrepta omenirea spre socialism decît cunoașterea realității, spiritul critic și corectarea erorilor, virtuți și discipline pe care nu le cultivă deloc socialiștii de azi. (...).

Statul-națiune tradițional este incompatibil cu crearea unei noi ordini economice și politice mondiale

În special cele două obstacole principale care împiedică astăzi realizarea socialismului — comunismul și statul-națiune — par într-adevăr a-proape de nefinvins. În plan pur rațional se admite, în general, incompatibilitatea dintre statul-națiune tradițional și crearea unei noi ordini economice și politice, mondiale. Se admite că această nouă ordine este singurul cadru posibil pentru soluții, din care niciuna, în situația prezentă de interdependență a grupurilor care compun omenirea, nu poate fi exclusiv națională. Socialismul nu mai poate fi conceput și realizat decît printr-o coordonare planetară. Dar, în același timp, cu cît oamenii recunosc acest fapt, cu atît statul-națiune, departe de a se diluia, se întărește. Cu cît se vorbește mai mult de cooperare națională, cu atît se întărește mai mult statul-națiune, în esență rival al celorlalte state-națiuni, instrument creat pentru această rivalitate și excelînd doar în animarea și extinderea ei.

În special înclinarea naturală a statului-națiune este de a pune politica internă în serviciul politicii externe, adică în serviciul a tot ceea ce poate servi la concurarea celorlalte state-națiuni și la slăbirea lor. Și aceasta nu înseamnă — evident — nici a da prioritate fericirii oamenilor ca scop politic, nici a favoriza cooperarea planetară. Dar el este incapabil să facă altfel. Se poate chiar cita drept „o dovadă de socialism" răsturnarea acestei tendințe naturale a statului național. **Cînd o țară își subordonează politica externă politicii interne,** adică bunăstării cetățenilor săi, poate fi considerată, din acest unghi, mai socialistă decît atunci cînd procedează invers. Este cazul Suediei și al Japoniei după 1950, de voie sau de nevoie. Cînd, dimpotrivă, ea sacrifică voinței de putere și prestigiului extern, ea reprezintă un regres al socialismului : este cazul U.R.S.S., al Egiptului lui Nasser, al Franței lui de Gaulle, al Indiei d-nei Indira Gandhi — la nivele foarte diferite de prosperitate, după cum se vede. Este vorba deci nu atît de o problemă de dezvoltare economică, cî de tipul de putere politică și de utilizarea statului. (...).

Dreptul etniilor (sau „naționalităților") trebuie să fie garantate și respectate la fel ca și drepturile individilor. Dar, așa cum libertatea indivizilor, în societatea civilă, nu înseamnă ca fiecare să-și construiască un fort și să-și procure un arsenal, tot așa exercitatea drepturilor etniilor nu trebuie neapărat și pentru totdeauna să se producă prin crearea unui nou stat suveran și înarmat. O astfel de simplificare brutală a modului de a concepe cadrul autonomiei culturale nu poate decît să sporească în fiecare zi și mai mult anarhia sărmanei noastre planete și să procure mijloace de distrugere unei tagme de cerșetori politici locali, gata să pună mîna pe tinerele sau mai puțin tinerele state pentru a-și satisface înclinația către dictatură (...).

Comunismul totalitar și socialismul nu sînt același lucru

Și mai de temut este influența etatizantă a comunismului sovietic, chinez sau indochinez. Sînt numeroase motive care fac din comunismul aliate cu statul-națiune un adversar al socialismului. Primul motiv este că el produce statele-națiuni cele mai puternice și mai închise pe care le-a cunoscut istoria, făcînd să regreseze cu mai multe secole evoluția spre o civilizație dezetatizantă. Al doilea motiv : comunismul folosește în scopul propagandei și al ascensiunii temele progresiste ale socialismului. El poate deci profita de realele „contradicții ale capitalismului" și exploata nemulțumirile care rezultă din acestea, pentru a distruge — în numele socialismului — democrația politică și a instala apoi sisteme care nu sînt nici democratice, nici socialiste și sînt, de altfel, din punct de vedere economic și uman, mult inferioare capitalismului. Confuzia este întreținută de folosirea metodică a cuvîntului „socialist" drept sinonim al lui „comunism" „țările socialiste" fiind țările comuniste unde domnește birocrația totalitară, iar „revoluțiile socialiste" fiind cele în care o minoritate pune mîna pe puterea absolută fără intenția de a o restitui. Înțelegem cu ușurință de ce au interes comuniștii să întrețină această confuzie.

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opinia studențească

gazetă independentă a studenților din Iași

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* Manuscrisele nepublicate se ard * Răspundem la telefon 45610 * ORICE ARTICOL APĂRUT ÎN ACEASTĂ GAZETĂ EXPRIMĂ PUNCTUL DE VEDERE AL SEMNATARULUI *

Tiparul executat la Întreprinderea Poligrafică Iași * REDACȚIA : B-dul Mihai Eminescu nr. 18, 6600 — Iași * Abonamentele se pot face la orice oficiu poștal din țară * Revista este înregistrată în Catalogul presei interne la poziția 506 *

TIMPUL CAPITALEI

SĂPTĂMÎNAL DE ATITUDINE ANTITOTALITARĂ

Director fondator
TEODOR NOR

ANUL 1 • NR. 2
4–10 mai 1990
8 pagini – 2 lei

Nimeni nu are voie să înșele năzuințele spre dreptate și libertate ale unui neam, a cărui voință a fost furată de oameni străini de interesele lui. ION MIHALACHE, 1955

Așanumitul punct opt

[...] Propunem ca legea electorală să interzică, pentru primele trei legislaturi consecutive, dreptul la candidatură, pe orice listă, al foștilor activiști comuniști și al foștilor ofițeri de Securitate. Prezența lor în viața politică a țării este principala sursă a tensiunilor și suspiciunilor care frămîntă astăzi societatea românească. Pînă la stabilizarea situației și reconcilierea națională, absența lor din viața publică este absolut necesară.

Cerem, de asemenea, ca în legea electorală să se treacă un paragraf special care să interzică foștilor activiști comuniști candidatura la funcția de Președinte al țării. Președintele României trebuie să fie unul dintre simbolurile despărțirii noastre de comunism. A fi fost membru de partid nu este o vină. Știm cu toții în ce măsură era condiționată viața individului, de la realizarea profesională pînă la primirea unei locuințe, de carnetul roșu, și ce consecințe grave atrăgea pierderea lui. Activiștii au fost însă acei oameni care și-au abandonat profesiile pentru a sluji partidul comunist și au beneficiat de privilegiile materiale deosebite oferite de acesta. Un om care a făcut o asemenea alegere nu prezintă garanțiile morale pe care trebuie să le ofere un Președinte. Propunem reducerea prerogativelor acestei funcții, după modelul multor țări civilizate ale lumii. Astfel, pentru demnitatea de Președinte al României ar putea candida și personalități marcante ale vieții culturale și științifice, fără o experiență politică deosebită. [...]

PROCLAMAȚIA DE LA TIMIȘOARA

„Fără dictatură!" Revendicare mereu valabilă, căci unii pretind că ar exista și dictaturi... benefice, cu „despoți înțelepți" care apără democrația.

DIN SUMAR

Scriitorul citește ziarul • Isterie ecologică • A fost sau nu judecat corect Ceaușescu? (II) • Cui folosește defăimarea lui Celibidache? • Ar trebui... • Capitalul de suferință • Recurs la ... metode

Piața Universității,
în oricare dintre zilele care au început cu 22 aprilie și... continuă

M-AM SĂTURAT... PE PUNCTE

Sînt plictisit, sînt obosit, sătul de toate cîte se întîmplă, impacientat de atîta așteptare pentru schimbări care nu mai vin, neliniștit pentru ce ar putea veni, preocupat de tot ce ar trebui făcut și nu se mai face. Mă întreba un prieten ce-i cu mine, de ce am devenit nepăsător la atîtea frămîntări și tensiuni care situează la cota cea mai înaltă trăirile noastre de azi. Păi iată de ce :

1. Pentru că m-am săturat de atîta independență, ziare și reviste, care mai de care mai independente, partide independente, platforme independente, opinii independente, oameni independenți. Păi cine mai face politică ? Încotro o va lua țara asta ? Nu cumva independența asta ascunde un statu quo ante bellum? Centriștii sînt cînd de dreapta, cînd de stînga, așa cum îi stă bine centrului, că doar n-o să fie la mijloc. Îmi vine să las totul baltă și să mă duc la pescuit, dar și asta este prohibit în această perioadă. Peștii se constituie și ei oare într-un partid independent ? Depinde cît de bogată va fi rima care să-i determine să plece de la ecologiști.

2. Pentru că m-am săturat de vizite de lucru, de indicații în toate domeniile de activitate economico-socială, de a conturba producția și așa deficitară, cu discursuri, care probabil și ele sînt independente. Dar, producția trebuie să meargă înainte, și mult și bine ; ce ne-am face fără înțelepciunea țăranului român care de atîta treabă cu pămîntul nu are timp și de vizite de lucru.

3. Pentru că m-am săturat de balcoane, aplauze, mobilizări, unanimitate, de mitinguri și pancarte, de afișe mobilizatoare, de „sus", de „jos", de mîini și gimnastică suedeză, de portavoce și de glasuri pregătite din vreme cu ouă crude, care, toate, revin încet, încet, tot la ce-a fost.

4. Pentru că m-ar săturat de promisiuni și angajamente care au golit bugetul statului și au făcut datorii pe termen lung. Pînă în decembrie ne sacrificăm pentru fericirea generațiilor viitoare, azi, să binevoiască generațiile viitoare să se sacrifice și ele, pentru a coase bugetul ăsta, care e mai găurit ca un svaițer.

5. Pentru că m-am săturat de atîția sacrificați și marginalizați ce au apărut peste noapte, mai ales din cei care au fost vîrfuri sau „regi" și care se știu numai în fruntea bucatelor. Nici azi nu mai ai loc de ei.

6. Pentru că m-am săturat de atîția ingineri. Mi se pare că circa 60% din numărul studenților sînt în facultăți tehnice. Iar ne industrializăm ? După ce avem atîta de mult metal pe cap de locuitor (vai de capul nostru), ne mai trebuie și altele ? Cineva (nu spun cine, că-i becher) spunea de curînd, econo-

prof. dr. DUMITRU FUNDĂTURĂ

(continuare în p. 7)

Opinii profesionale

A FOST SAU NU JUDECAT CORECT CEAUȘESCU? (II)

Al doilea capăt de acuzare în procesul Ceaușescu: „Subminarea puterii de stat prin organizarea de acțiuni armate împotriva poporului și a puterii de stat".

Codul penal, art. 162: „Acțiunea armată de natură să slăbească puterea de stat se pedepsește cu moartea și confiscarea totală a averii, sau cu închisoare de la 15 la 20 de ani, interzicerea unor drepturi și confiscarea parțială a averii. Orice alte acțiuni [...] de natură să atragă aceleași urmări, se pedepsesc cu închisoare de la 5 la 15 ani, interzicerea unor drepturi și confiscarea parțială a averii".

Conform Constituției în vigoare în decembrie 1989, deținător suveran al puterii, poporul o exercită prin Marea Adunare Națională și prin consiliile populare, organe alese.

Doctrina juridică atrage atenția că „Trebuie să arătăm că noțiunea de *organe ale puterii de stat* este o CREAȚIE (s.n.) a sistemului constituțional socialist, în sistemul constituțional burghez această noțiune fiind necunoscută deoarece, potrivit principiului separației puterilor, există o putere legiuitoare, reprezentată prin parlament (I. Benditer, I. Muraru, *Drept constituțional*, Ed. Didactică și Pedagogică, Buc., 1962, p. 140).

Cu alte cuvinte, în sistemul nostru, puterea de stat era reprezentată și exercitată de organele legiuitoare, respectiv Marea Adunare Națională (cu activitate periodică), Consiliul de Stat și Președintele (cu activitate permanentă).

Știm cu toții că acțiunea armată organizată de Ceaușescu nu s-a îndreptat nici împotriva M.A.N., nici împotriva Consiliului de Stat și nici împotriva Președintelui Republicii.

Deci, nu a fost vizat nici un organ reprezentativ al puterii de stat.

Ni se spune însă că acțiunea armată s-a îndreptat *împotriva poporului și a puterii de stat.*

Afirmația este cel puțin neclară, ca să folosim un eufemism.

Dacă între noțiunile de popor și putere de stat s-a făcut o diferențiere, aceasta nu poate izvorî decît din diferențierea între popor, ca masă de indivizi, și puterea de stat, ca structură aparte și distinctă, disociată de popor.

Deci, cum acțiunea armată nu s-a îndreptat împotriva puterii de stat, ca structură organizatorică, rămîne de discutat acțiunea îndreptată împotriva poporului, ca masă de indivizi.

Caracterizarea ca *popor* a populației din Timișoara și a părții din populația Bucureștiului și a celorlalte orașe, care s-au revoltat, nu a prezentat nici o dificultate în decembrie 1989, întrucît spiritul acestei revolte era comun marii majorități a populației țării.

Evenimentele din ultimul timp ne obligă însă la reflecții în plus cu privire la această accepțiune a noțiunii de popor.

Revolta nu a fost generală decît în spirit. În fapt, au luptat foarte puțini oameni, raportat la total-populație, iar represiunea s-a limitat la cei implicați în luptă.

În prezent există mase de cetățeni, evident mai mari decît cele ce au luptat în decembrie pe baricade, care continuă lupta pentru lichidarea comunismului ca doctrină și practică socială în patria noastră, dar cărora, paradoxal, părți mari ale populației le contestă calitatea de „popor".

Am convingerea că, pentru ceea ce voi afirma în continuare, îmi voi atrage nenumărați contestatari, dar adevărul, oricît de dureros, trebuie totuși spus.

Și în decembrie, s-ar putea susține, cei care au luptat împotriva dictaturii și a celor care o apărau nu au reprezentat poporul. Pentru că, nu numai că nu toată populația țării nu s-a revoltat și nu a luptat efectiv, dar majoritatea și-a făcut liniștită cumpărăturile de Crăciun, fără să știe de nimic, conform unui foarte sănătos principiu: „lasă pe alții să facă; dacă iese bine — bine; dacă nu — nici usturoi n-am mîncat, nici gura nu-mi miroase."

În consecință, dacă puterea de stat e puterea poporului, dacă puterea poporului este puterea majorității poporului, iar dacă majoritatea poporului nu s-a revoltat, ci aștepta ca Nicolae Ceaușescu să moară de moarte naturală, sau să se găsească cineva să-l suprime, atunci fostul președinte al republicii nu putea fi condamnat pentru subminarea puterii de stat, *în acest context.*

El nu putea fi condamnat decît în contextul condamnării comunismului, întrucît voința poporului a fost întotdeauna falsificată de PCR, iar puterea poporului nu s-a putut exercita, în mod real, niciodată în anii în care acesta a reprezentat forța politică conducătoare.

Deci, în cadrul procesului, ar fi trebuit dovedită, mai întîi, ilegitimitatea PCR, ca reprezentat al voinței populare, pentru ca abia apoi să fie evident că „fiul cel mai iubit" nu este un reprezentant legitim al poporului, iar acțiunile sale au fost de natură să submineze *adevărata putere de stat.*

Neprocedîndu-se în acest mod, conform legilor în vigoare la data cînd a acționat, calitatea de președinte a lui Ceaușescu era legală, iar acțiunile sale justificate juridic.

S-ar putea ca unii să considere simple speculații și sofisme susținerile anterioare, dar dacă cineva pretinde că intenționează să creeze un stat de drept, atunci este obligat, mai întîi, să-și întemeieze *toate* acțiunile pe lege.

Machiavelicul „scopul scuză mijloacele" este repudiat, teoretic de toată lumea dar, se vede treaba că, în practică, nu sînt suficiente „posibilități" pentru a ajunge la scopul propus, prin mijloace legale.

(Va urma)

C. VALENTIN

PENTRU COMUNIȘTI „MUMĂ", PENTRU NECOMUNIȘTI CIUMĂ...

Rămîi uimit de-atîta bunătate. O revoluție a schimbat țara și în frunte a venit un nou președinte. Pînă la revoluție i se spunea, ca tuturor din partid „tovarăș". După revoluție, i se spune „domn". Tot e o schimbare. O grijă părintească, pentru proaspătul domn, a fost să înlăture pedepsa cu moartea. Foștii demnitari trebuiau ocrotiți, salvați.

Decrete în apărarea foștilor comuniști au apărut cu duiumul.

Cercetați în toată lumea și veți mai găsi o țară care să plătească, în avans, 3 luni de zile, salarii prin care, să elibereze pașapoarte gratuite celor ce ar fi trebuii să răspundă pentru crime și distrugerea unei țări. Nu e mult pînă vom afla că toți cei arestați și judecați pentru crime au fost eliberați, că li s-au plătit substanțiale despăgubiri.

Căci d-l președinte e milos. E bun la suflet. E iertător. E o adevărată „mumă" pentru comuniști.

În același timp, însă, din sutele de mii de oameni care au suferit, prin temnițe și lagăre de muncă, puțini au mai rămas în viață. Ei au suferit pentru că au fost declarați anticomuniști. Averile lor sînt și astăzi confiscate.

Au muncit prin mine, la canal, în Deltă. Au muncit forțat și gratuit, sub biciul „domnilor" ce au astăzi pensii de 7—8000 lei pe lună.

Iar domnul președinte știe că acești martiri, ce se încăpățînează să mai trăiască, constituie cel mai puternic act de acuzare contra comunismului. Știe că, în toate țările foste socialiste, printre primele măsuri de stat a fost o îmbunătățire a vieții foștilor deținuți politici.

După exemplul acestor state, au trebuit să treacă peste 3 luni de zile pînă să se formuleze un proiect de lege care a fost supus spre aprobare CPUN-ului. Dar domnului președinte îi mai trebuie, probabil, trei decenii pînă să poată semna acest decret reparatoriu.

Pînă atunci, poate că și ultimii deținuți politici se vor stinge, iar fondurile rămase neutilizate vor fi date ca premii activiștilor mai cinoși, distinși în represaliile contra poporului român.

Pînă atunci, Asociația Foștilor Deținuți Politici ce va face? Va privi la cinica purtare a unei conduceri politice demne de Dej și de Ceaușescu?

Poate că ar trebui să se trezească din această stare de inerție și să alcătuiască un memoriu documentat, care să cuprindă următoarele date:

a) Cum au fost despăgubiți foștii comuniști ilegaliști pentru detențiile făcute?

b) În ce mod s-au acordat despăgubiri foștilor deținuți politici în Polonia, Cehoslovacia, Germania Răsăriteană și Ungaria?

În contrast cu aceste date, să se arate opiniei publice internaționale, prin toate mediile de informare, că F.S.N. are următoarea atitudine nerealistă relativ la foștii deținuți anticomuniști:

— Confiscarea averilor foștilor deținuți politici rămîne în vigoare și în așa-zisul nou regim.

— Munca prestată de deținuți în mine, la canal, în Deltă etc., fiind muncă forțată, nu este îndreptățită a fi plătită;

— Atitudinea comunistă dușmănoasă față de foștii deținuți politici anticomuniști se menține și sub noile autorități.

În acest fel, opinia publică internațională va afla un adevăr evident: că F.S.N., pentru comuniști e mumă, iar pentru necomuniști, e ciumă.

Va fi singura satisfacție pentru supraviețuitorii lagărelor de exterminare comuniste.

VISARION PUIU

STIMAȚI CITITORI

„Timpul Capitalei" *se vrea o gazetă, în primul rînd, a dumneavoastră.*

Interesul și respectul pentru opinia Dvs, ne determină să publicăm orice scrisoare sau sesizare, cu singura condiție ca acestea să fie semnate citeț, cu adresa exactă și, eventual, număr de telefon.

De asemenea, primim spre publicare, articole sau orice alte materiale publicistice (dactilografiate în 2 exemplare), singura condiție fiind calitatea acestora.

Adresa noastră este: Bd. Republicii nr. 55, sector 2, București

Către

Consiliul Provizoriu de Uniune Națională

PROTEST

Noi, următorii membri ai Institutului de Matematică al Academiei Române, protestăm pe această cale față de expresiile „echipe de oameni certați cu normele de civilizație" și „clițva golani care provoacă dezordinea în centrul orașului" folosite de domnul Ion Iliescu în ședința din 24 aprilie 1990 a C.P.U.N.

Am constatat că imensa majoritate a celor prezenți în Piața Universității în zilele de 23–24 aprilie erau intelectuali, muncitori, studenți și elevi și nu am observat nici un fel de distrugeri din partea lor. Apreciem că prezența membrilor poliției în număr mare și înarmați inclusiv cu arme de foc (printre care și puști mitralieră) a constituit un act ce nu are nimic comun cu democrația.

Dr. D. ADAM, V. DEACONU, Dr. T. SPIRCU, D. MARIUS, POP FLORIN, Dr. HORIA POP, Dr. N. MANOLACHE, Dr. L. BĂDESCU, Dr. M. COLȚOIU, BOCA FLORIN, Dr. ȘERBAN FRĂȚILĂ, Dr. MIHAI PUTINAR, Dr. MIRCEA MARTIN, Dr. doc. POPESCU NICOLAE

INCRIMINAREA SISTEMULUI

Nu ne-am așteptat la surprize, dar ele au apărut. După o lungă pledoarie, avocatul lui Tudor Postelnicu a reușit să impună o reinterpretare a conceptului de genocid. A urmat demolarea, punct cu punct, a capetelor de acuzare. A fost aspru criticată presa, care a creat o atmosferă defavorabilă inculpaților.

S-au formulat întrebări tulburătoare: dacă un număr restrîns de oameni pot fi trași la răspundere pentru greșelile și crimele comise de întreaga nomenclatură, respectiv de cîteva mii de fruntași ai fostului P.C.R.?; dacă cineva poate fi tras la răspundere pentru neputința de a fi erou, de a înfrunta tirania; sau dacă avînd în vedere că la Timișoara s-au produs pagube de mai multe miliarde de lei, ordinul de a trage nu poate fi considerat justificat, sau chiar legal? pînă cînd pot fi considerate valabile legile R.S.R și unde începe legislația revoluției?

Asemenea întrebări au pus în dificultate acuzarea. Aceasta nu a reușit să susțină argumentat, să dovedească faptul că inculpații au ordonat, personal, să se tragă în mulțime.

Întrebarea ce se naște automat este: cine a dat aceste ordine?

Postelnicu Tudor declară că a dat ordine să nu se tragă. Argumentează: pentru acest fapt, Ceaușescu m-a amenințat cu destituirea, cu trimiterea în fața tribunalului militar. La fel ca și pe generalul Milea.

Bobu Emil își asumă o singură vină: de a nu fi avut tăria să se împotrivească dispozițiilor date de Nicolae Ceaușescu. Bineînțeles, nu suflă nici o vorbă despre zelul pe care îl punea în executarea acelor dispoziții.

Dincă Ion s-a comportat cu aceeași demnitate arătată în fața instanței de fond. Cu singura deosebire că, dacă atunci făcea impresia unui mercenar care-și suportă bărbățește destinul, acum părea un om înfrînt. Nu se consideră vinovat pentru faptele ce i se impută, ci pentru faptul că a făcut parte din piramida care-l ținea în vîrful ei pe Ceaușescu. Regretă abrogarea pedepsei cu moartea, pe care declară că ar fi susportat-o mai ușor decît izolarea într-o celulă. Mai că-ți vine să zici, „jos pălăria."

Mănescu Manea a fost penibil. S-a crezut ideologul revoluției, s-a arătat gata să contribuie la reconstrucția scumpei noastre patrii, și-a făcut autocritica pentru... supunerea în fața lui Ceaușescu și a Elenei etc., etc. Lamentabil.

Desfășurarea recursului a scos și mai mult în evidență esența: *un sistem criminal, care a dus, într-adevăr, la genocid, nu poate fi judecat doar prin cîțiva dintre reprezentanții săi.*

Dar poate fi început.

Trebuie pus sub acuzare sistemul și toți exponenții săi. Întrebarea dificilă, la care nu știm cine ar putea da un răspuns, este: cîți exponenți, pînă la ce nivel?

„...Aspru este poporul, cînd scapă de nenorocire." (Eschil, citat în **Dimineața**).

Dar, poporul român nu e aspru.

Așa e firea acestui popor. Poate de aceea i se întîmplă astfea...

Observator

CUI FOLOSEŞTE DEFĂIMAREA LUI

Celibidache şi... Ceauşescu

Alăturarea acestor două nume este atît de incredibilă, încît dă impresia că nici hîrtia nu o suportă. Căci, nu e vorba de o antitează între cele două nume, ci de o sinteză în care reaua voinţă, dorinţa de a denigra, o falsă superioritate intelectuală sau poate numai reflexul de conservare cu care, de obicei, impostura îşi apără interesele, au făcut posibilă apariţia ei.

Iar în Uniunea Compozitorilor şi a Muzicologilor, impostura a fost, ca peste tot, de altfel, la ea acasă, pînă la Revoluţie.

Această casă este — în parte — Ateneul Român în care Sergiu Celibidache — primul şi cel mai mare artist român venit în ţară imediat după Revoluţie — a concertat la pupitrul Filarmonicii din München. Oare cu ce a fost deranjată Uniunea Compozitorilor de aplauzele publicului care, entuziasmat, a scandat şi ovaţionist, a bisat şi a cîntat, la rîndu-i „Mulţi ani trăiască !" marelui artist ? !

De ce, oare, purtătorul de cuvînt cel mai autorizat al acestei Uniuni, respectiv preşedintele ei, dl. Pascal Bentoiu (compozitor şi muzicolog) ca şi dl. Iosif Sava (...numai muzicolog) nu au putut să vadă în acest entuziasm, repetat de patru ori — la cele patru concerte — decît reminiscenţe „ceauşiste" asemănătoare unor „mugete de turmă" şi nimic altceva ?

De ce privesc oare mereu înapoi, comparînd prezentul cu trecutul (sau „poate invers), iar dl. preşedinte „compune" şi texte ce trădează o oarecare îndeminare de vechi lozincar, adăugînd la titlul articolului „Ceauşescu la concert " şi subtitlul „Celibidache reales, la al muzicii congres" ?.

Mai trebuie, oare, ca cineva să-l „realeagă" pe Celibidache ?

Sau, poate că Uniunea ar trebui să-şi realeagă preşedintele care — dacă ar fi fost convins de cele afirmate — nu şi-ar fi retras lucrarea de pe afişul de concert şi ar fi tipărit articolul injurios şi nejustificat, în unul din cotidienele bucureştene de mare tiraj şi nu în Opinia studenţească din Iaşi ?

Oare, după „opinia" d-sale, studenţii sînt mai receptivi la ineptiile ce se vor educative şi patriotarde, dar care rămîn, în fapt, ca adevărate reminiscenţe „ceauşiste" ale celor ce le propagă ?!

Iată doar cîteva întrebări ce nu aşteaptă răspuns, fiindcă oricare ar fi acesta, el nu ar putea constitui o explicaţie şi, cu atît mai puţin, o justificare.

ROMEO BOLD

Fabula puterii

MOTTO

— Ce este mai dulce decît mierea ?
— P u t e r e a...

Măria Sa, Regele Leu
A fost împuternicit de Dumnezeu,
Ca în lumea asta sucită şi parşivă,
Să cumuleze o mare putere relativă...

De fapt, nu Dumnezeu, ci alt leu mai mare a comis crima ;
Însă, aşa am convenit noi : eu, fabula şi rima...

Şi astfel, Leul s-a-nfipt bine cu ghiarele în istorie,
Prin ani lungi de tiranie şi sete de glorie...

A stăpînit minunate palate, nenumărati soldaţi, sfetnici — enunci
Precum şi blana în care huzureau puricii...

Este cazul a pricepe fiecare
Că aşa se cade la „o casă mare"
Şi, mai ales, aşa se impune o putere...

N-a făcut nici-un rău nimănui !
Numai mercenarii, din ordinele lui...
Toate crimele, absolut toate,
Le-a săvîrşit cu labele curate...

Dar se ştie-n lumea asta, totul curge spre un sfîrşit :
Cum-necum, într-o zi, Leul Rege a murit...
(Nimeni nu va crede
Însă, fiecare,
Într-o zi, tot moare)

Deci — a murit.
S-a răcit,
„Curtea" l-a proslăvit,
I-a jelit,
I-au dat şi de pomană...

Şi toţi puricii vii au sărit în... altă blană.

Iar sfetnicii-enunci
Au rămas ca nişte curci
Plouate,
Cu buzele umflate,
Urmînd să-şi caute
Un alt servici
În altă parte
(Întrucît s-au compromis)

Lucru neadmis
În fabulă...

În practică, problema-i discutabilă...

Nu se cunoaşte încă vreun NOU ALES — dintre ei
Care să nu se folosească de vechile slugi şi lachei
Şi care,
La rîzboare,
Prin manevre iscusite, nestiute de gloate, adevărate mistere,
Reuşeşte (hocus-pocus), să pună laba pe putere...

★

Şi viaţa şi-a reluat farsa-i mizerabilă
Iar noi am ajuns la sfîrşit de fabulă...

Morala :

Deseori,
cînd se destramnă o tiranie, bat-o focul,
O altă stă gata
pregătită să-i ia locul...

FLOR

AR TREBUI...

Mari mase de oameni ai muncii, mai ales în oraşele unde nu s-a vărsat sînge în decembrie '89, îl aclamă pe dl. Ion Iliescu. Aceasta nu uită să spună, de fiecare dată, un neadevăr flagrant : că FSN-ul este emanaţia revoluţiei.

În Bucureşti şi, probabil nu numai în Bucureşti, circulă o video-casetă pe care sînt înregistrate evenimentele din ziua de 22 decembrie, în sediul fostului CC al PCR, înainte de constituirea CFSN. În această casetă sînt prezentate momentele cînd mai multe persoane, aflate azi în funcţii înalte, în conducerea provizorie a statului, discută despre viitorul organ al puterii, ignorînd cu desăvîrşire masele care alungaseră dictatorul şi înfăptuiseră revoluţia. Sînt de faţă domnii Iliescu, Brucan, Roman, Bîrlădeanu, g-ral Militaru şi alţii. Întrucît nu se pun de acord asupra denumirii noului organ, g-ral Militaru, aflat în picioare în spate-stînga faţă de scaunul d-lui Iliescu, pronunţă următoarea propoziţie :

— Frontul Salvării Naţionale funcţionează de şase luni, dom-le !

Discuţiile continuă. Singurul care pomeneşte de necesitatea unui paragraf, în comunicatul ce se va transmite ţării, în care să se vorbească despre democraţie, e dl. Bîrlădeanu. Ceilalţi nu sînt preocupaţi decît de felul în care să pună mîna pe putere. G-ral Militaru intervine a doua oară :

— Frontul Salvării Naţionale funcţionează de şase luni ; ăsta-i organ de partid şi de stat !

La aceasta, dl. Roman protestează împotriva specificării „organ de"... ; dl. Brucan îl susţine pe g-ral Militaru ; dl. Roman ar dori să se inspire din denumirea folosită la Timişoara. În cursul discuţiilor, destul de... neorganizate, dealtfel, cineva aduce vorba de Uniunea Sovietică. Tovarăşul Iliescu, la acea dată — director al Editurii Tehnice —, neemanat de revoluţie ca preşedinte al niciunui organ de stat sau de partid, sau de partid şi de stat, face următoarea precizare uluitoare :

— Am luat deja legătura cu Ambasada sovietică, le-am explicat în ce situaţie sîntem, cine sîntem şi ce vrem...

Deci, un cetăţean oarecare, director de editură : 1) la legătura cu Ambasada sovietică. În numele cui ? Cine l-a împuternicit să se adreseze unei puteri străine ? Poate sutele de tineri care muriseră deja la Timişoara şi Bucureşti ? 2) acest simplu cetăţean spune sovieticilor **cine sîntem şi ce vrem ! Ce vrem,** cine ? Evident, că nu sutele de mii de oameni care alungaseră dictatorul. Pentru simplul motiv că dl. Iliescu n-avusese încă nici-o consultare cu mulţimea **golanilor** din Piaţa Palatului şi Piaţa Universităţii. Evident, era vorba de „cine sîntem şi ce vrem" noi, guvernul care s-a grăbit spre sediul CC spre a culege fructul revoluţiei.

Un alt personaj, se pare că dl. Roman, nu se lasă mai prejos :

— Am vorbit cu ministrul apărării maghiar...

Deci, un profesor universitar la legătura cu conducătorul armatei unei ţări străine.

Reţineţi : la data (22 decembrie) şi ora respective, niciunul dintre domnii care participă la acea discuţie nu avea nici-o calitate oficială în stat. Dar, din cele spuse de unii dintre aceşti domni, reiese limpede că **erau înţeleşi cum să pună mîna pe putere.** De aceea s-au adunat, tocmai ei, acolo, la o oră deja stabilită (ora 17).

Deci, conspiraţia „de palat", care n-avea nici-o posibilitate să-şi înfăptuiască planurile, s-a instalat în palatul din care dictatorul fugise, la sfîrşit nu se ştie, încă, al cui, dar mai ales, de frica maselor revoluţionare.

Revoluţia a fost furată încă în seara de 22 decembrie. Tovarăşii ştiau deja de-atunci, „cine sîntem şi ce vrem". Adică, aveau planurile făcute. Le-au pus în practică, ignorînd cu nonşalanţă specific comunistă idealurile pentru care luptaseră sute şi sute de mii de oameni, pentru care muriseră sute, sau poate, mii de eroi.

Imaginile nu pot fi trucate. Nici vocile. Deşi, dl. Iliescu şi, desigur, şi dl Roman ar fi în stare să conteste evidenţa, cum au făcut-o, din decembrie pînă azi de nenumărate ori.

Ar trebui ca partidele de opoziţie să-şi facă intrarea în emisie la TV, în campania electorală, folosind cele mai semnificative momente din această casetă.

Ar trebui ca toţi cei ce n-au făcut parte din nomenclatură să vadă această casetă.

Ar trebui ca TVR (dacă e L) s-o difuzeze de mai multe ori, la ore de maximă audienţă, pentru ca tot poporul să vadă în ce fel este FSN emanaţia revoluţiei.

S. ALEXANDRESCU

PREMIUL ŞI CREDINŢA

Cum zicea şi Păstorel
De părintele Burducea,
Petre Roman e şi el,
Cînd cu steaua, cînd cu crucea.

EXEMPLU PERSONAL

Toţi, cu inima senină,
Îl urmează creeştineşte.
Petru Roman cînd se-nchină,
Toată lumea se crucişte.

IONEL RIZESCU

Dorinţă

Vă spun deschis, să ştiţi, nu vreau să mor !
Mă ţine-n viaţă curiozitatea
Că vreau să văd sfîrşitul tuturor
Acelora ce-au sechestrat dreptatea
Şi-au pus-o strîns în lanţuri, sub zăvor !

ERMIL ŞTEFĂNESCU

CELIBIDACHE?

APLAUZE CENZURATE

Ateneul Rommân găzduleşte două instituţii de prestigiu ale muzicii româneşti : Filarmonica „George Enescu" şi Uniunea Compozitorilor.

Noi, cei din Filarmonică, am fost deosebit de bucuroşi cînd, după Revoluţie, Uniunea Compozitorilor şi-a primenit conducerea, aducînd în fruntea sa pe reputatul compozitor şi muzicolog Pascal Bentoiu. Tot ca buni vecini şi vechi colaboratori, ne-a bucurat includerea, în programul săptămînii, dirijat de maestrul Horia Andrescu, primă audiţie a Simfoniei a VIII-a de dl. Pascal Bentoiu. Totul a început sub auspiciile cele mai fericite, cu două repetiţii harnice. Dar, printr-o fatalitate nedorită, înaintea repetiţiei de miercuri, 18 aprilie a.c., ciţiva colegi au avut ocazia să citească, revoltaţi, un articol apărut recent, semnat tocmai de dl. Pascal Bentoiu ! Curioziţatea s-a extins, şi pur şi simplu nu s-a mai putut începe repetiţia la ora fixată din cauza revoltei şi indignării orchestrei.

Iată incredibilul titlu : „Ceauşescu la concert", iar ca subtitlu : „Celibidache reales, la al muzicii congres" (în revista „Opinia studenţească" 21.03.1990, p. 7). Cît despre conţinut... impresiile d-lui Pascal Bentoiu cu privire la concertele Filarmonicii din München, dirijate de către directorul de onoare al Filarmonicii bucureştene, inegalabilul artist român Sergiu Celibidache, cel mai mare dirijor în viaţă din lumea întreagă şi primul dintre muzicieni care s-a reîntors în ţară pentru a ne dărui, în toată accepţia cuvîntului, patru concerte excepţionale.

Indignarea noastră a crescut văzînd ce a reţinut preşedintele Uniunii Compozitorilor din acest eveniment major, în pofida faptului că „nu ar fi voit să facă o cronică muzicală". Trecem peste remarca „obosellî" lui Sergiu Celibidache, peste amănuntele că o lucrare „l-a lăsat mai curînd rece", alta „l-a plăcut mult, fără însă a-l tulbura", ca în sfîrşit, „după o mare emoţie artistică", (aprecieri de acelaşi înalt nivel profesional) a fost „trezit" „direct în scenele cele mai penibile pe care toată ţara le-a putut vedea la al 14-lea congres" (etc. pe această temă). Este vorba de *aplauze* ale unui public „gata-gată să izbucnească în sloganuri de tipul Celi, Celi, — re-ales — la al muzicii congres", aplauzele manifestîndu-se prin „degradanta bătaie ritmică din palme". După acest proces de intenţii adresat publicului bucureştean, dl. Pascal Bentoiu trage şi concluzii ; „Am simţit că îmi crapă obrazul de ruşine faţă de acei europeni civilizaţi"... „Oare nu ne putem exprima decît în mugete de turmă ?..."

Nu contestăm nimănui dreptul de a fi bîntuit de obsesii sau de fobii, nici măcar pe acela de a le exhiba în public, dacă crede de cuviinţă. Dar, a alătura, a pune în ecuaţie numele marelui artist român Celibidache cu cel al lui Ceauşescu, doar pe criteriul asemănării formale a unor aplauze entuziaste, fără a fi în stare (involuntar ?) de a le disocia motivaţia — evidentă şi pentru omul cel mai orbit — şi făcînd din acest ţinţar, armăsar, cu pretenţii moralizatoare, ni se pare o *blasfemie* care nu s-ar putea justifica nici măcar printr-o susceptibilitate exacerbată.

Mai mult încă, a considera că publicul care ovaţiona cu strigăte de bravo, că publicul care la al 4-lea concert a cîntat din tot sufletul „Mulţi ani trăiască !" maestrului Sergiu Celibidache, că acest public, în care se aflau toţi membrii Filarmonicii „George Enescu", pe lîngă mulţi alţi muzicieni veniţi din toată ţara, se exprima prin „mugete de turmă", devine o gravă jignire, cu o adresă foarte precisă, pentru care cerem explicaţii şi cuvenitele scuze.

Atacul la persoana dirijorului Sergiu Celibidache este motivat transparent în Post-Scriptum : „Regret infinit aprecierile marelui muzician Sergiu Celibidache despre... muzica românească, emise într-o evidentă necunoaştere a problemei discutate. Ele au putut produce impresie doar în minţile unor oameni la fel de sumar informaţi, sau în ale celor care, dintr-un motiv sau altul, n-au fost în stare vreodată să conceapă vreo judecată personală şi adecvată asupra muzicii româneşti".

Îi înţelegem pe dl. Pascal Bentoiu că îi este neplăcut să afle, fără menajamente, unele adevăruri incomode şi constatăm „delicateţea" cu care d-sa îl consideră pe maestrul Sergiu Celibidache ignorant în ale muzicii româneşti. Oricît ar părea de regretabile pentru unii, judecăţile de valoare ale dirijorului Sergiu Celibidache trebuie mai întîi *înţelese*, în sistemul de valori la care ele se raportează. Mai ales, trebuie să nu uităm distorsiunile la care a fost supus criteriul valoric la noi în ţară, în anii în care cîntecele de „mase" şi tot felul de „cantate" erau la cea mai înaltă cinstire, pe un fundal de o nesfîrşită tămîiere...

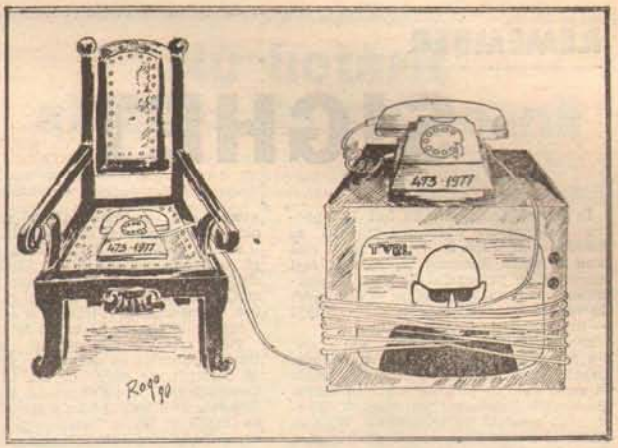
Pe noi, cei din Filarmonică, nu ne sperie adevărul fie el şi brutal. În schimb, urîm minciuna, ipocrizia (pe care atîţia ani a trebuit să le suportăm) şi repudiem metodele piezişe de denigrare folosite cu respectarea (aparentă) a tuturor convenienţelor. Din punctul nostru de vedere, aprecierile d-lui Pascal Bentoiu cu privire la maestrul Sergiu Celibidache ne sînt profund şi de-a dreptul dăunătoare. Să ne amintim că în urmă cu 11 ani, cînd Filarmonica „G. Enescu" ar fi avut şanse să devină ceea ce reprezintă pentru viaţa internaţională de astăzi Filarmonica din München, s-au găsit şi atunci *oficialităţi autohtone* adînc îngrijorate de *aplauzele* destinate lui Sergiu Celibidache (oare nu se ştie pe cine umbreau ele ?). În consecinţă, s-au grăbit să comunice că Filarmonica „G. Enescu" era angrenată în festivalul „Cîntarea României", motiv pentru care nu ar fi putut sta la dispoziţia lui Sergiu Celibidache. Oare a început din nou campania pentru îndepărtarea de sufletele noastre a maestrului Sergiu Celibidache ?

În ceea ce ne priveşte, Orchestra Filarmonicii avînd de ani de zile, săptămînă de săptămînă, în program cîte o lucrare românească, de cele mai multe ori impusă şi din păcate nu totdeauna aplaudată cu entuziasm, cu greu s-ar putea spune că sîntem sumar informaţi despre ceea ce cîntăm. Ne abţinem însă să dăm judecăţi de valoare, ca răspuns la aprecierile d-lui Pascal Bentoiu.

Nu considerăm incidentul produs de articolul jignitor al d-lui Pascal Bentoiu şi de retragerea lucrării d-sale de pe afiş, conform cererii adresate de către d-sa Direcţiei Filarmonicii, drept definitoriu pentru relaţiile noastre cu Uniunea Compozitorilor. Dimpotrivă, sîntem de părere că muzica românească a fost şi va fi bine reprezentată în programele Filarmonicii, prin tot ce cuprinde ea mai valoros, iar lucrările compozitorilor români în viaţă se vor bucura de toată atenţia noastră

P.S. : Aşa cum era de aşteptat, aria calomniei la proporţiile locale tradiţionale. Prin memorii adresate Ministerului Culturii dl. Pascal Bentoiu se plînge de „acţiuni premeditate", de „batjocorirea unui compozitor român" etc., într-un crescendo cu adevărat rossinian. Vom asista la orchestrarea unei adevărate culminaţii ?... Quousque tandem... domnule Pascal Bentoiu ?

Membrii Orchestrei Simfonice a Filarmonicii „G. Enescu", (urmează circa 70 de semnături. Copia xerox a scrisorii cu semnăturile respective o ţinem la dispoziţia în redacţie).



Scrisoare deschisă d-lui Răzvan Theodorescu, preşedintele Televiziunii Române

MOTTO :

Dă-i omului puterea, dacă vrei să-i cunoşti caracterul

Stimate domn,

Aprecierile asupra activităţii instituţiei pe care o conduceţi, sînt puncte de vedere strict personale, reprezentînd o critică făcută cu bună intenţie.

În ceea ce priveşte aspectul cultural-distractiv al emisiunilor TVR, nu am decît cuvinte de laudă. Însă, în ceea ce priveşte aspectul informativ şi de modelare a conştiinţei politice şi civice a poporului, calific activitatea postului dumneavoastră drept detestabilă. În acest sens, vă acuz acum de următoarele :

1. Neinformarea promptă a populaţiei cu privire la unele acte grave petrecute în ţară (vezi episodul Tîrgu Mureş).

2. Prezentarea distorsionată, însoţită de comentarii neavenite, a unor documente de însemnătate precum Proclamaţia de la Timişoara *sau a unor evenimente cum sînt marile demonstraţii ale tineretului din Piaţa Universităţii.*

— Acordarea, în cazul acestora din urmă, a unui spaţiu de emisie restrîns, în raport cu importanţa evenimentului.

— Acordarea unui spaţiu exagerat intervenţiilor „oamenilor de bine" din toate colţurile ţării, care şi-au exprimat indignarea faţă de demonstranţi.

— Distanţarea TVR, atît la propriu, cît şi la figurat, faţă de demonstranţi, în sensul că : filmările s-au făcut preponderent de la mare distanţă şi, esenţial, nici un reporter al TVR nu a angajat discuţii directe cu demonstranţii, pentru a încerca să le afle opiniile.

3. Nerealizarea unor emisiuni documentare care să prezinte, în mod obiectiv, trecutul vieţii noastre democratice, meritele şi scăderile reale ale partidelor noastre tradiţionale ; neprezentarea unor reale „file de istorie" a fostului PCR ; limitarea „dezvăluirilor" strict la perioada de după 23 august 1944. De ce d-na Viorica Moisuc nu şi-a continuat emisiunile planificate în serial, din care am văzut doar primul episod ? Acesta este doar un exemplu. Nu cred că asemenea emisiuni ar fi putut fi etichetate drept propagandă electorală pro sau contra cuiva. Ar fi reprezentat însă acte de justiţie istorică şi, de asemenea, ar fi contribuit la o mai bună orientare a alegătorilor (care, tot ce ştiu despre P.N.Ţ. şi P.N.L., au învăţat de la propaganda P.C.R.). Neţiind o astfel de informare, v-aţi abătut de la o îndatorire profesională şi morală elementară a unui istoric.

4. Încurajarea diziденţilor, după binecunoscuta reţetă din 1946 ; vezi frecventele apariţii la TV ale minusculului partid Uniunea Liberală Brătianu, al cărui şef nu pierde nici o ocazie pentru a-l calomnia pe preşedintele P.N.Ţ.

5. Lipsa din program a unor anchete TV care să investigheze modul în care se aplică, în campania electorală, mult trîmbiţatele principii de fair-play şi de abţinere de la atacuri la persoană. Telespectatorii sînt înştiinţaţi că respectivele principii sînt încălcate, dar nu li se arată de către cine. Oare de ce ?

6. Lipsa de iniţiativă privind abrogarea decretului 473. Solicitarea de către dvs a anulării acestui act aberant ar fi contribuit, în mod cert, la creşterea credibilităţii TVR în rîndurile propriilor beneficiari.

Pentru aceste motive, apreciez că :

● Atitudinea dvs, în calitate de preşedinte al TVR, contravine principiilor Revoluţiei din decembrie.

● Sînteţi, în continuare (şi nu numai din punct de vedere legal), subordonat guvernului şi partidului de guvernămînt.

● Vă asumaţi o grea răspundere, făcînd jocul unei formaţiuni care înnoată împotriva curentului istoriei. Dacă alegerile aşa-zise libere din 1990 vor semăna cu cele din 1946, vă va reveni o mare parte din vină.

Vă doresc, în încheiere, ca, prin ceea ce — sper — veţi întreprinde, măcar de acum înainte, să vă dovediţi demn de a ne mai privi în ochi fără să roşiţi.

Dr. VALER POMPILIAN

TIMPUL CAPITALEI

SĂPTĂMÎNAL DE ATITUDINE ANTITOTALITARĂ

Director fondator
TEODOR NOR

ANUL 1 ■ NR. 3
11–17 mai 1990
8 pagini – 2 lei

Sînt adevăruri d-acelea care dau pe față toate rănile unei nații, care aruncă lumină asupra căderii poporului și asupra cauzei acestei căderi... N. BĂLCESCU

CRIZA DE POLITIC

Democrația autentică are grandiosul și valorosul merit de a descoperi și scoate la lumină adevărul, pînă la cele mai mici și neinsemnate aspecte sub care se desfășoară viața politică, atît în ceea ce are ea sublim, cît și în ceea ce are degradant.

Delimitîndu-ne la poporul nostru, la actuala perioadă și la problemele de urgență, se cuvine a recunoaște că democrația ne descoperă unele mari carențe. Temperamentul latin — relevînd pasiune, patimă, indisciplină, orgoliu și altele asemănătoare, manifestate în dezbaterile colective ; analfabetismul politic, manifestat în opinii și acțiuni străine de problemă ; criza de politic, reflectată în gratuitatea multor dezbateri orale și scrise privind problemele politice.

Această gratuitate este vădită de dezgustul și deziluzia manifestate în rîndul maselor față de ceea ce se petrece la multe din reuniunile politice. Există, deci, un profund decalaj între ceea ce masele așteaptă, și ceea ce ele primesc din partea eroilor scenei politice.

Intrînd în analiza acestei situații, constatăm și se cuvine să reținem două date politice de importanță deosebită : 1. Există un instinct politic comun, **cu care se naște orice om, acela al interesului de soluționare a problemelor sociale. 2.** Există o criză de politic, **manifestată în incapacitatea și incompetența de participare la soluționarea problemelor sociale.**

Aceeași situație aparține tuturor domeniilor societății, cu deosebire că, în cele mai multe, criteriile și metodele de descoperire a dotării și a meritelor candidaților spre promovare sînt bine și suficient stabilite. În sport sînt baremurile, în teatru și muzică sînt probele de verificare a talentului, în artă — creațiile. În politică, însă, lipsesc aproape total probele de competență, **lăsînd prea mulți cîmp aventurii, imposturii, arivismu-**

VICTOR ISAC

(Continuare în pag a 2-a)

DIN SUMAR

Paul Goma despre identitatea morală a individului ■ A fost sau nu judecat corect Ceaușescu ? (III) ■ Conservarea documentelor istorice ■ Scrisoare deschisă domnului Pascal Bentoiu

Domnul Iliescu și „golanii"

I-au trebuit domnului Iliescu 15 zile să-și adune mintea ca să înțeleagă rațiunea unui dialog cu magnificul tineret pe care, cu atîta indecență și nechibzuință politică, l-a etichetat „golan".

Termenul, trebuie să reamintesc, a fost împrumutat de la patronul domniei sale, care l-a folosit în ajunul prăbușirii. S-ar putea să fie un semn prevestitor. „Golanii" de la Universitate au infirmat ideea că latinii ar fi lipsiți de tenacitate. Protestul lor, prelungit și neîntrerupt, n-are precedent în istoria lumii libere. E un act sublim și o lecție a democrației, adresată unui tiran în devenire. Ei, acești „golani", mărturisesc lumii vitalitatea poporului român, resursele neepuizabilei sale spiritualități. Ei sînt străjerii avanpostului cel mai îndepărtat al lumii libere.

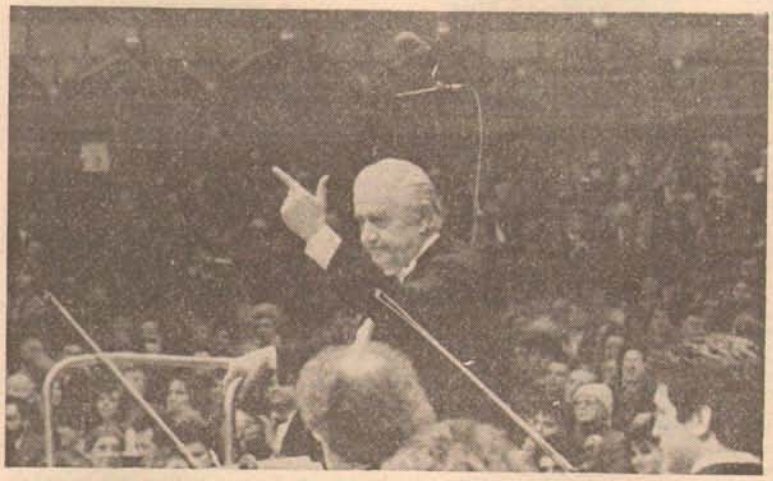
Ciudatul dialog propus tineretului a confirmat din nou dimensiunile personalității domnului Iliescu : o caricatură de dictator și o rățoială de plutonier major, care a ratat ocazia reconcilierii cu tineretul. Domnul Iliescu este un cumul de defecte. Mizează în continuare pe odioasele structuri. Atitudinea, pe măsura resurselor domniei sale, nu ne surprinde. În schimb, aceea a domnilor Dinescu și Dan Petrescu — o mărturisesc cu regret — produc consternare. Prestigiul lor se deteriorează zi de zi. Adevărat să fie că poeții și filosofii au o doză de naivitate ? În Franța carteziană, cu zeci de ani în urmă „se purta marxismul". Mulți intelectuali credeau a fi de bon ton să se bălăcească în apele pestilențiale ale acestuia. A. Gide, Pierre Daix, politolog de anvergură, ori Sartre, prestigiosul, dar și controversatul minuitor al conceptelor existențialismului — pomenesc doar cîteva piscuri — s-au rătăcit în mrejele marxismului, chiar și ale stalinismului. Dar în cele din urmă s-au dezmeticit. În schimb, M. Dinescu și Dan Petrescu, deși cunosc neomarxismul la fața locului, preferă complicitatea unei faune de hiene care, zi de zi, uzurpează drepturile poporului. Deși au exemplul minunatelor românce Doina Cornea și Ana Blandiana, dînșii persevereză diabolic.

Revenind la „golani", sufletele lor neîntinate solicită asanarea aparatului de stat, pedepsirea vinovaților și eliminarea lor din viața publică. Revendicările lor sînt cu precădere acelea ale autorilor Proclamației de la Timișoara, atît de populară opiniei publice. N-au veleități politice, dar sînt elita națiunii. De ce se opune domnul Iliescu acestui tineret atît de generos ? El se vrea un dictator luminat, un om ce se sacrifică binelui public. Probele ne demonstrează contrariul. A deturnat voința poporului, uzurpînd penibil președinția statului, a guvernului, și jumătatea „mai mare" a pseudo-parlamentului. Dispune de oameni și de bunurile poporului, după bunul său plac. Domnul Iliescu se simte în largul său ca înalt dregător șef al căprăriilor de bătăuși și asasini. Aceștia cutreieră țara, dezlănțuind un taifun de teroare, de dezinformare și calomnii. Ultima gafă, care îi va fi fatală domnului Iliescu, o constituie oferta unui dialog adresată tineretului, sub forma unui dictat. Acesta a respins-o cu demnitate. Vremuri grele vă așteaptă, domnule Iliescu. Sînteți din ce în ce mai singur. Nu provocați mai mult tineretul, națiunea. Consecințele vor fi incalculabile. Nu vă luați asemenea risc. Țara are nevoie de liniște. Nu vrea o nouă revoluție, noi martiri. Iar dumneavoastră gîndiți-vă că situația s-ar putea să vă scape de sub control. Meditați la sfîrșitul lamentabil al dictaturilor. Zilnic, prin piața Universității se perindă cei mulți ce doresc să trăiască liberi. Ei se reconfortează psihic acolo, în climatul adevăratei democrații. Ați refuzat să vă duceți în această catedrală a sufletului românesc ; îmbîcsit de otrava totalitarismului roșu, n-ați putea rezista la asemenea atitudini morale. Preferați să trăiți în palatul bîntuit de fantoma lui Ceaușescu.

C. CONSTANTINESU KLAPS

● două săptămîni printre golani ● două săptămîni printre golani ●

CUI FOLOSEŞTE DEFĂIMAREA LUI CELIBIDACHE?



SCRISOARE DESCHISĂ DOMNULUI PASCAL BENTOIU, PREŞEDINTELE UNIUNII COMPOZITORILOR ŞI MUZICOLOGILOR DIN ROMÂNIA

Am citit stupefiat articolul Dumneavoastră publicat în revista „Opinia studenţească" de la Iaşi şi intitulat — în mod inadmisibil ! — „CEAUŞESCU LA CONCERT — CELIBIDACHE REALES, LA AL MUZICII CONGRES".

Profanarea reputaţiei celui mai important muzician român de azi — a Maestrului Sergiu CELIBIDACHE, Directorul de Onoare ales al Filarmonicii „George ENESCU" — este incalificabilă, cu atît mai mult cu cît acest grav act denigrator vine din partea Preşedintelui Uniunii Compozitorilor şi Muzicologilor din România, căpătînd „conotaţii" regretabile. Astfel, un cititor neavizat ar putea crede că „opinia" respectivă corespunde unei întregi bresle artistice — aspect însă cu totul fals !

De aceea, în calitate de compozitor laureat al unor numeroase premii internaţionale, ca şi în calitate de membru titular al secţiei simfonice a Uniunii Compozitorilor şi Muzicologilor din România, doresc prin prezenta să mă desolidarizez cu fermitate de această „opinie" a Dumneavoastră şi, în general, a celor care — dintr-un mărunt sentiment de invidie — îl calomniază pe genialul nostru muzician, aclamat de publicul meloman de pretutindeni !

În acelaşi timp, consider extrem de grave şi invectivele proferate la adresa admirabilului nostru public meloman (pe care Dumneavoastră îl comparaţi cu o... „turmă mugind" !), precum şi cele lansate ulterior împotriva prestigioasei Orchestre Simfonice a Filarmonicii „George ENESCU" — ansamblu de elită ce a promovat şi promovează cu consecvenţă muzica românească (inclusiv lucrările Dumneavoastră), dar pe care l-aţi reclamat la foruri înalte, acuzîndu-l — nici mai mult, nici mai puţin — de... „asasinat cultural" !

Credeţi oare, Domnule Preşedinte, că, prin astfel de mijloace, calomniind din motive personale interpreţii şi publicul, veţi reuşi să serviţi cauza nobilă a promovării în general a creaţiei componistice româneşti ?

ŞERBAN NICHIFOR

compozitor şi muzicolog ; membru al Uniunii Compozitorilor şi Muzicologilor din România ; membru al Societăţii GEMA din R.F.G. ; laureat al concursurilor internaţionale de la Amsterdam, Tours, Evian, Toledo, Urbana (Illinois), Trento, Roma, Atena, Bydgoszcz şi Hong-Kong

Loialitate

Deplina loialitate a TVR faţă de idealurile revoluţiei a fost încă o dată (dacă mai era nevoie) demonstrată de programarea la o oră de maximă audienţă — 02,00 noaptea — a procesului lui Coman Ion. Întrucît acest proces este de maximă importanţă pentru dezvăluirea unor aspecte foarte importante încă nelămurite, aducem vii mulţumiri d-lui Răzvan Theodorescu (preşedinte) şi d-lui Emanuel Valeriu (director general). Sperăm că, atît conducerea provizorie a ţării, cît şi milioanele de telespectatori vor aprecia cum se cuvine eforturile d-lor.

Telespectator

ANUNŢ

Am primit la redacţie, luni 7 mai, replica d-lui PASCAL BENTOIU la materialul **Aplauze cenzurate**, semnat de membri ai Filarmonicii „George Enescu". Datorită dimensiunilor răspunsului d-lui Bentoiu, acesta n-a putut vedea lumina tiparului în prezentul număr. Îl vom publica, integral, în numărul 4.

TOP MUZICAL

LOCUL I :

Roata morii se-nvîrteşte,
Chi-ţac, Chi-ţac, Chi-ţac...

LOCUL II :

Trandafir de la Moldova,
Te-aş vota dar nu-ţi ştiu
slova...

LOCUL III :

(Pe vechea melodie
„Ah ce dulce este viaţa")

Simt că mă apucă greaţa
Cînd citesc în „Dimineaţa"
Cum mă-ndeamnă domnul Piru
Să votez cu trandafiru',

Liliac

Vitriol

UNELE RĂSPUNSURI ÎNCHIPUITE ALE DOMNILOR ION ILIESCU ŞI PETRE ROMAN

După cum se cunoaşte, d-nii Ion Iliescu şi Petre Roman au avut amabilitatea să se întîlnească, în cadrul unei conferinţe de presă spontane (minuţios pregătite, în aşa fel încît, întrebările neconvenabile să nu se audă) cu un grup de ziarişti români şi străini. Întrucît întrebările n-au putut fi toate auzite, a trebuit mai mult să ni le imaginăm. Iar dacă tot am fost nevoiţi să ne imaginăm întrebările de ce să nu ne imaginăm şi răspunsuri ? În fond, alţii nu şi-au imaginat sonete?

Întrebare : D-le Iliescu, sînteţi acuzat de tendinţe neocomuniste. O parte a presei şi a electoratului susţine că aţi urmări să reinstauraţi comunismul.

Dl. Iliescu : (Zîmbeşte superior. Superioritatea vine din aceea că d-sa a înţeles manevra pe care alţii încă n-au descifrat-o) : Această afirmaţie este o manevră electorală. Ea n-are nici un temei. Toată lumea ştie că am fost un anticomunist convins, încă din tinereţe. În Comitetul Politic Executiv am intrat tocmai cu scopul de a submina fostul partid comunist. Ceauşescu a observat ceva şi de aceea a încercat să mă înlăture. Asa se explică cearta mea cu fostul dictator. El voia comunism, eu voiam anticomunism şi aşa (gesturi de mişcă cu ambele mîini) ne-am certat. Realitatea este că domnii Coposu, Cîmpeanu, Cunescu — nu întîmplător toţi cu nume în C — luptă pentru păstrarea comunismului în România. Asta au făcut şi cît au stat în aşa-zisa închisoare, unde s-au bătut cu intenţia premeditată ca, la nevoie, să poată denigra revoluţia. Realitatea este că noi am reuşit să împroprietărim ţăranii, în ciuda opoziţiei crîncene a ţărăniştilor, şi de aceea ţăranii ne vor vota pe noi.

Întrebare : Vorbiţi-ne despre încurajarea liberei iniţiative.

Dl. Roman : Reprezentanţii guvernului au avut numeroase contracte cu reprezentanţi ai unor firme, concerne, corporaţii, care s-au concretizat în numeroase contracte pe termen lung, mediu sau scurt. De altfel, în bună măsură, rezultatele acestor demersuri au început să se vadă. Cetăţenii au început să le simtă. Numai în Bucureşti au apărut peste 32 763 instalaţii complexe complet computerizate, pentru fabricarea vatei de zahăr. În acest fel, rezolvăm şi problema zahărului şi pe cea a vatei, ca să nu mai vorbesc de consecinţele, ca să sună aşa, adiacente. În orice caz, a fost o acţiune cu efecte benefice, pe multe planuri.

Întrebare : Despre privatizare ce ne... ?

Dl. Roman : Noi am creat deja un **secretariat de stat pentru privatizare**, care va dirija întreaga acţiune. Acest secretariat are şi rolul de a absorbi o importantă cantitate de forţă de muncă, mai ales specialişti de înaltă clasă, din fostele secţii economice ale fostului c.c. al p.c.r., din fosta Academie Ştefan Gheorghiu, din alte organisme care au fost marginalizate de vechiul regim. La acest secretariat, oricine poate obţine, în cîţiva ani, o autorizaţie pentru înfiinţarea unei întreprinderi particulare. Iar dacă petiţionarul decedează între timp, noi am introdus măsura, cu totul nouă, revoluţionară, ca autorizaţia să poată fi înmînată urmaşilor legali.

Dl. Iliescu : În acest sens, vreau să vă spun că noi dorim să ne debarasăm de orice fel de dogme, de orice ideologii, de orice modele. De aceea, după cum vedeţi, presa fesenistă a devenit extrem de religioasă, publică mereu materiale cu caracter religios. Lumea poate crede în orice. Nici nu ne opunem. Ba chiar încurajăm orice manifestare, cu condiţia ca noi să conducem procesul de democratizare şi înnoire socială.

Întrebare : Socotiţi că demonstranţii din 21—22 din Bucureşti erau reprezentativi ?

Dl. Roman : Bineînţeles. Eram şi eu printre ei. Dumneata nu erai. Nici Coposu nu era. Iar acum dumneata scrii porcării în ziarul dumitale. De altfel, după alegeri vom trece la raţionalizarea consumului de hîrtie, cum a spus şi colegul Plesu. Atunci, să vă vedem pe d-voastră 23aprilie—10 mai sînt reprezentativi ?

Întrebare : Dar demonstranţii din 23 aprilie—10 mai sînt reprezentativi ?

Dl. Roman: Bineînţeles că nu sînt, de vreme ce nici eu, nici colegul Dan Iosif, nici alţi luptători, nu sîntem acolo.

Întrebare : Ce diferenţă găsiţi că este între revoluţie şi contrarevoluţie ?

Dl. Ion Iliescu : Diferenţa mi se pare foarte clară. De altfel, ea a fost bine definită chiar de istorie. Revoluţia a ţinut pînă în seara zilei de 22 decembrie 1989, cînd noi am constituit noul organism al puterii. De-atunci încoace, orice acţiune îndreptată împotriva organului puterii care este legal constituit, este lesitim pentru că este emanaţia însăşi a revoluţiei, orice acţiune îndreptată împotriva noastră este contrarevoluţie. Chiar dacă sînt unii care ne contestă, noi îi vom lăsa acolo, să fiarbă în propriul lor suc. Poate că se vor alcătui. Bineînţeles, dacă nu vor provoca alte dezordini. Pentru că noi am reuşit să stăvilim, deocamdată, entuziasmul revoluţionar al muncitorilor din marile întreprinderi, care au cerut să vină în coloane masive şi să mătuie ca un buldozer, pe toţi cei din această piaţă.

Întrebare : Găsiţi că aceasta ar fi o metodă democratică ?

Dl. Iliescu : Trebuie să fie neapărat democratică ? Dacă muncitorii vor avea această iniţiativă şi vor dori s-o pună în aplicare, noi nu-i vom putea opri. Să nu uităm, domnilor, că dacă trenurile cu muncitori indignaţi, înarmaţi cu bîte, ar fi reuşit să ajungă la Timişoara, atunci, în 18—19 decembrie 1989, nu s-ar mai fi produs acolo atîtea pagube şi n-am mai fi avut acum atîtea probleme cu aşa-numita proclamaţie de acolo, din aşa-numitul oraş martir. Eu îi cunosc bine pe băieţii de-acolo şi-mi pare sincer rău că se lasă manipulaţi. Nu înţeleg de ce se cramponează de aceşti — aşa-numiţi-ounct-opt. Eu le-am fost cîrmaci şi am avut încredere în ei, dar văd, cu părere de rău, că ei nu au încredere în mine.

În continuare, pe fundalul altor întrebări formulate de ziarişti, organizatorii conferinţei de presă mulţumesc domnilor Iliescu şi Roman, care părăsesc sala în aplauzele furtunoase ale asistenţei.

Reporter

Curtea Supremă ne-a promis sentinţa în **recursul** celor patru (Dincă, Bobu, Postelnicu, Mănescu) pentru 5 mai, „uitînd" că în acea zi, la tribunal e... SRL. Oare ce **surpriză** ni se rezervă ?

Folclor de ultimă oră : Nu aveţi ce face, Iliescu place ! („Dimineaţa")

Liliac

TIMPUL CAPITALEI

SĂPTĂMÎNAL DE ATITUDINE ANTITOTALITARĂ

Director fondator
TEODOR NOR

ANUL 1 ■ NR. 4
18–24 mai 1990
8 pagini – 2 lei

Dacă te-ai hotărît să spui adevărul, pregătește-te de suferință.

AL. BRĂTESCU-VOINEȘTI

Nevoia de dictatură

Îți scriu ție, care, nemaifiind, continui să exiști în fiecare din noi în proporții diferite. Ai fost, din punctul tău de vedere, un comunist perfect. Dovadă : cît de bine s-a imprimat, în circuitele celor mai mulți, nevoia de dictatură. Nevoia de a auzi o singură voce care să ne spună ce avem de făcut, rezultat firesc a ani și ani de centralizare comunistă. Altfel s-ar mai scanda, spre groaza unora dintre noi, un singur nume, așa cum numai cu cîteva luni în urmă se proceda, spre ura tuturora ? Ani de zile m-am întrebat de ce muncitorii de la „23 August", sau alte uzine, nu se adună în Piața Palatului să termine cu tine. De fapt înțelegeam și nu-mi venea să cred că înainte de a fi fricoși, eram încătușați de interese meschine. Ai instaurat lenea, lichelismul, ura, submediocritatea ca principii fundamentale ale existenței. Cum să nu ne fie spaimă de privatizare ? Cum să convină pierderea unor privilegii nobiliare unor oameni care ar trebui, de-acum înainte, să dea mai întîi proba valorii proprii din care să trăiască ? Iată sperietoarea care îi încrîncenează pe cei mai mulți. De aceea mă întreb, acum, cîți dintre noi nu au acut un interes real în a te vedea dus și cîți se bucură cu adevărat de așa ceva.

Ce repede te-am uitat ! Abia dacă îți se mai rostește numele. Și cîte ar fi vrut să mai afle despre tine ! Abia dacă se mai spune cine ai fost, ce ai făcut, cum ai reușit să obții succesul enorm din care, abia acum trași cu adevărat foloase, tu și comunismul tău...

S. MOISE

Desen de TEODOR NOR

A venit momentul, așteptat aproape o jumătate de veac.

Românii vor avea, în fine, alegeri... aproape libere.

Omului de rînd — țăran, intelectual, muncitor — i se va reda dreptul de a-și hotărî soarta, dreptul de a-și impune voința, de a-și alege calea ce va trebui s-o urmăm toți — calea eliberării de robia comunismului.

Pentru că, numai așa poate birui Revoluția fără seamăn din decembrie.

Alegerile libere sînt primul pas — hotărîtor — spre împlinirea idealurilor pentru care au murit eroii din decembrie.

DEIE DOMNUL!

De aceea, tot românul va fi chemat în fața urnelor pentru a-și impune dorința, înăbușită timp de jumătate de veac, dorința și voința de a fi liber.

Pentru aceasta, toți factorii de răspundere ce se vor afla la circumscripțiile electorale trebuie să aibă o conduită ireproșabilă. Nu ne putem permite să existe cea mai mică, cea mai timidă încercare de falsificare, sub orice formă. Legea electorală, prin simpla sa existență, nu ne poate garanta desfășurarea unor alegeri într-adevăr libere dacă nu există și un gir moral. Și, girul moral pe care îl așteptăm de la juriștii ce trebuie să se afle în comisiile electorale nu este suficient dacă nu este dublat de o înaltă morală a alegătorului.

Generațiile ce vor veni după noi nu trebuie să ajungă să ne blameze pentru pierderea acestei șanse unice pe care ne-a oferit-o revoluția și eroii ei.

Deci, oameni buni, deie Domnul să aveți gîndul cel bun în fața urnelor !

Așa să ne ajute Dumnezeu !

TEODOR NOR

DIN SUMAR

Paul Goma despre pierderea identității morale a individului în România (II) ● Umilitule ! ● Culpabilitate – nonculpabilitate ● Nu destabilizați ! ● Cui folosește defăimarea lui Celibidache? (III) ● Unele note la încheierea experimentului CPUN ● Studențimea română în 1956 (II) ● Kilometrul 4 ● Revigorarea satului ● Dificila întoarcere acasă.

DUȘUL RECE

Am crezut, în naivitatea mea, că după revoluție, e destul un duș de europenism, pentru ca zoaiele propagandei comunist-fasciste (termeni inseparabili) să se spele de pe pielea oricui. Puteam să bag mîna-n foc că acel OM NOU, **constructor conștient și devotat al socialismului și comunismului**, n-a existat niciodată. Aprecierea mea — recunosc, eronată — s-a bazat pe faptul că îndoparea ideologică a generat o greață națională de necontestat. Din păcate, n-am ținut în calcul efectele dozelor infinitezimale de otravă, forța de picătură chinezească a falsului mărunt, a sferturilor de adevăr. Căci, dacă aruncăm la gunoi cuvîntările imbecile ale genialei perechi, rămîn, undeva în adînc, fapte ca : „un șomer își vinde un ochi" ; „Sicilia — pămînt al mafiei" ; „creșterea criminalității la New York" ; „intelectuali nevoiți să spele vase" etc. Prin filmele cu șomeri și oameni oropsiți cu care ne-au intoxicat colegii „culturnici" (AZI, neclintiți din posturi, ăsta e ADEVĂRUL), s-a format totuși, acel **om nou** — sugestionat de o mass media venală, omul care, stînd în țarcul granițelor naționale, n-a putut să vadă și să compare, sfertodoctul care știe tot deși nu citește nimic, credulul la orice zvon, speriatul la orice schimbare, cel care preferă să nu-și pună mintea la contribuție dar să-și încaseze salariul lui de mizerie socialistă.

Exploatînd din plin lipsa de discernămînt — operă a unui învățămînt viciat de tehnicism îngust — profitînd de uciderea în fașă a tot ce a fost gîndire originală, **serviciile specializate** integrate AZI (citește camuflate) altor organisme, își continuă opera de dezbinare, pentru a ne stăpîni. O fac, fie propagînd teoria vidului de putere (pasă-mi-te, numai membrii nomenclaturii au dobîndit experiența și competența de a conduce), fie servindu-ne DIMINEAȚA, ca mic dejun, feluri de bucate preparate „à la russe" de vestiți bucătari neomarxiști, ca S. Brucan și Al. Bîrlădeanu. În paralel, se elaborează și tot felul de zvonuri „senzaționale" : „Rațiu va împărți pămîntul la foștii moșieri. Țăranii vor redeveni iobagi" ; „Să vină P.N.Ț.-iștii ? Ăla care au tras în țărani, la 1907 ?" ; „Maniu și Brătianu au venit personal la Grivița (1933) și au ordonat soldaților să tragă, deși colonelul nu vroia" ; „Nu toți membrii de partid dar, după cum a spus Cîmpeanu, vreo 500 000 vor fi arestați și băgați în lagăre de concentrare", „N-ai știut că Rațiu a fost prieten cu Horty ?" ; „Fiecare din golanii de la Universitate primește dolari și blugi ; agitatorii mai primesc și cîte o sticlă de whisky".

Televiziunea nu se lasă nici ea mai prejos. Ce a însemnat redifuzarea „complet-incompletă" a procesului ceaușeștilor decît surpriza de a-l vedea prezent pe Gelu Voican Voiculescu ? De aici, concluzia : „Uite-l, dom-le, să mai zică cineva că n-a fost revoluționar !"

Și dacă ne dăm seama că **Omul nou** — timoratul, lipsitul de orizont, violentul, gregarul, e totuși o realitate, că există forțe obscure care-l manevrează în folosul imobilismului politic, al distrugerii mugurilor de libertate și de echitate, ce facem noi, scriitorii, artiștii, pentru a anihila contraofensiva celor ce se încăpățînează să păstreze în cugete și în structurile economico-sociale aberația leninistă ?

Din păcate, mult prea puțin. La Conferința scriitorilor, Mircea Dinescu a spus că obștea scriitoricească este acum atît de puternică, încît, unită, ar putea răsturna orice guvernare dictatorială. Frumoase, dar utopice cuvinte. După cum, în „epoca de aur", scriitorii disidenți — nume cunoscute — se puteau număra pe degete, și acum, cînd ceața fricii și a dezinformării persistă în multe minți, marile nume ale literaturii noastre (cu cîteva excepții) stau de-o parte și așteaptă. Ce ? Limpezirea vinului ? Evident, coborîrea în arena publicisticii e riscantă. E mai bună expectația, prudența. Nu ne vom referi aici la unii confrați ca Al. Piru, Darie Novăceanu, Romulus Vulpescu care au ales partea cu trandafiri a baricadei. Nici la luptătorii pentru lumina viitoare ca Ana Blandiana, O. Paler, Al. Paleologu, G. Liiceanu, Stelian Tănase, Radu Enescu, Gabriela Adameșteanu, ci la acei confrați care, sub vălul unei aparente neutralități, lasă — cu, sau fără voia lor — ușa crăpată pentru veleitari puterii. Nu pot uita „replica" anemică, vorbăria fără obiect, pe care un grup de intelectuali a dat-o mese rotunde ce i-a reunit pe cîțiva protagoniști ai G.D.S. Profitîndu-se de absența din arenă a marilor personalități ale vieții noastre culturale, ni se strecoară tot felul de idei „neutraliste" (citește împăciuitoriste) cărora nu le lipsește, însă, bobul de venin. Astfel, sub preixtul unor impresii belgiene, Eugen Simion își dojenește prietenii din diaspora, care reproșează guvernului că „nu a dus revoluția pînă la capăt", cerîndu-le să aibă răbdare, că guvernul știe ce face, că, de fapt, noi, cei ce trăim pe aceste meleaguri, vom decide calea...

Ce ne facem însă, dacă oamenii vor fi din nou prea ușor ademeniți, apoi drastic îndrumați, să aleagă o **neo-soluție** românească de construire a democrației ? Ce ne facem dacă, în timp ce scriitorii țărilor est-europene își îndrumă cititorii să privească spre apus, noi, dînd un conținut nou, superior, îndrumărilor unor servicii specializate, vom redescoperi că lumina vine exclusiv de la răsărit ?

RADU IFTIMOVICI

CUI FOLOSEȘTE DEFĂIMAREA LUI CELIBIDACHE?

SCRISOARE DESCHISĂ ADRESATĂ MEMBRILOR ORCHESTREI FILARMONICII „GEORGE ENESCU"

Mă adresez astfel pentru că — oricită amărăciune mi-ați fi turnat în suflet — continui să vă stimez pe Dvs., componenții primei orchestre a țării, acea orchestră prin care — copil de 13 ani — mi-am început educația muzicală, acea orchestră în fruntea căreia am urmărit nu numai pe marele Enescu, pe George Georgescu, Perlea, Silvestri, Alfred Alessandrescu, Rogalski, dar și pe Karajan și Stokowski, alături de care am văzut concertînd de la Kempff și Lipatti la Valentin Gheorghiu, de la Gieseking la Richter, Arrau și Menuhin, datorită cărela — în fine — am ieșit în fața publicului de zeci de ori, între altele cu cel mai mare succes pe care l-am întîlnit într-o viață ce începe a deveni prea lungă : prima audiție în concert a operei „Hamlet".

Mă adresez dvs. cu grija și dragostea unui părinte (sunt fără îndoială mai în vîrstă decît oricare membru al orchestrei actuale și niciunul din dvs. n-a trecut probabil prin cele ce am traversat eu în viață) pentru a vă spune că acționînd cum ați acționat în ziua de 18 aprilie ați făptuit una din cele mai grave erori : m-ați făcut vinovat de **delictul de opinie** și l-ați sancționat administrativ (scoaterea piesei mele din program pentru că aș fi exprimat cutare opinie, și rămîne să vă demonstrez că nici măcar n-am afirmat lucrurile de care mă învinuiți). Luna Aprilie nu-mi este favorabilă pe plan muzical. Anul trecut, în aceeași lună, a fost oprită din ordin „de sus" (probabil cabinetul doi, dacă nu cine știe ce cățel mai jos plasat) înregistrarea pornită la Radiodifuziune cu opera „Hamlet". Singura explicație pe care am putut să mi-o dau a fost aceea că prințul Charles al Angliei făcuse cu puțin timp înainte niște declarații ostile demolării satelor ; era deci pedepsit compatriotul său Shakespeare (nu vă mirați : am fost informat că atunci cînd d-na Mitterand a îndrăznit s-o invite pe d-na Doina Cornea la festivitățile bi-centenarului revoluției franceze, a fost dat radiodifuziunii ordinul de a se scoate pentru un timp muzica franceză de pe post !).

Anul acesta dvs. ați oprit executarea simfoniei mele a 8-a, prin crearea unor condiții în care lucrul devenise imposibil, acțiune care constituie o premieră absolută în viața muzicală românească, așa cum fusese și ieșirea dvs. din scenă cu o săptămînă înainte, **pentru că** televiziunea întîrzia să dea liber emisiunii, iar membrii orchestrei își pierduseră răbdarea : motivul — sau pretextul — eliminării simfoniei mele din program a fost un articol publicat de mine cu o lună în urmă în „Opinia studențească" din Iași. Cineva a dat citire articolului în timpul rezervat repetiției, ați creat **iluzia** că-l atacam pe directorul dvs. de onoare, un fost secretar al organizației dvs. de bază m-a apostrofat : „Așa l-ați alungat din țară și altădată !" (eu ? ? ? ?). Evident, nu-mi rămînea decît să mă retrag, căci nimeni n-a socotit util să discute eventualele nelămuriri. Punerea în scenă era clară, intenția de a încurca lucrurile vădită. Și nu era vorba de vreun principiu, ci de un atac la persoană. Părerea mea este că ați fost manipulați grosolan, că acei care — din umbră — v-au împins la necugetata acțiune au vrut neapărat să ponegrească un om care n-a înălțat nici o laudă trecutului regim, care n-a scris în presă **11** ani la rînd **pentru că** îi fusese modificat (politizat) un articol în 1979, care n-a ieșit din țară 15 ani la rînd (1974—1989) **pentru** că refuzase să devină informator ; și au mai vrut ceva : au vrut neapărat să lovească în creația autohtonă și în Uniunea Compozitorilor și Muzicologilor, țintind în cel care fusese recent **ales** în fruntea acestei instituții.

Nu știu cum se împacă fiecare din dvs. cu conștiința **sa**, atunci cînd rămîne singur cu gîndurile sale, nu atunci cînd se iau hotărîri „colective" (de fapt impuse cu abilitate de un grup sau altul). Răul făptuit nu lasă în pace pe cel care l-a făptuit ; iar dvs. ați făptuit răul, lovind — prin persoana mea — în cultura muzicală românească, în acea cultură pe care sunteți primii chemați s-o susțineți și s-o apărați. Voi reproduce mai jos textul articolului incriminat, al cărui titlu este „Ceaușescu la concert" ; subtitlul nu-mi aparține, el a fost pus de redacție, care a dorit probabil să-și afirme prezența pe această cale, neavînd nimica de îmbunătățit la textul propriu zis, pe care îl reproduc mai jos :

„Săptămînile trecute ne-au adus bucuria imensă a vizitei filarmonicii din München și a celebrului ei dirijor, Sergiu Celibidache, care revenea astfel în țara sa de origine după 11 lungi ani de absență. Bucureștii constituiau ultima etapă a unui turneu destul de obositor, iar pe figura atît de caracteristică a șefului de orchestră se putea citi această oboseală, dominată totuși de încîntarea vizibilă de a concerta iarăși în îndrăgitul nostru Ateneu Român.

Nu aș vrea să fac o cronică muzicală : voi spune doar pe scurt că în timp ce Brahms (Simfonia I) m'a lăsat mai curînd rece, gîndurile mele despre autorul cu pricina fiind radical altele decît ale mareluî artist care-l crea în seara respectivă (Miercuri) în timp ce Strauss (Don Juan) mi-a plăcut mult, fără însă a mă tulbura foarte în adîncuri — autorul este un orchestrator atît de fabulos încît pe undeva muzica sa sună aproape de la sine, cu condiția să se cînte just și la nuanța cerută toate notele, în schimb Bruckner (Simfonia a 7-a), m'a răscolit pînă în fibra cea mai intimă a ființei mele. Era atîta fervoare și totodată atîta măreție autentică, atîta splendoare fonică, dar și atîta intensitate de trăire, încît la contactul cu minunea care prindea ființă în orizontul meu auditiv și vizual, și cu toate că știam practic pe dinafară partitura, am simțit într-adevăr contactul misterios cu Ființa, acea stare de exaltare lucidă pe care probabil o resimt misticii în clipele lor de luminare. Bruckner este printre puținii autori care pot înfăptui asemenea minuni.

După o mare emoție artistică ai dori citeodată să urmeze liniștea cea mai totală, dar vai ! ascultătorii simt și nevoia explicabilă a defulării prin aplauze. Revenim pe pămînt, artiștii ei înșiși măsoară succesul lor după durata și intensitatea unor atare manifestări. Pînă aici totul se înscrie în perimetrul firescului. Acolo însă unde se produce ruptura, momentul în care din minunea brucknerianâ m-am trezit direct la scenele cele mai penibile pe care toată țara le-a putut vedea la al 14-lea congres (ca și la al 13-lea, al 12-lea etc., etc.) a fost acela al coagulării aplauzelor în degradanta bătaie ritmică din palme, un fel de scandare colectivă și primitivă. În seara de joi, 15 februarie, am urmărit concertul la televizor (biletul îl aveam pentru simbătă), am observat mirarea și neplăcerea clară a oaspeților, am văzut înregimentarea unui public — totuși ales dintre oamenii cei mai culți din țara asta — într-o unitate de șoc gata-gata să izbucnească în sloganuri de tipul „Ceii, Ceii re-ales — la al muzicii congres". Am simțit că-mi crapă obrazul de rușine față de acei europeni civilizați care ne încintaseră sufletul, am simțit umbra lui Ceaușescu planînd peste întreaga adunare și prin intermediul televiziunii — peste întreaga țară. Oare nu ne mai putem exprima decît în mugete de turmă ? Oare nici frumosul artistic desfășurat cu atîta har nu mai reușește să configureze în noi individualitatea, figura noastră neconfundabilă, aceea cu care ne vom înfățișa în fața lui Dumnezeu cîndva ? Nu mai putem fi niciodată singuri cu sufletele noastre ? Nu mai putem stabili legătura cu semenii decît prin urlete colective ? Ne vom prezenta la judecata din urmă în rînduri compacte, cu pancarte și sloganuri scandate, eventual cu rîngi pentru spargerea ușilor paradisului ? Ce cumplită moștenire au lăsat cinci decenii de dictaturi succesive în bietele noastre ființe martirizate și cît de greu vor dispărea stigmatele cumplitei infamii din sufletele noastre !...

P.S. Independent de cele de mai sus, nu pot decît să regret infinit aprecierile marelui muzician Sergiu Celibidache despre George Enescu și despre muzica românească, emise într-o evidentă necunoaștere a problemei discutate. Ele au putut produce impresie doar în mințile unor oameni la fel de sumar informați, sau în ale celor care dintr-un motiv sau altul n-au fost în stare vreodată să conceapă vreo judecată personală și adecvată asupra muzicii românești. Infinit regretabil...".

P. B.

Este nevoie să vă **explic** cele de mai sus ? Este nevoie să subliniez că cele ce spun cu privire la a 7-a simfonie a lui Bruckner (piesa principală a turneului) reprezintă cea mai completă închinare în fața geniului interpretativ al dirijorului ? Este oare necesar să vă arăt că obiectul principal al articolului a fost dezaprobarea și înfierarea aplauzelor colective pe care publicul românesc le-a învățat la școala ceaușismului ? Doriți neapărat să aflați că presa vest-germană a relatat că primirea rezervată de români orchestrei din München și conducătorului ei s-a deosebit prea puțin de festivismul partinic din trecut ? Este oare nevoie să vă spun dvs., membrilor filarmonicii care poartă numele lui George Enescu, că cineva care minimalizează creația și imensa personalitate a acestui muzician se înșeală, oricîte merite ar avea în alte privințe ? Sau, dacă aflăm acuma din surse autorizate că Enescu nu are importanța pe care o credeam, n-ar fi mai bine să decideți schimbarea titularului orchestrei ? Vă plac poate aplauzele colectivizate, învățate la ocaziile festive ale trecutului regim ? Ați uitat atît de repede congresele de tristă faimă ? Și finalmente : ce deosebire este între acțiunea dvs. din acest Aprilie (în ce mă privește) și cea a dictaturii, din Aprilie 1989 ?

Ați greșit profund, dar nu vă pot condamna. Și nu vă pot condamna deoarece majoritatea v-ați născut sub dictatură, v-ați format sub dictatură, ați fost stampilați de dictatură. Toți am fost. Dar prima reacție sănătoasă de eliberare din această cumplită condiționare **nu** este aceea a hotărîrilor intempestive, a pseudo-democratizării, a instaurării bunului-plac. Ci cu adevărat vom fi început redresarea spirituală numai atunci cînd ne vom arăta dispuși să examinăm ravagiile pe care le-au cauzat ființei noastre interioare împilarea, frica, foamea, frigul, întunericul, teroarea, într-un cuvînt : bestialitatea diriguitoare. Nu sunt puține aceste ravagii și subliniez : în noi toți. Hai să le detectăm împreună și să încercăm remediile posibile.

Întrucît privește cele întîmplate la 18 aprilie, este vorba de lucruri pe care nici moral și nici legal nu ați fi avut dreptul să le faceți, chiar dacă aș fi spus cele ce-mi reproșați gratuit. A sancționa cu măsuri administrative (pe cînd închisoarea și tortura ?) simple păreri este fără îndoială cel mai sigur semn al dictaturii, al totalitarismului. În ce mă privește direct, am **decis** că Simfonia a 8-a se va auzi — eventual — după moartea mea. Cu explicația necesară în programul de sală. Afară dacă **orchestra** filarmonicii (încă) „George Enescu" va decide singură cîndva că este cazul să ceară reprogramarea lucrării.

Al dvs. cu mîhnire în inimă, dar și cu îngrijorată afecțiune părintească,

PASCAL BENTOIU

TIMPUL CAPITALEI

SĂPTĂMÎNAL DE ATITUDINE ANTITOTALITARĂ

Director fondator
TEODOR NOR

ANUL 1 ■ Nr. 5
25–31 mai 1990
8 pagini – 2 lei

Nu există altă cale spre solidaritatea umană decît căutarea și respectul demnității individuale.

P. LECOMPTE DE NEUILLY

Soarta noastră, se spunea, cu mai multe sau cu mai puține argumente, a fost hotărîtă la Yalta. Sau, mai recent, în Malta. Iar dacă ne ducem cu gîndul cu vreo cîțiva ani înainte de Yalta, găsim justificarea că soarta ne-a fost hotărîtă la Moscova, la 23 August (zi de glorii), numai că nu 1944, ci 1939, prin semnarea Pactului criminalo-imperialist dintre cele două mari puteri expansioniste vinovate de declanșarea celui de-al II-lea război mondial în Europa. E vorba de U.R.S.S. și Germania Nazistă.

IALTA, MALTA, SAU ALTA?

Și tot așa, dacă ne-am dus mereu cu gîndul la interesele marilor rechini din jur, o să concludem că niciodată n-am dispus de noi înșine, că tot ne-au vîndut unii altora : turcii — rușilor ; rușii — Imperiului habsburgic ; habsburgii — cînd turcilor, cînd rușilor etc. Numai că, pe la lecțiile de istorie autentică, foarte puține, pe care le-a apucat generația mea, școlită integral în epoca socialismului, am mai auzit că unii, de-i chema Mircea, sau Ștefan, sau Constantin, au manevrat cu dibăcie corăbioara românească pe valurile istoriei, nelăsînd-o strivită de impunătoarele galere ruse, turcești sau habsburgice.

Zilele trecute am auzit că americanii ne-au vîndut din nou rușilor, la Malta, dar la un preț mai piperat decît la Yalta.

Fără îndoială că marii rechini cuprind în discuțiile și planurile lor, anumite clauze sau refe-

ALEC SIMIONESCU

(continuare în pag. 7)

Desen de TEODOR NOR

DIN SUMAR

● Un zbor unic în istorie ● A doua răpire a Basarabiei ● Paradisul trudit ● Starea predistă ● Cui folosește defăimarea lui Celibidache ? (IV) ● Fabrica de procese ● Începutul terorii ● Mozaic sportiv

Reflecții peste timp

LIBERTATE ȘI LIBERTĂȚI

Membrii oricărei comunități sociale moderne trebuie să se supună unui minim de obligațiuni — reprezentînd standardul de civilizație al orei respective și condițiunea imperativă a progresului — corespunzătoare unei serii întregi de concesiuni reciproce între acești membri.

Aceasta este legea implacabilă a relațiunii sociale, ce nu poate fi infirmată.

Orice încercare de individualism anarhic, dezordonat, este întîmplătoare, accidentală și — privită în lumina istoriei (instrumentul consacrat pentru prețuirea valorii politico-sociale) — ridicol.

Acel mănunchi de reguli de ordin moral și juridic „realizat" în evoluția socială a grupului respectiv (stat, confederație), reguli care pot fi scrise și obligatorii, dar pot fi și nescrise, totuși obligatorii pentru conștiință, sau, cîteodată, contrare celor scrise și oficial obligatorii — constituie „idealul" de conformare al membrilor societății.

Pentru realizarea deplină a evoluției normale a societății respective, pentru ca membrii ei, ca expresie colectivă, reprezentativă, să poată fi ținuți răspunzători față de opinia retrospectivă a altor colectivități omogene, contemporane sau viitoare, este absolut necesară (precum aerul pentru plămîni) „libertatea etică".

Libertatea este societății pentru realizarea ordinii etice ca o lege absolută : cauzalitatea etică prin „libertate" funcționează în același mod ca și „cauzalitatea naturală (Djuvara).

Societatea a fost înzestrată, din chiar nebuloasele sale începuturi, cu acest principiu reactiv de ordin spiritual : libertatea.

Dr. HARALAMBIE ATHANASIU
cpt. magistrat

(continuare în pag. 7)

Cronică cinematografică postelectorală

BIZONII, COPIII ȘI PĂZNICII

Fiul meu, care nu dă pe mine nici două parale (deci, mă iubește), mă alintă adesea cu **Bizonule.** Evident, bizonul e un soi de bou. Dar fiu-meu o spune cu atîta convingere, năduf și disperare, încît n-am nici o îndoială că are dreptate.

Respectivul „titlu de noblețe" îl datorez filmului american **Binecuvîntații animalele și copiii.** Vi-l amintesc : niște băieți între 12 și 15 ani, mai mămoși și timizi, sînt încredințați unei tabere de vacanță, unde un instructor dur, o brută pedagogică, se străduie să-i transforme în bărbați. Una din lecțiile de virilitate agresivă constă din a-i face să asiste la o vînătoare de bizoni. E, de fapt, un asasinat, deoarece bizonii sînt împușcați într-un țarc, de către orice nătărău care plătește. La văzul acestui oribil carnaj, copiii se hotărăsc să revină în cursul nopții, să deschidă porțile țarcului. Fac eforturi disperate de a împinge inerta turmă de rumegătoare spre libertate, spre vastele păduri ce se văd la cîțiva pași. Boi ca toți boii, puțini la simțire, deși de soartă atunci ajutați, bizonii ratează șansa libertății, oprindu-se la liziera pădurii, mulțumiți să pască cele cîteva smocuri de iarbă din preajmă. Treziți de zgomot și de forfotă, **paznicii** trag și-l împușcă pe cel mai sublim dintre adolescenții eliberatori.

Nu-mi închipui că există o imagine-simbol mai tragică decît cea din final, în care mîndrii, inteligenții, minunații erol ai filmului, bizonii, se întorc agale, la pas bovin, în țarcul drag, pavat cu baligă, unde mîine îi așteaptă glonțul. Dar ei nu știu, nu înțeleg ce e aia **mîine.** El respiră doar clipa de **azi** și, pentru că n-au galopat niciodată într-o preerie adevărată, își închipuie că spațiul lor vital e sortit să fie, pe veci, țarcul.

Tîlcul acestei drame, imposibil de șters din memorie, l-a făcut pe fiu-meu să-mi lege de coadă epitetul bizon, ori de cîte ori își amintește că, în ciuda sărăciei, oprimării și nedreptății, refuzasem exilul deși mi se făcuseră oferte avantajoase de lucru și de viață (pe linie de cercetare biomedicală) Eu însumi m-am acuzat de bizonism ori de cîte ori cenzura fascist-comunistă mi-a ucis un text ori mi-a scos de pe scenă o piesă.

După revoluție, după moartea acelor copii sublimi care au visat să ne scoată din țarcul prostiei, lenei și obtuzității, tîlcul filmului se întregește. Minți luminate ne îndeamnă să ne ridicăm din nămolul bălegos al oborului cu vite rumegînd iluzii deșarte și să ieșim pe porțile pe care copiii împușcați ni le-au deschis. Și mai ales, în drumul nostru spre preeriile libertății și demnității, să nu ne oprim la cele cîteva smocuri de iarbă pe care forfota paznicilor, de ieri și de azi, le-au lăsat nestrivite de cizme.

Deocamdată, noi, cei cîțiva bizoni intelectuali, imuni la mina de iarbă cu care au încercat mereu să ne cumpere, văzînd „esprimată" măreața voință națională, trebuie să alegem una din două căi posibile : fie să continuăm a alerga spre pădurile libertății de spirit, cu riscul de a fi doborîți de glonțul paznicilor, fie să ne reîntoarcem, cuminți, în țarcul măreților înțelepciuni ale socialismului științific. Alegînd, din prudență și lașitate, cea de-a doua cale, nepieritorii noștri paznici ne vor putea asigura : ● Tedeumuri și colive televizate în cinstea bîlnzilor copii, împușcați pentru noi ; ● Garanția că, reiuîndu-ne locul în țarcul ideologic, nu vom fi striviți în copite, la îndemnul lor, de turma semenilor noștri ; ● Participare în calitate de, „aplaudiști" și adulatori la praznicul internațional **Yalta — Malta,** unde, după ce se va tăia biblicul vițel gras, în cinstea revenirii fiilor rătăcitori, vom putea asista la semnarea procesului verbal de predare-primire a jimbiei românești, furată, începînd cu 1964, de pe masa comună a **lagărului** socialist, de tîlharii Ghiță și Nicolae, care și-au închipuit că pot păcăli alianța de nezdruncinat Stalin — Roosevelt și împărți miezul dulce odraslelor lor. Și-acum, o primă **sarcină,** tonși'...

Căutați-l pe răspopitul Ion Creangă și cocoțați-l pe bîrnele groase ale ferecăturii țarcului. Nimeni — nici noi bizonii, nici paznicii noștri — nu se vor supăra dacă-l vom obliga pe humuleștean să spargă minunata, rîvnita liniște și pace post-electorală cu strigătul : **pasol na turbinca,** iubiți concetățeni !

RADU IFTIMOVICI

CUI FOLOSEŞTE DEFĂIMAREA LUI CELIBIDACHE?

Domnule director

Regret că publicaţia ce o conduceţi şi pe care o preţuiesc pentru atitudinea intransigentă adoptată, ca şi pentru zimţul civic real şi ampiu dovedit, se constituie — în ceea ce mă priveşte — în gazdă a unor degradante materiale, izvorîte din surexcitare, orbire şi fanatism, complet în dezacord — de altfel — cu restul articolelor ce-şi găsesc loc în revista dvs. Într-unul din ele, în treacăt fie spus, era omagiată şi memoria părintelui meu, mort în închisorile comuniste (cu toate că numele său a fost deformat, la culegere, în Nentoiu...).

Penibila scrisoare deschisă a d-lui Ş. Nichifor, omul care a reuşit performanţa de a trece în creaţia sa, direct de la „Ceauşescu reales" (nimeni nu-l obliga să pună pe hîrtie asemenea orori) la „Requiem" pentru victimele revoluţiei din decembrie, reprezintă încă una din răsucirile groteşti cu care acest personaj ne-a obişnuit pe noi toţi, cei din breasla făcătorilor de muzică... Însă, iertaţi-mă că îndrăznesc s-o spun, o revistă de ţinuta celei pe care o conduceţi ar avea datoria morală să-şi selecteze colaboratorii mai atent.

V-aş fi recunoscător dacă aţi avea bunăvoinţa să publicaţi prezenta scrisoare, cu care — personal — înţeleg să mă retrag complet din necivilizata agitaţie iscată de interpretarea eronată şi tendenţioasă a unui text publicat de mine şi care nu conţinea niciunul din subînţelesurile care atît de generos i s-au aribuit.

21 mai 1990.

Cu stimă,

PASCAL BENTOIU

Regretăm şi cerem scuze maestrului Pascal Bentoiu pentru deformarea numelui av. Aurelian Bentoiu, nume menţionat în numărul 1 al gazetei noastre, în p. 6, în cadrul materialului „Închisoarea Galaţi" (rubrica „Remember").

Cît priveşte recomandarea maestrului Pascal Bentoiu de a ne selecţiona mai atent colaboratorii, sîntem de acord că o asemenea cerinţă se impune. Redacţia noastră e, însă, în curs de organizare şi nu dispune de un redactor specializat în materie de muzică. Dar, dacă am avea un asemenea coleg, cum i-am putea oare verifica imparţialitatea? Credem că singura soluţie ce ne rămîne e să dăm cuvîntul părţilor. Noi nu ne putem permite să ignorăm opinia nimănui, nici măcar a unui singur cititor, cu atît mai mult a unui grup, căci discuţia a început de la scrisoarea membrilor Filarmonicii. Aceasta e, după părerea noastră, în deplină concordanţă cu libertatea presei. Iar adevărul trebuie să iasă, pînă la urmă, la iveală, căci dorinţa şi străduinţile noastre în acest sens sînt îndreptate, fiind convinşi că o presă care nu luptă pentru adevăr, abdică de la principala sa menire.

Totodată, ne cerem scuze, aprioric, faţă de oricare alt cititor care ar mai putea constata regretabile greşeli de culegere sau corectură.

Redacţia

D'ale televiziunii şi nu numai

Membrilor **Clubului TV-22** le cerem, pe această cale, îngăduinţa de a ne face ecoul întrebării puse de ei, prin dl. Dumitrescu: **Unde sînt teroriştii?** Unde sînt teroriştii de la Televiziune şi de peste tot?

Fără a minimaliza meritele membrilor **Clubului TV-22**, le amintim că nu sînt singurii revoluţionari. Revoluţia, **în Bucureşti**, s-a declanşat în 21 decembrie, în Piaţa Palatului şi în Piaţa Universităţii. ACOLO a fost greul, şi ACOLO, începînd din 21 decembrie, au fost victime. ACOLO — revoluţia continuă. De unde se vede că fiecare înţelege să ducă revoluţia pînă unde are interes.

E mai mult decît interesant cum se înmulţesc tot soiul de organizaţii (comiţii şi comitete, cum zicea nenea Iancu) care, într-un fel sau altul, încearcă să nege meritele celorlalte (de regulă constituite anterior).

Dragii noştri foşti revoluţionari, nu credeţi că ar fi mai normal să existe o singură organizaţie post-revoluţionară care să-i reunească pe toţi participanţii la revoluţie? După cîte ştim, unii dintre revoluţionarii din 21—22 decembrie continuă revoluţia în Piaţa Universităţii.

Parafrazînd un mare revoluţionar, **opriţi revoluţia, cobor unde-mi convine!**

Aspida

Cînd nu ai încotro strigă: Malta! şi ascultă

Vino din ieri
Pleacă din azi
Iar mîine
Cînd ne vom zări
Adu-mi aminte!

Scurgerea vicleană a clipei peste cei cinstiţi, nedezlegat încă de jurămîntul Revoluţiei sale, capătă acum, după bilanţul oficial, prin zestrea de fapte abil deturnate de la scopul real, prin îmbîrligăturile meşteşugite ale zvonurilor zvîrlite în circulaţie, prin poteca ce ni se oferă deja clarvăzătoare, prin refuzul spaimei de a limpezi minţile, aspectul nemeritat al unei mascarade bine pusă la punct cu bună ştiinţă.

Zadarnic vom insista cu întrebările noastre, oricît de mult le-am dori sau merita, oricît de nevinovate ar fi sau cu schepsis.

Indiferent de poziţia lor, originală ori ba, indiferent de ambiguitatea răspunsurilor primite, conturile au fost încheiate cu mult înainte.

Scenariul se apropie de final.

Iţi-colo, cîte un zăpăcit se milogeşte în faţa Teatrului Uman răvăşind liniştea: N-aveţi un bilet în plus?

Cum însă nu toţi îi vom ghici mesajul sofisticat — aceasta fiind o cu totul altă mîncare de peşte şi, deocamdată, neinteresîndu-ne aspectul particular al celor siliţi să protesteze, ci virtutea lor de vegetarieni sadea, nici măcar eventualele compensaţii acordate de „ochii lumii" atunci cînd acolo unde se va desigila şi publica „Manuscrisul secret de la Malta" — e mai bine să nu demolăm nimic altceva decît propria statuie a răbdării.

Mulţi vor muri cu gura căscată căci, pînă atunci, Calendele Greceşti îşi vor aniversa uitarea, iar faldurile cortinei se vor săruta ireversibil despărţind, o tempora!, actorii de plătitori, plasatori, garderobieri, bufetieri ş.a.m.d.

Ne vom îmbuiba cu aplauze, cu fluierături, cu celelalte ingrediente de comportament, mai mult sau mai puţin plăcute în asemenea ocazii, dar Perplexitatea va fi şi va dăinui pe mai departe ca un Tot vărsat din culise ocultе.

În această oribilă farsă, cînd zarurile au fost tălmăcite iar cei creditaţi — de o onorabilitate vehiculată şi acceptată în limitele bunului nostru simţ — se vor Trezi la fel ca un Nimeni dăruindu-şi Iluzii, doar Iluzii, o singură armă — Adevărul — va opri sau regla Jocul stricat. Răsturnînd actele piesei pe propria lui răspundere, fiecare va descoperi sabia legendarului Damocles atîrnind deopotrivă peste capetele tuturora.

Începutul ne va demasca pe toţi ca fiind doar figuranţi şi... Atît!

Ce e de făcut, cine, cum, de ce, pentru ce, unde şi cînd s-au autoerijat în Salvatori. Alţii, rămîne unica noastră Şansă pentru a demonstra că nu vrem să ne predăm nici unuia dintre Noii Botezători ai Lumii.

Am fost, sîntem şi vom rămîne întîia Coloană a Naivilor din micul dicţionar enciclopedic al Limbii Române şi, chiar dacă vom putrezi astfel, nu ne vom face Soarta.

Există un Dumnezeu în toate numai dacă Noi îl lăsăm.

Ştiu pentru ce fel de ocazii lansez această lozincă şi, Mie, mi se pare îndeajuns de corectă.

Petecul îndoliat al României Mele continuă să fie cusut cu aţă albă, mult prea dureros zigzagată, absurdă şi nedorită ca însăşi Viaţa Noastră blestemată să curgă, DOAR SĂ CURGĂ în ultimii 45 de ani.

Avem Dreptul de a crede ce Vrem cînd şacalii adulmecă Ţara sfîşindu-ne agonia, făcîndu-se „că plouă", „că aşteaptă pîrlitul de tramvai" sau, mai subtil, hotărăsc chiar „divorţul" fluturîndu-ne pe la nas documente fără-de valoare palpabilă în prezentul de Azi:

Cine oare are „orbul găinilor"? Mirositorii aceleiaşi cocote sau Noi?

— Ribbentrop—Molotov
— Churchill—Roosevelt—Stalin
— Pătrăşcanu—Molotov
— Gorbaciov—Bush

Ultimii, încă vii, bine merşi, la adăpostul Crucii de Malta şi-au minjit mîinile cu sîngele nostru, arogîndu-şi în „fals" titluri de zei pămînteni.

Măria Sa, Atotputernicul Dumnezeu s-a străduit, prin acea furtună inimaginabilă, să-şi facă simţită Opoziţia, sugerînd şi, totodată, sperînd ca cei doi să-şi amîne ori să-şi alunge Noua Poftă de Ordine.

Furtuna pogorîtă i-a umilit pentru Noi dar, n-a izbutit să-i abată de la Păcat şi astfel se născu Tîrgul Ruşinii căruia îi căzurăm iarăşi cu Tronc.

O Revoluţie Înşelată e gata să piară.

Restul e-o floare la butonieră cînd elita francmasonă şi invitaţii dau buzna să-şi ocupe locurile întîrziate la Licitaţie.

Strigoii toarnă vinul în cupe rînjind într-ascuns. Gemenii zei dau şfoară pentru viitoarea Vînătoare Regală, pe undeva, prin Egipt, prin Mozambic sau prin Insula Paştelui. Cinci miliarde şi jumătate de Oameni le tăinuie Visul, fără a şti că toate cărările au iz de Iad pentru cel ce-şi vinde Speranţa.

Ultima oară Adevărul a fost răstignit în Ţara Piraţilor.

Noi zîmbim, cum numai noi ştim, arătîndu-ne Fără Scutece între Sfînt şi Nesfînt.

Cîteva flori peste graniţă.

Cîteva clipe de fluturi.

Cîteva suflete vitregite.

Un singur vis, ca un bob ciugulit din grădina Dorinţei.

FLORIN AMZOIU

— Salt înainte! strigă căpitanul după ce focul se opri.

Dar ordinul nu mai fu executat. Spumegînd de furie, căpitanul începu să injure sălbatic şi să ameninţe. Zadarnic. Nu înţelegea că focul inamicului era nimicitor şi că la încă unul sau două salturi compania sa şi chiar el însuşi aveau să fie seceraţi.

***

Şi într-o zi inamicul reperă poziţia unei baterii în mers şi începură să tragă în ea. Ştefan sări de pe afetul unui tun şi o luă la fugă să se adăpostească. Sări într-un şanţ. La al doilea tir sări în aer tunul din faţă, ca o jucărie, la al treilea o bombă căzu lîngă un artilerist pe care îl împroşcă în aer bucăţele. Ca într-o vedenie Ştefan îi văzu capul şi picioarele zburînd în evantai deasupra craterului pe care îl făcuse bomba. Şi în clipa următoare ceva îi izbi cu violenţă. Se uită şi văzu o bucată de carne din acel artilerist încă viu, palpitînd de viaţa pe care o mai avea încă în ea, pe umărul său stîng. Scoase un strigăt şi zvieni din umăr s-o arunce jos, dar carnea nu căzu, şi zvieni încă o dată şi încă o dată cuprins de groaze că această frîntură de om se lipise de cămaşa lui şi nu mai voia să cadă. Zvieni iarăşi şi iarăşi şi în sfîrşit bucata de carne se dezlipi. Se ridică din şanţ. Bateria era distrusă, inamicul nu mai trăgea. Tunarii, loviţi în plin, jumătate din ei fuseseră omoriţi. (...) Ştefan rătăcea de colo pînă colo, căutînd pe cei care erau vii şi ei nu ştia că umărul lui continua, aproape din secundă în secundă, să zvicnească mereu, în timp ce chipul i se strîmba în direcţia umărului, odată cu zvicnitura.

***

În toamnă Odessa căzu. Tancurile spărseseră apărarea, spărtură prin care divizia de infanterie a generalului Ruşeţeanu, împreună cu altele, intrară şi cuceriră oraşul.

După nimicirea acelei baterii elanul lui Ştefan şi dorinţa lui de-a lua parte la lupte slăbi. Umărul continua să-i zvicnească. Nu mai părăsi punctul de comandă al diviziei. Se informa de-acolo de victoriile de pe cîmpul de luptă şi îşi scria reportajele pe baza acestor relatări pe care i le făceau diverşi ofiţeri şi chiar generalul însuşi.

Ştefan se mira de înfăţişarea oraşului Odessa, clădit, la bază, din pietre uriaşe. Hoinări prin el cîteva săptămîni scriindu-şi liniştit, serile, reportajele. Noaptea circulaţia era interzisă.

***

În acele zile îşi termină ultimul reportaj şi se duse la sediul comandamentului militar să-şi ia la revedere de la generalul Ruşeţeanu; misiunea sa se încheiase, ultimele reportaje le avea în buzunar, nu le mai expediase prin poştă, avea să se întoarcă singur cu ele. Generalul îl primi ca de obicei binevoitor, cu o privire de simpatie protectoare pentru acest băiat care trecuse prin foc ca să-şi facă meseria şi scăpase...

— Pot să scriu şi despre dumneavoastră? zise Ştefan.

— Dacă ţi se aprobă, scrie. Dar cu o condiţie: să nu faci din mine un erou. Eroi sînt numai cei care mor pe linia întîi. Noi n-avem voie să fim eroi, noi trebuie să conducem luptele şi să avem grijă ca luptătorului să-i vie mîncarea şi muniţia la timp.

— Vă opriţi aici, domnule general?

— Da, pînă la noi ordine, bineînţeles. Acum trebuie să mă ocup de oraş, să nu moară lumea de foame... Să meargă apa, lumina, pieţele...

— Vă urez succes, domnule general.

***

...Apoi Ştefan îşi aminti că uitase să-i ceară generalului un document militar ca să poată circula pe c.f.r. şi după cîteva ore se întoarse la comandament. De departe însă văzu cordoane de jandarmi, care nu-i dădură voie să treacă.

— Dar ce este? zise Ştefan, sînt aşteptat de domnul general Ruşeţeanu...

Jandarmul îi răspunse scurt că accesul e interzis şi îl ordonă să circule. Dar Ştefan nu se lăsă şi căută un ofiţer. Se legitimă şi spuse ce vrea.

— Clădirea comandamentului militar, cu domnul general Ruşeţeanu şi alţi ofiţeri a sărit în aer, acum două ore, zise ofiţerul de jandarmi palid. N-a scăpat nimeni viu.

(fragment din Delirul*)*

TIMPUL CAPITALEI

SĂPTĂMÎNAL DE ATITUDINE ANTITOTALITARĂ

Director fondator
TEODOR NOR

ANUL 1 ■ Nr. 6
1–7 iunie 1990
8 pagini – 2 lei

Adevărata putere nu constă în faptul de a dispune de soarta altora (...). Puterea celui cu adevărat puternic, astfel se manifestă : să ştii să poţi distruge pe cineva, să n-o faci, şi acela să nu ştie...
MARIN PREDA

devine din secta lumpen-intelectuală de activişti P.M.R. şi U.T.M., apoi P.C.R. şi U.T.C., trimişi, cu sarcină de partid, să devină studenţi. Absolvenţii mediocri — castraţi de intelect — de şcoli şi licee unde nu rămîneau niciodată repetenţi (profesorii erau sancţionaţi grav pentru delictul de a lăsa corigenţi sau repetenţi) nimereau, fie într-o şcoală profesională, fie direct în producţie. De unde, prin merite propagandistice, pe criteriul „cel mai dintre cei mai"... ajungeau activişti, trimişi de partid sau utece la facultate şi, oricum, la Ştefan Gheorghiu.

Astfel, specialistul, care cu greu reuşea să se afirme într-o meserie (trecînd anevoie prin sita dosarelor de cadre) şi care-i fusese cîndva coleg lichelei repetente, se trezea, într-o bună zi, că licheaua a ajuns director de institut, întreprindere, uzină etc. Sau, dacă nu prim-secretar, cel puţin instructor al c.c. al p.c.r. pentru probleme... Şi, astfel, cel bun, cel capabil, meseriaşul, inginerul, cercetătorul, cîndva medaliat al olimpiadelor de matematică sau fizică, sau al altor concursuri interne sau internaţionale, se trezea primind indicaţii de la licheaua comunistă. Voiajată, îmbrăcată în costum de export, care-l făcea să asude, purtînd neapărat ochelari de telectual, cu ramă aurită, şi geantă diplomat, plimbată de şoferul cu maşina neagră, geantă în care se afla, de fapt, sticla de whisky şi cartuşul de Kent. Aerul preocupat, grav şi privirea cruntă, se datorau prostiei care-l durea. Prostie care, atunci cînd se simţea demascată, devenea agresivă şi punitivă, trecînd la prăpăd : dări afară, sancţiuni mergînd pînă la „demascarea" în faţa organelor justiţiei şi chiar ale securităţii.

ŞARLA COMUNISTĂ

Tangenţa lichelei cu teoria marxistă şi cunoaşterea din auzite a celor mai noi cuceriri ale ştiinţei şi tehnicii contemporane, creau în mintea ei o gogoaşă de confuzii şi stupori ce-i dădea stări de blegie tîmpă şi hipnotică.

O armată de statisticieni şi funcţionari primeau indicaţia să fabrice grafice şi procente menite a justifica proiecte aberante şi inepţii incalificabile, destinate să menţină tot sistemul şi, în subsidiar, conducătorul mult-iubit.

Răzbunătoare şi invidioasă pe omul capabil şi muncitor — pe meseriaşul cu prestigiu profesional, nemaivorbind de intelectual, licheaua comunistă se simţea în elementul său în mijlocul acelor mii de aplaudişti, de la primii secretari de judeţ pînă la ultimul activist comunal care, la congrese, întîlniri de lucru, plenare, consfătuiri, asistau somnolenţi şi odioşi, imbecilizaţi şi laşi, cerşind cu obedienţă, măcar pentru o clipă, atenţia perechii analfabete. În particular, sau în familie (şi ea — familia — era profitoare), trăia după principiul : **cît partidul e în floare / nici în... suflet nu mă doare.** Socotindu-se şi ea om, licheaua, ameţită de rotaţii, obosită de sarcini, în măsura în care-i mai permitea programul „încărcat" se deda la suprema dizidenţă : chiolhanuri cu friptane în mujdei, vin „făcut rost", adică primit cadou, a se citi furat, că doar totul era al nostru... Whisky-ul îl bea cu cinzeaca şi Kent-ul îl fuma pe vine, ori în context cu ceilalţi confraţi telectuali, cu care se ura de moarte şi turnătorie. În atari situaţii umbla în ciorapi şi pijama, rîgîia de plăcere la bancurile cu Bulă, promitea, cu largheţe, avantaje rudelor şi prietenilor, cîntînd romanţe şi chiar lăcrimînd cu nostalgie după o lume mai... nici el nu ştia cum. Alteori, devenea român verde ca găinaţul gîştii, trăncănind despre independenţă, morfolea trecutul istoric şi încerca să te convingă de faptul că Bogdanii, Basarabii, Muşatinii, Brâncovenii şi Goleştii au crezut, au sperat, au militat vizionar pentru viitorul luminos comunist, şoptindu-ţi la ureche că : **n-o să mai ţină mult aşa, cu paranoicul şi paranoica, ştiind el, şi alţii ca el, ce au de făcut, pentru a repune în drepturi comunismul, adevărat** — dacă nu... altceva (poate, neo-comunismul ? !), **dar, este, dom'le, oameni dăş-**

ŞTEFAN RADOF

(continuare în pag. 7)

DIN SUMAR

■ Karate sau drumul spre desăvîrşire ■ De cîte ori trăim ? ■ Greva – drept sau restricţie ? ■ În Maidania ■ Cui foloseşte defăimarea lui Celibidache ? (V) ■ Războiul pentru reeliberarea Bucovinei şi Basarabiei ■ Fără comunişti sau fără necomunişti ?

O copilărie fericită, două copilării liniştite!

1 Iunie. Oare cîte condeie rumenite la focul de aur al comunismului nu s-ar fi străduit, şi în acest an, ca în fiecare dintre cei patruzeci, să slăvească, nu Copilul, ci tăticul şi mama naţiei române ? Cu un limbaj care depăşea pînă şi imaginaţia şi visele copilului, îi fixau locul fericit în raiul comunist. Oare cîţi dintre poetaşii sau scribii care se înghesuiau să laude Copilul (neapărat fericit), ştiau sau acceptau să ştie, ce mănîncă, cu ce se îmbracă şi în ce condiţii învaţă acest Copil şi cîtă imaginaţie (incredibil de bogată) îi trebuie pentru a se vede proiectat într-o lume poetică, pe care o „recita" la 1 Iunie. Nu erau totuşi prea mulţi cei angajaţi la fabrica afişelor pentru mitul Copilăriei Fericite ?

Cum oare să nu se creadă el însuşi fericit ? În primul rînd, pentru că nu îşi vede părinţii aproape o zi întreagă. Apoi, la

MAGDA ALEXANDRA TEODORESCU

(continuare în pag. 7)

DIN NOU DIPLOMAŢI-PAPAGALI?

Prin anii '30, locuiam în aceeaşi casă, la Cîmpulung Muscel, cu un personaj enigmatic : domnul Crăifăleanu. Semănînd niţel cu Amedeo Nazzari, locatarul trăia izolat, într-o cămăruţă plină de cărţi. Ieşea rar în oraş. Zăbovea, însă, prin grădină, purtînd discuţii „filosoficeşti cu doftorul Vasile Iftimovici — tatăl meu, şi el om de carte. Într-un tîrziu, tata mi-a spus să nu vorbesc nimănui de vecinul nostru, deoarece trebuie protejat : securitatea bucureşteană umblă să-l aresteze. Am înţeles că numele lui Crăifăleanu era de împrumut.

Intelectualul, filosoful, simţea, însă nevoia Agorei. Şi iată-l pe domnul Crăifăleanu întîlnindu-se cu alţi cîţiva cîmpulungeni-imigranţi : Constantin Noica, avocatul Lambrino — fratele doamnei Zizi (prima soţie a lui Carol al II-lea), criticul de artă Eugen Pohonţu ş.a. Cenaclul, fiindcă acolo se citeau scrieri de sertar, n-a scăpat atenţiei unui vecin turnător. Şi, astfel, toţi componenţii lui au ajuns pe mîna zbirilor lui Drăghici. (AZI un bătrînel paşnic, stă disciplinat pe la cozi, plimbînd prin Piaţa Dorobanţi un căţeluş). Ani grei de puşcărie şi de canal i-au răsplătit pe cei care au îndrăznit să gîndească altfel decît Lenin şi Ghiţă Dej.

Prin 1968, m-am întîlnit, întîmplător, cu Crăifăleanu. Albise, părul i se rărise, suferinţele puşcăriei la care se adăugase moartea soţiei, îl marcaseră. „Nu mă cheamă Crăifăleanu, mi-a spus. Numele meu adevărat e PALEOLOGU... Alexandru Paleologu." „Ce faceţi ?" „Trăiesc... Citesc... Scriu. Nu mă las."

Am înţeles, atunci, că domnul Paleologu face parte din stirpea acelor bărbaţi, greu de frînt, care trăiesc şi ard pentru o idee. I-am urmărit, apoi, evoluţia de slujitor demn al condeiului, într-o lume unde „marile nume" (citeşte pseudovalorile literaturii realist-socialiste) erau, în mare măsură, jalnici trubaduri de curte, avizi de situaţii şi peşcheş. Evident, scrierile sale erau şi sînt statornic citite de acei intelectuali care caută piperul şi sarea filosofiei în textul beletristic. Se povesteşte că strălucita ministerească a culturii socialiste, Suzana Gîdea, încrucişîndu-şi paşii cu Al. Paleologu, s-ar fi oprit şi l-ar fi întrebat : „Îmi păreţi cunoscut. Cine sînteţi ?" „Sînt Alexandru Paleologu." „V-am întrebat cum vă cheamă, nu ce profesie aveţi !" ar fi replicat oficiala culturii româneşti.

Nu ştiu dacă această anecdotă, care a circulat, are sau nu vreo bază reală. Ce ştiu e că Alexan-

RADU IFTIMOVICI

(continuare în pag. 7)

Concurs

Concursul nostru din numărul 1 n-a avut ecou. Înţelegem că nimeni nu putea ţine minte, zeci de ani, inepţiile linguşitoare ale tovarăşului Silviu Brucan la adresa tartorului Stalin.

Revenim, deci, propunîndu-vă un concurs mai uşor. Fragmentele sînt scoase dintr-o lucrare apărută în deceniul opt (sublinierile aparţin redacţiei).

Vă propunem să aflaţi autorul, titlul lucrării şi anul editării. Vă prevenim : veţi avea o mare surpriză :

Caracterul mondial al revoluţiei ştiinţifico-tehnică, **faptul că ea are loc şi în capitalism, nu înseamnă cîtuşi de puţin că** orînduirea capitalistă, **imperialismul şi-ar fi schimbat natura, esenţa, conţinutul,** că teza leninistă cu privire la imperialism ca stadiu ultim al capitalismului nu-şi mai păstrează justeţea. **Capitalismul a devenit o frînă în dezvoltarea impetuoasă, neîngrădită a societăţii, a ştiinţei".**

Numai revoluţia socialistă, trecerea puterii politice în mîinile clasei muncitoare, ale maselor largi de oameni ai muncii, va rezolva problema fundamentală care stă în faţa clasei muncitoare din ţările capitaliste...

Orînduirea socialistă, cea mai înaintată formă de organizare socială, deschide perspective nelimitate revoluţiei ştiinţifice şi tehnice, creşterii productivităţii muncii în scopul dezvoltării multilaterale a vieţii materiale şi spirituale a omului".

Desfăşurarea în ritm trepidant a evenimentelor epocii contemporane... confirmă pe deplin justeţea teoriei marxiste cu privire la inevitabilitatea dispariţiei orînduirii capitaliste şi a victoriei socialismului. Acest proces subminează temeliile orînduirii capitaliste, agravează contradicţiile acesteia şi grăbeşte maturizarea premiselor obiective şi subiective în vederea înfăptuirii unor noi revoluţii, care vor duce omenirea spre culmile progresului, spre civilizaţie comunistă".

Răspunsurile exacte — pe care le aşteptăm pînă la 15 iunie — le vom publica în numărul nostru din 22 iunie a.c.

Ca la orice concurs, cîştigătorilor li se va acorda... un premiu (surpriză).

T. C.

CUI FOLOSEŞTE DEFĂIMAREA LUI CELIBIDACHE?

V-am citit, Domnule Preşedinte Pascal Bentoiu, răspunsul la scrisoarea deschisă prin care protestam, în legătură cu modul în care l-aţi denigrat pe genialul nostru muzician, prin eseul **„CEAUŞESCU LA CONCERT — CELIBIDACHE REALES LA AL MUZICII CONGRES"**. În răspunsul Dumneavoastră, nu aţi atins însă, fondul problemei, încercînd să deplasaţi discuţia asupra persoanei mele. Mă simt obligat, deci, să vă reamintesc şi alte elemente contradictorii din atitudinea Dumneavoastră.

● În articolul mai sus amintit (publicat de revista **Opinia studenţească** din Iaşi) mărturiseaţi următoarele — referitor la entuziasmul cu care maestrul Sergiu Celibidache a fost primit de publicul bucureştean : — „Am simţit că-mi crapă obrazul de ruşine faţă de acei **europeni civilizaţi care ne incintaseră sufletul...**" Tot Dv., în plină epocă a „realismului socialist", scriaţi articolul „Exprimarea optimismului creator..." revista **Muzica** nr. 9/1963) : „Probabil, de asemenea, că o bună parte din producţia actuală, **purtînd amprenta decadenţei unor ţări din apusul Europei**, va suferi cu timpul o soartă asemănătoare". Ciudată schimbare de opinie, cu atît mai mult cu cît în răspunsul adresat Filarmonicii „George Enescu" v-aţi exprimat indignarea faţă de politizarea comunistă a muzicologiei româneşti.

● În anul 1976, cînd eraţi „persecutat" cu funcţia de **Secretar al Secţiei simfonice a Uniunii Compozitorilor**, printre altele aţi interzis (prin neacordarea „bunului de difuzare") interpretarea publică a mai multor creaţii componistice româneşti, printre care şi a cvartetului meu „Anamorphose", **lucrare distinsă însă, în anul 1977, cu Premiul I al Fundaţiei Europene de Cultură „Gaudeamus"** din Olanda.

● În anul 1989 am fost OBLIGAT PRIN GRAVE AMENINŢĂRI proferate de tov. Teodor Gheorghe, Preşedintele fostului Comitet de Cultură şi Educaţie Socialistă al Municipiului Bucureşti (à propos, am aflat că respectivul **terorist cultural** a fost recent răsplătit cu funcţia de **ataşat... cultural la Ambasada Română din Beijing...**) să scriu linia melodică a unui cîntecel de 2 minute pe text impus. Nu am fost singurul. Marea majoritate a membrilor Uniunii Compozitorilor şi Muzicologilor fiind obligată **prin intimidare** să răspundă „comenzilor sociale" impuse de C.C.E.S. şi de C.C.E.S.M.B., oficiul — prin **Uniunea Compozitorilor**, instituţie în care la acea dată, aţi activat şi ca **membru al Comitetului de Conducere**. Aţi luat **atunci** atitudine împotriva acelor procedee dictatoriale ? Aţi protestat public ? Le-aţi împiedicat în vreun fel, în calitatea şi poziţia oficială pe care o aveaţi în conducerea Uniunii ? Astfel, şi prin aprobarea Dumneavoastră tacită, aceste metode teroriste au proliferat şi — ca răsplată — potentaţii regimului v-au scutit de efectuarea acelor „obligaţii sociale"... Cu atît mai mult cu cît, printre actualii Dumneavoastră colaboratori apropiaţi, mulţi au scris **în ultimii 45 de ani lucrări omagiale dedicate nu** numai „anilor luminâ" şi „zborului spre comunism", dar şi marelui criminal Stalin — adică unui dictator străin ! ! ! Oricum, se pare că sînteţi mai înţelegător faţă de „idealurile" staliniştilor care produceau „opere realist-socialiste" la Pelişor, decît eraţi cîndva, faţă de marii noştri oameni de artă care erau puşi sub interdicţie sau obligaţi să emigreze, ca de pildă, George Enescu.

● Folosind aceleaşi metode tiranice, încercaţi să îmi interziceţi **Recviemul** compus în memoria Tinerilor Martiri ai Revoluţiei noastre Anticomuniste din decembrie 1989.

● Consideraţi că aţi fost singurul compozitor român care şi-a pierdut rude apropiate în anii stalinismului ? Aflaţi că şi unchiul meu, Prof. univ. ing. Octavian Balint, de la Politehnica clujeană, a murit nevinovat în 1962 în lagărul de la Periprava, fiind reabilitat în 1966.

● Şi totuşi, revenind la tema iniţială : **cui foloseşte defăimarea lui Celibidache ?** Nu cumva celor care ar dori o îndepărtare a culturii româneşti de cultura occidentală ?

Infinit regretabil, Domnule Preşedinte...

ŞERBAN NICHIFOR

Bucureşti, 25 mai 1990

NOTA REDACŢIEI

● Orice om cu o gîndire normală îşi poate schimba opiniile ; ba chiar e normal să şi le schimbe.

● Nu subscriem la incriminarea nimănui, pentru ce a făcut acum trei decenii. Poate a fost obligat s-o facă. Poate că textul a fost „ajustat" în redacţie. Ca ziarişti (necomunişti) dar care am lucrat în redacţii care slujeau, cu zelul impus, comunismul, cunoaştem bine practica.

● Interzicerea unei opere de artă e reprobabilă, chiar dacă valoarea acesteia n-ar fi ulterior, certificată.

● Propunem, încetarea oricăror discuţii despre activitatea unor persoane, indiferent ce ar fi făcut aceste persoane, mai demult sau mai recent. Vom continua să găzduim opinii ale compozitorilor şi muzicienilor numai dacă acestea se vor referi la probleme de fond ale domeniului.

Idei pentru lumea de mîine

ANTIBIOTICUL FURNICILOR

O echipă de biologi australieni a ajuns la concluzia că furnicile, spre deosebire de albine şi viespi nu au nici un rol în polenizare, datorită prezenţei metapleurinei, o substanţă secretată de glandele situate pe toracele furnicilor. Analiza acestei secreţii arată că este vorba de fapt de o lipidă cu proprietăţi de antibiotic. Desalfel, în adăposturile furnicilor — entomologii ştiu acest lucru —, ouăle şi larvele sînt în mod misterios apărate de orice fel de mucegai, acesta din urmă apărînd, însă, atunci cînd larvele sînt izolate în laborator.

Dornic să stie mai multe despre metapleurină, Andrew Beattie, cu sprijinul medicilor de la Westmead Hospital, a supus testului puterea antibiotică a acesteia care s-a dovedit un adversar al redutabilului „stafilococ auriu" (căruia antibioticele cunoscute îi vin cu greu de hac), precum şi al unei ciuperci nu mai puţin renumite — *Candida albicans*, cauzatoare a diferite tipuri de micoze cutanate, genitale şi chiar a unei forme de septicemie *(Sciences et Avenir)*

RETINĂ ARTIFICIALĂ

Prima retină artificială a fost fabricată de societatea japoneză „Toshiba Corporation". Ea este capabilă să convertească semnalele luminoase în semnale electrice, la fel ca celulele vizuale din retina biologică. Spre deosebire de aceasta din urmă, retina artificială nu permite diferenţierea culorilor.

Primele utilizări sînt prevăzute în domeniile opticii şi electronicii (mai ales în aparatele video). Utilizarea medicală pentru nevăzători va mai întîrzia probabil pînă la sfîrşitul secolului. *(Science et Vie)*

Vitriol

Coşmar cu revoluţie

„Sînt om de bine şi un intelectual. Vreau să mă afirm. De aici mi se trage ura lui Ceauşescu. Sînt gelos din cauză că un biet cizmar analfabet a compromis ideea pentru care am luptat o viaţă întreagă. Trebuie făcut ceva pentru a salva comunismul, tovarăşi! Trebuie, neapărat, să mă infiltrez incetîncet în clanul Ceauşescu, să-mi atrag „oamenii de bine". Soluţia este o lovitură de stat bine făcută. Greu şi riscant, tovarăşi! Ceauşescu a mirosit ceva. A şi afirmat că e posibil să fie trădători printre oamenii lui. Am mai încercat ceva acum cîţiva ani, dar nu a fost suficient. Lipsea ceva esenţial.

— Poporul!

— Avem nevoie de cît mai mulţi dizidenţi comunişti, tovarăşi! Altfel, o facem de oaie! FSN : înfiinţat acum şase luni, va ridica poporul la luptă, prin manifeste şi instigări. Vă este frică de trădare, tovarăşi?

— Categoric, nu! Ştim doar noi, cei care luptăm pentru salvarea ideologiei comuniste de sub salzpodul cismarului. Adevăraţii comunişti or să se bucure. Cei care sînt anticomunişti, nu vor avea acces la informaţie!

— Cu poporul nu vom avea probleme, pentru că şi el doreşte să scape de Ceauşescu!

— Ceauşescu, cu antenele lui lungi, ar putea să ne demaşte!

— Nu vă fie frică, tovarăşi! Nu va avea timp! Pînă să se dezmeticească, va fi mort! La proces nu va vorbi nimic, deoarece îl vom anunţa că există mulţi „teroriştî" care încearcă să-l salveze. Ceauşescu, deşi nu ştie cu ce se mănîncă „teroriştii" se va gîndi că, oricine ar fi ei, îl vor salva. Şi va tăcea. Şi FSN-ul va jubila!

— Poporul român doreşte o judecată „istorică" a lui Nicolae Ceauşescu!

— Imposibil, tovarăşi! Ne expunem prea mult! Cismarul ne-ar demasca pe toţi, şi... adio Front!

— Ideea cu teroriştii e fantastică: de teama teroriştilor Ceauşescu va fi judecat formal şi vom scăpa urgent de el.

— Avem băieţii aceia înalţi, musculoşi, antrenaţi. Le dăm trei rînduri de haine, trei legitimaţii, cîteva fiole de energizante, un pistol mitralieră din care nu vor trage un glonţ. Instalăm imitatoare de zgomot de artilerie prin locuinţe. După cîteva zile, îi vom elibera din lipsă de probe.

— Dar dacă tribunalul îşi va da seama că e manipulat?

— Na-ţi-o bună!

— Dar dacă va trăda grefierul?

— E-te-te!

...

— Vom avea o trupă de comando, care va trage în armată şi chiar în securitate, la nevoie!

— Dar dacă cineva descoperă adevărul?

— Cine? Cei patru criminali: Postelnicu, Dincă, Bobu, Mănescu?

— Îi băgăm în boxă. Chiar dacă ştiu ceva despre lovitura de stat, nu vor spune nimic. Din contră, vor felicita FSN-ul şi îi vor dori mult succes. Le vom arunca momeala că-ntr-o zi vor fi salvaţi.

— Procesele Ceauşeştilor şi ale celorlalţi nu le vom da direct la TVR, căci este periculos. Dacă se apucă vreunul să vorbească prostii? Vom împinge poporul în faţa gloanţelor, iar noi vom sta în spate, din modestie.

— Şi dacă vor muri?

— Nu-i nimic: Revoluţia nu se poate face fără vărsare de sînge!...

— Dar dacă revoluţionarii vor pune mîna pe putere?

— Imposibil! Îi dăm afară din clădire. La nevoie, chemăm minerii cu tîrnăcoape şi ne descotorosim de ei!

— Nu vom trăda, tovarăşi! Toţi pentru unul / Unul pentru toţi / Încearcă să-i desparţi / de poţi !

— Nu! Vom lichida clanul Ceauşescu şi basta.

— Mulţimea ne va aplauda, ne va diviniza. Vor dori să ne binecuvînteze prin simpla lor atingere de noi, sau ne vor şterge maşinile cu propriile lor bătiste; totul e să menţinem intacte structurile şi să rămînem uniţi în FSN.

— Îi îmbrobodim cu nişte reforme economice minore, iar ei ne vor vota, fără să gîndească prea mult. Se vor repezi ca lăcustele, pentru că ei, dacă nu au fost activişti, securişti, sau miliţieni, nu au văzut de ani de zile măsline, portocale, mandarine, banane...

— „Repetabila povară", rosti Petre, dar ce să-i faci? Cine poată să spună că Stalin nu a fost un geniu? A fost geniul părinţilor mei!

— Dar dacă justiţia îşi va băga coada?

— Îi vom face să înţeleagă că aici sînt implicate agenturile străine, iar dezlegarea misterelor ar pune în pericol independenţa ţării. Cu asta, le-am băgat pumnul în gură!

— Aţi văzut, tovarăşi, că este posibilă o democraţie într-un regim totalitar, cu un despot înteleept, care s-a gîndit la toate soluţiile?

— Ura... Ura...

— Huo Timişoara, huo... huo...

— „Noi muncim, nu gîndim!"

— Aceştia sînt oamenii de care avem nevoie, tovarăşi... Bravo!

— Pînă se vor dezmetici trece 20 mai...

— Ha, ha, ha... I'm very happy!".

...Mă trezesc şi-mi dau seama că am visat.

I-a sunat ceasul — spune cineva.

De aceea m-am trezit!

RODICA POSTOLACHE

AM VIZITAT

Am vizitat castelul tău regină
Era din bambus şi din porţelan
Părea o izbucnire de lumină
Un ne-ntrecut palat venetian.

Am vizitat castelul tău regină,
Şi-am stat cu ochii pironiţi în van
Privind cristale, cuburi şi sulfină
Eram un doge trist venetian.

Am vizitat castelul tău regină,
Iar elefanţii-n alb şir indian,
Mă suspectau şi n-aveam nici o vină
Venind ca negustor venetian.

Am vizitat castelul tău regină
Şi-aş vrea să-l văd în fiecare an...

Şi-aş sta în el un an de ani lumină
Ca-ntr-o gondolă tip venetian.

Am vizitat castelul tău regină,
Plutea în el parfumu-ţi diafan
Iar tu păreai o rază de lumină
În toga de brocard venetian.

Şi-am stat şi ne-am privit doar o clipită
Cînd mi-ai întins tu mîna-ţi de mărgean
Trecuse timpul — ora de primire
Plecam spre tristul port venetian,

Rămase-n urmă raza de lumină
Şi elefanţii-n alb şir indian
Rămase trist castelul tău regină
Şi ochi-ţi trişti. Tablou venetian !

TEODOR NOR

STIMAŢI CITITORI

Timpul Capitalei se vrea o gazetă, în primul rînd, a dumneavoastră.

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Adresa noastră este : **Bd. Republicii nr. 55, sector 2, Bucureşti.**

Muzica septembrie 1963
Nr. 9

În continuarea unei discuții

PASCAL BENTOIU

Exprimarea optimismului creator — trăsătură esențială a muzicii noastre

Împreună cu celelalte arte, muzica este chemată să reflecte — cu mijloacele ei specifice, desigur — elanul constructiv al poporului nostru, să exprime încrederea în viață și în posibilitățile oamenilor de a face ca această viață să devină din ce în ce mai fericită, mai îmbelșugată. În legătură cu cele de mai sus apare tot mai des în critica muzicală termenul de optimism. Aș dori, în cele ce urmează, să încerc o analiză a noțiunii de optimism și mai ales a semnificației pe care această noțiune o poate dobîndi într-o artă atît de greu de explicat prin cuvinte, cum este muzica.

„Optimism" în sensul comun (și nu în cel filosofic, așa cum apare bunăoară în legătură cu concepția — idealistă — a lui Leibniz) înseamnă (acceptînd definiția Dicționarului limbii romîne moderne) încrederea în viață și în oameni. Noțional el se opune pesimismului, care deci va însemna neîncredere în viață și în oameni, descurajare, sentimentul că viața nu merită să fie trăită.

Privind lucrurile în mare, se poate afirma că societatea produce bunuri care în general îi sînt de folos, îi ajută în dezvoltarea și procesul ei. Dacă la un moment dat se produc obiecte care nu ajută acestor scopuri, mai curînd sau mai tîrziu oamenii își dau seama de inutilitatea obiectelor respective și producția lor încetează. În artă, aceste constatări (elementare pe plan economic) s-ar traduce, după părerea mea, cam în felul următor: societatea primește și păstrează în patrimoniul ei acele opere artistice care o ajută în mersul ei înainte, acele opere care o ajută să cunoască mai profund viața și problemele ei, natura, oamenii, acele opere care pot să-i insufle încredere în viitor, încredere în oameni, încredere în viață. Deci, cu un cuvînt, arta capabilă să genereze optimismul.

Concluzia logică a celor de mai sus este următoarea: operele pe care veacurile trecute ni le-au lăsat moștenire, și pe care continuăm să le prețuim și astăzi (ba poate mai mult decît o făceau contemporanii lor), sînt opere *optimiste* în sensul cel mai adînc al cuvîntului. Dacă nu ar fi astfel, dacă aceste opere de artă n-ar fi făcut altceva decît să strecoare în sufletul nostru veninul subtil al neîncrederii, al descurajării, sînt convins că masele le-ar fi eliminat de mult din circuitul viu artistic. Și este probabil că au făcut aceasta cu privire la multe, la enorm de multe producții pseudo-artistice (mai mult sau mai puțin meșteșugit lucrate), care n-au reușit să-și împlinească menirea lor înalt etică de opere de artă. Probabil, de asemenea, că o bună parte din producția actuală, purtînd amprenta decadenței a unor țări din apusul Europei, va suferi cu timpul o soartă asemănătoare. Desigur această soartă o vor avea toate elucubrațiile formaliste, lipsite de un fond artistic autentic, de un valoros mesaj umanist. Tot astfel orice lucrări care, deși nu fac exces de căutări formale și nu păcătuiesc prin abstracționism, nu reușesc totuși să se ridice peste platitudinea unei exprimări șlefuite poate — dar epigonice, accesibile — dar nesemnificative, vor fi date uitării.

Revin la optimism în muzică. Se consideră uneori că optimiste (sau mai corect vorbind: capabile să insufle optimismul) sînt melodiile săltărețe și divertisante, și că celelalte, mai grave ca expresie, ar fi oarecum însemnate cu pecetea pesimismului. Nu cred că lucrările stau tocmai astfel. Nu vreau să intru aci într-o discuție amănunțită asupra sensului expresiv al elementelor din care se compune muzica (moduri, ritmuri, formule melodice și cadențiale, agregate armonice etc. etc.) Reamintesc numai că dacă lumea sunetelor are o bază fizică obiectivă, cu legile ei care determină în bună măsură însăși constituirea elementelor limbajului muzical, nu e mai puțin adevărat că sensul expresiv acordat acestor elemente variază enorm, în funcție de epocă și de cultura ei, de configurația psihică a popoarelor, de tradiție, de travaliul critic în jurul operelor elaborate ș.a.m.d. Grecii vechi acordau modurilor un ethos care astăzi nu ne mai spune mare lucru, orientalii traduc veselia în muzică într-un fel care derutează pe occidentalii nepreveniți, iar muzica simfonică, cu toată bogăția ei de sensuri, este carte închisă pentru cei adăpați exclusiv la izvoarele muzicii ușoare. Chiar diferența netă pe plan expresiv pe care lumea (europeană) a ultimelor două secole o face între modul major

și cel minor. nu funcționa în evul mediu și nu funcționează nici astăzi de pildă în muzica noastră populară (găsim aci atîtea melodii de dans exuberante în moduri minore, încît e greu să atribuim un sens depresiv acestor moduri).

Însă esențialul problemei nu-mi pare a sta în deosebirile pe care le constatăm parcurgînd existența artistică a omenirii pe coordonatele ei istorice sau geografice. Esențialul este că orice artă elaborată serios, cu talentul și cu simțul răspunderii pentru mesajul etic și ideologic pe care trebuie să-l poarte, *nu poate fi decît optimistă*. De fapt, constatăm că oamenii păstrează cu egală dragoste și tragediile și comediile, și epopeile și confesiunile lirice, și simfoniile lui Beethoven și valsurile lui Strauss. Umanitatea nu închide niciodată venin și fiere în scrinurile ei cu obiecte prețioase. Personal, n-am putut să mă conving vreodată că simfonia 6-a de Ceaikovski, Boris Godunov sau Oedip ar fi lucrări de nuanță pesimistă, iar Bărbierul din Sevilla și Till Eulenspiegel ar constitui, dimpotrivă, tipul operelor optimiste. Le consider optimiste pe toate cele enumerate mai sus și, dacă aș sta să mă analizez mai atent, cred că aș găsi că Oedip îmi insuflă mai multă încredere în *om* decît Bărbierul. Este în orice comedie ceva amar. Ceva necruțător pentru om. Oare Cosi fan tutte este o lucrare mai optimistă decît Don Giovanni ; Falstaff o lucrare mai optimistă decît Othello, Cavalerul rozelor o lucrare mai optimistă decît Salomeea ? Mă îndoiesc profund. Orice demascare a viciului, a nedreptății, a patimii oarbe, a mîrșăviei unora din oameni are de fapt o semnificație etică superioară, și numai arareori se ajunge prin mijloacele comicului la rezultate de aceeași forță. Ca să iau cîteva exemple din literatură, aș sugera cititorilor să reflecteze dacă Sofocle li se pare mai pesimist decît Aristofan, Balzac mai pesimist decît — să zicem — Labiche, în fine Eminescu mai pesimist decît Caragiale. Cred că răspunsul nepripit nu poate fi decît unul.

Să nu confundăm deci optimismul cu veselia, cu rîsul, cu distracția. Concret, optimism în muzică nu înseamnă neapărat tonalitate majoră, cadență perfectă, ritmuri de dans — deși fără îndoială că el poate fi întruchipat și în asemenea elemente. Cred însă că adevăratul optimism în muzică rezultă din reflectarea veridică și pregnantă a realității, a întregii realități, ceea ce nu exclude — uneori — conflictul tragic. Este normal, desigur, ca viața noastră, a artiștilor, în mijlocul unei societăți animate de înalte idealuri și de un puternic elan constructiv, să determine reflectarea dinamismului și eroismului acestei vieți ; îmi pare însă de asemenea normal ca conflictul tragic să subsiste în întruchipările artei. În lupta lui eroică, omul poate fi cîteodată înfrînt pe plan individual ; arareori însă pe plan colectiv și, raportînd lucrurile la scara întregii specii, niciodată. În acest sens orice tragedie este într-un fel optimistă (notez în treacăt că înfrîngerea sau moartea eroului tragic nu era cîtuși de puțin necesară în concepția estetică a grecilor : Ifigenia, Oreste, Electra, Alcesta nu sînt înfrînți).

Cred că niciun artist talentat și de bună credință nu urmărește și nu a urmărit vreodată în mod deliberat să creeze o operă „pesimistă". Singurele lucrări care mă umplu (în calitate de consumator de artă) de pesimism sînt lucrările slabe, neizbutite, sau cele care trădează o gravă dezorientare estetică și ideologică, ori o pierdere a busolei etice. Am în astfel de cazuri sentimentul inutilității efortului, al risipei strădaniilor unui artist poate dotat, iar — în ce mă privește — al pierderii de vreme. Dimpotrivă, o operă izbutită (fie ea de orientare tragică sau comică, eroică sau elegiacă) ne smulge aplauzele. Ce altceva sînt aceste aplauze decît expresia gratitudinii față de artistul care a reușit să ne desvăluie un nou aspect al vieții, să ne lărgească orizontul cunoașterii și al afectului, să ne îmbogățească interior și — în ultimă analiză — să ne insufle încredere în om și în posibilitățile lui imense ?

Desigur că în condițiile actuale ale vieții noastre ar fi ciudat să nu găsim loc în creația noastră decît pentru conflicte tragice sau sentimente elegiace și să nu ne facem purtători ai unor sentimente luminoase, ai bucuriei de a trăi, ai veseliei și bunei dispoziții. Să nu uităm însă că veselia nu ne garantează izbînda împotriva superficialității și convenționalismului și că — pe de altă parte — o privire serioasă și profundă asupra luptei omului pentru mai bine (cu eventualele lui înfrîngeri temporare) nu exclude cîtuși de puțin ci implică optimismul.

O operă de artă realistă, concepută cu seriozitate și dusă la bun sfîrșit cu măiestrie și talent (independent de categoria estetică pe care o abordează) nu poate fi decît optimistă, în sensul cel mai propriu al cuvîntului.

CONFERINȚA PE ȚARĂ A COMPOZITORILOR ȘI MUZICOLOGILOR DIN R.P.R.

12 — 14 DECEMBRIE 1963

MUZICA

11-12 1963

REVISTA UNIUNII COMPOZITORILOR DIN R.P.R. ȘI A COMITETULUI DE STAT PENTRU CULTURĂ ȘI ARTĂ

Din cuvîntările rostite la Conferință

Pascal Bentoiu

Referindu-se la problemele cuprinse în darea de seamă compozitorul a subliniat :

În fața aspectelor multiple ale realității contemporane, sensibilitatea artistului intră în efervescență și, pentru că artistul este și trebuie să fie înainte de toate un om întreg și adevărat, el va lua o anumită poziție față de realitatea înconjurătoare. Această luare de poziție se traduce pentru el, în principal, în actul creației, act prin care artistul dă glas simțămintelor sale, dar prin care, în același timp, are posibilitatea să influențeze pe oameni, să miște ceva în conștiințele prezente și viitoare.

Aș dori să discut în cuvîntul meu despre un element esențial al raporturilor dintre artist și societate, și anume despre obligația care incumbă creatorului de artă — în cazul nostru, muzicianului, compozitorului — de a furniza lucru de calitate, de a participa la uriașa bătălie pentru calitate, angajată pe toate fronturile activității noastre sociale, economice și culturale.

Din ce rezultă calitatea în muzică și, în general, în artă ?

Fără îndoială, dintr-o autentică bogăție de conținut și dintr-o mare perfecțiune a formei, aflate între ele în acel raport dialectic, propriu existenței oricărui fenomen. Conținut în afara formei nu există, iar forma este totdeauna forma unui anumit conținut. În muzică deci, conținut în afara sunetelor nu aflăm, după cum orice sunete organizate muzical vor spune neapărat ceva, fie și numai faptul că autorul nu are nimic de spus.

Pornind la făurirea unei noi lucrări, compozitorul va trebui să știe de la început ce vrea să spună. Creație autentică prin juxtapunere de elemente la voia întîmplării nu se poate. Cînd scrii o sonată sau o simfonie de școală, se mai admite, la rigoare, ca în timp ce lucrezi primul allegro, să nu știi nimic despre ceea ce va urma ; cînd însă același lucru se întîmplă unui artist în pragul maturității, e preferabil să aștepte pînă își limpezește ideile și este în stare să cuprindă întregul într-o viziune unitară, așa cum arhitectul purcede la lucru numai atunci cînd are un plan bine stabilit asupra construcției pe care urmează să o ridice.

Conținutul operei de artă este condiționat de maturizarea completă a viziunii autorului, de o cunoaștere profundă și diversă a realității, de capacitatea sa de a discerne esențialul în fenomene, de a înțelege ce merită să fie exprimat și ce este doar aspect secundar, accidental. Și cum în muzică îndeosebi artistul nu exprimă direct obiectul, ci reflexul acestuia în sensibilitatea sa, el trebuie să se exerseze foarte atent pentru a deosebi ce este mișcare spontană și originală a sensibilității sale și ce este simplă atitudine împrumutată, care a fost cîndva trăită autentic de alții.

Eliminarea influențelor anihilante este deosebit de importantă și urgentă, încă la nivelul atitudinii sensibile a autorului față de realitate. Elemente de structură se pot prelua fără grijă, dacă ele vin să cuprindă o sensibilitate nouă, un conținut nou, pe cînd atitudinile de împrumut, care o dată cu forma preiau și conținutul (bineînțeles în mod epigonic), sînt deosebit de pernicioase. Cîte momente frumoase din Tetralogia lui Wagner, din Boris Godunov de Musorgski ori din Simfonia de César Franck nu au dus, în decursul istoriei muzicii, o existență din ce în ce mai palidă, mai vlăguită, în lucrările unor epigoni care-și predau tot mai osteniți ștafeta rețetelor de genialitate ?

Societatea așteaptă deci de la artist dovada unui înalt sentiment al responsabilităților sale, curajul de a vorbi numai atunci cînd are ceva de spus și se simte în stare să spună.

Subliniez : „și se simte în stare să spună" — cu alte cuvinte își stăpînește meșteșugul în mod temeinic și onest. Nimeni nu cumpără ghete croite anapoda, stilouri care nu scriu, ceasuri care nu merg, aparate electrice care nu funcționează. Nimeni, de asemenea, nu are nevoie de lucrări artistice stîngace, nefinisate, care nu emoționează.

Și dacă astfel stau lucrurile, atunci ce calități de structură trebuie să prezinte o lucrare, admițînd că autorul este dintre aceia care au ceva de spus ?

Pornind la elaborarea interioară a lucrării sale (și precizez că nu este vorba aci de constructivism, ci de organizarea conținutului în structuri — ceea ce este cu totul altceva) — artistul găsește gata făcute și catalogate o sumă de forme și structuri muzicale, rodul cristalizat al muncii generațiilor de compozitori din trecut și prezent. El va utiliza, desigur, o sumă din aceste cuceriri, va întrebuința — să spunem — orchestra constituită de practica altora, va întrebuința armonia (concept și realizări datorită altora), va face apel la modalități de tratare contrapunctică (gîndite de alții înaintea sa) etc. El trebuie să fie permanent

conștient de acele elemente din creația sa care sînt de împrumut și de cele care îi aparțin numai lui. El trebuie să fie conștient și lucid în ce măsură preia și în ce măsură creează. Altfel, este în primejdia de a practica un soi de mimetism muzical și rămîne departe de adevăratele probleme ale creației.

Un mic exemplu : întrebuințăm cadența perfectă și nu ne ferim de ea, dar sîntem obligați să știm totul despre ea : constituirea ei, istoricitatea ei, funcțiile ei, uzura ei ș.a.m.d. Nu trebuie însă, în nici un caz, să o socotim ca parte dintr-un sistem armonic imuabil și să avem impresia că eliminînd din limbajul nostru anume relații armonice de tip clasic, ne-am situa pe un teren care nu mai are nimic comun cu muzica.

Se spune curent despre cîte o nouă lucrare mai îndrăzneață : „Dar asta nu este muzică !" S-a spus aceasta și despre Wagner și despre Debussy, și despre Musorgski și despre alții. Și totuși, încetul cu încetul, s-a dovedit că și acolo este muzică. De ce aceste erori mereu repetate ? Pentru că s-a absolutizat cîte un sistem de gîndire muzicală istoricește constituit (și deci relativ — nu absolut), iar judecata asupra operelor muzicale a luat uneori în decursul istoriei un ton dogmatic.

Să nu absolutizăm unele elemente de structură muzicală, pentru simplul motiv că le-au întrebuințat Bach și Mozart — însă nici să nu ne ferim de ele ca de ciumă, aș spune *tocmai* pentru că le-au întrebuințat Bach și Mozart. Este necesar în creația artistică un înalt sens al tradiției, o legătură vie cu monumentele trecutului, nu un salut distant, superior, după care căutăm cu tot dinadinsul ceva ce n-a mai fost. Dacă în inima unui compozitor există într-adevăr ceva ce n-a mai fost, este cert că pînă la urmă acest lucru se va exterioriza într-un fel cum n-a mai fost — însă a *căuta* o originalitate prin delimitare, o noutate prin negativism, ni se pare absurd. Enescu spunea o vorbă adîncă : *„Originalitatea este a celui care nu o caută"*.

Altă problemă : din mulțimea de structuri posibile, *pe care* le vom alege și *pe care* le vom lăsa deoparte ? Cred că rezolvarea întrebării este în strînsă legătură cu datele temperamentale ale autorului, cu preferințele și cultura sa, cu subiectul pe care îl tratează, cu antecedentele genului în care se fixează, și ar fi desigur greșit a se decreta aprioric valoroase unele elemente de structură și lipsite de valoare (ba chiar compromițătoare), altele. Toate cuceririle de pînă acum ale artei muzicale au dreptul la viață și nu vom putea elimina — oricît ne-am strădui, nici una — dar absolut nici una, nici măcar cadența perfectă !

În același timp, însă, nu vom putea în creația noastră să ne lăsăm la voia întîmplării, îndesînd claie peste grămadă toate lucrurile pe care le știm, și alunecînd astfel într-un eclectism de proastă calitate. Pentru compozitori se impune să-și restrîngă elementele cu care lucrează, să dea unitate și organicitate operei sale, să-și dezvolte consecvent propriile sale virtualități creatoare — cu alte cuvinte să realizeze o concentrare stilistică, atît în fiecare lucrare în parte, cît și în ansamblul creației sale.

Uneori, mai ales cînd ești tînăr, ai impresia că trebuie să fii la curent, în creația ta, cu tot ce se întîmplă pe planetă ; ai vrea să fii permanent în primul rînd, să nu scapi trenul, să nu rămîi de căruță, cum spune înțelepciunea poporului. Mărturisesc că, după multă reflecție asupra acestor lucruri, am ajuns să acord mai mare importanță organicității și autenticității unei culturi, decît cantității de inedit pe care o afișează.

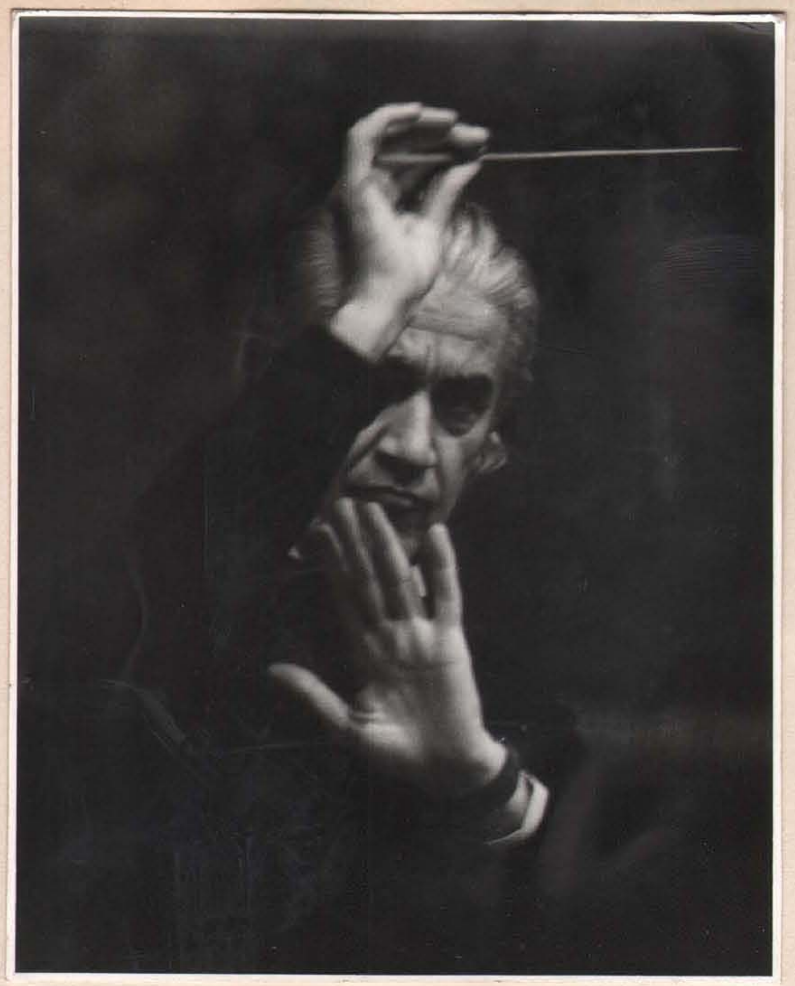
Și totuși arta fără căutarea noului nu are valoare, numai că trebuie să știm unde, pe ce planuri să căutăm noul. Nu-l vom căuta exclusiv în structură, ci îl vom căuta în primul rînd în valorile de conținut. Nu vom inventa pentru fiecare poem o limbă nouă, ci vom căuta să inventăm, pentru fiecare limbă, o mie de poeme noi.

Cred că noul poate fi aflat și în altă parte decît în fața tendințelor de extremă avangardă. El trebuie aflat în profunzime, nu neapărat în extensie. Uneori rămîi cu impresia că arta modernă a cucerit un continent virgin pe care nu se pricepe să-l cultive, să-l fertilizeze. S-a absolutizat ideea de noutate, s-a pus un semn de egalitate între inedit și valoare, iar avangarda avangărzii artistice a veacului nostru a căzut (sau este pe cale să cadă) în oceanul abstract și inexpresiv al combinațiilor sterile și gratuite.

Dar atunci — se va spune — creația constă numai în a alege unele structuri din cele care sînt gata elaborate ? Nu, nicidecum ! Structurile noi se creează permanent, dar ele nu se inventează toată ziua, bunăziua, de dragul de a le inventa. Ca să fie valabile, ele trebuie să fie rodul unui efort colectiv de mare amploare sau genialității unor artiști cu totul excepționali. Altfel asistăm la pseudo-revoluții artistice, la descărnarea progresivă a artei — la ruperea de menirea ei socială și umană.

Între un conservatorism steril și convențional, pe de o parte, și o avangardă agresivă și pînă la urmă la fel de sterilă și convențională, pe de altă parte, artistul autentic al zilelor noastre are datoria să facă un efort maxim de concentrare, de afirmare a poziției sale conștiente, în raport cu idealurile societății în mijlocul căreia trăiește. Nu pot da rezultate bune nici mimetismul muzical amorf, care scapă de sub controlul conștiinței artistice, nici afirmarea orgolioasă a individualismului exacerbat, ci numai creația pusă sub semnul unei înalte etici, sub semnul unei profunde comunicări spirituale între artist și societate.

Prietenului meu
Serban Nicolaescu
cu toata dragostea
Sergiu Celibidache



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Nichifor
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Es gibt leider viele Kinder, die keinen Garten haben. Aber sicher haben sie alle eine Schublade zuhause. Wir Kinder, die wir nicht so viel geweint haben, haben für die anderen in diesen schwarzen Rillen ein paar wahre, lustige, neue und natürlich winzig kleine Geschichten versteckt.

Dieser runde Teller könnte euch eines schönen Tages, wenn ihr ihn immer in die gleiche Richtung drehen laßt, etwas finden lassen, was die Erwachsenen in ihrem Garten vergeblich gesucht haben.

Das alles kocht er mit Pünktchen, Bläschen, Noten, Kleckschen, Strichchen, Pausen, mit Lachen, mit Seufzen und vielen anderen kleinen Lauten, die man ernsten Instrumenten entlocken kann, um die Bilder, die in euren Herzen wohnen, zum Leben zu bringen. Ist das Musik? Jedentalls nicht die, wie sie die Großen machen. Flink und schnell, hält sie trotzdem nichts von Fingersätzen, auch muß sie nicht laut sein, um zu wissen, ob sie richtig ist.

Aus Lächeln und Sonnenschein gemacht, kümmert sie sich nicht um morgen und würde frieren — selbst in der besten Gesellschaft — wenn man sie zwischen die Seiten eines Kataloges preßte.

Wenn ihr's nicht weitersagt: In jedem Stück dieser Platte steckt eine verbotene Frucht, grün und sauer wie die vom Obstgarten des Nachbarn, die euch so gut schmecken und die die Ahnungslosen reifen lassen. Überlaßt den Großen die Sorge, herauszufinden, was nicht schön ist an dem, was wir schön finden.

Pocket Garden

Unfortunately there are many kids who have no garden but they all certainly have a drawer. We, the children who didn't have to cry so much, have hidden for the others a couple of true stories, very funny, guaranteed new, and of course tiny little.

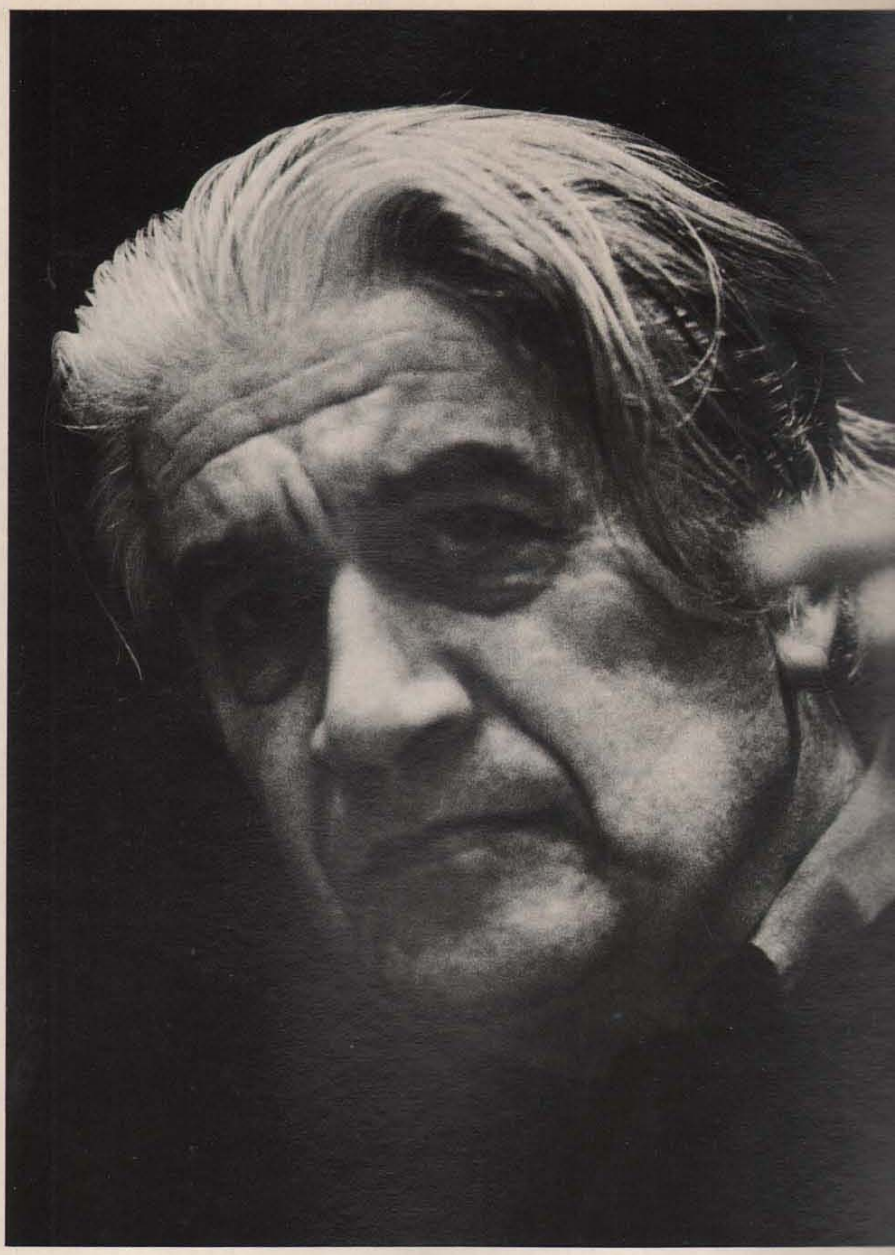
If you let this round disc turn always in the same way, it could, all by itself, allow you to find in your drawer what the grown-ups were always looking for in their garden.

It cooks all that with little dots, bubbles, notes, spots, dashes, holes, laughter and sighs, and many other funny little noises which serious intruments can make in order to bring to life all the things you ever dreamed of. Is that music? Anyway not what grown-ups call music. Although swift and sure of itself, never bothering with fingerings, it doesn't ever sing loud in order to know if it is in tune.

Made of laughter and sunshine, never caring about tomorrow, even **it** would dry out when pressed between the pages of a catalogue.

If you can keep a secret, I'll tell you something: Hidden in every piece of that noisy pie is a forbidden fruit — green and sour — like apples from the neighbours' tree that we like so much and the fools allow to get ripe.

Leave it up to the big people, who are always worrying about what's "good for you" to find out what's wrong with that.



MÜNCHNER PHILHARMONIKER

TEILNEHMERKARTE FÜR DEN DIRIGIERKURS DER
MÜNCHNER PHILHARMONIKER VOM 25.5. - 20.6.1981

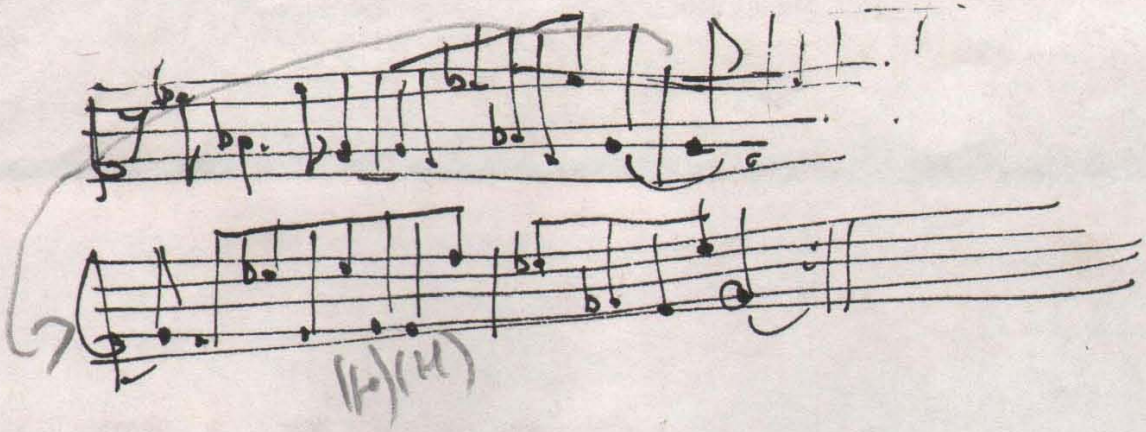
Es wird hiermit bestätigt, daß Herr/~~Frau~~ Serban Nichifor, wohnhaft in Bukarest/Rumänien

am Dirigierkurs der Münchner Philharmoniker teilnimmt. Diese Bestätigung ist gleichzeitig Einlaßkarte für die Vorlesungen.

Die Kursgebühr von DM 100.--/200.-- wurde entrichtet. Herr Nichifor erhielt gleichzeitig ein Stipendium in Höhe von DM 800.--

München, 22.06.80

Terni Celi



EVOLUTIA ORCHESTREI

Orchestra Baroca (1600-1750):
(bazata pe formula initiala a lui Jean-Baptiste Lully –flauti, oboaie (ancii duble) si cele « 24 violons du Roy »)

Flauti (din familia flautului drept - Recorder / Blockflote)
Oboi
Fagoti
Corni naturali
Trompete naturale
Tromboni primitivi (sack-but) naturali
Continuo (Clavecin, Theorbo)
Corzi /Archi (Violini I & II, Viole,Violoncelli, Contrabbassi)

Orchestra Clasica :

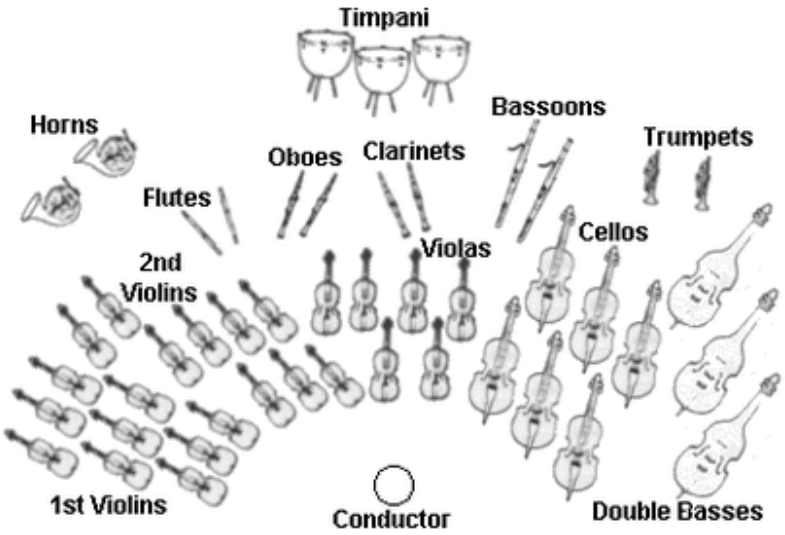
Flauti
Oboi
Clarineti in Si bemol sau La – si Basset Horn in Fa sau in Sol
Fagoti

Corni naturali
Trompete naturale

Timpani

Corzi / Archi (Violini I & II, Viole,Violoncvelli, Contrabbassi

Exemplu : Requiemul de W.A. Mozart : 2 basset horns in F, 2 bassoons, 2 trumpets in D, 3 trombones (alto, tenor & bass), timpani (2 drums), violins, viola and basso continuo (cello, double bass, and organ). The vocal forces include soprano, contralto, tenor, and bass soloists and an SATB mixed choir.



Orchestra romantica :

3 Flauti laterali in sistem Bohm (inclusiv Flauto Piccolo/Ottavino)
3 Oboi in sistemul italian si in special in sistemul francez Loree (inclusiv Corno inglese)
3 Clarinetti in Si bemol si La, in sistem Buffet (inclusiv Clarinetto Basso)
3 Fagotti in sistemul francez Buffet sau in sistemul german Heckel (inclusiv Controfagotto)

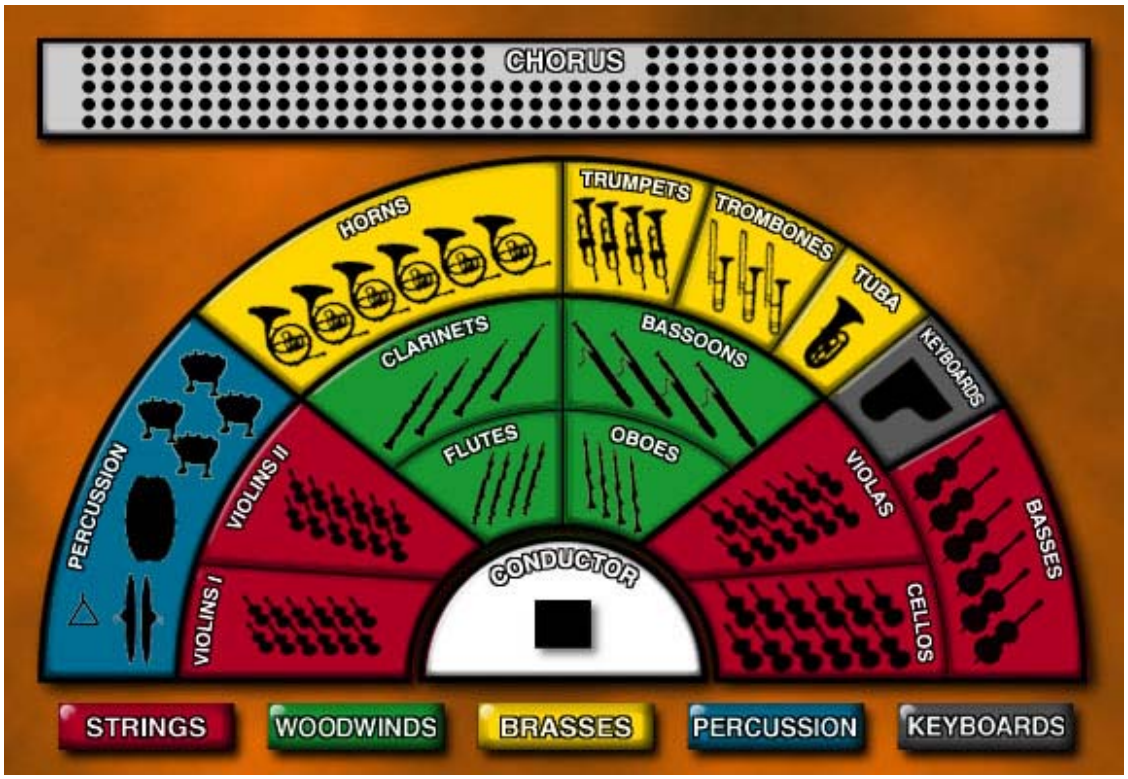
4 Corni cu cvart-ventil (French Horns) in Fa
3 Trompete (Tromba / Trumpet) in Si b sau Do
3 Tromboni cu culisa – tenore-basso
Tuba

Pot aparea fligornurile cu trei ventile (supraacut in Si bemol, Sopranino in Mi bemol, in Do sau in Re, Soprano in Si bemol, Alto in Mi bemol si Tenor/Bariton – numit si bombardino in Si bemol) – preluate din fanfara – si Tubele Wagneriene (concepute special pentru ciclul « Der Ring des Nibelungen » - combinand caracteristicile French Horn cu cele ale trombonului).

1-2 Harpe
Pian / Orga
Celesta

Percutie (2 -3 percutionisti) – Timpani, Campane, Campanelli, Xilofonul, Toba Mare (Gran cassa), Toba mica, Cinelli, Tam-tam-ul (Gongul), Tamburul basc, Trianglul, Castanietele, Morisca (Raganella), Biciul (Frusta), Wood-Blocks, Temple-Blocks, Guiro, Eolifono (masina de vant la R. Strauss de pilda), etc.

Corzi / Archi : cca 16 Violini I, 14 Violini II, 12 Viole, 10 Celli, 8 Contrabbassi



Orchestra in sec. XX si cea contemporana:

Se bazeaza configuratia orchestrei romantice, cu includerea unor noi instrumente de suflat (familia saxofoanelor Sopran/Si bemol, Alto/Mi bemol, Tenor/Si bemol, Bariton/Mi bemol, Bas/Si bemol – in special in lucrarile din genul jazz-ului simfonic), cu dezvoltarea compartimentului percutie (pana la 5 percutionisti) si cu adaugarea unor noi instrumente electroacustice live (chitara electrica, Unde / Ondes Martenot, orga electronica, sintetizator analog/digital) sau pre-inregistrate (tape / computer music). Se pot adauga si instrumente exotice de origine populara (nai, shakuhachi/flaut japonez, instrumente de percutie din familia gamelanului indonezian, etc.)

Bibliografie :

Vezi si link-ul

http://dandanmusic.weebly.com/the-baroque-and-classical-period-orchestras.html